The Pennsylvania State University

The Graduate School

College of Arts and Architecture

TEACHING WAYFARING: ETHNOGRAPHIC MAPS OF PLACE AND ART

TEACHER INDUCTION

A Dissertation in

Art Education

By

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Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Doctor of Philosophy

August 2014
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Abstract

Teachers face complex challenges as they transition from pre-service education to professional practice. However, literature on teacher induction seldom addresses the needs of teachers in specific content areas, and the literature on the induction process within art education is sparse. Literature about beginning art teachers shows the complex variety of teaching tasks facing beginning art teachers affects their ability to balance time and energy. Additionally, the dissonance between the expectations of art educators and school environments causes many qualified, passionate teachers to leave the field. This points to the need for continued research on the experiences of beginning teachers. In this qualitative study, I use sensory ethnographic maps of place and movement to discuss beginning art teachers’ changing habitation of school place and experiences during their first years on the job. Specifically, I consider how beginning art teachers (re)create their art rooms based on the needs of their curriculum, work to navigate others’ appropriation of the art room, their perceptions of time, and how they cope with the increase in students, supplies, and tasks which accompany a teaching position. I argue that art teachers are wayfaring learners—responsive wanderers mindfully reacting to their teaching environment and the chorus of elements that constantly contribute to their learning. In conclusion, this project, by closely examining beginning art teachers’ own accounts of their teaching experiences sheds new light on the neglected issues of the ways place and movement affect beginning art teachers’ experience of school places.
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Acknowledgements

I would like to send my heartfelt thanks to my committee for making the process of “doing
my dissertation” far more than a series of graduation hoops to jump through. You have made
each step a productive, motivating, and inspiring conversation that has helped me to find my
voice as a teacher and a scholar. I will continue to do each of you, and Penn State, proud
wherever my path takes me. Thank you from the bottom of my heart for all of your support,
encouragement, insight, and patience.

Thank you to my family for the unconditional love and support.

To any and all of my teachers who have provided endless clues as to how to be a teacher
and a scholar, among other things you have taught me to: trust my own voice, put my butt in the
chair and write, watch those apostrophes, put my thoughts first, that writing is thinking, and
don’t forget the breadcrumbs.

And yes, thank you to my cat Loki, for spending countless hours next to my laptop,
listening to my countless dialogues, so I didn’t have to feel silly about talking to myself.
Dedication

To my husband Ed who is unfailing in his love, support, and patience every step of the way. “I could let my tension go and relax and develop because you were present in my inner world.”

To my mom, the best mother and Research Assistant a girl could have—you have read every single word I’ve written through this process and I could not be more grateful for the time and support.

And to the beginning art teachers who let me into their lives for six months so that I could write this.
Prologue

I was first attracted to maps because of childhood travels and the pile of maps my father kept in our car. When I got my driver's license, I didn't want a new copy of regional maps for my car I wanted the old beat up copy of the road atlas that was in the family car. In that atlas, the maps were marked up, routes highlighted, and marginalia and doodles filled the edges. I still have that atlas. I can trace the lines of the route to Virginia that I drove that summer to see an old friend, the same lines that were the route my family drove when we lived in Virginia and used to drive during holidays to both my grandmothers' houses. Moving my fingers over that wandering route, I can travel in my mind's eye a hundred different times to my grandmas' and now to my parents—the pathway, the memory becomes layered with a hundred trips.

The Hand Drawn Map Association works to collect and archive hand drawn maps made by the average person, who is not a cartographer, in small, everyday moments—as directions, documentation, and explanation (Harzinski, 2010). Founder Kris Harzinski (2010) says that maps unlock memories of place, and elicit stories of those places, no matter the format. Some of the maps in the collection are drawn on coasters, crumpled napkins, pages of planners and all share a variety of pathways, labels, dots, shapes and markings that indicate buildings, landmarks, and destinations. Each carries an immediacy of line, unplanned beyond the moment, but carrying with them a story of travel, exploration, and movement.

Art Teacher Maps

When I first began my bi-monthly visits in January 2013 with the four beginning art teachers who participated in this study—Josefina, Steve, Natalie, and Karen—and they each began drawing maps for me as we talked, I had only an inkling that drawing maps in response to
the prompt, "Draw me a map of your classroom and/or the school that show me where you went and what you did today" would yield such rich conversations (see Figure 1).

![Figure 1](image1.png)

Figure 1: Josefina, May 23; Steve, March 12; Natalie, March 21; Karen February 18

Collected over six months—through June 2013—each participant's mapping journal reveals both the routines and the departures that make up a teacher's daily life. Individually each map is rich and unique. Collectively each participant's journal of maps (all 31 maps available in Appendix A) show not only an individual habitation of place but of the way each of these teachers make sense of their daily lives in their classrooms.

**Purpose**

In the research presented here I shed more light on the shifting roles and the learning experienced by beginning art teachers. The nature of the "on-the-job" learning during induction is challenging (Ingersoll & Strong, 2011). As Cruickshank and Callahan observe, "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). Beginning teachers navigate this distance by understanding and building confidence in content knowledge, theoretical frameworks of teaching, and by creating a repertoire of teaching and assessment strategies. Beginning teachers cover this distance by pairing cognitive and physical practices, daily routines, and physical engagement in their classroom environments—all day, every day. The evidence of the physicality of teaching emerges in reports of physical exhaustion, stress, and an inability "to get it all done" (Kuster, Bain, Newton, & Milbrandt, 2010). The measured linear feet may be short but the wandering path of movement teachers travel around their rooms each day make the physical path as long as the psychological one.

I consider the ways 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 move in and through their classroom places and how their movement prompts engagements with that environment, with their students, and creates active learning opportunities about their pedagogy, themselves as teachers, and teaching as a whole. Such "wayfaring" movement—wandering and responsive—Tim Ingold (2007) states, is fundamentally active, present, and mindful.

Ingold (2007) interchanges the term wayfinding with the term wayfaring, a distinctive interchange, indicating the potential for learning constructively that such wayfaring might entail. Understanding the beginning teacher as a wayfinding learner considers the means by which the novice teacher begins to gain mastery over a complex set of skills. Ingold (2011) argues that mastery of skills implies not only an understanding of the tasks at hand, but the ability to bring experience, intuition, and knowledge to bear on the present situation. A skilled practitioner
wayfares—becomes "attuned to the multiple rhythms of the environment" (Ingold, 2011, p. 6), able to be responsive in the moment. Curriculum theorist Aoki (1993) makes a similar differentiation for teachers between the curriculum-as-plan and lived curriculum. The curriculum-as-plan is only a potential implementation, but curriculum invariably lives in a variety of ways, different each time real students and teachers come into contact with it (Aoki, 1993). Learning to work through those changes reflects the teacher's growing ability to respond to the living moment of their students and their classrooms. 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. It is this artistry of navigating the moment, of wayfinding, that differentiates the novice from the skilled practitioner. The teacher as wayfarer is a wayfinding learner.

Intimately tied to the notion of emplacement for Ingold (2007), wayfaring movement creates our fundamental wayfinding interaction with place. Considering teachers' emplacement within their classrooms builds a deeper understanding about how the routines and repetitions of daily life in a classroom build a sense of place for teachers and build opportunities for them to learn and develop their pedagogy.

My study will join other contemporary art education scholars attempting to increase our understanding of what the field's newest teachers experience after graduation and certification (e.g. Bain, Newton, Kuster, & Milbrandt, 2010; Cohen-Evron, 2002; Kuster, Bain, Newton, & Milbrandt, 2010). I work to help fill the gap in the literature on this population (i.e. as called for by Kuster, Bain, Newton, & Milbrandt, 2010), while at the same time intersecting with the work of ethnographic scholars considering the ways in which visual methodologies help to reveal our

Walking into each of my participant's classrooms at the beginning of this qualitative study, I was struck anew by the smells and shapes and textures of a public school art room, which I hadn't inhabited in four years. But the odors, the sights, the projects strewn across drying racks, counters, windowsills, the paper scraps, the occasional paint spatter on the floor, a dropped pencil, the gritty erasure shavings left on the table—the detritus of a class of busy children encountering art in a public school classroom—were nostalgic. It was simultaneously new and completely familiar and brought back my own still vivid memories of my own first years of teaching. I remembered anew how hard it was and how surprised I was that it was so very hard.

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). For teachers who spend their working hours practicing their pedagogy, teaching is a practice in their everyday lives, not a rote activity dictated by an educational institution. For newly certified art teachers, their practice consists of moving into public school environments where the arts are threatened by the effects of contemporary educational policies like No Child Left Behind (Spring, 2010) and cultural environments which see the arts as extraneous and even frivolous (Cohen-Evron, 2002; Efland, 1976; Eisner, 2001; Nussbaum, 2010). This marginalization creates an extremely isolated and sometimes hostile environment for the next generation of art teachers during the "induction" phase of their careers. Everything is just new enough to not be
taken for granted. This newness, that position between the inside and the outside can potentially afford a powerful vantage point for new teachers not only on their own developing practices, but also on educational practices as a whole.

**Researcher Entanglement**

I would like to pause for a moment to speak briefly about my researcher role. In this qualitative study I am both researcher, and at times at the prompting of the teacher, mentor. This “entanglement” of the labels “researcher” and “mentor” is something that I consciously work to navigate both because of my concerns for the reciprocity of the study and because of the ethical concerns of “dipping into a person’s life only to scramble out post data collection” (Hoskins & White, 2013, p. 183). This risk of serving only my own purposes with my research leads me to consider the parallels between qualitative interviewing, and mentorship of beginning teachers. Each is a relational process whereby the researcher/mentor and beginning teacher examine the teacher’s words and interpretations in order to “metaphorically hold it in both of [our] hands, pass it back and forth, turn it, feel it, sense it and make sense of it” (Hoskins & White, 2013, p. 186). In doing so our co-construction of knowledge means that, as a fellow art teacher, I offer input, feedback, and stories of my own experience if asked. It also means that I have willingly maintained a relationship with Josefina, Steve, Natalie, and Karen though our interactions have shifted from researcher-participant to colleague-colleague in the year since our work together.

**Research Questions**

Mindful of Wolcott's (2009) reminder that "good qualitative research ought to confound issues, revealing them in their complexity rather than reducing them to simple explanation" (p. 32) my research questions for this research are purposefully open-ended:

- What are beginning teacher's experiences of their teaching?
• How does teaching become meaningful?
• Why do beginning art teachers move in particular ways?
• How might a focus on the body in teaching inform teacher induction program planning?

In each of the chapters that follow, the perspectives and stories of each beginning art teacher work together and overlap in a chorus of voices about what it means to be a beginning art teacher in United States public schools today.
Chapter I: Being a Beginning Art Teacher

Teaching is a complex and difficult business; learning to teach even more so. So much so that after newly certified teachers graduate from accredited colleges and universities and land their first teaching jobs they are said to begin a process called teacher induction. But what makes the first years of teaching art so hard and so different from pre-service teacher education and student teaching?

It's Not That Easy

It's actually not as eeeeeeassy as I thought it would be, because I'm used to shuffling things around. I've taught independently, so I kind of joke that my car's my cart and I kind of stuff everything in there and I drive to different places and set up shop. So I thought I'd be good with it. But I find it's very hard to be organized. When I'm hopping around like that. And I mean, you know art, there's so much stuff! And that's all the bigger my cart is (pointing to an overhead projector cart). (Karen, February 18)

Karen is a spring semester new hire teaching seventh and eighth grade art at a public middle school in Pennsylvania. She is a beginning teacher working her way through what education calls teacher induction.

What is Teacher Induction?

Teacher induction is usually considered to be the period of 1-3 years after graduation and certification by a preservice program and before the teacher has had enough full-time classroom experience to no longer be considered a "beginning teacher" (Feiman-Nemser, 2010). Beginning teachers are still developing their practice during their first jobs in United States public schools. The forms, rhythms, and sensations of moving through their own classroom spaces (or, admittedly, for art teachers on a cart through others' classroom spaces) are still unfolding.
Though student teaching is often said to be one of the most important times of transition from theory to practice for the preservice teacher (Szekely, 2002; Unrath & Kerridge, 2009), this statement takes for granted the community of fellow future educators, cooperating teachers, university supervisors, and reflective seminars that provide support to the young teacher during this period. While I do not dismiss student teaching as an absolutely essential time of learning for a young teacher, I also consider what teachers know from their own experiences—that the learning doesn't stop with the degree and certification. Learning to be an art teacher is a process that continues beyond preservice education and a beginning teacher's initial certification (Unrath & Kerridge, 2009).

In fact, Fessler and Christian (1997) assert that teacher induction is said to be a similarly "crucial transition," a survival stage during which beginning teachers have different concerns and challenges than preservice teachers or experienced teachers. I know for myself, my first years of teaching public middle school art profoundly impacted my interest in curriculum and pedagogy, my approach to classroom management, and my interest in working with preservice and beginning art teachers. Like the framing of a camera lens around a particular compositional landscape of art education, my first few years of teaching have led me into a space of exploring the dynamic and complex tensions that I experienced during my first public school teaching assignment.

**Formal Programs of Teacher Induction**

Often teacher induction is closely associated with the formal programs of support provided by a particular school or district. More than half of the United States (27 states) currently mandate some type of teacher induction programming, often (11 states) for the first two years of teaching (Goldrick, Osta, Barlin, & Burn, 2012). The most common and most
recommended element of formal programming by researchers is providing the new teacher with a mentor (Bickmore & Bickmore, 2010; Feiman-Nemser, 2010; Flores, 2010; Fresko & Nasser-Abu Alhija, 2009; Goldrick, Osta, Barlin, & Burn, 2012; Paine & Schwill, 2010; Reiman, Corbell, Horne, & Walker-Devose, 2010; Smith & Finch, 2010; Wood & Stanulis, 2010; Youngs, Qian, & Holdgreve-Resendez, 2010). Despite the commonality of mentors in induction programs, the quality of mentors varies (Flores, 2010; Paine & Schwill, 2010), as does the amount and quality of training and administrative support provided to mentors (New Teacher Center, 2012). Mentoring, like induction, is complex (Achinstein & Athanses, 2010). Youngs, Qian, and Holdgreve-Resendez (2010) discuss the necessity of a good "fit" between the mentor and the beginning teacher. This fit should match the new teacher's content, curriculum, and pedagogical style (Bickmore & Bickmore, 2010; Holdgreve-Resendez, 2010). Content specific mentors can identify common problems, reassure overwhelmed beginning teachers that their experiences are not unusual, and help to problem solve (Bickmore & Bickmore, 2010). Without such support, beginning teachers risk reverting back to instructional strategies they experienced as students, even if such strategies contradict current standards requiring higher order thinking skills from students (Freiberg, 2002). Because few beginning teachers experienced such classrooms themselves, they need mentoring to help with planning, organizing, and developing lessons that include higher order thinking skills (Freiberg, 2002).

Ultimately meant to provide support opportunities for reflection during a complex induction process (Feiman-Nemser, 2010), formal programs of teacher induction vary widely, from district to district, even from school-to-school (Pultorak & Lange, 2010), but all beginning teachers experience some kind of induction, either formal or informal. Some programs only go so far as to consider a teacher's fit between her or his teaching assignment and certification area
and some degree of mentoring 'sufficient support'. Some schools are hard pressed to do more.

But Brock and Grady (2006) point out that healthy schools, with functioning administration, a positive school culture, and coalesced faculty, do a better job of inducting new teachers. If any of these factors are less than stellar, then the quality of new teacher induction can become variable (Brock & Grady, 2006).

Formal teacher induction programs are not without their challenges. There are tensions as to what degree such programs should target beginning teachers only or an entire faculty, and to what degree induction programs should help to retain any and all teachers or to retain "quality" teachers (Feiman-Nemser, 2010). Additionally, induction programs often assume "ideal" teaching situations and schedules. For example, it is taken for granted that mentors and beginning teachers can meet regularly during school hours (Fresko & Nasser-Abu Alhija, 2009). Additionally, hiring teachers late in the school year, or placing teachers outside their content areas complicates their induction experience (Fresko & Nasser-Abu Alhija, 2009). Scherff (2009) points out beginning teachers are also likely to be given the most difficult classes that no one else wants to teach, even though they are ill equipped to successfully navigate them. Successfully implementing a teacher induction program is complicated at best and uneven and rife with challenges at worst.

Even without formal programming, teacher socialization into a pre-existing system occurs. This vantage point on teacher induction views this time as an informal socialization process (Feiman-Nemser, 2010). Flores (2010) argues that school environments significantly shape new teachers and their experiences. Induction experiences vary widely because school environments vary widely. This informal socialization can only be successful though, Feiman-Nemser (2010) says, if teacher workload, teaching assignments, and curriculum materials are a
fit for the beginning teacher's area of expertise, thus reducing the formal stresses on the first year teacher.

Marginalization and A Lack of Fit for Art Educators

The frustration in Karen's comment is telling and not uncommon, but is confounded slightly by her status as an art teacher. Cohen-Evron (2002) and Bain, Newton, Kuster, and Milbrandt (2010) confirm the complexity of the induction process for art teachers. Art teachers experience rates of burnout and turnover comparable to other new teachers (about 50%) (Cohen-Evron, 2002; Klein, 2008). Bain, Newton, Kuster, and Milbrandt (2010) say art teachers "are quickly asked to assimilate into the school culture and maintain the procedures and content that contributes to the status quo" (p. 243). The status quo, characterized by a marginalization of the arts (Cohen-Evron, 2002; Efland, 1976; Eisner, 2001, 2002; Hawke, 1995; Nussbaum, 2010) in public schools and the compartmentalization of content areas across public school curriculum (Cohen-Evron, 2002) creates an especially isolating environment for art teachers. Such disconnects create a misfit for the art teacher between art teacher identity and art teacher role as prescribed by the school's administration and culture (Cohen-Evron, 2002).

Navigating the disparity between their identities as art teachers developed in a supportive preservice art education communities and the roles they are asked to play by a marginalizing public school system causes conflict for beginning art teachers. While Grauer (1998) found that preservice teachers might superficially adapt their pedagogy to assimilate to local beliefs about art education, Cohen-Evron's (2002) study indicates that this adaptation is at best temporary. Cohen-Evron (2002) observed that many beginning art teachers, when they find themselves unable to negotiate the dissonance between their identities and the roles their school culture and administrators demanded of them did one of two things. They either unhappily compromised
their beliefs about art education in order to conform and keep their jobs, or they left the public
school system. She says some teachers gave up some of their teaching identity, to become "mediocre, technocratic, teachers who survived in the system" (Cohen-Evron, 2002, p. 91). She
says the difficulty with such a compromise is that it stops the teacher from focusing on her or his students and pedagogy. Cohen-Evron (2002) ultimately argues for systematic changes in schools that allow for a de-compartmentalization of content areas, and a shift in school culture towards the arts. In the meantime though, she advocates for continued support of art teachers as they negotiate between their identity and their roles.

**Teacher Induction as Time Served**

Teacher induction is often described as a stressful period of time in a teacher's career, one during which "praxis shock" (Kelchtermans & Ballet, 2002) creates a "sink or swim" response (New Teacher Center, 2012). Josefina, a second year, beginning elementary art teacher in Virginia who currently travels between two schools, describes her induction time as "time served"—a necessary time of drudgery, or hazing, before her "real" teaching begins, which she defines as having one classroom in one school. She is getting married over the summer and will move a few hours away so she is, consequently, looking for a new teaching position.

I've already done the part time position and the shuffling between two schools. I feel like

*I've done my time!* I'm a good teacher and I deserve a full time position at one school.

Like, I know I deserve that much. But that's [referring to a part-time position a 90 minute commute away from her new house] the only lead I've gotten so far and it just makes me very mad. It's like, really?! (Josefina, May 23)

Her exasperation is evident. For now she sits at a beat up wooden table in her classroom—a trailer on the back edge of the school's property opening up to a bit of unused field—"at the edge
of the world" as she calls it. She is literally as far from the main building as she could possibly be, and a building away from the nearest sink and bathroom. But she is grateful for the space: she says she asked her principal persistently for any kind of teaching space at all that could replace the cart she was pushing from room to room. As a second year teacher, Josefina is a little bit more removed from the more intense surprise and stress expressed by Karen, but she still shows signs of feeling overwhelmed.

The research presented here more closely aligns with an orientation towards teacher induction that considers beginning teachers’ first years on the job as a time of socialization and ongoing teacher development. Such a view focuses on the ways beginning teachers continue to develop pedagogical skills introduced during preservice teacher training by receiving resources for curriculum implementation and time on the job needed to practice her or his skills (Feiman-Nemser, 2010). This view is similar to other ongoing teacher development opportunities for experienced teachers and does not necessarily offer anything significantly different from the support opportunities provided to all teachers. I adopt this view of teacher induction, rather than one that only considers formal induction programs, because I choose to focus on each teacher’s experiences as she or he chooses to describe them. I did not wish to conduct an analysis of the formal induction programs but rather of the informal and everyday ways beginning teachers experience and make meaning out of their induction time.

Beyond these factors, it is a challenge to know how art teachers fit into induction programming or experience their induction period because the research on beginning art teachers is relatively sparse. Only a handful of studies are available from the last twelve years. Kuster, Bain, Newton, and Milbrandt (2010) confirm this gap exists. Neither can looking backward fill this recent gap. Few studies exist prior to 2000. Hawke's (1995) work is a follow up to a
previous ethnography on a first year art teacher conducted in 1979. Despite the longitudinal distance of Hawke's (1995) article and his original ethnography, he confirms similar concerns that scholars of more recent work continue to identify—feelings of isolation, the marginalization of arts in the school and the effect of that marginalization on beginning teachers’ acceptance amongst school culture/context, the lack of a subject specific mentor to pose questions to, and problems with classroom management and student motivation. Such issues are complex and better served with a qualitative methodology.
Chapter II: The Teacher as a Wayfaring Learner: (Re)Considering the Body in Teacher Induction and Teaching as a Mastery of Craft

Schools are complex places (Prosser, 2007) and teachers are an integral part of schools. Our understanding of teachers is ever evolving as educators and scholars work to understand how students, teachers, and other stakeholders interact with school places (e.g. Nespor, 1997; O'Donaghue, 2006; Tobin, Hseuh, & Karasawa, 2009). Everyone coming into contact with school places must at some point come into contact with teachers, often teachers new to the field, just beginning their careers. Beginning teachers enter schools with a similarly complex understanding of school places—they understand schools both as insiders (as students who know school intimately) and outsiders (newcomers taking on a different role than they previously held). Beginning teachers are insiders to education in that they themselves have spent almost two decades as students within schools. They carry with them memories and experiences from pre-school to college, of successes and failures at school, and of school both as an academic and social place. These experiences should not be discounted in the formation of a teacher's pedagogy (Grauer, 1998). Freiberg (2002) has shown that student experiences are powerful enough that beginning teachers risk falling back on those memories and familiar projects even when their knowledge of pedagogy contradicts the information. This means beginning teachers are also outsiders to the field. In the sense that their role has changed, and that the view from the outside changes their perspective. Maxine Greene (1973) advocates embracing this outsider perspective. She asks teachers to be conscious of the risks of “submergence in the social reality that prevails” (Greene, 1973 p. 269) and advocates teachers approaching teaching constantly ready to inquire, interrogate, and be a “stranger” to education in order to continue to learn from it and change it. Alan (1998), a 20 year veteran educator writing of his own persistent ‘terror’ in
the face of a living classroom, says in response to Greene’s assertion—“she comforts me in these
terrible moments. She reminds me that the terror I experience in the classroom is the experience
of freedom and not of inadequacy” (p. 15) in the face of a daunting education system often bent
on maintaining the status quo. Beginning teachers are still working to reconcile their new
training with their existing knowledge and so face both the terror and freedom or excitement of
experiencing education anew.

In this chapter I examine how viewing the teacher as a wayfaring learner learning to
wayfind can provide a framework wherein beginning art teachers’ learning might be considered.
In the next section, I reflect on what my own experiences as a dancer have lent to my learning
during my first years of teaching (and beyond). Then I build upon the notion that teaching
happens in the body employing an anthropological notion of "emplacement," used by Tim Ingold
and Sarah Pink, and Ingold's discussion of emplaced movement—wayfaring—to understand how
beginning art teachers work in and through their bodies to explore and refine their developing
pedagogy in classroom places. Lastly, I use Ingold's connections between wayfaring and
craftsmanship and Eisner's (1983) classic discussion about the art and craft of teaching to discuss
how being a wayfaring/wayfinding learner is part of moving past being a novice teacher.

