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Teaching as Wayfaring: Ethnographic Maps of Place and Art Teacher Induction

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Karen sits on a stool at the big wooden drawing table across from me. She picks up the permanent marker, pulls the cap off and moves the marker to hover over the pad of heavy drawing paper sitting between us. She hesitates for a moment, thinking, looking at the general marks that she has just drawn on the page to create outlines of the classrooms where she spends her days. The pleasant odor of permanent Sharpies wafts between us. “Can you think of a specific moment today that went well?” I ask. “Um,” Karen says, “I had a good moment today, but I forget what it was. The thing is, by the end of the day I can’t remember anything. It’s terrible.” “It’s here,” I say, (pointing to the map) “somewhere. Which class was it?” “This one,” she says, pointing to a room on her map. “Okay,” I prompt, “walk me through this class.” Karen circles this room, draws a line into the space and proceeds to tell me about her third block class.

Karen is one of four beginning art teachers that shared their teaching lives with me between January 2013 and June 2013. I conducted 32-open-ended ethnographic mapping elicitations with four beginning art teachers—Josefina, Steve, Natalie, and Karen—in order to explore the shifting roles and learning experienced by beginning art teachers. Josefina, Steve, Natalie, and Karen all teach general art in United States Public schools in Mid-Atlantic States and graduated from accredited, four-year, undergraduate teacher certification programs. One is a new hire, the other three are second year teachers, though two are in their first year in their current position. Josefina and Steve teach elementary school. Karen teaches on a cart in a middle school. Natalie teaches high school. In this article I argue that beginning art teacher learning is a process of teaching as “wayfaring.” That is—a process of learning to be mindful, present, and responsive in the moment (Ingold, 2007) and understanding the ways art room and school places affect experience. I discuss how art room places facilitated and affected Josefina, Steve, Natalie, and Karen’s day-to-day experiences of their teaching. I begin by briefly discussing the literature on teacher induction, then I introduce the notion of wayfaring as a

framework for understanding how learning to teach is an embodied and emplaced activity. Next, I introduce hand drawn maps as a qualitative methodology and go on to discuss the beginning art teacher's experiences of their art rooms.

Beginning Art Teachers

In 1983, Cruickshank and Callahan observed, "the distance between a student's desk and a teacher's desk is short in linear feet, [but] it is probably the longest psychological distance that these young adults have traveled in such a brief time" (Fessler & Christensen, 1992 citing Cruickshank & Callahan, 1983, p. 6). Learning to be a teacher is a difficult task, and teacher induction—the period of up to three years after graduation and certification (Feiman-Nemser, 2010) is identified as a "crucial transition" (Fessler & Christiansen, 1997) in the working lives of teachers. Formal support during this induction period by school districts is mandated in only 27 states (Goldrick, Osta, Barlin, & Burn, 2012) and most often features a teacher mentor (Bickmore & Bickmore, 2010; Feiman-Nemser, 2010; Flores, 2010). But this mentor's success depends on good "fit"—in personality, in meeting time, and especially in content specific knowledge (Youngs, Quian, & Holdgreve-Resendez, 2010). Beyond formal programming, and my perspective in this research, is the orientation towards teacher induction that considers the informal socialization of the beginning teacher, which is only successful Feiman-Nemser (2010) argues, if teacher workload, teaching assignments and curriculum materials fit the teacher's content area expertise.

This orientation is of special concern to this research because it points to the ways in which school places, and the routines and environments found within contribute to beginning art teacher experiences. The distance to which Cruickshank and Callahan refer is navigated with the help of increased understanding and confidence in content knowledge, theoretical frameworks of teaching, and a repertoire of teaching and assessment strategies. This distance is covered by the pairing of cognitive and physical practices, daily routines, and physical engagement by a beginning art teacher in her or his classroom—all day every day. Some evidence of the physicality of teaching are reports of physical exhaustion, stress, and an inability "to get it all done" found in Kuster, Bain, Newton, & Milbrandt's (2010) research about beginning art teachers. The measured linear feet may be short but the wandering path of movement teachers travel around their rooms each day can make the physical path potentially as long as the psychological one.