Considering the Body in Teaching

I pause for a moment, a little out of breath, and glancing at the clock, realize with
a start that my planning period is almost over. My seventh grade students are about to
storm in, jump the last three steps from the landing, and toss their books and backpacks
under their tables. It’s been a quiet planning period, a rare one when I didn’t have to
call any parents, or go to any seventh grade team or IEP meetings. I actually got
to...well... “Plan.” Planning in my art room rarely means sitting down to write
curriculum. Today planning involved moving 60 greenware gargoyles from the student shelves to the back shelves by the kiln to continue drying, loading last week’s clay projects into the kiln to get them warming up (I love that to get to the bottom of kiln I practically have to climb in, being short is fun!), doing a second wipe down of all of the tables and the shelves just to ensure all leftover clay was gone before the next class prints, hefting a case of paper towels from the janitor’s closet (Mr. Sweets you are a lifesaver giving me a key!) back to my room and reloading both paper towel dispensers, cutting 500 sheets of paper for printmaking next two classes, and taping off guides on the tables for nine printing stations. Not bad all in all. I think back to a math teacher’s grating but relatively innocent question of “What do you do all day anyway?” and laugh a little.

Another glance at the clock and I hastily yank open the drawer pulling out ink, brayers, and palettes. The bell rings, the halls fill just outside my doors and then I hear cries of incoming students, “We’re printing today right Ms. Nolte?!” “You bet, as soon your aprons are on and the warm-up is done,” I reply. I stand next to the printing table protectively guarding the ink from any un-aproned students. As I keep my eye on the steady stream of incomers pulling out aprons and jotting the warm-up down, I simultaneously start setting up ink palettes, squeezing out the ink, hearing the tacky “shtick shtick” as it’s rolled out. I pause to move the crate at my side with my foot so that a student I know to be rather clumsy does not trip as she comes up to peek at the bright colors blending in front of me. As the late bell rings I say, “Aprons on, your warm-up is your ticket to print, when you have it done hold it up.” And second block begins.
Art teachers are constantly moving. As beginning art teachers they work to gain competence and confidence in a variety of pedagogical skills. They seek to effectively implement meaningful curriculum, manage their classrooms, and balance their time and energy to accomplish the myriad of tasks and behaviors that accompany teaching (Bain, Newton, Kuster, & Milbrandt, 2010; Kuster, Bain, Newton, & Milbrandt, 2010). Many of these activities involve the body. For example, when trying to implement curriculum, beginning teachers find themselves moving around the room to interact with students, write on the board, pass out supplies, move closer to hear individual student conversations, make eye contact, and see student projects. Many classroom management strategies also involve non-verbal, bodied behaviors—teachers use proximity to halt misdirected behavior and break up arguments, they read the body language of their students and the physical energy in the room to sense mood and potential problems, they modulate their own body language, eye contact, gestures to successfully communicate to their students, etc. In the course of a day, teachers walk all over the school—to the lunch room, to the office, to the photocopier in the staff lounge, to the library, they go by themselves and they accompany their classes. In the art room, art teachers constantly organize bins of supplies, cut paper, clean brushes; lift projects in and out of the kiln; and demonstrate the physical processes of art making like mixing paint, throwing clay, and using a brayer. One overlooked factor about what is challenging about teacher induction is how much of teaching happens in the body. And like much of education, when we are training new teachers, we risk overlooking the role of the body in teaching.

Scholars of embodiment assert that the separation of mind and body in culture and education in the West as a naturalized bifurcation, is a cultural construction and legacy of Platonic and Cartesian dualism, which argues that mind and body are separate, mind superseding
the body (Bresler, 2004; Peters, 2004). Ellsworth (2005) is one of many scholars who resists a dichotomy between the body and the mind in Western European thought and United States public education. She examines the ways museums, public art installations, performances and other non-school places create opportunities to learn, which she defines as knowledge and self-in-the-making, rather than the rote memorization and recitation of facts and information (Ellsworth, 2005). "Learning never takes place in the absence of bodies, emotions, place, time, sound, image, self-experience, history. It always detours through memory, forgetting, desire, fear, pleasure, surprise, rewriting" (Ellsworth, 2005, p. 55). For Ellsworth (2005), the body is essential to learning. Knowledge-in-the-making is an intersection, a dynamic relation, between ourselves and outside world. Platonic and Cartesian dualism in schools deny and ignore the body. The body is something to be gotten out of the way of "real" learning, rather than a medium of knowing (Bresler, 2004; Ellsworth, 2005; Peters, 2004; Tobin, 2004).

I write this from the perspective of an art educator whose original background includes 20 years of ballet and modern dance training. During my first years of teaching I was astonished at how physically engaging (and often tiring) teaching in public school was, even more so than many hours of rehearsal might be. But, the more I taught, the more I felt the rhythms of teaching build in my body. Edensor (2010) argues that place affects the rhythms of our movement. The ways we walk—the speed, duration, and direction—are all influenced by the structures of place around us. Our walking is arrhythmic, weaving, and responsive to where we are and when (Edensor, 2010). Even though we never move exactly the same way twice, rhythms build in our bodies. As time went on I found my own movement as a teacher to be a combination of highly choreographed rhythms and routines and highly improvisational responses to students and class activities.
I try to do hands-on demonstrations as often as possible in my art room. I like the process of getting students in close to the demonstration table, introducing them in a more intimate interaction to new materials and process. They are close enough that they can see what my hands are doing, they can touch and smell the ink or the clay or the fibers that I pass around as we discuss rolling out ink, or making a pinch pot, or setting up a loom. But as a new teacher I quickly realized that students do not “just” come to the demonstration table. That was inviting disaster. That was inviting trips and stumbles over chairs, students shoving, shorter students displaced by taller students where they couldn’t see, etc. I quickly realized this was more than “just” coming over to the demonstration table, I needed it to be quick and efficient…I needed it to be a well-choreographed 30 second dance. I began prompting movement in a different way. I began planning student pathways and positions. I asked certain tables to stand in certain places, I would move with the students, I taught moving through the room to the demonstration table as a routine that we did together.

Like the familiar sequence of warm up exercises in ballet—the plies, tendus, and degagés, etc.—that build up muscle memory in my body as a dancer, my daily rhythms through my classroom of unpacking for the day, setting up the board, going to hall duty also built up familiar movements and rhythms in my body as a teacher. Such muscle memory frees up the body to a certain degree. As a dancer, not having to think about the procedure of how to pirouette meant that when choreography called for a pirouette I could simply do the pirouette and focus my attention instead on the expressive and improvisational aspects the pirouette contributes to this particular performance. Dance built fluency in a physical language in my body as fluent as any verbal language I might speak. Such fluency allowed for increased improvisation, expression,
and communication. In my classroom, as I got better at understanding how and when certain small movements needed to be done—how to take roll during homeroom while at the same time setting up supplies for my incoming class, for example—I had more energy for the larger conceptual tasks of teaching and implementing curriculum. As a beginning teacher every moment and experience in my own classroom felt new. Teaching exhausted me because it felt like learning a new dance: it felt like I was learning to teach primarily through my body.

The dance knowledge I consider here is not the formal knowledge of my ballet training, but the generalized knowledge and learning through my body dance has afforded me. Stinson (2004) points out that formal dance forms, like ballet, are less accessible to everyone because they require specific training and materials. Such technique-specific aspects of my ballet training, how to pirouette, or relevé en pointe are not relevant to my consideration in this paper of how teaching happens in the body. Instead, I perceive a connection to what Stinson (2004) argues are the three "important lessons of the body" taught through dance. Dance teaches you to "feel from the inside to understand self and others" (Stinson, 2004 p. 154). Such knowledge affords empathy with students' bodies. In sensing your own scattering concentration after a long day you can be aware that your last block students are likely feeling the same. You can be cognizant of how wedging clay feels in your body in order to give better instruction and understand that, for some students, the pressure on the wrist and shoulders is uncomfortable. Body knowledge allows us to become more aware of our own body's motion and emotion making it easier to pay attention and understand others' motion and emotion.

Second, Stinson says dance makes room for "being your own teacher" (p. 56). Dance helps you manage your own energy, to be a master of your own body; becoming aware of your body lets you choose what to do with it. She argues that such self-management has two
components—building self-control (what not to do), and self-direction (what to do). Understanding what your body is communicating and building awareness of what you may be doing with your body can be invaluable for a teacher. Being cognizant of where you have walked in your room can build awareness that your back table is acting up because they have not seen you close up today. Building awareness of your body and your movements provides increased opportunities for conscious choices and decisions in and through your body.

Finally, dance teaches you that your body can be a source of meaning making. Stinson (2004) says, "Our bodies live meaning" (p. 161). Stinson equates this with the way knowing cumulatively happens in the body. I see a similarity to the moment, for example, when all the factors of learning to ride a bike come together and off you go as a six year old on two wheels for the first time. Ellsworth (2005) might equate this with what she calls the "look" of learning, which speaks to how learning shows up on the faces of those experiencing a new relationship between who they are and the experience fostering new knowledge and understanding. "We might begin to recognize that the expressions on those faces are giving form to 'shocks' from the outside—to the very moments when the outside obliges the inside to think and feel in a new way" (Ellsworth, 2005, p. 56). In my classroom I remember the exhilaration when I could sense the energy in the room coming together as lessons connected with student interests. Before my mind could process that the day was going well, my body relaxed. We know, as Stinson (2004) says, deep down in our bones.

These more generalized lessons of dance position the body outside the specialized knowledge of dance technique and in the discourses of embodied learning. Understanding that the body is a rich, often overlooked element in how we make sense of the world provides context for my argument here that teacher induction is challenging partially because teaching happens in
Building an increased practical and theoretical framework for this idea lends itself to constructing a richer picture of beginning art teacher learning. Our bodies are cultural mediators. As something that is both public and private, our bodies are unique and personal but are also viewed by others, interact with others, and are culturally constructed (Synott, 1987). Culture and gender interact in our bodies (Bordo, 1999). “We don't just see biological nature at work, but values and ideas, differences and similarities that culture has 'written' so to speak, on those bodies” (Bordo, 1999 p. 26). The Western prioritization of the mind over the body ignores multi-sensory knowledge (Bresler, 2004) that should no longer be discounted in how we learn (Bresler, 2004; Peters, 2004; Stinson, 2004) or in how teachers learn.

Understanding Stinson's three lessons of dance certainly provides a language for the type of (em)bodied activities we might see from beginning teachers in classrooms. It does not completely account for the effect classroom places have on movement or why movement in classrooms might be seen as somehow different for beginning art teachers from their previous classroom experiences as students. In the rest of this paper I build from my personal reflections and a consideration of the ways dance has lead me to an understanding of embodied learning during teacher induction to do three things. First, I consider Ingold and Pink's notion of emplacement and how emplaced movement, what Ingold (2007) calls wayfaring, allows us to understand the teacher as a wayfarer. Second, I show how we might consider the emplaced teacher a wayfaring learner in traditionally disembodied school places by examining Ellsworth’s work on informal places of learning. Finally, using Ingold's (2011) discussion of master carpentry, I connect the wayfaring learning of the beginning teacher to the process of moving from novice learning wayfaring as a skilled practitioner. In wayfaring in order to learn, the teacher learns wayfaring with acumen.
Teachers as Wayfarers

Ingold (2007) and Pink (2007), two anthropologists who explore the concept of emplacement, assert that we are always emplaced; our experiences and knowledge cannot be separated from our interaction with place. Ingold (2007, 2011) argues that interaction with place is based on our movement through and within those places. Pink (2007) says, "The physical and material environment is inextricable from the cultural knowledge and everyday practices through which localities are constructed and experienced" (p.61). She argues that our emplacement is always an interaction of the everyday practices that we acquire through the sensory experiences of our bodies (Pink, 2007). Tim Ingold ties his discussion of emplacement to how we inhabit the world. He argues that as human beings our wayfaring movement through it characterizes our natural habitation of the earth. In this section I would like to expand on Ingold's notion of wayfaring and the contrasting notion of transport in the context of how both concepts might provide insight into beginning teachers' changing emplacement in classrooms.

Up to this point I have used my dance experiences as a framework for understanding my own thoughts on the role of my body in my teaching. Now I would like to move more broadly to consider a framework for understanding how school places and teachers' movement within schools create learning opportunities for them. In seeing the teacher as a wayfaring learner we understand that movement begets awareness and knowledge—bringing the self into dynamic relationship with the world (Ellsworth, 2005; Ingold, 2007, 2011). By increasing that awareness, by understanding that teaching happens in the body, teacher educators and mentors can help beginning art teachers practice similar skills to those identified by Stinson regarding dance. Stinson's (2004) language of mindful movement as controlling your own energy, of sensing and being in your own body taps into the same mindfulness of motion that Tim Ingold calls
wayfaring. Wayfaring is contrasted with transport, which is characterized by a numbing of the senses during movement and an emphasis on the arrival points in between movement.

Walking is the fundamental way in which we move through the world (Ingold, 2007; O'Neill & Hubbard, 2010; Solnit, 2000). For Ingold (2007), wayfaring is based on the way we walk. Our most basic movement changes our location, thus creating consistently shifting sites of engagement within us. Wayfaring movement would look like a meandering calligraphic line on paper—loose, fluid, wandering (Ingold, 2007). Connected historically to nomadic tribe movement unbounded by territorial demarcations, wayfaring movement is characterized by responsiveness to the environment as the traveler goes "hither and thither" (Ingold, 2007, p. 81). Human movement provides a constant sense of place; we are never nowhere; we are always somewhere provided we are mindful of our interaction with the world. Such mindful presence in life means our habitation of the world is one in which, as we move, we constantly arrive moment to moment. As our sense of autopilot is minimized, all movement provides opportunities for interaction (Ingold, 2007).

Transport, as a contrasting habitation from wayfaring, typifies the epistemological stance characterized by the movement legacy of the industrialized West (Ingold, 2007). Transport is a connect-the-dot style line (Ingold, 2007). With such movement, the destination and what you do upon arrival is the most valued part of the process (Ingold, 2007), while the action and knowing along the way is not valued, as if we are in stasis and do not exist during transport. "With transport—every move serves a purpose" (Ingold, 2007, p. 84), but the move itself is unimportant as a source of experience or knowledge.

When understood in relation to the discourses of embodied learning scholars, transport is disembodied and can be seen as the movement paradigm in schools. Students experience public
education in the United States in this compartmentalized, connect-the-dot manner. Students move into one classroom, sit and work and (hopefully) learn something there. Then students get up and move into a different classroom and sit and work and (hopefully) learn something different in that room. It is left up to the student, or perhaps a very special teacher, to bridge the compartmentalization falsely disconnecting (physically and mentally) one content area from another. The only thing connecting one classroom to another is the student's movement between them; their bodies literally play connect the dots. But the hallways of schools are rarely valued as places of anything other than transport. Student bodies are managed in hallways and the happenings in those connecting spaces less important to the institutions of education than those that occur in the classrooms hallways connect.

As students, beginning art teachers experienced schools in transport. As teachers, I argue, despite the structure of bells signaling class changes, their emplacement shifts to that of a wayfarer. The implication of this view of teacher as classroom wayfarer is that “classroom place" from the teacher's perspective is not a disjointed dot on the map, but instead a vortex, a tangled knot, "not an external boundary with which life is contained, but rather the current of life itself as it circles around a focus" (Ingold, 2007 p. 99). The teacher's day does not pause or halt so much as shift during transition times, especially in the art room where the clean up from one class flows straight into the set-up of the next. To the teacher, students flow in and out of the room making up different intersecting interactions that compose her or his day. The happenings of one class affect the teacher's perception of the happenings of the next. The teacher as wayfarer is forever attending to the constant goings on of her or his classroom.

Understanding Ingold and Pink's notion of emplacement and how the teacher becomes a wayfaring inhabitant of her or his classroom serves to help beginning teachers understand and
make sense of their changing habitation of classroom place because it draws attention to everyday practices. But understanding that the teacher is a wayfarer does not completely account for the teacher as a wayfaring learner unless we understand how wayfaring potentially prompts moments of learning for the beginning teacher. In the next section, I argue that we can consider the teacher as a bodied, moving learner—a wayfaring learner. This view positions the teacher as a complexly emplaced being wherein person, body, and place are knowledge generating.

**Teachers are Wayfaring Learners**

In the previous section I showed how Ingold and Pink's notion of emplacement involves the way our embodied selves inhabit places and how different ways of moving indicate our interaction with and within those places. If we acknowledge the intricate ways our emplacement affects our experiences, then we can work to consider how places also provide opportunities for learning. In this section I consider Ellsworth's (2005) discussion of how informal places of learning create "pedagogical hinges" for the production of new understandings and meaning—namely new learning for the beginning teacher in the classroom.

Beginning teachers' wayfaring movement through their classroom and school places differentiates their experience from students'. They experience traditional classroom settings in a non-traditional manner. This differentiation highlights the wholeness of experience, including the body, in the teacher's learning process. Ellsworth (2005) intimately entwines the body as central to knowledge production. The body, she says, plays a pivotal role in learning because it is the medium, the context, through which we engage with the world and experience places of learning. This view of the body as medium is consistent with Ingold and Pink's understanding of how our emplacement creates permeable boundaries between ourselves and the world. Our interaction is multi-sensory (Ingold, 2007, Pink, 2007). Our senses bring us an experience of
place where there is also potential for an experience of learning. Learning to Ellsworth (2005) is about building relationships, about finding connections between the self and the world:

All of this is an attempt to think relationally—an attempt to understand and talk about the nature of reality in a way that acknowledges that to be alive and to inhabit a body is to be continuously and radically in relation with the world, with others, and with what we make of them. (Ellsworth, 2005 p.4)

For beginning teachers, their new wayfaring movement through classroom places constantly provides them with moments in which to bring themselves in relation to their students, to their pedagogy, to their school communities, and to the educational narratives that drive the field.

Ellsworth (2005) is specific in her consideration of how places affect learning. Informal places (i.e. not school environments) are invaluable learning environments because the body is actively interacting with place. Place determines movement and movement determines experience, knowledge, and meaning making (Ellsworth, 2005; Ingold, 2007; Pink, 2007). But knowing that there is the potential for learning in places does not necessarily mean that learning will occur. Ellsworth (2005) describes "pedagogical hinges," wherein an environment, pregnant with opportunities for us to learn, gives birth to experiences that radically alter our perception and understanding, even if for a moment. New possibilities appear and pedagogical hinges are made in transitional spaces characterized by "simultaneous convergence of multiple events, sensations, actions, and experiences" (Ellsworth, 2005, p. 61). Ellsworth's (2005) use of the term transitional space designates the way places create room for play, creativity, and cultural production. "Transitional space allows for expressing the inside without obliterating the outside, and for desiring the outside without turning it into self, making it self-same, or controlling it" (Ellsworth, 2005, p. 61). Understanding how we can productively experience our emplacement,
allows beginning teachers to think about classrooms and schools as environments in which the variables we cannot control are the variables that make it rich in opportunities to learn. A pedagogical hinge is the realization of learning within a transitional space that is ripe with possibilities for learning. Learning to teach is challenging and complex because, as Ellsworth (2005) remarks about informal places of learning, "they invite and support unintentional, involuntary experiences of the learning self" (Ellsworth, 2005, p. 26). Classrooms are full of *unintentional* and *involuntary* experiences for learning by the beginning teacher. The minute students enter the room much of what happens in that classroom place is out of the teacher's control. It is up to the teacher to interact with students, to work with them, to see them and their backgrounds and interests in order to respond to their needs. The teacher who maximizes the unintended learning moments in her or his classroom understands that curriculum "lives" beyond the pre-written plan she or he set out (Aoki, 1993). And the teacher who learns to be present during the involuntary happenings of the day—students getting into conversations, fights, drama, and excitement as life meets classroom place—lean into the learning about teaching that can occur, rather than resist it. The teacher as a wayfaring learner is ultimately learning how singular and diverse each day spent in her or his classroom is. In doing so the beginning teacher begins the transition from novice teacher to experienced teacher with the ability to wayfare with the best of them.

**Learning to Wayfind: Moving From Novice to Crafts(wo)man**

In the last section, I employed Ellsworth's (2005) discussion of informal places of learning to consider how learning involves bringing your inside into relation with your outside. In becoming a wayfaring learner, the beginning teacher must begin to synthesize her or his pre-service training with the sensations, information, and dynamic understanding she or he is
encountering. Ingold (2007) interchanges the term wayfinding with the term wayfaring, encapsulating the potential for learning constructively that such wayfaring might entail. Understanding 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.

In this section I consider how a wayfaring learner is also learning to wayfind—a trait Ingold (2011) values in the skilled craftsman. He says, of the master carpenter cutting wood, "cutting wood then, is an effect not of the saw alone but of the entire system of forces and relations set up by the intimate engagement of the saw, the trestle, the workpiece, and [his] own body" (Ingold, 2011 p. 56). For Ingold, the master craftsman is also an expert wayfarer. "The carpenter, a workman of risk, is like the wayfarer who travels from place to place, sustaining himself both perceptually and materially through a continual engagement with the field of practice, or what I have elsewhere called the 'taskscape'" (2011, p. 59). Ingold (2011) distinguishes between the activities of novice and master craftsman by their very ability to wayfare or wayfind.

If we revisit Ingold's words from above--"cutting wood then, is an effect not of the saw alone but of the entire system of forces and relations set up by the intimate engagement of the saw, the trestle, the workpiece, and my own body" (Ingold, 2011 p. 56)—and engage in a word replacement experiment we find that "teaching then, is an effect not of the teacher's curriculum and teaching strategies alone but of the entire system of forces and relations set up by the immediate engagement of the curriculum/teaching strategies, the classroom, the students, and [the teacher's] own body"—the ring of familiarity in this statement indicates that teaching is a craft, and learning to teach is about increasing the teacher's skill at synthesizing all of their knowledge and skill and bringing it to bear in the living moment.
Eisner’s (1983) hallmark discussion on *The Art and Craft of Teaching* argues that teaching is a qualitative process more akin to conducting an orchestra than a reductive scientific process. This assertion aligns with the experimental statement above. Eisner writes:

> What skills teaching requires is the ability to recognize dynamic patterns, to grasp their meaning, and the ingenuity to invent ways to respond to them. It requires the ability to both lose oneself in the act and at the same time maintain a subsidiary awareness of what one is doing. (Eisner, 1983 p.9)

Eisner confirms the immediacy of the action and activity of teaching. Still he differentiates between the craft of teaching and the art of teaching. The former, he says, regards that expert mastery of skill, and the latter, the artist, can generate new skills and make creative leaps in the moment. For beginning art teachers, there are many skills to practice and master, while at the same time opportunities to way-find skills customized to their own teaching style.

Craft and art in this case are intertwined because, for the teacher, the moment students come into contact with class activities, the teacher is no longer a lonely craftsman but a curriculum artist. Ingold (2011) argues that mastery of skills 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. A skilled practitioner becomes "attuned to the multiple rhythms of the environment" (Ingold, 2011, p. 6), able to be responsive in the moment. Learning to work through those changes reflects the teacher's growing ability to respond to the living moment of their students and their classrooms. The difference between a novice craftsman—a beginning teacher—and a skilled craftsman—an experienced teacher, is the understanding that no two tasks are ever quite the same. A teacher must way-find through the differences between them. It is
this artistry of navigating the moment, of way-finding, that differentiates the novice from the skilled practitioner. The teacher as wayfarer is a way-finding learner.

Understanding the teacher as a wayfaring learner and building an understanding of how teachers' experience their first year teaching assignment as a pedagogical hinge is absolutely essential in providing beginning teachers with ongoing support that allows them to become reflective, conscientious practitioners in the field.
Josefina is an artist with varying media interests who attended a four-year, public university. She received her certification in an undergraduate teacher preparation program where she majored in art education. She is a second year teacher in her second year in her current position. Josefina teaches general art in a Title I suburban elementary school (K-5) serving students from a combination of low-income and middle socioeconomic class and of diverse ethnic backgrounds. Her school is located in Virginia. Josefina is an itinerant art teacher who splits her work between the school featured in this study and another elementary school in the district. The decision to work at one site in depth as a participant in this study was mutual so that the interviews would focus on one school context. Which school she wanted to focus on was Josefina’s choice. During her first year and the first semester of the current year she was teaching from a cart. After repeatedly advocating for her own classroom, Josefina
was given the room she is currently in. A new wing was recently added to the school so the grade level teachers previously in the trailers were moved there; and some of the space-less "support" personnel were moved into the trailers. Josefina says the county is considering taking the trailers back for use at another school, now that the new wing is built. She hopes that is not going to be the case. Josefina teaches Kindergarten, second, third, fourth and fifth grade students, often splitting grade levels with the full time art teacher. Her class sizes range from 18-20 students and meet for one hour once a week. Additionally, Josefina has bus duty at the end of the school day. She is a faculty sponsor of a girls running club and works part time in an arts supply store to supplement her income.

Josefina's Classroom

Figure 3: Josefina’s Classroom Center View

Two weeks before I began talking with Josefina she had been working from a large, heavy-duty plastic cart about 3ft x 3ft. x 4ft. Sturdy and durable, with a wide horizontal handle on the upper tray surface –there are two upper and lower bins on the cart that now sits in a corner
of Josefina's "new" classroom. She still uses it to transport ceramics projects and other supplies back and forth to the kiln in the main art room in the main school building.

Josefina's current classroom is part of a doublewide trailer on the farthest point of the property. It is one of five trailer systems behind the main building bordering both sides of the playground and blacktop area. Josefina's classroom has one outside door opening onto the back field of the school property. The two other doors in her room open to the two adjacent classrooms—one ESL classroom and one special education classroom. Adjacent to Josefina's doublewide is another, larger, doublewide of classrooms.

One of the trailers that sit opposite Josefina's trailer is an adult and community education center: a translator works in this space, and is available to help the teachers of the school communicate with school families for whom English is a second language. The playground outside of Josefina's classroom includes a black top open play area as well as a mulched playground equipment area holding an apparatus for climbing and sliding. To go inside the main building Josefina walks completely past the playground and uses her ID card to unlock the back doors.

The main art room (Josefina is one of two art teachers at the school) is on the second floor of the main school building, and has a kiln space and a larger storage closet. Josefina usually swings by in the morning if she needs any supplies in order to avoid hasty visits later in the day. She keeps a basic supply of the materials she uses regularly in her room. One wall of Josefina's room contains a large white board. Hookups for her document camera are there as well. Along the same wall is her desk, a door to the adjacent room, and her drying rack. The opposite wall has the outside door where students come in, a storage shelf, and smaller tables.
Josefina, calls her trailer space "the edge of the world" both because it is on the other side of the school from the second, full-time art teacher who shares the appointment and because her classroom requires students to walk outside the building to get to her room and to leave again for bathroom access. The nearest bathroom to Josefina is in the next trailer over—she has to exit her classroom, go down the wooden steps, go around her entire doublewide trailer, and up the ramp of the next trailer. The lack of bathroom (and therefore water access) is a concern for her aside from any artmaking situation because she works with younger students and worries about letting them roam school grounds alone.

There are six large tables in the room, and four chairs at each table. The chairs are sturdy and relatively new, but she says they are quite oversized for the younger children (children in K-grade 2). Sometimes she has the younger children stand at the tables that are a little too high rather than deal with them climbing in and out of the chairs. Each table is associated with a shade of blue—cyan, teal, Prussian, and marine and with a corresponding table at the periphery of the room which serve as holding stations during the setup and cleanup routines. In this way Josefina prevents all of her students congregating in one spot for supplies.

Josefina's room has a lot of wall space and a variety of posters pinned up. Some of these were given to her by the county, like the one on how to fill in a painting, one on depth techniques, and one on drawing patterns and textures. Others posters are homemade, like the one showing a variety of crayon and oil pastel techniques. She has a hanging row of six small green dustpan and broom combos on the wall for cleanup. Her white board does triple duty as a hanging surface for visuals, including a poster of the student jobs; as a traditional writing type surface; and as a projection screen. Josefina was likely to have notes, diagrams, and other marks reflecting her instructional style on the board.
As a trailer, Josefina's classroom has fluorescent lighting, linoleum floors and a bit of an echo. But the WiFi transmitter for the trailer (and therefore all four classrooms in the trailer) is in her room, so she has excellent connectivity. She also says the loudspeaker to the office works well. Her room locks and she has keys which she says is a consideration not only for safety but also general security since her space opens onto the back field of the property. Her room has two windows that let in a good amount of natural light.

Steve

Figure 4: Steve’s Classroom Doorway View

Steve is a ceramics artist who attended a four-year, public university. He received his certification in an undergraduate teacher preparation program where he majored in art education. He is a second year teacher, though this is his first full-time public school position, and first year in his current school. Previously he held a part-time position as a ceramics teacher in a local high school. Steve teaches general art in a suburban elementary school (K-5) serving students from a wide range of socioeconomic backgrounds but little ethnic diversity—students are predominantly Caucasian. His school is located in the center
part of Pennsylvania. Steve is a full-time art teacher at his elementary school, but travels one afternoon a week for three hours to another elementary school in the district where he teaches fifth grade general art. At this school, he is one of three art teachers in the district that split the teaching load for this smaller elementary school. Steve teaches all grade levels, kindergarten to fifth grade. His class sizes are typically about 25 students and meet for 40 minutes once a week. Additionally, Steve has hall duty and bus duty in the mornings and afternoons respectively. He coaches High School track to supplement his income.

Steve's Classroom

![Steve's Classroom Corner View](image)

Figure 5: Steve’s Classroom Corner View

Steve's classroom is a large space with high ceilings and a bank of windows filling out the wall opposite the room's entrance. That far wall is painted red and gives the room a more solid feel. The "front" of the room has a chalkboard and a square carpet space where Steve gathers his students, especially the younger grades to talk and discuss before they are moved back to the six large wooden tables arranged in three long columns. Each table has four stools, each column eight stools in total. The "back" of the classroom holds a series of shelves, bins,
and counters, as well as an extra table Steve most commonly uses to stage and store currently used materials/active projects.

The class is largely a square but has a small niche to the left as you walk in that extends the dimension of the room on that side to create what was architecturally intended as the teacher's desk and additional cabinet storage for the classroom. Also along this wall are additional banks of shelving and two large, deep, but low sinks for student use. Steve's room has linoleum flooring and fluorescent lighting, but is also equipped with pot lights. Though Steve's room is large, there are many additional furniture elements that make it feel quite full. The room is overwhelmed with art supplies. Bins, boxes, art supplies and containers are stacked on every surface and every available nook and cranny. At first glance it's an art teachers dream but Steve says quality of supplies is an issue.

Steve has two locked cabinets with yellow doors that come up to about counter height and are on casters that act as "carts". Before the school's renovation the previous art teacher was teaching "art-on-a-cart" and would keep one of these carts in each of the two hallways that she had to work in. In this way she could load each cart with materials specific to the grade levels in those hallways and leave the materials locked up and then have less far to lug everything. Steve is using these carts as counter space for now but has thought about setting them up as learning centers for the students. There are two large drying racks, and two extra four drawer vertical filing cabinets, extra metal shelves toward the front by the chalkboard and an additional rolling cart for moving supplies and clay projects.

In the back of the room is a combination storage closet and kiln room. While the room is well ventilated, the juxtaposition of the kiln and the large paper storage is a concern for Steve. From the ceiling hangs an LCD projector. It points towards the chalkboard and can be used with
the long pull down screen affixed above the chalkboard. Steve has a laptop that he plugs in at a station near the door—really the countertop surface of a large flat file sitting next to the exit and below the clock. Steve says this, if anything is his desk, though he can regularly be found sitting with his laptop at the student table next to the flat file. The space is wider and not hidden in the back. The "real" desk is more often than not used as storage. Steve often has basic supplies—pencils or scissors or glue—out on his tables when the students come in. Extra supplies are passed out as needed from the gray rolling cart positioned next to the kiln room door.

The high ceilings in the room mean there is ample wall space, but the height makes it difficult to easily display things. The bulletin boards seem to be permanent displays, a bit of an afterthought as Steve is more likely to use the projector to rotate images on screen for student discussions and lessons. He does have display boards in the hallway just outside his classroom where he regularly displays finished projects.

**Natalie**

Figure 6: Natalie’s Classroom Desk View
Natalie is a painter who attended a four-year, public university. She received her certification in an undergraduate teacher preparation program where she majored in art education. She is a second year teacher, though her first year was as a long-term substitute. Natalie teaches general art in an urban high school serving students from low and middle socioeconomic backgrounds and diverse ethnic backgrounds. Her school is located in western Pennsylvania. Natalie was the long-term substitute for the full-time art teacher that she shares a classroom with now. At the beginning of the current semester, she was hired for a half-day, one semester position. Natalie teaches students in grades 9-12, in Art I—an elective open to students taking the course for the first time as well as repeat students in need of an additional elective. Some students take the course for a semester, others for an entire year. Her class sizes are typically around 30 and meet each day for 44 minutes. Her high school runs on a nine-period per day schedule. She supplements her income working as a substitute in her high school in the afternoons.
An art room in an older building, Natalie's room is used by two teachers—Natalie in the morning and another teacher, G, in the afternoon. G is a full-time teacher, has been in the room for years, but teaches in the jewelry rooms in the morning—the room has a full bank of large windows opposite of the doorway and is lined along one wall with large wooden storage cabinets. The back wall has a number of windows that provide sight lines from the back, and an adjacent workroom, but they are covered from the inside with white paper to provide privacy. The back workroom has larger vertical file slots to hold canvases and a long counter and second computer station. This space is most often used as G.'s office and is not a space Natalie enters regularly. In front of the covered windows along the back wall are three large flat files used for student project storage, a large drying rack and a series of wooden filing drawers used to hold miscellaneous supplies.

The main teacher's desk sits in the left corner of the room as you walk in. It is actually a u-shaped configuration of three pieces of furniture. The first is a metal, industrial style desk with
a computer that faces the room. Sitting behind and opposite of the desk is a low, half-size metal bookshelf positioned so that when sitting at the computer, one can just turn around and reach behind for objects on the shelf. Sitting perpendicular to both the pieces, forming the long side of the U is a counter used as a holding station for supplies currently in use by both Natalie's and G's classes.

Two small sliding chalkboards act as doors for some of the shelves of the wooden storage cabinets. These are used primarily to post the standards being covered that day, lesson objectives, goals, and the warm-up or "do now" activity that students are to complete upon entering the classroom. Each teacher uses one chalkboard. Natalie also temporarily covers her board so it can be used as a projection screen with two pieces of white paper taped together and pinned to the top of the chalkboard along a small cork strip. The room's actual screen is on the opposite wall and is better positioned for an overhead projector, not the LCD projector Natalie uses. This method also makes it easier for Natalie to set up and take down the projector system and get it out of the way.

Natalie's room has three main table areas of multiple table groupings. One "table" is almost double the size of the others. The tables take up the bulk of the area of the room making navigating the room a little tight, but giving students ample opportunity to spread out their work and supplies. The display board to the left upon entering the room is a large corkboard area where project examples and display materials can be put up. At the beginning of her time in the space, Natalie yielded to G's use of the board but over time began sharing the space as the spring semester progressed.
Karen is a bookmaker and paper artist who attended a four-year, public university. She received her certification in an undergraduate teacher preparation program where she majored in art education. She is a first year, late hire art teacher teaching on a cart working within the three art rooms of the three, full-time art teachers. Karen teaches general art in a suburban middle school (6-8) serving students from a wide range of socioeconomic backgrounds but little ethnic diversity—students are predominantly Caucasian. Her school is located in the center part of Pennsylvania. Karen is a full-time teacher at her middle school, but only for the second half of the year. Karen teaches seventh and eighth grade, she is the only teacher at her school to work with more than one grade level. Her class sizes are typically about 28 students and meet for 42 minutes each day, Her school runs on an eight-period per day schedule. Her school has a fairly complicated schedule so it is worth taking a moment here to contextualize it—Karen’s school runs on an six day rotation (Day 1- Day 6) which indicates shifts in scheduled team and staff meetings. This rotation runs concurrent but not in line with a five-day rotation of HomeBase activities—which includes activities like study time, silent reading, organizational skills, and standardized
test prep. Her school divides students into four teams, which rotate as a group through their class together and with a particular set of teachers. Karen supplements her income running a shop on Etsy and working part time in a local retail store.

Karen's Classroom(s)

Figure 9: Karen’s Cart

Karen is teaching seventh and eighth grade general art from a cart. She moves through three different classroom spaces throughout the day. The only cart they made available to her was a leftover overhead project cart. Rather small and top heavy, the cart was not designed to hold class sets of art materials and the myriad of items—worksheets, roll sheets, scrap paper, etc.—that Karen needs to carry with her to complete daily housekeeping tasks like taking roll, grading, giving out make up work, etc. She travels with a cart between the three other art teachers' classrooms during their planning periods. With a separate desk back in a shared workspace, kiln room, and supply closet, Karen moves her teaching materials between three classrooms using this interior space as a pathway between the rooms. While each art room is well-equipped and has plenty of workspace, board space, projectors, and sinks, Karen's cart is
often only wheeled in through the door as the full time occupants of each room have other carts, tables and equipment stacked near the rear entry (Karen's entry) to the space.

Figure 10: Karen’s Desk in the Workroom

Each of Karen’s classrooms are art rooms belonging to three other art teachers in her school. Each classroom can be accessed by the main hallways of the school and also by an L shaped "back of the house" space connecting each of the art rooms to their departmental storage spaces, the kiln room, and a common planning and work space. Karen's desk—actually the left section of a U shaped counter top—is in the back common planning area where she has cabinets above and below, not all of them are currently empty of other supplies. The other teachers rarely use this planning space, often preferring their own main desks in the classrooms. But the microwave, mini-fridge, and communal coffee are in this space so occasionally the other teachers are present. Unique to this space is that it is also far enough away from the main intercom speakers in the classrooms that if Karen is working back here she cannot hear announcements that come over the system. The shelves in the storage hallway are disorganized, with some shelves assigned for communal supply storage and some shelves assigned for individual teacher use. Karen's shelf is mostly empty, holding a few supplies she is currently
using and some objects that were present when she took the job that she has not had a chance to clean out yet. The hallway is interspersed with drying racks.

Each of the main art classrooms has a standard layout with two doors, one opening to the main hallway and the other positioned on the opposite side of the room opening to the back hallway. Each room is equipped with six to eight large wood tables that can seat four students comfortably, six students if necessary. Students sit on backless stools with wooden seats and metal legs. The stools are stacked on the tables at night. Each room has generous amounts of storage with cabinetry and countertops lining three walls. One wall has sliding white boards filling the top half of the cabinets. Karen and the other teachers use the white boards to post the day's objective, agenda, warm ups, etc. Since there are multiple layers of these boards on tracks, they can be slid so that backboards can be hidden behind those in front. This enables Karen to prep all three boards in all three classrooms in the morning and then hide them so that a) she does not have to scramble to write things on the board when students are coming in and she is also trying to come in and set up supplies, and b) her boards are out of the classroom teachers’ way and the classroom teacher's boards out of Karen's way so their students do not get confused by the wrong board. Each room has two large, almost farmhouse style sinks made of stainless steel positioned along one wall. Each sink has six faucets. Linoleum tile flooring lines each room to makes it easy to wipe up messes. Each room has two kinds of lighting—overhead fluorescent lighting that shines upward from a rim of tracks suspended about a foot below the foam ceiling tiles, but also track spots that can be turned on for still life drawing, or just to create a different mood. In the corner of each room is a projector screen. Each room is equipped with an LCD projector and cart. A couple of the rooms have an extra 'demonstration' or 'supply' table.
Karen posts her objectives on the whiteboard, which she says is school policy, but is more inclined to use handouts and demonstrations for reference information as the boards are usually occupied by the regular classroom teacher. Each room is organized and decorated according to the classroom teacher's preferences—Karen has no control as to what is already up on the walls or ceiling, and she can neither add nor take down signs or images. But each room has a variety of historical examples of artwork pinned up, as well as student examples that are at least art related. In one room in particular she finds this especially distracting for her students. In M.’s classroom (last on the right in Figure 8), M. has chosen to designate each table by a colored frame hanging from the ceiling. Karen finds that her students tend to try to "shoot" (basketball style) objects through the frame openings—wads of paper, garbage, other random items. But the trouble is she cannot remove the distraction.

Karen is responsible for a "Homebase," a 30-minute time period from 8:10-8:40 every day where attendance is taken and announcements given. But it is also a team meeting of sorts, where Homebase teachers check in with students on Mondays and Fridays during the Week Preview and remind them of upcoming assignments and due dates. Information is easily transmitted to team teachers via a shared Google.Doc team teachers update each week with a summary of assignments. The Advisory portion of the Week Preview acts as a coaching session on study habits and planning—the teachers might remind students of an upcoming test and advise that during Homebase or silent reading the next day, the students study for the test or work on make-up work if they were absent. Silent Reading on Tuesdays and Thursdays encourages students to read material of their own choosing. Wednesday is test preparation where students alternate each week between math and English skills. To summarize the Homebase schedule is:
Monday is Week Preview and Advisory

Tuesday is Silent Reading

Wednesday is test prep (math and English alternates)

Thursday is Silent reading

Friday is Week Review with another Advisory discussion of how the week went.

Once a month there is a social skills lesson on bullying or another similar topic that replaces the Test prep. This Homebase schedule is on one rotation and the rest of the school is on a six-day rotation for class periods. It could be day 1, 2, 3, 4, 5, or 6. Karen sees her students every single day, so the day number indicates shifts in study halls, extra-curricular activities, meetings and prep periods.

The school has a technology initiative and all of the Turtle team have Mac laptops. Each student is required to care for and keep track of her or his laptop. The school has students use the laptops in a variety of ways—one of the ways is shared Google Docs.

Researcher: You've mentioned Google Docs, three or four times now…

Karen: They LOVE Google.Docs!

Researcher: When you say "they," do you mean the kids?

Karen: The school! Like everything's a Google.Doc

Researcher: And is your school one where every kid has a laptop?

Karen: On my team every kid has a laptop.

Researcher: And is that unique to your team?

Karen: Yes, usually seventh graders don't have laptops.

Researcher: Eighth graders do?

Karen: Eighth graders do, we're the only mixed team-seventh and eighth
Researcher: Okay so they're finding ways to use things like Google.Doc to do things like disciplinary paperwork and getting the kids working together?
Karen: Yeah, and like the week preview is on a Google.Doc and they hand in their first artist statement assignment as a Google.Doc they shared it with me. It's interesting but it's getting a little confusing because now I have hundreds of docs on my drive (Karen, March 18)

Karen’s lack of experience with Google.Docs and a few other digital technologies has made adapting quickly at the beginning of the semester to routines the students are already well used to a bit overwhelming, but she is rapidly finding ways to organize and navigate these routines.

Karen and her fiancé are to be married during the summer of 2013. They live 45 minutes away and commute each week to work, maintaining a separate apartment near the school. To supplement their income Karen has a part-time job at a fashion retailer and maintains a shop on Etsy, transporting her construction materials and inventory with her so that she can work on the orders in the evenings as well as on weekends at her other home. Always in a shared space, Karen works to balance her teaching style with three different physical environments that she had little input in constructing and no means of adapting or changing.
Chapter IV: Art Room as Place

The art rooms of all four teachers are places bustling with activity. They are places filled with art supplies, tables, chairs, and a constantly rotating group of inhabitants. Earlier, I argued that classroom places, for beginning teachers wayfaring through their first years of teaching, are not disjointed dots on a map but instead a tangled knot—"not an external boundary within which life is contained, but rather the current of life itself as it circles around a focus" (Ingold, 2007 p. 99). The art room is this focus—this site of daily engagement wherein the art teachers work to share their knowledge of art and their growing knowledge of pedagogy and the students they work with. Ingold's (2007) image of a tangled knot—a bulky intersected center with tendrils of thread moving off in myriad directions—is useful for discussing art rooms because the art teacher might imagine the come-and-go, revolving flow of students to and from the art room as the various threaded tendrils intersecting with the knotted center of art room activity and pulling free and trailing out again back to other rooms and activities in the school. One can then imagine the learning, discussions, and activities of the art room carried back by the students, trailing behind them in wakes of effect and affect. Such interplay of bodies affects places. The intersecting pathways of our movement, the "meshwork," as Tim Ingold (2007) calls it, binds up our movement through space with place. Spaces are never empty, they are enfolded with places (Ingold, 2007) and our trajectories through space are thus affected by place. As movement and interaction changes, so then must our sense of a place. "Places are always becoming" (Edensor, 2010, p 71). And perhaps (re)becoming, as varying interactions affect a place over time. Powell (2010) uses the term "palimpsest" to articulate this layering of the built environment of place that occurs as a consequence of our interaction and movement within a place. Using two student projects that visually analyze the material environments of El Chorillo, Panama City as
illustration, Powell shows how the layers, textures, and buildings themselves can inform our understanding of everyday living and habitation in place.

In this chapter, mindful of both the ideas of place as a "tangled knot" and a "palimpsest," I wish to examine how Josefina, Steve, Natalie, and Karen perceive and work in their art classrooms. Though very different from one another's classrooms, all four teachers use and interpret the art room in a parallel manner, synced by their attempts to implement art curriculum. In the first section of this chapter I discuss the ways in which Josefina, Steve, Natalie, and Karen constantly create and recreate their classrooms as places of art making based on the qualities of the various media they wish to employ in their curricula. I argue that this work within the "taskscape," as Tim Ingold (2011) calls it, is dynamic for them and constantly changing. Such work succeeds through intent, movement, and wayfaring to thoroughly enmesh the teachers in their classroom places and in the broader school environment.

In the second section of this chapter, I argue that, especially for Josefina and Steve, this enmeshing work is undermined by the perceptions of others as they inscribe characteristics of the "other" onto the art room. Foucault's heterotopia is used to give language to the ways this othering snips at the tendrils of the tangled knot of the art room, potentially un-enmeshing it even as the teachers work to enmesh it.

In the final section of this chapter, I examine Karen's "art on a cart" experiences and the challenges she encounters in overlaying her "taskscape" onto others' art rooms and the displacement "art on a cart" engenders.

This Is Everything Put Into One Classroom: The General Art Room as Dynamic Taskscape

Surrealist artist Jee Young Lee photographs herself inside her transformed studio space to create surreal imagery (LINEN, 2013) (Examples of Lee’s work can be found here:
http://www.demilked.com/jee-young-lee-surreal-photography-studio-room/). In one photograph her 160 square foot studio space (LINEN, 2013) is covered with silvery-blue grass and the artist reclines on the ground peering through a magnifying glass at some unseen fascination. In another, the artist is cocooned into a fuzzy bundle, the room transformed into a leafy green environment filled with half a dozen giant green caterpillars. In still another the room has been painted sky blue. The space is imposed upon by rocks that have burst through the surface of the walls and floors splitting and peeling back the blue surface at the point of contact. The artist sits in the far corner, her back to the viewer, arms uplifted holding a giant egg that she is about to bring smashing down onto the nearest rock. The remnants of other giant broken eggs are strewn across the floor, the yolks puddling on the surface. Thinking through Jee Young Lee's process, her continual (re)use and (re)creation of the space is striking. After every photograph is taken to the artist's satisfaction, the room surely must be decomposed, wiped clean and returned to its state of empty potential. What that state looks like, a viewer might never know, but we can envision layers of primer going down before the next fields of color are painted in, and the next batch of materials brought in and composed. The artist's space is a cloud one day and a purple bedroom the next, each time being utilized in a way that supports Lee's new vision.

As a place Jee Young Lee's studio is illustrative of the way places take on qualities. Tim Ingold (2011) argues that our interactions with our environs create a sense of place. As such, they do not pre-exist our experiences with them. "The landscape surface is thus supposed to present itself as a palimpsest for the inscription of cultural form" (Ingold, 2011, p. 47). Lee literally inscribes upon the surface of her studio the cultural forms she wishes her viewers to see.

As art teachers teaching general art classes, Josefina, Steve, Natalie, and Karen all find themselves working to create experiences with a variety of media in their art rooms. This is no
simple task. In this excerpt, Steve reflects on his transition from high school to elementary school. He remarks:

I was at the high school last year. And that was pretty cut and dry—pottery wheels, slab rollers, sinks… It's really um…A lot of this [being a high school teacher] is site specific as to what you're going to do. There's painting and drawing classrooms, there's 3D, and ceramics. And they all have their own supplies. This [teaching elementary art] is everything put into one classroom. (Steve, January 12)

Steve's observation points out the difference between an art room set up around a specific content and an art room set up for general art curriculum. As general art rooms, there is a constant shuffling of media and projects. In any art room supplies are in constant rotation but, Josefina, Steve, Natalie, and Karen as teachers of general art—and thus responsible for curricula that provide an overview of art concepts and media to students—found this rotation required a different construction of and interaction with their classrooms. Despite Steve's assertion that high school art rooms have more stable setups than elementary classrooms, all of the teachers found their materials and supplies in flux, even Natalie, who is teaching a high school course. In this section I discuss the varying ways Josefina, Steve, Natalie, and Karen find themselves building a sense of classroom place by working through their perception of what their classrooms are like, what they would like them to be, and how they utilize the space on a day-to-day basis. I argue that the beginning art teachers' classrooms, from their perspective, became dynamic taskscapes (Ingold, 2011)—spaces that are in a constant state of flux as they brought to bear the varying media needs of different projects. I use the term "space" in this section to delineate the interior structure and qualities of their individual classroom places, mindful of Ingold's (2011) and Pink's (2008b) assertion that place supersedes space, enfolding it. As the teachers work to
understand the physical spaces of their classrooms, they begin to inscribe on it qualities that they want, making it a functional place of their pedagogy. Places "encourage bodies to follow particular procedures" (Edensor, 2010, p. 70) and Josefina, Steve, Natalie, and Karen find themselves constantly working to create an intersection of classroom space with art making place.

**Becoming Aware of the Classroom**

While each teacher brings to bear her or his own teaching style in the classrooms, they each seek ways to layer their pedagogy onto the pre-existing physical constraints of their classroom spaces. Conscious awareness and intentional manipulation of the classroom environment is something I see in varying degrees across the teachers, and it seems to increase over time. Karen, for example, experiences a variety of classroom spaces via her cart, but was not consciously aware, three weeks into her new job, how much the differences between her various rooms might be affecting her own experience and that of her students. She reflects:

Researcher: [The rooms], do have different feels?