Beginning art teachers are asked to quickly assimilate into status quo school cultures (Bain, Newton, Kuster, & Milbrandt, 2010) characterized by a marginalization of the arts (Cohen-Evron, 2002; Efland, 1976; Eisner, 2001, 2002) in public schools, and the compartmentalization of content areas across public school curriculum (Cohen-Evron, 2002)—both of which contribute to the isolation of art teachers and the reinforcement of specific place structures in

school. These disconnects between art educators and school administrators and culture create a misfit for art teachers between their identities as artists and educators and the role prescribed by school (Cohen-Evron, 2002). My study joins other contemporary art education scholars attempting to increase our understanding of what the field's newest teachers experience (e.g. Bain, Newton, Kuster, & Milbrandt, 2010; Cohen-Evron, 2002; Kuster, Bain, Newton, & Milbrandt, 2010) and to fill the gap in the literature on this population as called for by Kuster, Bain, Newton, & Milbrandt (2010).

Teaching as Wayfaring

I consider the ways that teaching increasingly happens, for a beginning art teacher, in her or his body, and how this emplacement leads to increased confidence, competency, and comfort. I am interested in how teachers' movement through their classroom places prompts engagements with that environment, with their students, and with their own knowledge of teaching. Such "wayfaring" movement—wandering and responsive as Tim Ingold (2007) states—is fundamentally active, present, and mindful. Ingold (2007) interchanges the term wayfinding with wayfaring, a distinctive interchange, indicating the potential for constructive learning that such wayfaring might entail. The beginning teacher as a way-finding learner considers the means by which the novice teacher begins to gain mastery over a complex set of skills. Ingold (2011) argues that mastery implies not only an understanding of the tasks at hand, but the ability to bring to bear experience, intuition, and knowledge to the present situation. The difference between a novice craftsman—or beginning teacher—and a skilled craftsman—or experienced teacher—is the understanding that no two tasks are ever quite the same and as such a teacher must way-find through the differences between them (Ingold, 2011). It is this artistry of navigating the moment that differentiates the novice from the skilled practitioner. The teacher as wayfarer is a way-finding learner.

Mapping the Everyday

This qualitative study was guided by the research questions: What are beginning art teachers' experiences of their teaching? Why do beginning art teachers move in particular ways? How might a focus on the body in teaching inform teacher induction program planning? Josefina, Steve, Natalie, and Karen responded to the prompt: "Draw a map of your classroom and/or the school that shows me where you went and what you did today." The interviews were recorded and transcribed, coded for emergent themes, and the maps preserved.