Karen: Yeah they do. They definitely do.

Researcher: If you had to think about it and describe the rooms or give names to the different feels, can you articulate it?

Karen: Yeah, I'm much more quiet in this room. *(Pointing to the adjacent classroom on the map)*

Researcher: Because of the light?

Karen: I never knew... The lights actually can be turned on... *but I never realized that I'm quieter in this room.* Like, I think it's the lack of things on the ceiling, it's just more
streamlined feeling to me. My class is also very small in this room and the others' are huge.

Researcher: Huge like?

Karen: Well, I have 30 in the classes in here and they pull up these high stools and they'll come in the aisles and that's distracting. (Karen, February 18)

Karen perceives the effect of each classroom but continues to work on the underlying interactions between her classrooms and her experiences. Each teacher is building her or his awareness of how place affects experience. For example, certain spaces in the classrooms are quite highly valued by the art teachers. Steve finds the carpet area positioned in front of the blackboard to be useful as a gathering spot when students first enter the room, and for a certain amount of direct instruction (Steve, February 12). Josefina likes the wide white board area at the front where she can set up an overhead projector or her document camera and still have room to hang things or write on the board (Josefina, January 31). Natalie appreciates the track spotlights around her room, giving her the ability to turn off the overhead fluorescent lights and access directional lighting. She says, "I never usually turn on all of the lights. I like it to be a little bit dimmer…I think it's calming, they [the students] like it too." (Natalie, February 7).

As they become more aware of the qualities of the classrooms they inhabit, all four teachers increasingly utilize their classrooms actively. That is, rather than understanding their classrooms as static, they use the spaces as a "meshwork" (Ingold, 2007) and a "palimpsest" (Powell, 2010)—understanding that they have the ability to create the space and change some of its qualities at will. They work at this reorganization in global and local ways. That is, the teachers sometimes step back to consider the classroom and its organization as a whole, but they also consider how individual projects would play out in the internal landscape of their rooms.
Seeing the Space as a Whole

At a global level, the more time the teachers spend in their classrooms, the more familiar they become with the space and the more able they are to envision how they might like to compose their overall classroom space. At this zoomed out vantage point, envisioning the space deeply entwines with the organization of materials overall regardless of grade level or particular lesson. Josefina, for example, rearranged her classroom halfway through our work together. In her first classroom set up, Josefina's desk was positioned along the back wall of the room opposite the white board.

![Figure 11: Josefina’s First Floor Plan](image)

In the new arrangement she moves her desk to the opposite side of the room and removes a bookcase, now that she has a larger wooden cabinet with doors that lock.
Josefina is aware of the way the arrangement is affecting the feel of her classroom. She explains:

Josefina: And this way there's more light that comes in and I feel like it's a little more open. They [the students] have more space. They have more breathing room.

Researcher: Why do you think that is? Just moving your desk out of the way?

Josefina: I think so, that and that stupid bookcase. That bookcase was so in the way.

Researcher: I think it's interesting the way you've really changed the pathway the kids walk through when they're in the room. There's things here and there [pointing to the setup tables].

Josefina: It's still crammed, they still bump each other all the time because this room is so small and we have big tables. But we need big tables. So they still bump each other consistently all the time but you know what, it's unavoidable. (Josefina, April 11)

The organization of materials seems to be dependent upon the teacher's time in the space and trial-and-error experimentation with how the room can be set up. Steve who had, by far, the largest classroom of all four participants, as well as the most supplies, and the most independent space (for he was the only one not sharing a classroom) has the hardest time envisioning the
space. In his room for a full semester prior to our work together, Steve is still working through his sense of where he wants things to go. In fact when asked about his ideal set up, he is unable to fully articulate his thoughts, focused as he still is on sorting through the contents of the room. What was in the room takes precedent over potential arrangement of the content for a more effective sense of how to use the room.

Researcher: So ideally—you've got all kinds of bookshelves, and windowsill areas, and counter spaces—ideally what would you like to see happen, what's the envisioned, final product?

Steve: Ideally, I would like all those markers to be tested and then thrown away. I have like bins of markers and to be honest I probably don't need all of them. They're probably dried out…they need to go somewhere. That whole section over there is crayons. That are old and chipped and they smell bad and they're funky…you know how crayons get after 30 years, that's what's over there.

Researcher: Yeah and if they were newer and chipped you figure you could take muffin tins and melt them into jumbo crayons with the Kindergartners

Steve: Uh huh, but

Researcher: Not the old funky ones?

Steve: Not the old funky ones. (Steve, February 12)

Steve seems overwhelmed by the sheer quantity of supplies there are to deal with. We go on to talk about a rack full of donated paper that turns out to be scraps, dried out markers, and counters and carts and cubbies filled with bins of supplies he has yet to sort through bogged, down as he is by the amount of materials that remain to be dealt with. By the end of the semester and the end
of the school year, Steve has a better sense, instead of what needed to be sorted and cleaned, but where materials might eventually go. He says:

Steve: That cart, I realize, that I want that to be a textile cart.

Researcher: Awesome.

Steve: I have all this batik stuff and fabrics.

Researcher: And yarns (inclining head toward nearby shelf)?

Steve: I have dyes. I have squirt bottles for tie-dyes.

Researcher: And has that cart always been behind the drawing rack?

Steve: (Nods) Maybe not for yarn because no way in hell… (Indicating with his arms that the yarn won't fit, there is too much of it) But textiles…

Researcher: Like batik and silk screening?

Steve: (Nods) I have looms, a section of the closet for…I found all the loop looms. Three of the circular things that you loop around, so I have places that I want to put stuff.

Researcher: You're starting to figure out where it's going to work for you?

Steve: (Nods) Yeah. (Steve, June 11)

Steve is working through being overwhelmed and beginning to have a stronger vision about how he might organize his materials to enhance his instruction, and thus also how he would like to inhabit his art room.

Karen, working from her cart, and Natalie who shares a room with a veteran teacher, who has thus established the physical set up of the space prior to Natalie's hiring, envision their spaces in alternate ways, since they have little control over the physical structure of their classrooms. Karen, as indicated above, is challenged to understand how the various environments of her multiple classrooms affect her interactions. For example, as Karen becomes
more aware of these differences, she begins to envision what her future art room might look like, both based on what she likes about the various art rooms, and what she does not.

Karen: I will *not* hang things from the ceilings [see Figure 13 below] cause kids will constantly throw things at them. Like these frames kids try to make baskets through them. Constantly.

Researcher: Oh yeah, I could completely see my students doing that.

Karen: *Constantly.* And they always hit the things on the ceiling. It's just another distraction that's not needed. It's like that's what I find myself saying only in this room constantly. "Sit down. Sit down. Sit down." Cause they'll get up for one thing and they'll start throwing paper towels through the frames. They'll start hitting all of the ceiling pieces. And I don't find myself saying that in the other rooms. Actually I have to say "Sit down. Sit down. Sit down," like every other word.

Researcher: Right and when you feel like a broken record it just wears you out after a while?

Karen: Yeah, and I don't even want them to sit down I just don't want them touching things. (Karen, February 18)
Figure 13: M’s Room

While Karen has no power to change her current classroom environments, she reflects in order to contextualize her current interactions. Natalie too begins to do this. Natalie enjoys the track lighting, the large tables, and the ample storage in her room, but what contents are where is predetermined prior to her use of the space. She is cognizant the room is not all organized the way she might construct the space herself. One back corner of the room is used for miscellaneous supply storage and Natalie often finds, since it is also the farthest distance from the projector, students are more likely to idly poke into the drawers or get distracted. She calls this space the "no man zone." Highlighted here in Figure 14 (map) and Figure 17 (photo) the "no man zone" is the back left corner of the room from Natalie if she is standing next to her desk or projector with the windows to her left.
Figure 14: Map: Natalie, June 13 “No Man Zone”

Figure 15: Photo of “No Man Zone”

Though she has a clear line of site, the area is behind the largest student table grouping with little room to maneuver through it. If students are seated here, it is quite cumbersome to move behind them. Consequently, Natalie does not move back there often. The furniture in the corner is a series of drawers housing rarely used supplies no one has sorted through. Some are empty. Natalie observes, "It's a weird area. I feel like it doesn't…I feel like that area could be used, but I don't know for what. You know what I mean?" (Natalie, June 13). Still she has to have students sit around the edge of the large table that borders the "no man zone" because of her large class sizes.
Considerations like furniture arrangement, lighting, and the overall feel of their art room spaces concern Josefina, Steve, Natalie, and Karen constantly as they work through the semester. In their manipulation of the classroom environment as a whole, the teachers seem to understand that place affects experience—the mood and feeling of a room, where and how students move, room to work, student behavior, and easy access to supplies. They seem aware of how these global concerns potentially increase their success with day-to-day student interactions.

**Using the Space Everyday**

With the overall landscape of their rooms determined, at least temporarily, Josefina, Steve, Natalie, and Karen go to work to implement their curricula. I watch each teacher transition through multiple projects and materials throughout the semester. As they do so, their art rooms become, in a sense, like Jee Young Lee's studio, blank canvases, a surface which the teachers draw over, gesso clean, and then draw over again for different grade levels and projects. For the art teachers, the curricular "taskscape" (Ingold, 2011) changes frequently requiring them to constantly invent and reinvent their classroom spaces. For example, during one of my visits, I step into Steve's classroom to find paper maché orbs hanging everywhere—they are strung from dowel rods balanced between bookshelves and chairs, chairs and counter tops, even between the kiln and a nearby cart. The air is still humid with the smell of thick paste. As we sit down at a table to talk we pause to wipe off part of the table, scraping dried glue in places with our fingernails. The room feels completely different than it had weeks before when clay cups were drying on every available surface. Steve explains the change:

Steve: So I did…the reason why there's paste on here is because I did paper maché with kindergarten.

Researcher: Are they hot air balloons?
Steve: Hot air balloons.

Researcher: Hot air balloons, they're everywhere. All over your room. There and there and there and there (pointing and observing).

Steve: They are, because what do you do with them until they're ready to start working on them again?

Researcher: All those little hot air balloons running around. They're just laying everywhere. They look like tribbles.

Steve: (Smiling) They're everywhere. So they're hanging, they're all in the closet in there.

Researcher: They're on the floor over there, in a bucket over there.

Steve: Yep. And I'm finding that keeping the balloons in for now is easier because I can keep them...they stay in their shape whereas if I take the balloon out I can't throw them all into a bin, because they are kind of fragile. (Steve, June 4)

Understanding the requirements of this particular medium, Steve allows his classroom to be overrun with drying paper maché projects—leaving the necessary drying room between each project, and avoiding one project becoming unintentionally stuck to another. His classroom, a ceramics studio a few weeks ago, is a paperwork sculptural studio today.

All of the teachers did this. Though Karen most often has her students stick to their assigned seats (a tenet of school organization), during a printmaking project she works to implement a more flexible studio space. During a color-reduction linocut project, students simultaneously need to use wet and dry materials so Karen reorganizes the taskscape of her classroom to include dry tables where students can carve their linoleum, and organize and label their finished prints, and wet areas where the ink and brayers can be set up well away from other,
cleaner tasks. Josefina also reconfigures her room during a collograph printmaking project. She drew a diagram (Figure 16) to show how she sets up the room for printing.

![Figure 16: Josefina’s Diagram of Printing Station](image)

She explains the diagram and her goal to print faster and decrease down time caused by queuing up to print:

Josefina: Um, next week they will be printing. And I've made a new printmaking "routine". Usually I would have three printmaking stations around the room as they go they ink, they go to their seat, they print, then they go back and it basically forms a line. So like I drew it in here…so if this is a table there's a piece of paper and it says number 1 and is ink, they ink. They go around the table, it says number two, the register and the barens are here, they print here. They move over to number 3, there's a pencil, they sign. Then they move over here, it says number 4 'drying rack' they go to the drying rack… right. They "conveyer belt" around their own little table.

Researcher: Okay, and this is the new way?

Josefina: Yes and I've tried it two or three different times now. And I've finally got it in my brain and they've got it in theirs…so we're getting it down and it goes sooo much FASTER! (Josefina, February 28)
The removal of the ink from three central location to multiple locations at each table increases the efficiency of multiple printers working at once. This printmaking setup is a very different from the one Josefina uses during stitchery projects, where she leaves students in their individual seats and demonstrates different stitches using a document camera to enlarge what she is doing on her example. She says:

Josefina: Last year was my first year teaching [stitching] and I didn't have my document camera.

Researcher: Right.

Josefina: So I was miserable.

Researcher: Why? So you're finding that having the document camera and being able to zoom in on your hands has helped a lot?

Josefina: It's a godsend: I love it. I never want to teach without one again. (Josefina, April 25)

Josefina is adamant about her document camera's role in increasing the success of her stitchery projects. She finds the camera to be far superior method to her previous demonstration approach—where students would crowd around her to watch, but because the yarn and needles were so small, it was hard to see. Students would push to get closer, interrupt protesting, "I can't see," or tune out. The document camera erased these difficulties. From drawing, to paper maché, printing and stitchery, Josefina, Steve, Natalie, and Karen regularly (re)create their classroom setup and use of the space in order to better serve their curricular needs.

**Laminate Chronotopes and the Art Room Taskscape**

The classroom place is not a sturdy, stable taskscape of activity for the teachers and their students, rather it is constantly (re)created by the teachers as they anticipate and respond to
intersecting "laminate chronotopes" (Leander, 2004) of media practices. Chronotopes, literally "time-space" (Bakhtin, 1937/1981), according to Leander (2004), can be experienced in multiples by teachers and students in classrooms. They "laminate" or layer as students and teachers access and use their understandings, their chronotopes, of how to "be" at home or at school, or how to be black, or female, etc. as needed in a particular cultural environment. The teachers work to laminate "art media" chronotopes onto one classroom taskscape. By having to continually reinvent the taskscape, physical space contributes to the teachers' sense of place, how they interact with their classrooms, how they make room for their students to interact in the art room. Even as the teachers work through the broader taskscape of teaching as a whole, they are in fact each affecting constant change of the internal taskscape of their classrooms—inventing, reinventing, appropriating activities, and renewing the space: making it one day or one class period a painter's studio, another a metalworking studio, and then wiping it clean, and starting anew. By overlaying the various ways artists experience time-space—as painters for example, or ceramic artists, or printmakers—and understanding how these different media chronotopes affect experience, the art teachers are able to adapt their space, constantly renewing the experience of place for both themselves and their students. The unseen chronotopes, formulations of time-space interaction (Bakhtin, 1937/1981), become manifest as the teachers change the physical environment accordingly. The resulting palimpsestuous use of the physical environment in turn affects the ways in which students tangle and become enmeshed with art when they come to class. Cultural geographer Edensor (2010) says, "This ongoing mapping of space through repetitive, collective choreographies of congregation, interaction, rest and relaxation produces situated rhythms through which time and space are stitched together--" (p. 70). For Josefina, Steve, Natalie, and Karen, art room places are dynamic taskscape...
they consciously work to stitch together multiple media chronotopes with the foundations of classroom place to create artmaking experiences for their students.

**Art Room Places from Others' Perspectives: The Art Room as Heterotopia**

In the last section I discussed Josefina, Steve, Natalie, and Karen's understanding of their classrooms in two interconnected ways. First, I examined their growing perceptions at a global level of how their classroom environments affect teacher and student experiences. Secondly, I discussed how the teachers engage with their classrooms as dynamic "taskscape" wherein they constantly (re)create their art rooms based on the varying media needs of the curriculum. But even this meshwork, this dynamic "taskscape", does not completely account for the complexity of the teachers' experiences of the art room. As I did with the last section, I begin with Ingold's (2011) assertion, "The landscape surface is thus supposed to present itself as a palimpsest for the inscription of cultural form" (Ingold, 2011, p. 47). The art room is inscribed upon not only by the art teachers' themselves but by other adults and students in the school who come into contact with the art room. While on the one hand, the art teachers experience their rooms as dynamic "taskscape", they also express disillusionment over others' perceptions and use of their rooms in ways that seem symptomatic of their broader orientation towards art, and thus also towards the value of the teachers' work.

It would be unjust to say everyone outside the art room found it to be "other," for in some cases the art teachers receive great shows of support in their schools—Josefina's principal, for example, helped her find a classroom space so that she would no longer have to work from a cart and gave her the funds to replace a classroom set of paintbrushes that were stolen; Karen's department as a whole is extremely well funded and she works successfully with teachers of science and English on an end of the year integrated project. Still, in many other cases the art
room itself did indeed seem "other". Unlike Josefina, Steve, Natalie, and Karen's internal classroom experiences—which were dynamic and ever changing—they perceive that to others, the art room is a random dot on the map of the school, a locale to be distinctly traveled to and utilized at specific times, and ignored at others (e.g. Ingold's (2007) notion of transport—connect-the-dot style movement implying the destination is the priority of movement, getting there is a mindless, "in stasis" process). These "other" perceptions affect the teachers and their sense of how their work meshes (or does not) with the rest of the school. For example, in this excerpt Natalie explains her difficulties with a student wanting to come to the art room to finish a project:

Natalie: There was the situation too where I had a student who wanted to finish his one painting and so he asked if he could miss fourth period and he asked his teacher. So I emailed her and said Patrick was here today and she emailed me back and said something like, "Just so you know I don't ever let students miss English [Natalie's emphasis reflecting the teacher's emphasis]," or something like that. This was an exception. So I emailed her back and said, "I really appreciate your exception. Patrick and I really take his grade in art seriously and he really enjoys it." And also…the kids miss a lot because of other subjects and things like that but I'm thinking to myself—there's like two weeks of [standardized tests].

Researcher: And they pull people all the time for remedial help?

Natalie: (Nodding) And art had one field trip this year so I didn't even want to hear that.

Researcher: Do you feel…do you get the sense…you have the advantage of being in a high school art department that has four or five teachers, which gives you a community that's kind of stronger. Do you get that sense from other teachers a lot?
Natalie: Oh yeah. I've had teachers say to me that they were mad that this position got added on and math positions were cut. And it's kind of like wow, okay. I feel welcome.

Researcher: Do you think that's because this is a required elective, an entry-level elective?

Natalie: Is that why they added it? Is that what you mean? Yeah, they just needed more sections of art. There's more kids coming and next year they're thinking about making this full time. So good luck to the person who has that if I don't. (Natalie, May 30)

The animosity Natalie senses from some of her colleagues is not a new phenomenon. Art teachers have historically found themselves and their content "othered" in educational discourses (Cohen-Evron, 2002; Efland, 1976; Eisner, 2001; Nussbaum, 2010). Evidence of the persistence of this state can be found in the consistent discourse of advocacy in art education literature (e.g. e.g. Eisner, 2001; Greene, 1995; Hetland, Winner, Veenema, & Sheridan, 2007; NAEA, 2012). But in the past, the othering of art was partially the perception that art education was a relaxing "commercial break" for students, providing a therapeutic space of play (Efland, 1976). More recently, the othering of art seems compounded by high stakes testing and the focus on “core” subjects. All of the teachers experience this to some degree, though Natalie perhaps less so than Josefina and Steve who, as elementary school teachers, see their students disproportionately less often. As a secondary teacher, Natalie's general art courses are a requirement and the schedule allows her students to see her every day for a time duration equivalent to their other courses. The exception in this is Karen who rarely expressed problems with other teachers outside of the art department, focused as she is on moving between three art rooms on a cart. But her displacement to a cart might itself be interpreted as a kind of othering, which I will discuss more thoroughly in the next section.
In considering the teachers' perceptions of othering as it affects this discussion of art room as place, I wish to bring into play Foucault's (1986) notion of a heterotopia. Foucault (1986) asserted that some places are other or deviant in some way from the cultural status quo. Such places have a function, layer contrary elements in one place, layer time, have boundaries and can reflect back on the rest of society. Foucault argued that the ship at sea was the ultimate heterotopia building its own separate and distinct place and space. Other examples include psychiatric facilities, museums, movie theaters, and fairgrounds. The art room as a heterotopia was considered by Wild (2011) who, in a discussion about resisting "school art orthodoxy," asserts, that art rooms carry some trace of heterotopic inscription about them for "students already know art is a bit different" (p. 429). She encourages art teachers to use this to their advantage. This is true even as art rooms are subject to the panoptic and performative power struggles of broader school culture, which measures success in productivity and grades.

The most significant heterotopia characteristic, for Josefina and Steve, are the contrary elements layered into their rooms by the easy usurping of the space and other teachers' misunderstanding of how they themselves use their rooms. Josefina and Steve both find this surprising, as if other teachers found their rooms—space which they worked hard to construct for the benefit of their students—easily heterotopically appropriated for other purposes. Still Josefina, Steve, and Natalie's perceptions of what others think of the art room complicate their understanding of their classrooms as place, adding layers to the ways in which they saw themselves and what they do.

In this section I build on Wild's observation that "art is a little bit different" and employ Foucault's heterotopia, to look primarily at Josefina and Steve's experiences that indicate how the othering of art persists in schools. As a consequence of this persistent marginalization, the
teachers' efforts to enmesh their classroom places into the larger fabric of school culture are often thwarted.

**Banished To and From the Art Room**

While the playful, "commercial break" uses of the art room still exist, Josefina and Steve, as elementary teachers, feel that the general classroom teachers were less concerned with the curricular purposes pursued in the art room than with the planning and break time they received while their students were in art. Steve is aware of which teachers walk their students to the art room, and who seeks several more minutes of planning by sending their students alone or with an aide. Josefina expresses anger in response to two different occurrences revolving around her school's month long standardized testing schedule. With testing a mere two weeks away, Josefina and Megan (the veteran teacher assigned to the main art room in the main building) receive the testing schedule for the month of May. To Josefina's dismay she will not see some of her classes for the entire month, since they are consistently scheduled for testing during her class period. "When I saw that like my jaw hit the floor!" (Josefina, April 11). So she will see other classes, but less often than her usual once a week. Even more troubling, is the takeover of the main art room (and it's attached, enclosed supply closets) as a computer based testing space. The art faculty had been assured that this would not occur this year because of the completion of the new computer lab. Yet Megan, and consequently Josefina, will still be displaced for the entire month with zero access to the art room or its storage spaces. Josefina, distressed and frustrated, says:

Josefina:  So [Megan] is pissed. This happened last year and we understood it last year but this year we were told that since we built a new computer lab and we now have two that we wouldn't lose the room to SOL 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 that you didn't like what? We were just so confused. She set up a 
meeting with the principals to talk to them and saying that you cannot communicate this 
way with me again. Because basically the schedule was sent out and that's how she found out that her room was being taken. By looking at the schedule. She was never told 'Hey just to let you know we need your room again this year'.

Researcher: What is it that makes you so mad?

Josefina: What makes us so mad is that it's so late now. We're like we just planned so much and now you're going to tell us it's all different. And I don't mind so much but the first thing she said was why don't they take my room instead? The problem with this is that it's not secure. If you get into one of those rooms [pointing to the three adjacent doors] you can get into here and they need to keep the computers secure.

Researcher: Right and you teach fewer classes so technically it would be less hassle for you-even though you don't want to go back on a cart?

Josefina: Well I'm the gopher, so…if it can be slammed on me it will be. (Josefina, April 11)

Megan and Josefina rush to pull and store any and all supplies they think they might need for the next month into a small supply closet down the hall from the main art room. On the days Josefina teaches at her other school, Megan will work in Josefina's room. She works from a cart the rest of the week to avoid displacing Josefina from her room.

The scheduling troubles caused by the testing continue to bother Josefina. During and after her school's state testing schedule, Josefina finds classroom teachers requesting to switch art times, or asking that Josefina fit in classes who have not been to art in a while. This includes
the third grade teacher's class who has not been to art in a month. Initially the teachers ask Josefina to organize the shifts in schedules. She says, "No," to this because she did not know their full schedules and it would eat up a lot of her own planning periods to organize the changes. Instead, Josefina says she will teach the kids if the teachers work out the switches themselves because despite the testing schedule, she thinks her students should come to art. When asked about the teachers' motivations for working so hard to arrange for their students to come to art.

Josefina reflects:

Josefina: Because they want their planning time. They want their time away from the kids.

Researcher: So it's not really that they want their kids…

Josefina: They don't care about the kids-they could give two shits if they get their art time.

Researcher: The teachers just want their planning time?

Josefina: Yes! To be totally honest if I were a classroom teacher I'd probably feel the same way. I don't care what you teach them in music just give me 30 minutes so –let me respond to emails and make copies and go to the bathroom. You know that's what it would be if I were a classroom teacher. (Josefina, May 23)

Even though she understands their perspective, even acknowledges it might be her own in their place, Josefina's resort to profanity indicates her anger at the teachers' lack of concern for the inconvenience they might cause Josefina in rearranging her teaching schedule or the broader effects to the students' art learning time caused by testing. It seems in this moment as if the art room instead of being a "commercial break" for students becomes a "public service announcement" for teachers. Josefina is a "public servant" providing needed breaks and useful
time for general educators in the wake of intense testing and her art curriculum a "public service announcement" on the general "wellbeing" of all. These attitudes are not completely a surprise. Reiman et al. (2010) argue a high stakes testing environment compounds teachers' stress as increased workload, lack of support in implementing mandated policies, extra pressure, and overall imbalances between their role as "teacher" and other roles experienced in their lives as mother, father, sister, spouse, friend, etc., weigh upon them (Reiman, Corbell, Horne, & Walker-Devose, 2010). The tasks of teaching multiply and risk eclipsing the work-life balance that contributes to sustainable teaching practices. This disruption caused by high stakes testing is felt by all of the teachers. The choice of the art room as the pressure valve indicates the persistence of art "othering" but also the idea that art is not a serious business, and that the testing schedule has been a vacation for Josefina and Megan rather than a similarly stressful time.

The All-Purpose, Catch-All Art Room

Josefina, Steve, Natalie, and Karen's art rooms are also sites of homeroom periods (Natalie and Karen), study halls (Karen), and in Steve's case—staff meetings, and even field day. Steve's room is the location where his school holds their faculty meetings (Steve, April 9), despite the fact that the library is larger and more centrally located. Steve is still not sure why faculty meetings are in his room, but finds it cumbersome to displace art projects, and his other materials to accommodate the faculty in his space at least once or twice a month, sometimes without notice. Other things displace Steve's art room from his curricular intents. In this excerpt, a rainy day transformed not just Steve's classroom but also the whole school into an indoor field day venue:

Steve: Yesterday was field day.

Researcher: Ok.
Steve: Guess where field day was?

Researcher: Outside?


Researcher: How did you have field day in here?

Steve: All these tables were flipped up in the corner. I had chicken races that went from...

Researcher: Chicken races?

Steve: Not like real chickens but the kids had to pick up rubber chickens with bowling pins and go around the corner on the other end. Another teacher and I pushed two sets of tables over there and put two more on top, pushed one set, flipped it over and put it in there and then this was our walkway for the kids to do the races. And then the kids went...it was a free for all eventually. So the kids...at 9:30 they said go pick a station.

There were 38 stations in the school. Have fun. (Steve, June 11)

Steve's sarcasm reveals his frustration at this commandeering of his classroom. The utilization of the art room as a shared, multipurpose space intersected with Steve's personal opinions to reinforce his sense that others do not understand what he does in the art room or what it is like to be interrupted in the middle of class. He says:

Steve: Well some teachers will come in the middle of class. And ask, "Do you have pastels?" ...Well, what kind do you want?

Researcher: Oil or chalk? That's a 20-minute conversation!

Steve: Exactly...well here's an oil, and here's a chalk ...which one do you want? Well the chalk, okay here's five sets I want them all back and that's it.

Researcher: Do you tend to get things back?
Steve: Yes, or I hunt them down. But …glue, typically not, they don't borrow it…they'll ask, “What’s the best adhesive?” Plastic, glass, ceramic E 6000, or E 2000 ….I think it's 6000… and white glue for everything else. Paper is usually…they're pretty well stocked…these teachers…I mean I walk up there. You guys have erasers in there. They have supplies. (Steve, March 12)

On another occasion, a fellow teacher wants Steve to order eight rolls of bulletin board paper because they had run out. The assumption that he would spend $200.00 plus dollars of his own budget irked Steve, "So I said here's the catalogue I recommend you buy 36x1000, here's the price, here's the educator price, here's the company that I use" (Steve, March 12). The end of the school year only confirms Steve's insight that others do not understand the material needs of his art room. Teachers, in cleaning out their own classrooms often drop off supplies they think would be useful to Steve, or should be because he's the art teacher. "It's funny, because I opened up my mail box the other day and found one bottle of silver puffy paint, two gray markers that were dead, and a pukey yellow sharpie. I'm cleaning out [my garbage] and you're giving me garbage. Awwwww!" (Steve, June 11). For others anything that could possibly carry the label of 'art supply' is automatically assumed to be useful to Steve. The art room is an easy catch all for everyone else's miscellaneous and leftover supplies. This same week, Steve's co-track coach, a high school English teacher, keeps asking him to come down and help clean and fold uniforms. She is upset at Steve's refusal and does not seem to understand the amount of supplies he has to inventory, sort, clean, and store, on top of entering 500 grades into a digital portal that is only open for a specific window of time. "I just physically cannot do it. And I don't want to say that my job is more difficult than [hers] because it's not" (Steve, June 11). But it is a different animal.
why they complicate Steve's teaching tasks seem to be something others are at best oblivious to and at worst confounded by. The art room is a catch all space rather than a dynamic and functioning classroom just like or more complex than everyone else's.

**Heterotopia and a Disconnected Meshwork**

Beyond the broader implications of the devaluing of the arts in schools, the concept of heterotopia has implications for Josefina, Steve, Natalie, and Karen's ambitions to build complex places of learning in their classrooms. Even as they work constantly in the dynamic "taskscape" of their rooms, others, not understanding or valuing the complexity of their work, repeatedly usurp the space. This heterotopic inscription on the art room counteracts the "meshwork" the teachers work to entangle themselves and their students in.

Over time the teacher's sensitivity to their environment builds up, giving them increased confidence and competency in creating a place of learning for their students. In turn the "meshwork" (Ingold, 2007) becomes rich and complex. The teachers become more and more aware of their emplacement with their room and their schools. But while the internal meshwork is strong and complex, it seems to never quite reach outside the art room to the rest of the school. Other's actions seem to cause it to constantly slip back out of alignment with the rest of the school. Other school colleagues' perceptions and actions inscribe a different story onto the art room, one with heterotopic qualities, which consequently, seem to counteract the enmeshing work of the teachers. As a heterotopia, the art room becomes disconnected and the art teachers are confronted with the notion that the time and effort they have put in is undervalued. While a heterotopia is by no means a bad thing--theaters are not a bad thing, nor are fairgrounds--to see yourself and your worked entangled and knotted into the lives and learning experiences of students and then to feel those entangling knots and woven connections slipping incites
frustration and disappointment in Josefina, Steve, Natalie, and Karen. By un-enmeshing, by disconnecting the art room from the rest of the school, it is more easily used at others' whims. When others use the art room for purposes other than art learning, and do so with little warning or consultation with the art teachers, they show through their actions that the art room is different.

Herring (2011) confirms the expendability of art classrooms in her dissertation research about the working conditions of elementary art teachers. She found that many of the teachers, if they had their own classroom at all and were not otherwise relegated to carts, lunch rooms, shared spaces, even kitchens, were often displaced from their rooms if the school was short of rooms, or had newer art rooms partially re-appropriated without warning. She reported teachers' expressing that they felt "lucky" to have a room and attributed this to the art teachers' in her study feeling as if they were at the administration's mercy. Leaving teachers at the mercy of administration has implications for the sustainability and retention of art teachers, with 50% of teachers exiting education within the first five years (Cohen-Evron, 2002) and the average tenure in the field dropping from 15 years to 5 (Greene, 2014) even if they do persist after their induction. Treating the art room as a heterotopia devalues and de-professionalizes art educators and their work. Lawrence (2005) cites "art on a cart" as a manifestation of the secondary status of art in schools, but the othering of art room place is just as significant a symptom, indicating that just because an art teacher has a room of her or his own, does not mean they are positioned as serious professional educators contributing in the same/equal ways that other teachers do.

**The Art Cart: A Mobile Interface and Displaced Place**

In the previous section, I discussed how Josefina, Steve, Natalie, and Karen work through the dynamic "taskscapes" of the classrooms to constantly (re)create their rooms based on the
varying media needs of their curriculum. In this section I would like to take a closer look at Karen's experiences as an "art on a cart" teacher. While Karen attempts to work with the same dynamic "taskscapes" in her classrooms as the other teachers, her attempts are often curtailed by the challenges of working from a cart. As an "art on a cart" teacher in other art teachers' classrooms, Karen is often trying to overlay her own dynamic "taskscape" onto the already present "taskscape" laid out in another's art room. This often proves difficult as her cart then becomes her main interface connecting her teaching tasks between classrooms. Like a bricoleur juxtaposting various elements, Karen chooses what elements already present in the classroom may be of use to her, and works to improvise with them and around the rest. Her "classroom" as a "taskscape" has to be condensed, packed, moved, and unpacked rapidly multiple times during a regular school day. This means that gaining efficacy and savvy competence with and about her cart is imperative. Her cart itself is a "place" that she must wayfind through and a tool she must wayfind with.

Teacher Survival and "Art on a Cart"

"Art on a cart" is the teaching of art from a portable cart, which moves from classroom to classroom, rather than from a singular classroom belonging to the art teacher. Informal resources for teachers working from an art cart are easily accessed online. Present offerings provide the overall impression that "art on a cart" positions exist, are normal offerings in schools, and are challenging, but no solid statistics seem available. A standard Google search will reveal many visuals of carts for purchase and the first four hits are very relevant to teaching "art on a cart": NAEA's Art on a Cart! Monthly Mentor article from 2009 is first, followed by two blogs: Teaching Art-on-a Cart: Organization and Survival Tips from a Veteran Art Teacher and Rainbow Skies and Dragonflies: Surviving Art on a Cart. The use of the term "survival" in two
of the three top hits certainly seems to indicate the respective authors' perceptions of the
difficulties and challenges of the "art on a cart" teaching assignment. And the fourth? The fourth
provides a frisson of hope for the future of formal research discourses about "art on a cart" for art
education (otherwise sadly lacking) as the fourth hit is the website of one Heidi K. Lung
(www.artonacartresearch.com) which states that she is currently working on "art on a cart"
research and recently presented her initial findings at the National Art Education Association
conference Ft. Worth (2013). Alas, the links for the initial findings and the blog seem to be
inactive at the moment, as one can imagine Lung is deep in her data analysis and, as yet, has
published nothing else. Lung's website is hopeful because, after a rather fruitless search through
several databases and Google Scholar, I found little relevant research on "art on a cart" leading
me to believe that "art on a cart," while anecdotally prevalent, seems to be under discussed in
formal art education forums.

Karen teaches a full course load of seventh and eighth grade general art from a
repurposed overhead projector cart. Her placement on a cart almost "makes sense" in that her
position was added in response to an increase in the school population that was substantial, but
not enough to warrant another full time position. Finding an open classroom midway through
the year is not expected, as school administrators seem unlikely to have or leave a classroom idle
for half a year. My own experience reflects this sort of "art on a cart" secondary configuration.
With student populations increasing and renovations to a school unlikely, "art on cart" seems to
be a popular alternative. Luckily, I was offered two jobs in the county where I taught most
recently. The first was a middle school position where I was the sole art teacher, but I had a
classroom of my own that had sinks and a kiln room. The second was a high school position in
an art department of five teachers, but only four classrooms. As the new teacher being hired to
teach Art I, I would be relegated to teaching "art on a cart" moving through the other art teachers' rooms during their planning periods. Still, "art on a cart" positions seem more typical in elementary school environments. Adult educator Lawrence (2005) references the persistence of "art on a cart" in elementary schools as a sign of the secondary status of the arts as an add on to the "real" curriculum at all levels of education. Goerta and Edwards (1999), in an article on education finance tracing the history of educational funding from the 1970's to the 1990's, questioned whether New Jersey state mandates on educational funding would allow schools to "reallocate existing resources in support of whole school reform without sacrificing programs in, or facilities for, art and music, special education, etc. [They asked.] Can urban school systems meet the State's new fine art standards with ""art on a cart""?" (p. 29). This easy passing reference to the term "art on a cart" indicates the phrase is at least a stable signifier of the roving art teacher and also the secondary status of art in schools.

I took the middle school position with a classroom and was grateful as I had an understanding that getting "stuck on a cart" is always a possibility for an art teacher. Of the four teachers in this study, two—Josefina and Karen—up until the last minute, were teaching "art on a cart." In fact, I was quite surprised when I turned up the first day at Josefina's school and received directions to her classroom, which, as I mentioned previously, she was given just before the start of the new semester. Instead I find her settling into her classroom "on the edge of the world." Steve's position also used to be an "art on a cart" position until the school was renovated. The new design includes the room that Steve currently teaches in and though he did not experience "art on a cart" himself, the carts the previous teacher used (rolling cabinets that locked) are still in the room. He is asked, however, to go to a neighboring school one afternoon a week as an itinerant teacher—to teach three classes. The neighboring school has three art
teachers who do this, each paid for one-third of a contract. Steve speaks little of his afternoons at this school as he had a classroom space to share and was only irritated by the locating of the kiln in the gym teacher's office surrounded by easily flammable items like rubber balls. I mention Steve's situation only because "art on a cart" often is interconnected to itinerant art positions or some other form of part-time teaching assignments. Both Herring (2011) and Mulheim (2010) report this. As is often the case when a school has more students than it can schedule art classes for with one teacher, while also not having the funds to hire an additional teacher, two schools (or more) in a district will acquire an art teacher who is itinerant and travels throughout the week—sometimes having a room, sometimes working from a cart. Herring's (2011) dissertation on the working conditions of elementary art teachers confirms the persistence over time of "art on a cart" positions, though for her participants, they do seem to be diminishing. One of her participants, a 23-year veteran had, in the year prior to the study, finally acquired a dedicated art classroom and a single, full-time teaching assignment. Mulheim (2010), an itinerant art teacher writing autoethnographically, depicts her experiences working between two and three schools a year, sometimes with a classroom, often as an "art on a cart teacher." In one of her elementary schools the general classroom teachers even have the option of denying the art teacher access to the classroom if she or he did not want the disruption of art class to take up her or his planning period.

After reports such as this, Karen's situation almost seems idyllic, situated as she is on a cart that travels through the art department itself. She has nearby access to the art storage spaces, the kiln room, and her own office space. Even better, she is teaching in art rooms, so there are sinks, and other teachers' art content visuals to interact with. No one will be upset if ink or paint ends up on the tables, and the tables are large art room tables. Storage is an issue but she has
access to shelves and drying racks in the back space to store student works. Still, Karen is in other teachers' classrooms. This presents problems like others' demonstrations and projects taking up all of the counter spaces, teaching study hall and having the students defer to the teacher working at the desk during her planning period rather than to their actual teacher Karen, or wanting to use the sinks but being unable to because the classroom's teacher has blocked them off by propping up sets for the school play without telling Karen beforehand, etc. For Karen, it was a constant exercise in patience and flexibility. Though there are a variety of issues small and big that can potentially affect a teacher required to teach "art on a cart," —from the other teacher's perceptions to the othering of art in schools—for Karen, the most serious difficulties she reports are dealing with the cart itself and her physio-emotional reaction to the disruptions of working from a cart.

**Being "Art on a Cart"**

Karen teaches middle school, not elementary school, but Karen's current position is definitely "art on a cart." Her cart features prominently in our discussions our first day together and often in the six months that follow. Karen's projector cart is ill suited to its designation of "art on a cart." With three tiers, it is approximately two feet by three feet by four feet (see Figure 17) and was given to her when she took the position. Though the wheels all work, the cart is not meant for top-heavy loads that have to travel very far. Most often overhead projector carts, loaded with a projector on top, only need to be moved from one part of the classroom to another—wheeled from the wall to a more central position for use and back again. Assigned to a single teacher, more lengthy relocations of the cart could be left until after school. Overhead projector carts were never designed to house the entire curricular materials of a teacher who is moving rapidly in between classes. To understand Karen's experiences with her cart, in this
section I will discuss three things—her use of her cart, her experience of moving with the cart between classrooms, and her later acquisition of extra carts and racks.

Figure 17: Karen’s Cart Before Using the Cart

Karen says her cart is often a "disaster at the end of the day" (Karen, February 18), referring to the organizational issues she has with the cart; and she has crashed it repeatedly—when the wheels catch on an uneven spot on the floor or the unevenly weighted cart topples as objects shift. Karen attributes this to the many supplies she needs to implement her curriculum. "You know art," she says, "there's so much stuff" (Karen, February 18)! When I first ask her about her cart the deficiencies and problems of using the cart itself were prominent. Karen is only three weeks into her job and is still figuring out where to put things on the cart:

Karen: It's very hard to organize things on it.

Researcher: Because?

Karen: Because there aren't any compartments or anything on it. Or not even a ledge on the edge to keep things from falling off. So I try to keep things that [the students] need every day on the top, but then I'm constantly bending down for other things, which I don't
feel comfortable doing—because I'm teaching eighth grade boys. So then I've been trying to keep things on the bottom.

Researcher: Does that help with weighing it so it doesn't topple?

Karen: It does. But then I started to put things I don't need as often down at the bottom.

Researcher: So it becomes an issue of either physics or class needs?

Karen: Right. (Karen, February 18)

Karen is rapidly considering various ways to configure the contents of the cart. As she works with it, she finds that she must consider aspects of physics, like how to distribute supplies on the cart to move it easily; aspects of her teacher-student relationships like being a young female teacher interacting with teenage boys; and aspects of curriculum and classroom management like what supplies and in what amounts she needs and how much independence she would like to give students in getting their own supplies. Karen works to find ways to reconcile the students' interactions with the cart during class as well as her own with the needs of easy movement between classes. When I ask her if she has considered adding things to her cart—magnets, a small set of drawers, a hanging folder, for example—she replies:

Karen: I honestly did not even think about that. I knew that it was disorganized and becoming a mess, but I didn't realize until you're saying this how if I would fix it, it would be a lot easier. I mean I never thought of adding stuff to it. (Karen, February 18)

Over time she does make additions to the cart, to great effect. Her cart "makeover" (Figure 18, Figure 19, and Figure 20) eases her organizational problems and makes it easier to feel prepared for class.
She finds the metal frame to be useful—it allows magnetic hooks to be added to hold canisters and tape that can easily be reconfigured. Karen adds labels, digs out extra containers from the back workspace, and acquires plastic bins and baskets from the recycle bin and Dollar Store. Karen also attaches a letter organizer to organize worksheets and roll sheets because she is finding out that if she carries only the current worksheets with her—someone will invariably ask for copies of previous worksheets prompting her to dash through the back room to her desk to get them. A regular classroom teacher can set up a station of some sort and easily grab old paperwork stationed in one room, but the cart is not nearly large enough to accommodate more than the current supplies, and the current supplies can be a difficulty. Karen's desk initially served as a home base, but as the semester progresses it has become more of a staging space and dumping ground—a surface where she can put things. Interestingly this was similar to the ways Josefina, Steve, and Natalie regard their desks. They all assert that their desks often go unused—as they are more often working with their students than sitting behind their desks. Their desks are no different and no more special than any other available flat surface in the art room. The only difference and difficulty for Karen was that her extra flat surface is too far removed from
the classrooms to be of much use during class. As Karen spends more time working with her cart she finds that she can actively configure it to be more conducive to her teaching tasks. Once the cart itself acquires some organization, Karen begins tackling getting it from one classroom to another.

**Moving Through the Classrooms**

Moving the cart from classroom to classroom is difficult for Karen. Looking at one of Karen's maps is instructive for making sense of her movement with the cart.

![Figure 21: Karen, April, 29](image)

In this map from April 29, the overall layout of Karen's many spaces can be seen. Each of the art rooms has two doorways. The first is the main entrance to the classroom that the students use. This door opens into the main hallways of the school. The second, back doorway of each art room opens into a "workspace. All three inner doorways open on the junction of the two legs of this "L" shaped space. On one leg of the "L" is shelving for storage and inventory. A table with a pug mill, drying racks, and other boxes are jumbled into the space. Karen has a dedicated shelf of her own, but it sits just out of the line of sight of all of the doorways, so to get anything from it during classes she must in effect "leave" the students. Along the other leg of the "L" lies the doorway to the kiln room (closest to the junction of the two spaces) followed by a teacher work
area complete with microwave, counter spaces and Karen's desk. Though this information was mentioned before, it is important to consider here for it reminds us that Karen is not the only one using and storing things in this back space. Three other teachers are also regularly moving through this area. The implications for Karen's cart are this: as the other teachers move projects in and out of the space, and in the classrooms themselves, Karen can never be sure from day to day, what may be in her cart's path. When this is combined with the unstable storage of the cart and the little "speed bumps" in each doorway, it becomes hard to move the cart. Karen often is frustrated by the traffic jams in the back space and feels like her problems with the cart complicate her attempts at classroom management:

Karen: If I go over the edges of that cart even a little and you see I am, I crash into things. You can see that little corner [by the door], there's a bunch of stuff stuffed there of course (gesturing to her access point). So it's not easy to have big things set up [on the cart]. I'll keep things on the shelf there and I'll just grab them…but then you leave the kids unattended, and that's not good. It's bad especially because they are already testing me [behaviorally]. (Karen, February 18)

Leaving students, even temporarily, can be tricky for any teacher but the cumbersome movement of the cart as well as having to move in and out of the storage space for supplies is hard on Karen because she is still developing her classroom management skills. Her students sense her difficulties with organization and consequently also her newness to her job.
The situation is further complicated by the fact that Karen can rarely move her cart all the way into the room, filled as the space is with counters, tables, students, and the other teachers' things. So the cart often remains near the interior doorway even when the projector or dry erase boards are on the other side of the room. This means that Karen runs back and forth through the clutter of the room to load and unload the cart. I once asked Karen why she did not use the outer doorways and the main hallway instead. Her reply cites the fullness of the rooms and the time it would take to navigate the space. In this excerpt Karen intently drew on her map as she talked:

Karen: So this door (drawing) is here, this door is here…in this room I can't get to the door. I keep my cart here… (Pointing/drawing to the interior door way) [marked by a small "c"] and I can't get it across, there're so many obstacles. Like all the stools and chairs, so it would take forever to wheel through. And they're [the students] already in the room before I get there anyway. Sometimes I just push it into the hall and then roll it in later. In order to show them the materials that are back here on the cart, and use the computer [marked by a "pc"]…I have to grab everything off of the cart. (Karen, April 15)
In the map of this day, Karen notes the locations of the outer doors, which she did not normally include as she rarely uses them during the day with students. The pathway is indeed longer to go out and around than to pull the cart into the interior space where the three doors are close together. Still, time is definitely a factor in moving the cart. Even though three doors are adjacent to each other, moving the cart quickly and efficiently between even those three, close together doors is a challenge. This interior junction is always prevalent on Karen's map. As the teacher, Karen feels it is her responsibility to be in the room before or as the students enter, but having to pack up the cart and move it, eats up the transition time between classes. She often finds that her students beat her to the room her next class is in. She eventually adapts by getting the cart out of the previous room and into the back space, then quickly moving into the next classroom to get her students started on a warm up activity, and then pulls her cart in and sets it up. As Karen progresses, she finds routines that show how time, space, and her pedagogical decisions began to come together more effectively.

**Acquiring More Carts**

As Karen gets more comfortable with her single cart and with her students, she begins to do larger projects with them and projects that require wet materials—like ceramics and printmaking. Consequently she finds that one cart is insufficient. So she finds three more and a drying rack on wheels. She says, "I have two seventh grade carts, my general cart, and an eighth grade cart. It just started getting too big and I had too many projects" (Karen, June 10). The back space of the art department gave her the ability to stage multiple carts, an option that many "art on a cart" teachers do not have. Still, the other art teachers would not allow Karen to leave any particular cart or drying rack in their rooms, because they were already using carts and racks
for their own printmaking, painting, and ceramics projects. On one very frustrated day, Karen attributed her disorganization in class to the disarray of carts and supplies:

Karen: They're [the carts of the others are] everywhere. There's usually a cart right here, a cart right here, a cart right here, a cart right here (drawing circles on the map); this is the kiln room. We're kind of like overflowing and I have my cart here.

Researcher: And are [the other teachers] being mindful of the fact that you have to be able to move in between all three classrooms or are they saying, “But this is where the carts have to go”?

Karen: Kind of. Yes, (looking down at the map) this is kind of where everything is. So it's like overflowing here and getting me a little worked up because there's also a pug mill right here inside this door. A giant clay bucket right here. A clay waste bucket right here.

Researcher: Which means it's hard to get your cart into the center space at all?

Karen: (Nodding) And then I really don't have anywhere to put it.

Researcher: Or once [the cart is] in the room?

Karen: (Nodding) And I think that led to my disorganization in this class today. Usually this class is quiet, it's calm. We have room. We spread out. There's usually one extra table that we throw all of our stuff that we don't need for our class on and it's usually easy. Right now it's getting hectic. Because as you can see once I try to get all the stuff for printmaking out and my cart in there and the drying rack in there, there isn't enough room. (Karen, April 29).