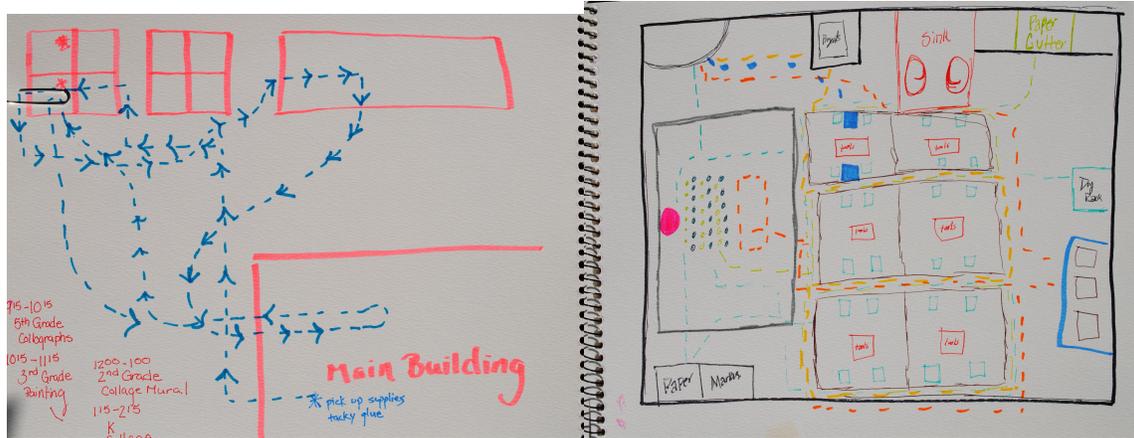


FIGURE 1. LEFT: JOSEFINA'S MAP FROM FEBRUARY, 28;
RIGHT: STEVE'S MAP FROM APRIL 23

My use of hand-drawn mapping elicitation (See Figure 1 for two examples) is influenced by the tenets of sensory ethnography, to which emplacement—the embodied, multi-sensory interaction between self and place (Pink, 2009)—is a key concept. Experience, and knowing and understanding, are intertwined with our bodied selves and our movement (Bresler, 2004). Anthropologist Tim Ingold (2007) connects the notions of emplacement and wayfaring, intertwining movement and interaction with place in a “meshwork.” He calls hand drawn maps a “gestural re-enactment of journeys actually made” (Ingold, 2007, p. 84). Such a focus, brings forth attention to the everyday and the ways our everyday lives have the potential to be rich sources of learning, meaning, understanding and engagement (Booth, 2001; de Certeau, 1984; Dewey, 1934; Eisner, 2001, 2002; Greene, 1995) As we walk forward each morning we find ourselves faced with choices of how to interact with the world and the cultural messages around us (de Certeau, 1984).

Ethnographers are working on methods that help us to understand our everyday interactions with meshworks of place. Powell's (2008) work considers how hand-drawn maps, photographs, and collage can be used to represent complex place data. Grasseni's (2012) “sensescape” allows maps of place to be inscribed and annotated for current and past activities. Seyer-Ochi's (2006) work about Fillmore Street in San Francisco examines the shared and unique boundaries of a neighborhood. Hall said, “Out of one territory, one map, can bloom a thousand geographies,” (in Harmon, 2004) and for my participants, out of one geography can bloom many maps. The decision to use ethnographic maps of place was made to provide the teachers flexibility in talking about their own experiences and consider their day as a whole.

Exploring the Art Room as Place

“The landscape surface is thus supposed to present itself as a palimpsest for the inscription of cultural form” (Ingold, 2011, p. 47)

The General Art Room as Dynamic Taskscape

Art classroom places are not sturdy, stable “taskscape” (Ingold, 2011), but rather places where art teachers constantly create and recreate as they anticipate and respond to intersecting “laminar chronotopes” (Leander, 2004) of art making. Josefina, Steve, Natalie, and Karen—all teachers of general art—constantly (re)create the “taskscape” of their art rooms based on the varying materials needs of their curriculum and they do so under a variety of circumstances—the beginning art teachers are in positions where they are on a cart, itinerant between schools, teaching part-time and sharing classrooms with the full time teacher, and working in classrooms new to them that are pre-filled with the last teacher’s materials and detritus. One day their rooms might be a painting studio, another a paper works studio, yet another a ceramics studio. Furniture would be rearranged or appropriated for alternative uses, supplies swapped out, the whole room transformed. For example, Steve hung dowel rods between his tables, racks, shelving and kiln to transform his classroom into a space capable of drying hundreds of paper maché sculptures. The result was a contrasting layout and use of his art room from the set up two weeks prior when the room facilitated the creation of ceramics projects by allowing for more surface area drying rather than makeshift vertical spaces. Steve says his elementary classroom works differently than the ceramics classroom he taught in part-time the previous year:

I was at the high school last year. And that was pretty cut and dry—pottery wheels, slab rollers, sinks...A lot of this [being a high school teacher in ceramics] is site specific as to what you’re going to do. This [teaching elementary art] is everything put into one classroom. (Steve, January 12).

Chronotopes, literally “time-space”, as Bakhtin (1937/1981) defines, can laminate or layer (Leander, 2004) when we access our multiple ways of being and engaging in various environments. In this case, the beginning art teachers work to laminate various “art media” chronotopes into one classroom “taskscape” in order to implement their general art curriculum. This results in the beginning art teachers becoming increasingly aware of and confidently wayfinding through art room place as an active and complex element of their pedagogy. Art room places are dynamic “taskscape” wherein Josefina, Steve, Natalie, and Karen work to facilitate art making experiences for their students.