The other art teachers are not very understanding, even though they are teaching similar content. Karen asks to leave items in the rooms repeatedly with little success: "I even tried to bring the
drying rack in the beginning of the day and I put it up in this corner and [the other art teacher] moved it back into the hallway" (Karen, April 29). The reactions of the other art teachers, which seem territorial or perhaps political, bother Karen, from whom she expects a little more understanding and support regarding the supply needs of various projects. A couple of weeks later, she delightedly reports that the teacher who had previously moved her drying rack finally cleared her out a corner to store it in. Karen said that this teacher had decided to do a clay project herself and had a trying time moving one cart full of projects back and forth to the kiln room. The resulting frustration seemed to give her some insight on Karen's day-to-day experience, so she gave in. Teachers seem possessive of their classrooms regardless of content, and it might also be so that art teachers in general may even be especially sensitive to issues of classroom territory, as many have likely spent time with a cart. While it may make them more understanding, it seems it can also make them very protective.

Even with a more organized and useful cart, Karen still finds it challenging to be successful as an "art on a cart" teacher because of the speed bumps, both literal and figurative, of getting to and from her various classrooms and getting supplies on and off the cart in the classrooms. Though she has become increasingly savvy at juggling her cart, a drying rack, and back up carts, she still has to navigate the timing and the other teachers' expectations that her presence remain somewhat invisible. Her cart and her desk appear to be the only places where she is given genuine ownership, while the classrooms she teaches in may be visited but not claimed by her. In this way, Karen really is a true wayfarer, never claiming the territorial demarcation of place that Western transport imparts (Ingold, 2007).
I Feel Dizzy: Physio-Emotional Reactions of Being “Art on a Cart”

Being an "art on a cart" teacher never seems to become easy for Karen and she never expresses much comfort or satisfaction about her "art on a cart" status. She does however rapidly increase her ability to be flexible as she adapts to the physical demands of outfitting and moving her cart around. She still constantly complains that she never quite feels organized, an important piece of good teaching in her mind. Karen often uses language as well as her map to explain the effects "art on a cart" is having on her. In her map of April 29 (Figure 21) she not only drew circles at the junction of the doorway to indicate their location, she also said she felt "dizzy" and traced over the same bundle of circles of the doorways to emphasize her point.

Karen has the sense of "hopping all around" (February 18), and asserts that she does not think she "will ever feel grounded" in her teaching (February 18). The three adjacent doorways are often the focal points of her maps and as her point of entrance and egress from the classrooms seem to signify in her mind the constant movement and disorganization being on a cart holds for her. She says she used to be organized but teaching has made her disorganized. While organization and managing art supplies were an issue with all of the art teachers, and they were all dealing with new classroom situations, Karen's status as an "art on a cart" teacher made her keenly aware of these occurrences.

Displaced Wayfinding

In this dissertation I have talked about wayfaring as an idea that is applicable to beginning art teacher's experiences in both literal (walking, roaming, moving through their classrooms and schools) and figurative ways (wayfinding through their first year of teaching and their own pedagogy). For Karen, her "art on a cart" position increases her daily movement, which differs from her contemporaries who inhabit a singular classroom, even from Josefina who
regularly makes trips to and from the main art room at the other end of the school. While all of the teachers expressed feelings of being tired and overwhelmed, Karen's status as an "art on a cart" teacher intensifies these feelings, often to the point where she is not only tired and overwhelmed, but quite unorganized and "dizzy" from her constant adjustments to the various classrooms she inhabits.

Even as her cart is a place itself to be navigated, Karen's overall experience of place is less settled; in fact I argue it is may be quite displaced, entangled as it is with the history of "art on a cart." Tim Ingold's (2007) notion wayfaring draws directly from the movement of nomadic tribes from place to place as they wandered to hunt. "No" place was in fact "some" place for those who wandered and remained mindful of their embodied, sensory interconnectivity with place. While Karen strove to do this, to wayfind and adapt to the experience, the difficulties of being "art on a cart" are tied up with the second class status of the "cart". As Karen's experiences illustrate, being "art on a cart" can even incur a lack of consideration from other art teachers, perhaps as they too are affected by the cultural connotation the cart seems to have. In Herring's (2011) research on the working conditions of art teachers, she often heard the phrase "prep time" teacher. She traces this and the labeling of art, music, and physical education teachers as "specialists" back to 1970's when teachers unions fought for more planning time for general classroom teachers. School administrators acquired art, music, and physical education teachers to harbor the children while the generalists prepared lesson plans. Art teachers and their subject began as second class and remained so, because they were initially situated as "secondary citizens" fulfilling a need called for by general classroom teachers (Herring, 2011). The cumulative effect over time being the increased "othering" of not only art content but by association art educators too. While Karen works to deal with the same issues of classroom
place as her fellow art teachers, her "art on a cart" status is a strong visual indicator of her secondary status, even among the other art teachers. Without a classroom of her own, without a solid foundation from which to build, Karen herself feels ungrounded and out of place. Her cart, and the continued presence of "art on a cart" positions are a visual that serves to reinforce to others—teachers, administrators, and other education stakeholders—that art teachers are second class citizens. Her roaming, constant relocation of the cart makes her placeless much as many groups have been historically placeless and similarly othered; rather than placeless yet comfortable being all places. The image of the roving "art on a cart teacher" is far from romantic. The catchy rhyme of the label covers the displaced qualities of the role and does little to indicate the complexity of the cart as an extra place location to be navigated on top of the multiple classrooms that the "art on a cart" teacher must pass through.
Chapter V: Adapting to Complex Art Room Places

In the last chapter I discussed the teachers' experiences of art room place. I examined how the teachers themselves approached their classrooms as dynamic "taskscapes," which they (re)created constantly based on the needs of various media and projects. I also discussed how the art room, from the perspective of the other adults and teachers, is a heterotopia—an othered place. Finally, I discussed Karen's experiences as an "art on a cart" teacher and how her cart became another "place" which she must navigate and use as an interface in others’ classrooms. In this chapter I would like to build upon Josefina, Steve, Natalie, and Karen's experiences to consider two consequences of this busy, complex interaction with school place. First, I will discuss the teachers’ interpretations of time, and second, I will consider one coping strategy the teachers employed in response to their busy days.

Changing Habitation of Place: Time and Teaching Day

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 moment, thinking, looking at the general marks that she has just drawn on the page to create outlines of the classrooms she spends her days in. The pleasant odor of permanent Sharpies wafts between us.

Researcher: Can you think of a specific moment today that went well?
Karen: Um, 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.

Researcher: It's here (pointing to the map), somewhere. Which class was it?
Karen: This one. (Pointing to a room on her map).

Researcher: Okay, walk me through this class.
Karen: Well I was giving the printmaking demo and my cart's the whole way back here (drawing on the map) and I can't get it any further into the room because there's so much stuff back here….. (Karen, April 15).

As she draws and begins moving back through her day on paper, Karen recalls her “good moment” of promptly managing a student who was chewing on the printmaking linoleum and the class’s grossed out reaction to it. She says, “My voice just came out right this time.” The student stopped chewing, the class stopped their response, allowing Karen to move on with the project (Karen, April 19). Research on teacher induction, describes the time as challenging, one in which "praxis shock" as Kletchermans and Ballet (2002) call it, creates a "sink-or-swim" experience where "treading water" becomes the goal for new teachers (Bickmore & Bickmore, 2010; New Teacher Center, 2012). These visual metaphors situate beginning teachers in a particular time-space interaction with their environment, what Bakhtin (1937/1981) calls a "chronotope" (literally time-space). "Sink-or-swim" and "treading water" bring to mind images of wide, even, pools of deep water.

Such metaphors indicate that survival, breathing, reaching the surface and discovering singular strokes to remain at the surface are the goal. School environments, classroom places in this metaphor become calm and stable places, where beginning teachers acquire the swimming strokes required for survival. But the teachers indicate that their sense of time-space, their chronotope, is something different than a "sink-or-swim" chronotope—one in which time and their environment is very fast, constantly flowing, and hard to keep up with.

For example, Steve, relays his experiences after a fire drill interrupts a ceramics project in progress:
Steve: After the fire drill, some students just took their time, as if class was never interrupted, they had all of the time in the world.

Researcher: And how did you feel?

Steve: Rushed, because I like a schedule, so when we're ten minutes off that means kindergarten is ten minutes off. So that meant late….and then they had their bathroom stuff and I had to demonstrate how to make a rabbit.

Researcher: Have you developed any strategies for when that kind of imbalance happens?

Steve: Uh go with the flow but increase the flow a little more.

Researcher: And when you say 'increase the flow' you mean?

Steve: Like speed it up. Just to run around like a chicken with its head cut off. (Steve, March 12)

Steve's comments relay a point of interest—that he understands the need for flexibility in teaching, but also, that time goes fast in a classroom, sometimes preventing him from thinking through other ways of being flexible. Running around "like a chicken with its head cut off" is both his sensation of time and his solution to the loss of time the fire drill caused. Time overtakes Steve, and rather than cutting out steps, or letting go of steps in his routines and/or lesson plans—like clean up with the students in favor of cleaning up after the students—he tries to maintain his current steps but move them into fast forward. For Steve, time might easily overtake him, and he is still working to develop strategies for sidestepping around it in some moments in order to more effectively "go with the flow." Continued movement "forward" was imperative, other trajectories seem harder to detect.
Natalie concurs in talking about speed, during an especially busy day: "You don't think about all the little things you do. I pranced around the room and probably did sixteen laps to keep track" (March 21). Karen has an especially difficult time with the speed of events during the day. On one of our regular meeting days, which happened to be a snow day, Karen chooses to map the previous school day, but has to think through the overall schedule to place herself within the flowing days of the week.

Karen: Home base, yeah they're Cougar kids, and that's my team. So Monday is week preview, Tuesday is silent reading, Wednesday is uh, [test] prep so they either have a math prep or English prep--it alternates. Thursday is silent reading so silent reading is every Tuesday and Thursday and then Friday is Week review. And then once a month we have a pride lesson. (Still drawing she goes on), So yeah, so then I went into my desk area. What did I work on? So long ago. …….Oh! I know what I did! (And she continues to talk and draw)…

Researcher: How do you feel about time in school?

Karen: Like does it go fast or slow? Yeah. It flies! The days are so quick (snaps), I always think I can accomplish so much more than I can actually accomplish in the day and so….a few days I even forgot about a few things because I didn't realize it was there yet—like a meeting after school. It's very weird, it's a weird time warp.

Researcher: Is it different than when you were a kid?

Karen: Yes! And this journal kind of taught me that I was just losing the whole day because I couldn't even think back to "what did I do"? (March 18)

The speed of the teaching day makes it hard for Karen to reflect. In participating in this study, she found herself reflecting more than she might have otherwise. This is significant because
much research exists delineating the importance of reflection in the development and confidence of beginning teachers (e.g. Ovens & Tinning, 2009; Pedro, 2006; Yost, Senter, & Forleza-Bailey, 2000). As a “think on your feet” activity (Ovens & Tinning, 2009) that positions teachers as active decision makers, it takes both time and practice (Yost, Senter, & Forlenza-Bailey, 2000). Further, it requires critical thinking skills and an understanding of educational contexts (Yost, Senter, & Forlenza-Bailey, 2000), something that may still be developing for a beginning teacher inhabiting school places in new ways. Finding time to reflect and understand how much time different teaching tasks take will help Karen judge accurately what can be accomplished during a busy, fast moving teaching day.

The teachers’ maps (Figures 23, 24, 25) also illustrate the busy-ness of the teachers' days, and their many moving pathways through time.

Figure 23, Josefina, February 28

In Josefina's map of February 28, her many pathways back and forth between her classroom and the building are evident. Her pathways reveal visits to the main building for art supplies and lunch as well as a midday loop through the other outside trailer (top right corner of the map) to the bathroom and sinks where she can wash out paint brushes and brayers.
Figure 24, Steve, April 23

Steve’s map shows different colored dotted lines. Each color is his pathway around the classroom as he remembers it for different classes. He often finds that he weaves through the tables repeatedly as he moves to change out the art supplies and help students. His staging of supplies can be seen in the blue and orange squares on the tables in the blue square with brown squares bottom right hand corner indicating the trays and bins placed in preparation for class on this side table. He also shows his introduction of the lesson on the carpet area (large gray square on the left) with the students sitting in rows in front of his own position (the big pink dot on the far left).

Figure 25, Natalie, May 2
Natalie's map, like Josefina, shows her movement throughout the school, itinerant as she was between her morning teaching assignment and her afternoon substitute teaching and hall duty assignments. Her maps often span two pages with multiple floors being indicated by the stairways that she draws.

**Place and Chronotope and a Thousand Geographies**

Josefina, Steve, Karen, and Natalie's comments indicate that a different visual metaphor, one of rapidly moving water, white water rapids even, might be more accurate for beginning teachers. This metaphor carries with it a different chronotope, and a different interaction with school places as a whole, one in which their experiences of classrooms varies from their past experiences as students. The days are fast, busy, and full of movement. The days of sitting behind a desk are gone.

By considering this change of metaphor I do not seek to imply a decrease in difficulty that learning to teach carries with it—the kind of clawing struggle for breath that "sink or swim" refers to—but to shift the impetus from intensity of struggle to kind of struggle….one in which we consider that beginning teachers are not learning to swim, so much as realizing that the strokes that previously worked for them in schools are no longer adequate. They must move, respond, change their rhythms, climb into a kayak and find their balance in faster waters with a new set of swimming strokes.

Habitation of place and chronotope are intertwined. Chronotopes change as our habitation changes and neither can be divorced from place as context. In fact Leander (2004) calls chronotopes a "cultural resource" (p. 94) reminding us of the value of understanding the different ways we actively inhabit various places. He says our "laminate" chronotopes layer and interact with one another allowing a person to utilize different chronotopes at different times. Josefina,
Steve, Natalie, and Karen are actively experiencing a new chronotope in schools—"art teacher in school", as it laminates with "student in school," "student-teacher in school" and, as I discussed in chapter four, "artist in studio". This makes sense when we consider their interaction with their art rooms as dynamic "taskscapes." The process of constantly (re)creating their art rooms based on the media needs of the curriculum, of laminating the various chronotopes of various artistic practices, is happening simultaneously while the teachers work to understand their own shifting roles in the schools. It is no wonder that time seems to flow so fast, as the teachers' work to rapidly draw on and integrate so many chronotopes simultaneously.

All four teachers reported similar experiences of time. But this orientation to time does not just indicate they are busy people, though they are—it indicates that teaching, that being in school as a teacher, feels different than it did as student and possibly as student teachers. To consider how beginning art teachers experience time during their teaching day is to understand not only what fills their day but how their interaction with place fosters meaning making about their teaching.

**Blurred Peripheral Vision: Dealing with Complexities of Place and Time in Teaching**

One consequence of the shifting and accelerated chronotope experienced by the beginning art teachers is that Josefina, Steve, Natalie, and Karen have developed a coping strategy that I am calling here "blurred peripheral vision." Bain, Newton, Kuster, and Milbrandt (2010) confirm that beginning art teachers often feel overwhelmed by the variety and number of teaching tasks they have to perform and consequently have trouble balancing teaching tasks and their time. Given their change in habitation of schools and classrooms, it seems a natural consequence that at some point the beginning teachers would find that not everything could be accomplished, processed, or understood at all times. To cope, Josefina, Steve, Karen, and
Natalie often either a) choose to ignore something temporarily or entirely because they cannot currently deal with it, or b) find that one experience or happening will eclipse all others thus preventing them from seeing alternatives. The effect of both strategies is to blur their peripheral vision for a period of time to make the day/week/month "more navigable" (with varying degrees of effectiveness).

**Blurred Peripheral Vision: Ignoring Something**

Blurred peripheral vision in its first form—ignoring something—seems to be the response when the beginning art teacher perceives one or more aspects of teaching cannot be immediately dealt with. She or he might avoid dealing with the issue for a few days, a few weeks, or longer.

Previously I spoke of Steve feeling overwhelmed at the amount of supplies in his room and how this affects his ability to visualize his classroom environment. Now I would like to discuss his being overwhelmed with supplies in another way—how he coped with the issue. Not only do the supplies affect Steve's attempts to think through his classroom environment, but they also affect a choice on Steve's part try to help his pedagogy by ignoring the supplies even as they continuously bother him.

Steve teaches in a large classroom that he and I spent quite a bit of time during our first visit discussing. He bountifully describes the contents of his room—20 years of the previous teacher's materials, storage, old projects, and books—but cannot articulate his vision of what he would like to see happen in the space. For Steve it is clutter, and a lot of it is garbage, and a mess his busy teaching day does not allow him to deal with or think about. "It's strange," he says, "I've moved into a hoarder's classroom" (Steve, February 12). Steve doesn't know how to get it all organized or create a working system of organization for the physical space and his
interaction with it, he just knows it is something else to get done…at some point. Once his students enter the room, the supply mess must be moved from his mind. His inattention is so complete that he doesn't include any of that information on his first map. His map consists of the spaces the students occupy alone and does not factor in the space he needs to prepare and plan as the teacher (Figure 26).

![Figure 26: Steve, February 12](image)

At the end of our first conversation together, which was full of talk about the supplies, the lack of organization in the room, and his vision for the space (or as I have discussed earlier, an underdeveloped vision thereof), I ask Steve if he wants to add anything to his map. Despite the rich and interesting conversation about the room and its contents, he says:

Steve: Um, well we have that carpet space. No. [A long pause.] This is really the essential, that's what I kind of consider my classroom.

Researcher: Right and the rest is…?

Steve: (Shrugging) It's just there… Yeah this is sort of what I use. What I think of as MY space. Um, between storage and all of that. (Steve, February 12)

Steve has split his room in his mind into two areas—his real classroom (the central area) and literally the periphery of the room (storage and not-his-classroom) in order to adapt. Quite literally he has blurred his peripheral vision to deal with the mess. While this seems logical, this
strategy of ignoring something in the short run means it might only be considered productive if it
does not persist overlong. Steve's lack of attention and prioritizing of his organizational skills
proves to have more far reaching consequences. For example, later in the semester, Steve sets up
for his fifth grade class and about ten minutes into the period, starts to recognize the confused
cues his students were giving him. They finally remind Steve that they had not in fact started the
project yet; that the class had not been to art class in over a month because of spring break,
school delays, and snow days. In allowing his organizational skills to fall into his peripheral
vision, Steve has not yet developed a means to keep track of where each of his 23 classes is in
any given project. Though "too long" is likely contextual in every circumstance and for every
teacher it seems important to develop an ability to make judgments about when it is time to bring
an issue back into focus and address it.

**Blurred Peripheral Vision as an Eclipsing Agent**

Coping by ignoring something is not the only example that I observed the beginning art
teachers do. With Steve, by choosing to ignore the amount of supplies still unorganized in his
room, he pushes the offending issue into his peripheral vision. The opposite is when an element
of the teaching day overwhelms the teacher, eclipsing helpful perceptions and strategies, blurring
opportunities and options.

Karen found herself in this situation with one of her eighth grade classes—during which
she discovers that her classroom management skills were not meeting the needs of her students.
She is having so much trouble with them that she couldn't think about anything else during her
other classes or during lunch— "all lunch I'm thinking how I'm going to accept them back into
the classroom" (Karen, March 18). She is even worried that this class dominates her map.
For Karen, the anxiety about her eighth grade students in the room obsesses and distracts her to the point where suggestions of calling home or shifting her management strategies go unheeded because she does not have the time or cannot see how to *make* the time to implement new options that could break up the bad momentum happening in class. Though she implements a dynamic warm up activity to help during the after lunch transition, it takes a couple of months for Karen to try other suggestions, despite being aware of them.

Josefina too, experiences blurred peripheral vision as an eclipsing agent, but regarding a particular media—stitchery. Josefina *hates* to teach stitchery. She finds the media irritating and difficult to teach partially because it is exacting and hard for a classroom full of students to see what her hands are doing during a demonstration. Her document camera has alleviated this particular concern, if not her dislike of the activity. From her experiences last year, she has developed some strong guided practice activities for her second and third graders that help them with threading needles, knotting yarn, and asking for help (a cardboard sign with a red side for 'stuck' and green for 'good to go' to visually assist Josefina in assessing who needs help). Even with these assists early on, group corrections are hard to give because three students might all have trouble with one stitch—one has clogged up her yarn, one has knotted the stitch into two more accidentally, and the third has tangled and split the tale of the yarn making it difficult to work with. Stitchery makes her tense because she says:

> I can feel the children's intensity. I know they are frustrated and I don't know how to make them feel better so I get frustrated and it's like a never ending circle. It's not because I'm mad at them, it's because I'm mad because I don't know how to make them feel better. (Josefina, April 11)
Josefina is very conscious of the fact that her distaste bleeds through in her manner and body language during teaching. With a curriculum that spirals through various media each year, Josefina faces a stitchery project with each grade level. Despite the "dictates" of the county curriculum each year, Josefina does have a certain degree of curriculum flexibility and when I asked her if she could just choose not to teach stitchery she says,

If I had the choice not to teach stitchery I wouldn't. But since it's something the county is like, "Hey you have to teach this somehow…” I'm like uhhhhhhhh. (Her whole body sags). Well I know what's expected of me so I'm going to do it. (Josefina, April 11)

Oddly, Josefina stated previously that her curriculum was in fact a recommendation and not a hard and fast requirement and she could make any changes she wanted to. But she seems to have forgotten that in this instance, perhaps because of her strong sense of responsibility and her feelings that, in this media, she feels that she must persist. In this case she knows the other art teacher loves to teach stitchery and is very good at it. It might be that she does not wish to leave her students without the skills they will need to be successful in someone else's classroom, and this desire appears in her discourse about county requirements. Her determination to maintain the consistency of the curriculum across her classes and the other art teacher's is admirable, but it makes her miserable and, according to her, was not much fun for her students' either. Her determination to persist and withstand her frustration, eclipses all other possibilities and working within the curriculum to make changes, which she has said previously she could do if she wanted.

We talk about ways she could adapt the lessons, or her teaching strategies to make the process more palatable. For example, we consider decreasing the size of the project by a few inches for one grade level. Or, for a project that requires the students to learn/do multiple
stitches, making the project a lengthy one, we discuss having the students do a sample "sheet" of burlap demonstrating their ability to do all five or six of the stitches and then having them make designs with three of them—which would leave student choice about the project intact but make the project shorter. Alternatively, rather than insisting that students visualize completely and "draw" with yarn only, we talk about allowing the students to draw their design on the burlap or a piece of paper the same size so they would have a guide or reference. I leave Josefina this day feeling as if she seems more optimistic and might try one or two of the easiest options we had discussed. So I was surprised when our next conversation revisited stitchery and revealed few changes and continued frustration and misery. When I ask, "What's preventing you from wanting to make a change to it? You said you weren't sure if you were going to change it?" She replied, "A lot of it is time and energy to research and think of – it's using brain power" (Josefina, May 9). It is interesting that Josefina, despite having several options before her, still perceives the task of adapting her stitchery lessons as something to be time consuming and difficult. Her perception that the task is overwhelming combines with her determination to persist, eclipsing her ability to envision alternative ways of persisting, for herself and for her students.

**Stalled Momentum**

The problem with blurred peripheral vision is that it seems to limit the teacher's ability to see where small changes might have a big impact on her or his teaching and her or his ability to navigate life in a classroom. In all of these instances Steve, Karen, and Josefina had a cognitive understanding of the situations in their classrooms and acknowledged the plausibility and even the ease of which they might at least try some alternative strategies. They seemed unprepared to set these options in motion. It does seem as if, eventually, the teachers "get clear" of the current
situation and can reflect and think about making changes. Josefina was implementing strategies to improve upon last year's efforts and no doubt will again for next year, and Steve, in personal communication (Fall 2014), proudly sent me pictures of a planner he is using this year to track the progress of each of his classes. But the difficulty remains that blurred peripheral vision makes it difficult for a beginning art teacher to make changes in the moment that can help them.

**Carrying On**

Elliot Eisner (1983) argues that teaching is both an art and a craft--a dynamic process acknowledging both the immediacy and intimate engagement with the moment. Ingold (2011) says the master craftsman "is like the wayfarer who travels from place to place, sustaining himself both perceptually and materially through a continual engagement with the field of practice, or [what I have elsewhere called] the 'taskscape' “(p. 59). Though blurred peripheral vision seems, in the short term, like an effective coping strategy, it is potentially detrimental if it persists too long, because it limits the beginning teacher's engagement with the taskscape of her or his teaching. Despite the fact that one teacher's blurred peripheral vision has to do with the physical environment, and the other is mental, both issues have the same effect…they keep the teacher from doing what Tim Ingold (2011) calls "carrying on." Carrying on is a step in the craftsman's process whereby the goal is to work *with* rather than *against* the materials at your disposal to continue your progression forward in a task. By not tackling the problem, the persistence of the issue seems to sap time and energy from other areas of focus and attention and to inhibit the teacher's ability to carry on productively in her or his teaching.

In this chapter I have examined two of the ramifications of Josefina, Steve, Natalie, and Karen’s complex interaction with their art room and classroom places--their changing
chronotopes and the coping strategy “blurred peripheral vision.” In the next chapter I consider
the implication of the discussion of art room place I have presented.
Chapter VI: Implications: What Does it Mean to be a Beginning Art Teacher Today?

In chapter two, I proposed that teaching is an emplaced activity: that is, teaching is a fully engaged mental and physical activity (embodied), intimately affected by our context (thus emplaced). I also argued that beginning art teachers are 'wayfaring learners'—their learning is neither predictable nor linear. They learn instead by "wayfinding" (Ingold, 2007) through their classrooms and experiences. In other words, a skilled practitioner can wayfind confidently through the tasks before her or him, bringing to bear knowledge and experience as needed to maintain her or his forward momentum on a task. Beginning art teachers are becoming skilled practitioners. Teaching as an art and a craft requires a beginning teacher to both wayfind to learn and learn to wayfind.

In this wayfinding, emplaced process, understanding place is essential. In this writing, I have considered the ways in which Josefina, Steve, Natalie, and Karen have made use of their art rooms, and also the way others have made use of their art rooms. I have discussed the difficulties of teaching 'art on a cart' and have considered how the teachers' habitation in school places have changed, thus affecting their perceptions and experiences of time and prompting coping strategies. Considering teacher movement and interaction within school and art room places has provided useful insights into how and why beginning art teachers find their first years of teaching a challenge. As I come to the end of this writing, this chorus of voices about four beginning art teachers, and the counterpoint I provide in my interplay with them, I find myself considering the implications of this work. In three ways I consider the implications of this dissertation research, by considering the question, "What does it mean to be a beginning art teacher today?"
What does it mean to be a Beginning Art Teacher Today? #1

In this section I discuss the implications of considering the role of school place in beginning art teacher experience. I propose that being a beginning art teacher today means not only striving to wayfind through her or his classroom places and pedagogy but also wayfinding through the opposing tensions between school places and artistic practice and art education. In this section I consider how school places form our experiences and also how our experiences can also resist and appropriate those places, creating altered school places.

Places Form Us, But We Can Form Places

The schools Josefina, Steve, Natalie, and Karen teach in are working hard to form them even as they resist and work to form their own sense of place in the art room. They have demonstrated this as they strive to (re)create the art room to fit the needs of their curriculum. But, the appropriation of the art room, the persistence of 'art on a cart,' as well as their struggles with time and blurred peripheral vision reveal the tension of the interaction with the more traditional tenets of school place.

Tim Ingold (2011) argues that the landscape urges and determines our movement and thus our embodied interaction with place. For example, the presence of chairs in a place removes squatting from the body's repertoire of movement and thus the perspective that being low to the ground or sitting on the floor might afford (Ingold, 2011). Public schools in the United States have their own landscapes, their own architecture, built upon a two centuries old history. The longevity of school buildings themselves (Weisser, 2006) and the persistence of typical school structures (McGregor, 2004) means that it is essential to be mindful of the "hidden curriculum" about teaching and learning (McGregor, 2004, p. 17) school places communicate through their structure and architecture.
Contemporary public school places contain elements of both traditional grammar schools of the 19th century and the progressive education movement of the early 20th century. Some of the standards we associate with school place—blackboards, individual desks in rows (originally bolted to the floor), globes, and individual classrooms by grade—originated in the mid-nineteenth century with the Quincy model of grammar school (Gislason, 2009). Synthesizing the best of previous models (Gislason, 2009), and moving beyond the dilapidated one-room school which reformers felt communicated the community's lack of focus on public education (Weisser, 2006), these tenets of school place became compulsory and were standardized by government funding (Gislason, 2009). Revolutionary at the time, distinct classrooms by grade with individual teachers reporting to a central principal actually reflected significant improvement over previous models because they afforded individual teachers the time, space, and materials to master subject content and focus on skilled teaching in smaller group settings (Gislason, 2009). But the early 20th century brought more reform and challenges to the now standardized layout of schools. Progressive education of the 1920's and 1930's altered the school landscape—adding activity based tasks and increasing student interaction. Workshop type spaces, movable furniture and increased storage for hands-on materials became available (Gislason, 2009). As a manifestation of community and cultural beliefs about education (Fram, 2009; McGregor, 2004), school places today persist in the presence of the boxy, closed classroom, traditional hierarchies of power represented by the frontal, centered position of the teacher's desk (McGregor, 200). They also include the moveable furniture and increased room for student centered activities. Contemporary schools are a synthesis of past and present values of education and significantly influence our actions and activity found therein.
At the same time that places form us, we are active agents and thus also affect the form of places. Places are a palimpsest (Powell, 2010) and they reveal to us the ways in which we have interacted with them. Even though "schools as workplaces for learning have remained peculiarly static" (McGregor, 2004, p. 13), teachers are innovating how they interact with school places. Fram (2009) argues that media classrooms are an example of "planned diversity" of interaction in the replacement of desks with tables and groupings that encourage interaction. McGregor (2004) discusses one drama teacher's removal of all furniture from the classroom to create a "big empty space" wherein the teacher and students move together, interact at the same level and focus on their interactions without the power hierarchies of the teacher desk and the student desk (p. 17). School places may be "peculiarly static" but they are not entirely resistant to being reformed.

"Getting Barefoot" in School Places

Though traditional school topographies persist, beginning art teacher experiences can reveal the tensions between school place and artistic practice, and provide further clues as to how school places might potentially continue to evolve. Scholars of beginning teacher learning are aware of the potential dangers of the tension between school places and beginning teacher training. "Professional socialization…is not value neutral" (Grauer, 1998 p. 351), nor is art education. Scholars of teacher induction are concerned that induction programs focus on teachers "taking on the coloration of their surroundings" (Feiman-Nemser, 2010) rather than acknowledging teachers' inherent values and how they might wish to serve their school communities. Art teachers are at risk of being asked to "assimilate" (Bain, Newton, Kuster, & Milbrandt, 2010 p. 243) into the "inherited discourses" of "school art orthodoxy" (Wild, 2011 p. 423) and the broader procedures of school routine, architecture, and activity. As beginning
teachers are incorporated into school places it is difficult to bring to bear new ideas and ideologies when the pre-existing landscape potentially dictates so much of their interaction.

Tim Ingold (2011) observes that our footwear affects our sensory perception of the landscape. For example, he says shoes reduce "walking to an activity of a stepping machine" (p. 39). That is, feet are in mittens, deprived of sensory knowledge that might come through the feet. A barefoot person walking over the same landscape interprets a whole host of sensory information about the landscape a shoe wearer will never perceive. Beginning art teachers, caught in the tension between school places and artistic practice, submitted to a rapid pace of work, change, and interaction risk having little time to truly "get barefoot," to perceive and respond to school place from their own perspective. This may put them at risk of resigning unknowingly to the assimilation process, giving up their own ideas to current constrains of working or preventing them from developing their own unique and individual pedagogies as quickly as they might otherwise or acting on their observations by contributing fresh perspectives on the field.

Still, if places are a "meshwork" of our interaction and movement (Ingold, 2007), then beginning art teachers can potentially affect powerful change upon school places. As they become "attuned to the multiple rhythms of the environment" (p. 6), as Ingold argues skilled practitioners do, they also produce subtle changes to the environment as they respond to it. They help us to reimagine how educators use the spaces they have got as well as how new schools might be built in order to manifest and encourage new ideas in education and art education. In the next section I make practical recommendations based on this dissertation research of how we might advocate for beginning art teachers and help them to build rich and complex pedagogies that move beyond the "inherited discourses" (Wild, 2004) of school place.
What does it mean to be a Beginning Art Teacher Today? #2

In the last section I theorized that being a beginning art teacher today means navigating the opposing tensions of school place and artistic and art education practice. In this section I consider the practical implications of this assertion. If being a beginning art teacher today means bringing your passion and training in the visual arts into a complex and busy school environment, then it also means being positioned in the cross fire of differing opinions as to the value of the arts, arguments about school funding and use of classroom space.

During a multisite qualitative case study of eleven beginning art teachers, Kuster, Bain, Newton, and Milbrandt (2010) observe that art teachers during their first year face a complex array of tasks and responsibilities. Their first year participants felt successful at creating safe climates of trust in their classrooms, expanding the art programs in their schools, and having conversations about art with their students. But their first year participants also felt overwhelmed at the number of tasks and responsibilities they had to accomplish; had trouble with classroom management and student motivation; dealt with a lack of resources, over populated class sizes, and difficulty feeling like a part of their school community. A theme binding their experiences together was overall trouble balancing time and energy required to get everything done. Kuster, Bain, Newton, and Milbrandt's research indicates that being a beginning art teacher today is a complicated task with a variety of unexpected components to account for. My writing here has contributed to the research about beginning art teachers, and contributes to filling a gap in this research within the field of art education.

Movement and place theories have offered a means of understanding teaching tasks in a broader context. I have examined the ways in which beginning art teachers engage in much more than just making art with students through the implementation of art curriculum. Josefina, Steve,
Natalie, and Karen often mentioned the projects they were doing with their students, but more often talk of the art projects veered into other, less familiar areas. As they walked me through their maps and thus through their days, the beginning art teachers were full of stories and information about everything else that was going on—revealing their complex interaction with school place. At times, the curriculum seemed a backdrop to the rest of their concerns. This is not to say they were not concerned about lessons or connections. Quite the contrary, but so many other variables would pull on their attention—because it was new, because it was overwhelming, because they detected that they needed to attend to them before they could effectively implement their curricula. Each of the conversations I have presented here has implications for a variety of stakeholders in art education: from the beginning teachers themselves, to those invested in the preparation and retention of confident, competent, and passionate educators. In the next section I talk about administrative and policy support for beginning art teachers. Then I discuss how pre-service art teacher educators might continue to support future art teachers during teacher certification course work. Finally I make some recommendations for beginning art teachers themselves.

**Administrative Support**

Previous studies of beginning teacher support, including induction programming, often assume "ideal" teaching situations and schedules. For example, induction programs often assume that mentors and the beginning teachers they work with can meet regularly during school hours (Fresko & Nasser-Abu Alhija, 2009). Yet teachers are often hired late in the school year, or placed outside their content areas complicating their induction experience (Fresko & Nasser-Abu Alhija, 2009). This makes supporting beginning teachers complicated at best and uneven and rife with challenges at worst. Art teachers, as we have seen, are likely to be itinerant,
working off a cart, or hired "late" or for half year positions, administrative consideration and communication becomes important. Understanding the quantity of supplies and preparation, the flow of how art teachers (re)create their classrooms and the ways dedicated space supports this work as well as the effects of teaching multiple grade levels can prompt more effective administrative support.

Administrative support of beginning teachers has been identified an essential component of new teacher support. While mentors often provide pedagogical and emotional support, it is the administrative support that yields a sense of competence and respect in the first year teacher in the school community (Bickmore & Bickmore, 2010). To that effect, school administrators, should acknowledge the awkward job parameters in which art teachers are often placed. In doing so several additional supports for beginning art teachers might be implemented. First, administrators might avoid defaulting to the art room as the "most available" space. If the art room must be used, administrator communication with the art teacher about these changes in advance allows her or him to store and protect in-process projects and shift preparation for other activities. With a brand new teacher, Administrators should also be mindful of new teacher perspectives. A new art teacher will not be aware "that we always use the art room for that."

Communication, advance communication, is essential.

Second, administrators should make the working conditions of all teachers a priority, even if a position is part-time, half-year, or itinerant all teachers are professionals who have studied, trained, and worked hard for their certifications. Respect for the credentials art teachers have earned as every teacher does might be expressed by providing a classroom. Similarly, administrators should respect the difficulties relegation to 'art on a cart' creates. To that end, administrators with art teachers working from a cart might consider at least three supports:
allowing the beginning art teacher some input on the purchase of the cart and/or provide a large cart with a push-handle and sturdy wheels, providing multiple carts, and providing ample storage space and a staging area, with a desk and computer, in a central location for mid-day stops/restocks.

Finally, administrators should consider the needs of art teachers during the creation of the school schedule. Though no school schedule is perfect, some attempt to group all classes from a grade level back to back or at least alternating between one or two grade levels a day instead of four or five grade levels a day can support the organization and flow of the art teacher's set up. For the ‘art on a cart’ teacher, designing the schedule with ample transition time and attempting to group her or his classes moving from one end/part of the school to another facilitates easier organization and movement. This is significantly more useful than having one class at one end of the school followed by another class on the opposite end. Some basic insight to the set up and preparations and use of classroom place by art teachers can guide school administrators towards some basic steps within current school contexts to aid and support their art teachers.

**Missing Subject-Specific Mentors**

School administrators can also work with policy makers to develop better content specific induction support. As we have seen, other teachers seem more likely to dismiss the work of art teachers, relegating it “other,” making their genuine support of art teachers less likely. The lack of subject specific mentors (Bain, Newton, Kuster, and Milbrandt, 2010; Cohen-Evron, 2002; Hawke, 1995) means that art teachers often find themselves without any one to address their questions to. Despite the confirmation above, that mentors are an essential part of the induction process, art teachers seem to be largely absent from the mainstream general induction literature. I did not find any specific references to art teachers, or for that matter music teachers or other
"specialist subjects," though an elementary PE teacher was featured in one article (e.g. Rossi, Tinning, Flannagan, & Macdonald, 2011). In fact, little of the teacher induction literature seems to overtly differentiate between the needs of teachers in different content areas, though Luft, Neakrase, and Adams et al. (2010) argue for the continued inclusion of content specific instruction for secondary science teacher's during induction, especially if these teachers were certified to teach but did not have an undergraduate degree in science. Luft, Neakrase, and Adams et al. (2010) cite this as essential because a missing degree in science represents a lack of extensive knowledge and experience in the content area that lends an understanding of the nature of a discipline, the inquiry found therein, and the permeable boundaries of the domain, which limits new science teachers' effectiveness. This indicates that similarly, a mentor who is not subject specific, and does not therefore understand the knowledge, inquiry forms, and boundaries of a content area, would have difficulty aiding a teacher within a particular content area when the beginning teachers’ content knowledge exceeds the mentor's.

While Josefina, Steve, Natalie, and Karen all found teachers who would answer their questions and touch base with them, Karen is the only one who was "assigned" a mentor—one of the other art teachers at her school—and she reported that this was the teacher she actually interacted with the least. Natalie did not mesh well with the art teacher with whom she shares a classroom, but found the ceramics teacher across the hall more receptive. Josefina found an ally in the full-time teacher at her school, but her itinerant schedule, and position on the other end of the school made interaction difficult. Overall, the teachers rarely mentioned in depth interactions with teachers or mentors whose goal it was to support them directly. This is important for administrators and policy makers to understand—the art room is a complex place to organize and manage, general art classes require teachers to be competent and confident in a variety of media.
Like any rich and complex subject matter, this means that only someone versed in the same content can truly help a beginning teacher sort out the subtle complexities of how their decisions affect their pedagogy. While the beginning art teacher may in fact be the only art teacher in the school building, school districts are larger than a single school. Significant efforts should be made to connect art teachers to other art teachers.

Knowing that a mentor is the most recommended element of support for new teachers (Bickmore & Bickmore, 2010; Feiman-Nemser, 2010; Flores, 2010; Fresko & Nasser-Abu Alhija, 2009; Goldrick, Osta, Barlin, & Burn, 2012; Paine & Schwil, 2010; Reiman, Corbell, Horne, & Walker-Devose, 2010; Smith & Finch, 2010; Wood & Stanulis, 2010; Youngs, Qian, & Holdgreve-Resende, 2010), administrators and policy makers should revisit the specifics of pairing new teachers with a mentor. Because of the way beginning art teachers are working in their classrooms, efforts should be made to pair beginning art teachers with art teacher mentors.

Helping Preservice Teachers Build a Sensitivity to Place

Pre-service dialogues are diverse and rich. They cover everything from certification and professional development (e.g. Bain, 2004; Erickson & Villeneuve, 2009), curriculum (e.g. Kowalchuk, 2000; Kuster, O'neal & Gooch, 2010; Powell & Lajevic, 2011), early childhood in art education (e.g. Luehrman & Unrath, 2006; Thompson, 2005), to professional development topics like maintaining an artistic practice (e.g. Szekely, 2004), classroom management (e.g. Ellingson, 1991), safety and legal issues in the art room (e.g. Bains, 2009), technology (e.g. Roland, 2010), English Language Learners (e.g. Henry, 2007), students with disabilities (e.g. Guay, 1994) and teacher identity (e.g. Delacruz & Bales, 2010; Klein, 2008, Unrath & Kerridge, 2009). Gailbraith and Grauer (2004) state that despite variations in pre-service certification programs most credit hours are spent on studio practice, art history, and general education
theory. The difficulty of general education theory is that, like general teacher induction, it doesn't speak specifically to the practical realities of art teachers; and it is such "practical realities" that affect much of practicing teachers’ decisions (Erikson, 2004). Erikson (2004) says that curriculum choices are affected by scheduling, money, class time and resources, especially in elementary schools. Understanding the ways art teachers work within art room places can help pre-service teacher educators assist potential teachers in building skill sets around working with place and more effectively dealing with such "practical realities."

First, pre-service teacher educators can help beginning teachers by providing opportunities to consider the unsupported status of the arts (Cohen-Evron, 2002; Efland, 1976; Eisner, 2001; Nussbaum, 2010), funding concerns and the effects of high stakes testing on all teachers (Reiman, Corbell, Horne, & Walker-Devose, 2010) as well as providing chances to build their sensitivity to teaching environments. Advocacy resources abound, but as a first year teacher experiencing the overwhelming changes that accompany her or his shifting habitation of school place, it may be difficult to know when and how to advocate for the arts. Guiding preservice teachers on scaffolding their advocacy efforts might help them advocate first for their programs and their working conditions and then build upon those efforts for larger school and district changes. Talking with practicing art teachers about advocacy efforts they have found successful, what their initial steps were, and modeling or practicing speaking to an administrator about these topics might also be useful. Speaking with administrators can be intimidating for a young teacher who already, due to various working conditions, can feel undervalued. Practicing teachers might also provide concrete, content-specific examples of how high stakes testing is impacting art education, sharing ideas of how to plan and deal with these changes can help preservice teachers know when and where they might need to ask questions to their
administrators in order to avoid being blindsided. Sensitivity to teaching environments might be
built by discussing and modeling about media set ups for large groups (which might be foreign to
an art student only accustomed to staging their personal work/studio space).

Next, teacher educators can consider the involvement of practicing teachers in teacher
education, especially during practicums and student teaching when they act as mentors and
cooperating teachers (Gailbraith & Grauer, 2004). Teacher educators can prompt thinking about
art room place by having pre-service teachers ask questions about routines, organization, and
media set up. Pre-service teachers can draw floor plans and maps of the art room in order to
overtly analyze the set-up of the art room and unpack the ways set-up affects the pedagogy they
are observing.

One thing to be mindful of in the contributions of practicing teachers in preservice
education is Grauer's (1998) assertion that art teachers’ beliefs about art education significantly
affect their learning, interpretation, and engagement with pre-service training. Host teachers are
likely to be experienced or have more choice assignments that include classrooms. But beginning
art teachers are more likely to be given the least desirable classes and teaching assignments
(Scherff, 2009). This makes it important to expose preservice teachers to the practices of art
teachers working in a variety of position types—classroom, itinerant, and 'art on a cart' in order
to help them to form expectations towards their first positions. Hosting discussions about the
realities of these positions can help preservice teachers identify and analyze resources for
teaching 'art on a cart' and connecting with other teachers who regularly problem solve this
reality. This is not to say that we should not be ardently continuing to educate for arts advocacy,
but even as we work for change, beginning art teachers must have the ability to navigate the
reality of the art education positions available to them.
An Ounce of Prevention

Beginning art teachers can help themselves too in a variety of ways. One of the easiest is to seek out information about school policies and activities. Bickmore and Bickmore (2010) recommend thorough orientation to school and district resources and policies as part of multifaceted teacher induction support. While not all schools do a good job at familiarizing new teachers with these things, beginning art teachers can work to keep up with the school's schedule and polices and be aware the art room might be considered fair game for others’ use—for meetings, for after school activities, for testing, for field day. Finding out from supervisors in what ways the art room has been used in the past can aid in the anticipation of how the room might be appropriated this school year.

With regards to curriculum, Bain, Newton, Kuster, and Milbrandt (2010) examined beginning art teachers' implementation of curricula and found that despite preparation in their preservice programs, which utilized a variety of curricular models that would lead to higher order thinking skills, first year teachers were teaching at the lowest cognitive level—falling back on the easiest and most familiar curricular options. The complexity of (re)creating the art room constantly revealed in this dissertation, may be a factor in beginning art teachers’ decisions about curriculum. If this is so, finding ways to decrease the quantity of these (re)creations of art room place might be helpful. One support for beginning teachers in general is a reduced teaching load (Bickmore & Bickmore, 2010). While a reduced teaching load might not be "officially" assigned, beginning art teachers might be able to position themselves with a reduced teaching load that allows them to develop their skills in a less overwhelming environment. Erickson (2004) shows that art curriculum is often open-ended, with more flexibility than other content areas for decision making and editing. Beginning art teachers might decrease the number of
media preparations on their own by teaching fewer media simultaneously. This might be accomplished in a number of ways but two options seem plausible. First, teaching the same media at the same time to as many classes as possible potentially decreases the stress of multiple classroom (re)creations at once and allows the teacher to practice the skill of remaking the classroom for different grades/age groups within one media. Second, especially for elementary teachers facing writing a whole curriculum for five grades their first year, doubling up on projects by grade level might be a solution. By this I mean teaching the same project for Kindergarten and First Grade, Second and Third Grade, and Fourth and Fifth Grade. This has several advantages during a beginning teacher’s first year—fewer (re)creations of the classroom landscape, more time to think carefully through the lesson plans being taught and the consequent classroom (re)creations, and the opportunity to directly observe and apply theoretical knowledge to the (not so) subtle differences between grades/age groups. During the second year of teaching, the beginning teacher can expand the curriculum and fill in the alternate grade levels so that Kindergarten, Second Grade, and Fourth Grade are not repeating the same projects. Varying and planning when and how (re)creations of the art room allow the art teacher more time to implement more complex curricula.

Next, beginning art teachers can be proactive about their attention to art room and school places. As a new teacher entering a new classroom (or school building on a cart), it is important not to discount the environment. Beginning art teachers should take the time to get to know the classroom(s) and the school she or he will be teaching in. One way to accomplish this is to map out the school, rooms, art room attending to water access, bathrooms, outlets, and storage. Additionally, itinerant or “art on a cart” teachers can try to identify places that might be good storage spots, and ask questions about access to extra carts that can be staged for different grade
levels, parts of the day, or media. Another way to familiarize oneself to the art room is to organize classroom furniture and materials as much as possible before students arrive for the year. This not only familiarizes the teacher to her or his classroom, but also where and when garbage, recycling, and maintenance equipment are located. As the year progresses, backlog of these organizational tasks and exhaustion may make it harder to catch up. Familiarity with location of water and outlets, etc. as well as with art and educational resources potentially allows beginning art teachers to problem solve and (re)create their art rooms faster and with less last minute stress.

Finally, there is little doubt that it is difficult teaching “art on a cart”. Beginning art teachers should advocate for themselves and ask for a classroom as soon as one can be managed. In the meantime, beginning art teachers can design their cart to be a multi-tasking “Swiss army knife” that is as functional as possible—hooks, boxes, bins, file holders, etc. can be added. Extra carts can be acquired for easy switches. A dry run through the school with a loaded cart before school begins will also help beginning art teachers map out and identify unanticipated problems like unexpectedly narrow doorways or bumps that may cause toppling and other midday problems.

Beginning art teachers are caught between opposing tension of school place and their art education practice, art education and education educators, administrators, and policy makers can work to provide content specific support at a variety of practical levels. In the next section, I conclude by coming full circle, back to Josefina, Steve, Natalie, and Karen's experiences by offering up a final "chorus" of their voices about what it means to be a beginning art teacher today.
What does it mean to be a Beginning Art Teacher Today? #3

"They're like, 'OMG, your nails have glitter on them!'"

"Ten minutes. So ten minutes to blow up 21 balloons. I had about five or six done...so balloons, portion out paste, put out paint brushes, put out the tissue paper, and tape the balloons to the tables."

"I had lessons and things, but I didn't really know what to expect in terms of the day-to-day and I didn't even know I would have a cart."

"So that's sort of my freak out moment—when a student loads up a sponge and walks from the sink all the way over there, leaving a trail of water, and then just starts smooshing down on the sponge..."

"Oh I was like a mess after that. I was fighting back tears."

"It's kind of a weird dynamic [in study hall] because the students I don't have, they don't get that I'm "really" the teacher, because I'm more laid back and I don't sit at the teacher desk and I'm more spread out—my stuff's over here (pointing to a table)."

"I feel like my life is guided by a clock. It's really irritating. It's like the clock and the calendar rule my life now. There is no leeway with anything."

"And you know, I'm helping other kids and she coated with her paint brush her entire hand and then starts going like this...(motion smearing the desktop)...and just black paint everywhere. And I'm staring at her just going, 'ahhhhhhhhhhh.'"

"Because those who sign up for extra-curricular art have a different kind of motivation. Whereas [here] you have a mixed bag of "I have to take art and I don't know that I like art" kind of students."