Art Room as Heterotopia

Though Josefina, Steve, Natalie, and Karen use of the art room reveals the complex ways they bring to bear their understanding of art and art making in classroom places, other adults in

their schools—administrators, other teachers—are not so aware or appreciative of the ways in which they inhabit and interact with their art rooms. As the art teachers work to enmesh themselves within their classroom and school places, other’s appropriation of the art room keeps it out of alignment. Rather than a valued part of the school, other’s treated the art room as a “heterotopia,” which Foucault (1986) describes as a place other or deviant from the cultural status quo. The most significant manifestation of the art room as heterotopia was the easy usurping of the room by others with little or no consultation or notice. For example, the art teachers might be evicted from the art room for testing purposes as Josefina was for an entire month, or in Steve’s case the room might have to be deconstructed and rearranged to host field day activities and regular staff meetings. Steve was often frustrated when his principal would request he clean up the “mess” before a staff meeting, and Josefina expressed fury when her administrators announced at the last minute that she and the full-time art teacher would be locked out of the art room and the supply cabinets for the next month to accommodate the testing schedule. Josefina says:

So [Megan, the other art teacher] is pissed. This happened last year and we understood it...but this year we were told that since we built a new computer lab and we now have two we wouldn’t lose the room to testing. Well, when they said testing they meant county testing. They didn’t mean state testing, and we’re like, “Really?!” That’s how underhanded you are? ...What makes us so mad is that it’s late now. We’re like we just planned so much... (Josefina, April 11)

The art room became heterotopically inscribed for other purposes frustrating the teachers as they encountered dissonance between their own efforts and other’s displacement of those efforts. The existence of the othering and marginalization of art as a content area is well established (Cohen-Evron, 2002; Efland 1976; Eisner, 2001; Nussbaum, 2010) and this manifested in other’s interactions with the “art room.” While it would be unjust to say everyone outside the art room found it to be “other,” in many cases the room Josefina, Steve, Natalie, and Karen perceive that to others, the art room is not a place connected to the meshwork of the rest of school place, not valued in the same way they value it and work to enmesh it.

“Art on a Cart”

The itinerant act of teaching “art on a cart” requires one of the beginning art teachers—Karen, who was hired two weeks before the beginning of our work together for a full-time, half-year teacher position—to be displaced from a definite classroom place to the varying taskscape of others’ art rooms. Art teachers Herring (2011) and Mulheim (2010) both report the likelihood of “art on a cart” positions to be connected with part time and/or itinerant teaching positions. Karen’s work as an “art on cart” teacher requires her to overlay her own taskscape onto the

already present taskscapes of other art teachers' rooms. Consequently she has to strategically decide which elements already present will serve her curriculum implementation and which ones won't. Additionally she has to consider how her cart—a mobile place—will interact with these other places.

Karen works from a repurposed overhead projector cart with three shelves. It is top-heavy, and often too small to accommodate the supplies she needs for multiple classes with upwards of 30 students. She says of her cart: "It's very hard to organize things on it...because there aren't any compartments or anything on it. Or not even a ledge on the edge to keep things from falling off" (Karen, February 18). To make the cart functional Karen chose to augment the cart with magnetic hooks, zip-tied mail slots, and bins and labels (see Figures 2a and 2b).



FIGURE 2A. A: BEFORE



FIGURE 2B: AFTER

Such accommodations make the cart functional as a mobile interface with each of the classrooms Karen teaches in making it more conducive to her teaching tasks. Karen also had to learn to strategically interact with the art rooms between classes...how to move the cart from room to room—how fast, which route, where to position the cart (See FIGURE 3).