"Before they came in--that ten minutes that I have in between--I run around like a mad person."
"Yeah because there's so much that I'm not seeing because there's 35 kids in the classroom, and I'm helping one."

"There's a world of difference! I had no idea! I just thought 7th/8th, like clumping them together. No. It's 7th. And 8th. I can't believe the difference. And then I'll sometimes walk through the room when there're sixth graders in here and there's another world of difference."

"And on Fridays everyone has to wear their pride t-shirts with jeans. I feel especially like if someone walks into the classroom that day they can never find the teacher. Like I just blend in completely and it really bothers me. So I hate wearing the t-shirt and jeans."

"And I've been trying to be more flexible, leaving it more open ended and trying to get to where they want it to go and to where I want it to go."

"But living in a space where your experience very much depends on 30 kids and their moods up and down--there's no way to control any of that. You have to breathe and kind of go with that. And the kids --they're far more forgiving than you are."

Beginning art teachers are navigating complex experiences of place and the overwhelming task of simultaneously balancing increasing quantities of materials, students, and teaching tasks. All of these things affect their sense confidence and competency, and their successful navigation of their induction period. By working to hear their voices and understand the ways in which they wayfind through their pedagogy and the schools they inhabit, we can continue to support passionate art educators who bring the discourses of the field to K-12 public school classrooms.
Afterward: A Methodological Debriefing on Anti-cartographic Maps and Teacher Emplacement

Maps have been employed as demarcations of territory (Thrower, 2007), as a means to show our knowledge of the world, and thus also to detect edges of that knowledge (Solnit, 2005). But maps also serve as a language to visually represent our understanding of place (Ingold, 2007; Powell, 2008, 2010; Thrower, 2007). "Places are always becoming" (Edensor, 2010 p. 71), and it is the rhythms produced by our movement that drive the process (Pink, 2009). Places are a "meshwork" (Ingold, 2007) and when considered beyond their occularcentric qualities become a complex multisensory environment in which we are emplaced (Ingold, 2007; Pink, 2009). In this methodological debriefing I reflect on my use of hand drawn maps as an elicitation method in my dissertation *The Teachers as a Wayfaring Learner: Ethnographic Maps of Place and Art Teacher Induction*. I describe how the beginning art teachers participating made and interacted with maps of their art room and school places. I discuss how maps that consider emplacement have the potential to tell stories of and make meaning about our experiences.

**Maps as a Qualitative Method**

The formal language of traditionally authored cartography in the West demarcates the territorial and political domains of individual nations (De Certeau, 1984, Ingold, 2007; Thrower, 2007), reveals a pre-occupation with the transportation of goods and people from one point to another (Ingold, 2007), and aggregates personal experiences (Ingold 2007). Patrick McHaffie states, "by basing the subdivision of space on a worldwide grid such as latitude and longitude, these mapping systems tear local meaning from areas" (cited by Piper, 2002, p. 15).
But scholars across fields are working to reinsert local meaning to areas, considering both
the multiple ways place is experienced and constructed, and the multiple ways maps can be used
to visualize this. "Out of one territory, one map, can bloom a thousand geographies" (Hall in
Harmon, 2004, p. 17). Feminist cartographers show how Web 2.0 spaces allow individuals to
insert photos, comments, personal information into maps (like Wikimapia) on a large scale
(Elwood, 2009; Piper, 2002; Schuurman & Kwan, 2004). Harmon's (2004, 2009) collections,
*You Are Here* and *The Map as Art: Contemporary Artists Explore Cartography*, feature body
maps, fictional worlds, and maps and globes appropriated and manipulated to disrupt their
former territorial allegiances. Solnit (2010), in *Infinite City*, presents an atlas of maps, each one
coco-created by an artist and cartographer, depicting the diversity of the city and the ways
inhabitants interact with it--from the city's movie theatre history to relationships with
surrounding vineyards. Elsewhere, when Seyer-Ochi (2006) collected over 250 maps from
residents of San Francisco's Fillmore Street, she found that "lived landscapes" are mutable and
place experiences are unique to the individual. Nespor (1997), in *Tangled Up In School*, used
mapping elicitations to examine children's experiences of school and neighborhood, exploring
the ways movement contributes to the construction of place. Rather than generating multiple
maps, Grasseni (2012) worked with Italy’s community of Val Tegglio, to digitally annotate a
map of the region with focus groups' memories, stories, and uses of various localities, bringing to
life a "sensescape" based upon layers of community interaction with place. In the British Town
of Diss, Pink (2007b), explored via a self-guided walking tour map, two local documentaries,
and a wheel chair in order to understand how varying movement and pathway affects our
understanding of place. Powell (2010) examines the potential for multi-media maps that include
photographic, collaged, and drawn elements. She argues that maps are multisensory and says,
"Moving beyond the conventional use of maps as a means to mark geographic space and place means that as an aesthetic device maps afford the opportunity for depicting multisensory, lived experiences of space, time, and place in nonlinear ways" (p. 540).

**Palimpsest and Emplacement**

Useful to understanding how maps can be multisensory are the theoretical concepts of palimpsest and emplacement. A palimpsest is a layering, a build up over time, a (re)writing. Powell's (2008) application of palimpsest to built environments draws our attention to the textures, building materials, adornment and decoration left behind from our habitation of place over time. The visual layering, the residues of the past interact with the here and now. A palimpsestuous reading—a reading that considers the interacting layers of place—allows for "live(d) connection among the past, present, and future that are situated within multiple narratives" (Powell, 2008 p. 19).

Our experiences are inseparable from our environmental context (i.e. places) (Ingold, 2007; Pink 2007). This interaction of our embodied selves with the places we inhabit, is called our "emplacement." Place supersedes space (Edensor, 2010), negating the option of ever being un-emplaced or without a context. Grounded in the work of phenomenologists, embodied learning scholars, and researchers interested in multi-sensory experiences, emplacement, Pink (2009) says, is a fundamental theoretical framework for sensory ethnographic research that examines the ways culture, activity, and environments constantly change us and are changed by us. Our knowing and understanding can never be separated from place.

**In The Teacher as a Wayfaring Learner**

In this dissertation I have entered into conversation with four beginning art teachers using hand-drawn maps of place as an elicitation—a cue for conversation—during interviews that
typically ran 60 minutes. These elicitation interviews were most commonly conducted in the teachers’ classrooms during their planning period or after school, though several times Karen and Josefina asked to meet at local coffee shops instead of at school. Prosser (2007) advocates a "talk and draw" approach for interviews—using maps, drawings, photographs, and mind-maps—as elicitation "aids recall and triggers unanticipated reactions beyond what could normally be expected from interviews" (p. 22). Elicitations allow the participant to set the agenda for the conversation (Prosser, 2007). By putting the participant's stories and perspectives first, I decrease the potential for overlooking or taking for granted the participant's perspectives and ensure an increased degree of validity in the study. Josefina, Steve, Natalie, and Karen each drew a map of their classroom/school place each time that we met—once every other week. I would see Josefina, then Steve, followed by Natalie, and Karen, and then rotate through again. These maps accumulated in a sketchbook for each teacher. Together they formed into a journal or even atlas of sorts over the course of the semester that we worked together (available in Appendix A).

**Moving Towards the Anti-Cartographic**

My choice of hand-drawn maps was specific to my focus on a "talk and draw" approach and my interest in school place. Tim Ingold (2010) employs the term "anti-cartographic" to describe maps that resist the aggregation of personal experience—namely hand drawn maps. He traces this notion to medieval monastic *mappa*—pre-cartographic maps, which seek the "inner reality" of how we interact with place, where "mind and world merge" in the drawn visuals created by individual hands (Ingold, 2010, p. 20). Anti-cartographic maps are those that resist the removed notion of surveying and territory definition and are instead a "gestural reenactment of journeys actually made" (Ingold, 2007, p. 84). The term "anti-cartographic" by no means avoids maps, but instead refers to a particular orientation towards epistemologies and
authorships. The cartographic, based on European imperial and colonial agendas, has as its primary goal the searching for things that are out of sight, filling in the edges of the map and occupying as much territory as possible (Ingold, 2007; Thrower, 2007). Anti-cartographic maps—hand-drawn maps—with their wandering lines are a physical manifestation of the creator's habitation of the world where "things fall into and out of sight" (Ingold, 2007 p. 87). This type of map creates a visual mirror of emplacement because it prompts memories of integrated movement, knowledge, and place. In the next three sections I will describe some of my observations about using hand-drawn maps as an elicitation method. Then I reflect on the usefulness of hand-drawn maps of place in understanding teacher experience.

**Accessing the Teachers' Days**

On each of our very first meetings, I asked each teacher to draw a floor plan of her or his classroom as a means of taking me on a "grand tour" (Spradley, 1979 p. 86) of their teaching spaces and schedules. During the second meeting, I used the elicitation prompt "Draw me a map of your day." While Josefina’s first map was a map of place depicting her classroom (Figure 27), Steve and Natalie drew maps that were more like mind maps (Figure 28 and Figure 29).
Figure 27: Josefina, February 14

Figure 28: Steve, February 26

Figure 29: Natalie, February 22
Concerned that the prompt was too general, I changed the prompt to "Draw me a map of your classroom and or the school that shows me where you went and what you did today." This prompt is more specific and was successful in generating maps of place. Though it has the qualities of a "grand tour" accessing rich description of a larger process, it was also modeled after a "mini-tour" (p. 88) question as described by Spradley (1979), which serves to access the particulars generated in the "grand tour." Each new map expanded on the overview provided in the “grand tour” floor plan and the resulting conversation contextualized and expanded upon the teachers’ experiences in their classrooms. The same prompt was used the rest of the semester, allowing us to discuss over time both the routines that recurred in their experiences and the particulars of each individual day. As the semester progressed, I found that the teachers would begin talking as soon as we sat down and self-initiate opening their journals and drawing. The prompt seemed to become implied in the presence of the mapping journals, my presence, and the routine of talking together over time. Steve expressed to me one day, anecdotally, as we left the building that he liked the maps better than other journaling because they felt easier and lead him to think about different things than he does when he writes words on paper. It seems he found it less difficult to think back through his busy days with a map than in facing a blank page to be filled with words. This might indicate that drawing a map does more than verbal sharing, by prompting but also preserving the day in an embodied way, mapping captures and locates the drawer within her or his day reconnecting the drawer to her or his earlier self and removing some of the distance time has afforded.

**Developing Map Styles**

In the process of creating multiple maps, Josefina, Steve, Natalie, and Karen each developed their own personal style or language for creating their maps. I purchased four spiral
bound, 9"x12," 90lb., cold press, watercolor paper sketchbooks which were later labeled with each participants’ chosen pseudonym. I chose a heavier drawing substrate in order to provide Josefina, Steve, Natalie, and Karen with the flexibility to make drawing material choices without worry that any ink would bleed through onto the next page of the journal. While I provided a sketchbook and a selection of pens, pencils, markers, and highlighters of various colors and thicknesses to each teacher to be used in the creation of their mapping journals, each teacher developed a preference for drawing materials as well as their own mapping symbols or language.

Though they often began with similar symbols like squares for rooms and tables, or circles/dots for chairs, the teachers’ also developed their own individual style. Natalie often used solid lines and arrows to delineate pathway and movement (Figure 30), while Steve used dotted lines (Figure 31), and Josefina (see Figure 27 above, and Figure 32 below) and Karen a combination of both (Figure 34 and Figure 35).

Figure 30: Natalie, May 30
Figure 31: Steve, April 23

Figure 32: Josefina, February 28

Figure 33: Karen, May 13; Figure 34: Karen, March 18
Steve and Karen had the most consistent styles with Steve's maps typically depicting a black outline and colors to specify movement and activity. Karen consistently preferred black marker and used it to create a variety of line types to depict location and activity. For example: she regularly uses repeating circles (Figure 33 and Figure 34) to show her concentrated movement between the three doorways of her classrooms and wavy, squiggly marks, dots and squares to show clutter, busyness, objects in the way. Josefina was also likely to vary her color choices, perhaps based on mood or color preference at any moment. But she consistently preferred one color for the building outlines and contrasting colors for her pathways. As the teachers drew and their styles developed, their maps over time revealed the palimpsest of their use and interaction with their art rooms.

The maps the teachers drew were not geographically to scale and some had internal variations about the arrangement of the space. For example, in Figure Y Karen draws the back workspace area as a large rectangle with a smaller rectangle inside bearing an “x” to mark the kiln room and the teacher, while in Figure 35, Karen shows that back space much larger, more like a backwards L-shaped block instead of rectangle. In this image the kiln room is a much smaller rectangle and the teacher’s work counters, which includes Karen’s desk (seen here jumbled with small squares and scribbled lines to symbolize all of the book and materials jumbled on top and around) are more prominent.
Natalie, who navigates multiple floors of her high school during her teaching day, would regularly compress these changes with an arrow or a combination of an arrow and a ladder shape signifying the stairs (see Figure 31). And Steve would sometimes make a choice to leave something off of his maps as he did here (Figure 37) when he noted, “So I'm going to cut the classroom off at the desk…Just shrinking things up because I didn't go back there. The only thing I got was the tape in the closet” (Steve, June 4).

The process of drawing the maps and of finding symbols to represent their classrooms seemed to raise their awareness of their classroom spaces and regardless of whether or not their maps were
geographically accurate, they were specific to the teachers’ own interpretation and use of their classroom places.

**Interacting with the Maps: “Talk and draw” and Move**

While most of the teachers developed their own mapping symbols they all began in relatively the same way—drawing from the general to the specific. They did not draw what filled the spaces of their classrooms without first delineating the boundaries of place. That is, they would draw the outlines of their classroom or the school building and then fill in the details that came to mind for the day. At the beginning of the study, the teachers typically would draw for between three and five minutes and then stop and go back to narrate as they “walked me through their day.” As the semester progressed, the drawing time became more extended as they would add a pathway, tell a story, or pause to elaborate on a mark. They would draw a little and then talk a little.

Over time, as the teachers became more comfortable with the maps, the process of mapping generated physical movement in the teachers beyond the motions of making marks on paper. The maps became more than a “talk and draw” elicitation method; they become a “talk and draw” and move elicitation, far more embodied than I anticipated.

First, the teachers often used pointing as means to connect map symbols to their surroundings. As we would talk the teachers would draw something and, in the process of narrating, point to the map and then to the area in the room signified by the drawing as a means of elaborating their story. For example, in this excerpt Josefina is telling me about a fifth grader who started her period and needed to go to the nurse. She wanted to see that her student left the classroom without being embarrassed.

*Josefina:* I just paired her with a girl and I said go to the clinic real quick (pointing).
Researcher: You're pointing to the side end table; is that where she sits?

Josefina: Yes, she sits there. And they go. (Josefina, April 25)

In pointing in this way it seems the teachers began to actively remember and reconstruct their encounters with the maps and then would relate the map to classroom in order to generate further details.

Next, and slightly different from pointing, was when the teachers would tell me about an interaction with a student during class. In the process of drawing, Josefina, Steve, Natalie, and Karen might stop, and either gesture, get up, or position themselves facing where the student would be sitting or standing during the story. The teachers would visualize and reference a student not actually present, re-embodifying the original interaction remembered through mapping. Natalie, for example drew a “star” (Figure U above) to indicate her position at the front of the board area and then as she was telling me about an energetic but disruptive student who seemed to lack a sense of personal space, she got up and moved to where she was in the room and held up her hands to show me how close the student had gotten to her.

[I was] at the board, I think I was to the side (she gets up to move to board). I think I was picking something up or writing something and I was off to the side so I saw him approaching and then he got right in my face (holds up her hands to show distance).

(Natalie, February 22)

Retracing her day in spatial ways seems to have spontaneously prompted emplaced memories that she or I might have otherwise had to prompt more specifically in order to discuss the encounter. While I had asked where she had been standing as a means of prompting more specific information about the encounter, I had expected her to point at the map (which she did), I wasn’t expecting this to, in turn, prompt her movement in the room. The unexpected and often
spontaneous movement generated by the maps and a “talk and draw” approach seems to further reinforce their usefulness as a tool for exploring emplacement.

**The Usefulness of Mapping Elicitation**

I originally chose hand drawn maps because of their usefulness and natural fit for exploring place and thus also emplacement. After using them as an elicitation method for six months I still perceive them to be an excellent tool for such work. Steve once said,

> Every time I make these I think, ‘God, am I that crazy? Is that like that crazy of a day?’ Cause it's not-I think of it as like the dances-you know how they're put the footsteps out and I just think that this is what looks like a very complicated line dance of some sort.

(Steve, May 7).

My focus on beginning art teacher experiences comes from an interest in their overall experiences in school and their classrooms—in all of the other factors that affect this first synthesis and application of all they have learned about teaching before. Steve’s words here have stayed with me. They seem to show that the day is often so busy and quick that processing it is hard to do. The visual proof in front of him, generated by him, or his experiences revealed his own emplacement and seemed to reframe his day in new ways. Solnit (2005) asserts that the edges of a map, where the images become blurry, delineate the edges of our knowledge. In watching and listening to Josefina, Steve, Natalie, and Karen as they drew and narrated their maps, I witnessed the blurry edges of their unfinished maps come into focus as they drew and added details, as they brought their experiences and reflections into focus.

Using maps as a means of exploring emplacement allowed the teachers to tell their own stories about their teaching experiences. Indeed, they told various stories as they narrated their maps—stories of a semester of their teaching lives, stories of a whole day, stories of individual
moments. Arguing that our imaginations are essential to life and learning, Greene (1995) considers stories and literature as a means of helping us, both students and teachers, to consider alternative ways of thinking and knowing. "Consciousness, I suggest, is in part defined by the way it always reaches beyond itself toward a fullness and a completeness that can never be attained" (p. 26). Stories provide space for playing with possibilities, building empathy, and considering the world with new eyes. Stories help us make meaning.

Greene's (1995) view of education, education as engagement and meaning making, is based on action. Action, she says, "implies the taking of initiatives; it signifies moving into a future seen from the vantage point of actor or agent" (p. 15). This is similar to Dewey's (1934) explanation of aesthetic experience as a rush, a flow, like a wave of the past into the present, cresting in a moment of consciousness. The momentum carries us into the future. He says, "consciousness always has an imaginative phase, and imagination, more than any other capacity, breaks through the 'inertia of habit'" (Dewey, 1934, p. 272). Drawing maps of place slowed the "inertia of habit" and seemed to provide the teachers with a reflective frame to revisit their teaching days.

**Visualizing Emplacement**

Claire Twomey's (2001-2004) ceramic installation *Consciousness/Conscience* (available here: [http://www.claretwomey.com/consciousness_conscience.html](http://www.claretwomey.com/consciousness_conscience.html)) consists of thousands of hollow unfired tiles that 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 us 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). As I look back upon the maps Josefina, Steve, Natalie, and Karen drew in the time they allowed me to enter into dialogue with them I find the power of their words and the marks they made on paper to be indelibly inscribed in my mind. 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?
Post-Scriptum: Where are they now?

Recently married, Josefina has moved to a new city and bought a house with her husband. She is now teaching middle school, full time, in her own classroom. Though she loves the middle school students, and feels the age group and curriculum are a better fit, her commute is quite long—45 minutes one way.

Steve has moved to a nearby city and taken a full-time elementary position, with his own classroom, in his childhood district. He is pleased to be in an area where he has access to the resources and activities of a larger city.

Natalie is engaged to be married during the summer of 2014 and has transferred to an elementary school in her district where she teaches full time in her own classroom. Though she enjoyed teaching high school, she says she finds the younger students more enjoyable and fulfilling. She is very excited that her room has a kiln and looks forward to doing more ceramic work with her young students.

Karen also got married recently. She and her husband moved to a nearby city where Karen accepted a full-time elementary position at a private school. She has her own classroom, loves working with the younger students, and is enthusiastic and confident in her first full year of teaching.

Post-Scriptum: Where am I now?

As I draw this writing to a close I wonder, as a fellow art teacher and an art teacher educator, what will become of Josefina, Steve, Natalie, and Karen? Will Josefina continue to rearrange her art room until she finds a set up that works for her? And will she, as she has the opportunities to work with student teachers, be just as mindful of discussing the various ways she has rearranged her room in the past and continues to do so? Will Steve continue to develop his
organizational skills and find ways that being organized meshes with his easy going go with the flow style? Will Natalie, in running her own elementary art program from her own classroom, remember and apply her experiences of sharing a classroom and pinch hitting as a substitute in the afternoon to her current position? Will Karen, now also ensconced in her own room, use her knowledge of juggling materials and supplies on a cart to create a classroom taskscape that easily transitions from one class to the next? Will each of them, will any of them, find ways to ease their momentum and get barefoot in their new schools, making space to build lasting meshworks of interaction with their students, their fellow faculty and school personnel, and their communities? Elizabeth Ellsworth (2005) argues that the informal places in our lives where learning takes place create “hinges”—dynamic opportunities to bring our insides in relation to the outside world. I have seen, and felt myself, that at no time in a teacher’s career when this is so dramatic, hard, and terrifying, intense, and exciting as it is during teacher induction. As I continue to learn from the maps and words of Josefina, Steve, Natalie, and Karen, I will remember the immediacy of drawn marks on a page and the complex ways their experiences were revealed when we make place visible. As I continue to encounter beginning art teachers, I will work to honor and understand the courage, determination, and energy it takes for new art teachers to enter into United States public schools and enmesh themselves into art rooms and school cultures where support for the arts is shifting under their feet as rapidly as the waters of time and tasks flow around them.
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Appendix A: Atlas of Participant Maps

Josefina, January 31

Josefina, February 14

Josefina, February 28

Josefina, March 14

Josefina, April 11

Josefina, April 25
Josefina, May 9

Josefina, May 23

Josefina, June 6

Steve, February 12

Steve, February 26
Steve, March 12

Steve, April 9

Steve

Steve, April 23

Steve, June 11 Final Floor Plan
Steve

Natalie, February 7

Natalie, February 22

Natalie, May 30

Natalie, March 21
Natalie, April 4

Natalie, May 2

Natalie, May 30

Natalie, June 13 Final Floor Plan

Karen, February 18

Karen, March 18
Karen, April 15
Karen, May 13
Karen, June 10
Karen, April 29
Karen, June 10 Final Floor Plan
Samantha Nolte

EDUCATION
ABD, Doctoral Candidate, Art Education, Pennsylvania State University
M.A.E, Art Education, Virginia Commonwealth University, 2010
B.A., Art Education and Dance, Mercyhurst University, 2003, post-bacc 2005

TEACHING EXPERIENCE
Visual Arts in the Elementary Classroom; Visual Images on the Web Art Education Department, Instructor of Record, Pennsylvania State University (2011-2013)
Introduction to Visual Studies, Art Education Department, Teaching Assistant, Pennsylvania State University (Summer 2011)
Art Education Secondary Methods, Art Education Department, Teaching Assistant, Virginia Commonwealth University (2010)
Elementary Art Afterhours Program, Art Teacher, St. Catherine's Creative Arts Program (Summer 2009)
General Art, Art Department, Art Teacher, John Hanson Middle School (2005-2008)

PUBLICATIONS
Edited Volumes
Contributor to the forthcoming text Practice theory: Seeing the power of teacher researchers. (Eds.). M. Buffington & S. Wilson McKay to be published by the National Art Education Association.

GRANTS, FELLOWSHIPS, AND AWARDS
2010, Graduate Fellowship, Pennsylvania State University, 1 year
2010, Thesis Assistantship, Virginia Commonwealth University, 1 semester
2009, Runner Up Best Presentation, 12th Annual Graduate Research Symposium, Virginia Commonwealth University

INVITED TALKS
2013: Classroom Management in the Art Room: Physical Space and General Routines, Mercyhurst University, on November 11
2012: Classroom Management in the Art Room, Pennsylvania State University, on November 5
2012: Classroom Management in the Art Room, Mercyhurst University, on October 25
2011: Classroom Management in the Art Room, Pennsylvania State University, on October 24
2010: Comics and Hindu Art, Virginia Museum of Fine Arts, Spring 2010

CONFERENCE PARTICIPATION
2014, SRAE Graduate Research Session Marilyn Zurmuehlen Working Papers at NAEA, March 29-31
2014, Pinterest as Pedagogy, National Art Education Conference, March 29-31
2014, Panel Chair and Presenter: The Teacher as Wayfaring Learner: Considering Art Teacher Induction Experiences through Ethnographic Maps of Place, Panel: Visual Methodologies and Qualitative Inquiry: Envisioning Alternatives to Inherited Discourses within Teacher Education and Experience
2013, The Teacher as Wayfaring Learner: Considering Art Teacher Induction Experiences Through Ethnographic Maps of Place and Movement, Graduate Research in Art Education Conference, October 25-27
2013, Story Bound, Map Around, National Art Education Conference, March 7-10
2011, Giving a Better Demonstration in Your Art Room, National Art Education Conference, March 17-20
2010, Comic and Hindu Art, Pennsylvania Art Education Conference, October 29-31