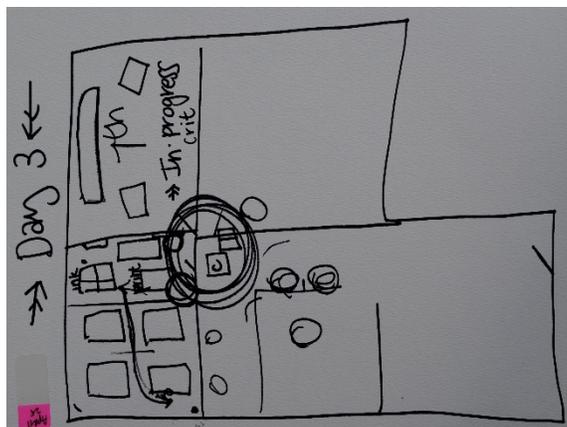


FIGURE 3. KAREN, APRIL 19: KAREN'S MAPS SHOW EMPHASIS ON THE DOORWAYS OF EACH CLASSROOM WHICH OPEN UP INTO THE INTERIOR HALLWAY OF THE ART DEPARTMENT AND REVEAL HER "DIZZY" (KAREN, APRIL 19) INTERACTION WITH ALL THREE SPACES OVER THE COURSE OF THE SCHOOL DAY.

Moreover, Karen's navigation of her cart through the art rooms prompted different observations—like how awkward the door ridges at the entrances of each room, or how many blind spots and obstacles there are between the classroom doorways and the interior art department service hallway. As Karen gained finesse with one cart, she eventually acquired additional carts allowing her to increase her functionality with the supplies and plan more complex projects. But the difficulties in dealing with the cart compounded her learning as a beginning art teacher. Karen's classroom place is "no place" but, according to Ingold's (2007) notion of wayfaring, we are never "no place" but always "some place". Karen's cart became a place within a classroom place for her to wayfind through and within.

Making Place Visible

In this article I have discussed some ways Josefina, Steve, Natalie, and Karen—four beginning art teachers—encountered their art rooms as places. I have shown both how they use and they perceive their art rooms and how others use and perceive their art rooms. Understanding the ways art room place affects beginning teacher experience provides art education scholars insight into the complex ways that teacher emplacement within school contexts affects their experiences during teacher induction.

Yost, Sentner, and Forlenz-Bailey (2000) argue that highly effective teachers of the 21st-century will need the ability to be critically reflective. They recommend a variety of pre-service activities—writing, dialogue, and action research—to promote not only the ability to reflect on past activities and planned activities, but also in the moment, in action. I argue that we must also facilitate opportunities for beginning teachers to also "reflect in place"—with maps, and perhaps floor plans—to analyze, and work through the complex ways their emplacement in art

rooms affects their knowing and understanding and their ability to progress forward in their pedagogy. Teacher educators should not discount how place affects, fosters, encourages, discourages, slows down or speeds up, or makes or limits space for reflection and wayfinding through teaching experiences.

One can imagine the course of reflection on place and the learning that must occur in pre-service education in order to be able to actively wayfind through the taskscape of a general art public school positions for beginning art teachers who are more likely to be given the least desirable teaching positions as the newest members of the field (Scherff, 2008)—like itinerant positions, “art on a cart” positions, part-time positions with shared classrooms, and classrooms filled with another teachers detritus. When pre-service and student teaching art educators are more likely to encounter cooperating teachers with stable, full-time appointments in established classrooms (as these are the teachers more likely to be eligible to host pre-service and student teachers), then it becomes important for pre-service educators, cooperating teachers, and teacher mentors alike to find ways to facilitate encounters for beginning art teachers with a variety of art room places and set ups in order to help them reflect actively on the ways these positions create varying teaching experiences and certain challenges to be navigated.

Claire Twomey's ceramic installation *Consciousness/Conscience* (available here: http://www.claretwomey.com/consciousness_conscience.html) consists of thousands of hollow unfired tiles, which visitors walk over as they move through the gallery. One can imagine the walker crunching and crackling over the tiles, feeling their smooth surface give way to a dusty, crusty imprint as the weight of the walker presses into the surface of the tiles, leaving a visible trail of their movement through the space. The tracks, the pathways left behind reveal the presence of the mover. But more than that it reminds that places are a meshwork. The maps of place that I have presented here show the potential for their use in considering how teachers experience classroom and school places. "Landscapes are woven into life, and lives are woven into the landscape" (Ingold, 2011, p. 47). If their footsteps were visible not just on their maps, but also on the floors that had given way under the weight of their habitation in their art rooms, what visible trails of their active engagement with their students, their pedagogy, and their school communities would be left behind?

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