

**PHOTOGRAPHIC CONCEPTS OF PRESERVICE TEACHER IDENTITY:
AN A/R/TOGRAPHY**

by

KATHRYN MCDOWELL BRYAN-BETHEA

Spring 2016

© 2016 Kathryn McDowell Bryan-Bethea

PHOTOGRAPHIC CONCEPTS OF PRESERVICE TEACHER IDENTITY: AN A/R/TOGRAPHY

Abstract

Illustrated through the combination of text and authentic photographs, this a/r/tography explores how preservice elementary teachers conceptualize their professional identity. This question is explored through the method of a/r/tography. A/r/tography is an emerging action-based methodology that embodies the experience of the artist, researcher, and teacher through living inquiry. This manuscript includes preservice teachers' photographic submissions related to professional identity. Preservice elementary teachers enrolled in Integrated Arts and Movement in the Elementary Classroom (EDE 4223) at the University of Central Florida participated in this study. The images illustrated two distinct and oppositional perceptions: teaching as an idealized profession versus teaching as a powerless profession. These viewpoints were bridged by a small group of images that portrayed a more balanced, yet critical, concept. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems.

Keywords: a/r/tography, creativity, integrated arts education, semi-professionalism, teacher identity, teacher retention, and photography

Introduction

Illustrated through the combination of text and authentic photographs, this a/r/tography will explore how preservice elementary teachers conceptualize their professional identity. Implications include considering how these perceptions affect teacher recruitment, retention, and professional regard within our society and school systems. The innovative research method of a/r/tography does not seek to answer questions; it invites dialogue and tension for the purpose of understanding. This manuscript includes preservice teachers' photographic submissions related to professional identity. A/r/tography demands a thoughtful response to the concepts conveyed in these images.

Statement of the Problem

Twenty-first century learning goals intend to prepare American students to be creative, problem-solving, innovative, and collaborative global citizens. Yet elementary school teachers' judgments of favorite students negatively correlate with student creativity (Dawson & Westby, 1995). To enable creative pedagogy, teachers need to become conscious of both the creative process and the attributes of creative individuals. Creative pedagogical practices are supported by personal experience with creativity.

These learning goals were the impetus for a visual arts assignment in an integrated arts education course for preservice elementary teachers. The assignment needed to be both relevant and engaging. Preservice teachers would create two original photographs and an accompanying artist's statement using either of these topics:

1. Their greatest challenge as a teacher and their greatest freedom as a teacher.

2. Society's perception of them as a teacher and their self-perceived identity as a teacher.

The preservice teachers received the assignment as presented in Appendix A.

Methods

Illustrated through the combination of text and authentic photographs, this manuscript illuminates how preservice elementary educators conceptualize their professional identity. This question is explored through the method of a/r/tography. A/r/tography is an emerging action-based methodology that embodies the experience of the artist, researcher, and teacher through living inquiry. Informed by phenomenology, feminist theory, educational action research, and contemporary art criticism, a/r/tography provides a methodological space for imbrication and complication of ideas and knowledge not unlike the creative process itself. It represents the in-between, fluid, and dynamic space of the artist, researcher, and teacher. Using both art (characterized as open to all artistic media including poetry, theatre, dance, visual arts, or any combination) and text, a/r/tography research unsettles perception, provides multiple perspectives, and acknowledges the relational and evolving nature of knowledge through personal experience. According to Irwin and Springgay:

All three ways of understanding experience—theoria (knowing), praxis (doing), and poiesis (making)—are folded together and form rhizomatic ways of experiencing the world. ...This is important as we come to appreciate how a/r/tography is conceived as research. Whereas many forms of research are concerned with reporting knowledge that already exists or finding knowledge that needs to be uncovered, action research and

a/r/tography are concerned with creating circumstance to produce knowledge and understanding through inquiry laden processes. (2008, p. xxiv)

A/r/tography emphasizes process rather than a rigid method. This interpretation is positioned in six conceptual practices, termed rendered possibilities. “Renderings offer possibilities for engagement and do not exist alone but in relation to one another. Though it is tempting to suggest these renderings are criteria for a/r/tography, they are better perceived as rendered possibilities” (Irwin & Springgay, 2008, p. xxviii). These six renderings are: contiguity, living inquiry, metaphor and metonymy, openings, reverberations, and excess.

(1) *Contiguity* is explored in three ways: through the relationship between artist, researcher, and teacher; through the relationship between a/r/tography and the phenomenon being studied; and through the relationship between the artistic representation as it portrays the artist/researcher/teacher.

(2) *Living inquiry* is represented through living engagement with the world, understanding context, process, exegesis, and a commitment to the arts.

(3) *Metaphor and metonymy* are used by a/r/tographers to illustrate complex and abstract concepts through relational subjects and objects.

(4) *Openings* are dialectical spaces that are created through a/r/tography that favor conversation with others in lieu of informing others. Openings are not predictable.

(5) *Reverberations* shift understanding of the phenomenon being studied. They provide the opportunity to take an unpredictable course.

(6) *Excess* in a/r/tography methods is understanding and experiencing that is created when we risk venturing outside the acceptable. It has the potential to be magnificent, sublime; to

represent the yet unnamable. (Gouzouasis, Irwin, Leggo, & Springgay, 2008). These six rendered possibilities intertwine within the a/r/tography experience.

Unlike traditional research methods, a/r/tography combines art with text to unsettle perceptions and create new knowledge. In lieu of traditional methods that present results to the reader, a/r/tography values dialectical spaces that shift understanding of a phenomenon.

A/r/tographer Positionality

A/r/tography (Gouzouasis et al., 2008) imbricates the lived experience of artist, researcher, and teacher. Each a/r/tographer's positionality and identity is unique. Briefly, my particular orientation as an a/r/tographer is as follows:

Art: My undergraduate degree is in art history and I am a photographer;

Researcher: Currently I am a Ph.D. candidate in education and am thus a budding researcher;

Teacher: I have experience in museum education, elementary education, and preservice teacher education.

Sample and Ethical Considerations

Preservice elementary teachers enrolled in Integrated Arts and Movement in the Elementary Classroom (EDE 4223) at the University of Central Florida participated in this study. Preservice teachers enroll in integrated arts, a reading methods, and a math methods course while they participate in their first internship. During their first internship, they spend two-and-a-half days per week in schools with two different placements (usually a primary grade (K-2) and an intermediate grade (3-5)). The three classes require fieldwork experiences, such as making classroom observations, teaching integrated arts lessons, and creating a reading case study. The

preservice teachers are finishing their degree and are in their last semester of classes before they enroll in their full time internship the following semester.

The University of Central Florida's Institutional Review Board designated this study as human participant research that is exempt from regulation (see Appendix B). On the first day of class, preservice teachers were informed that they would have the option of participating in a study, but their participation would in no way affect their course grade or my perception of them. Of the 103 preservice teachers enrolled in three sections of Integrated Arts Education, 93 are represented in the study. Four preservice teachers chose not to sign the release or participate. The release is shown in Appendix C. I eliminated the work of eight preservice teachers because their photos contained partial views of children's faces and without specific permission, I did not feel comfortable using those images. Of the participants enrolled, 10 were initial certification masters preservice teachers, and 83 were senior undergraduate preservice teachers. All were studying elementary education at the University of Central Florida. None of the participants were self-identified artists.

Framework for the Visual Arts Creative Process

To facilitate the photographic visual arts process, Project Zero researchers Lois Hetland, Kimberly Sheridan, Shirley Veenema, and Ellen Winner's *Eight Studio Habits of Mind* (2013) provided a dynamic framework for the creative process. Aware of the inclination of arts researchers to appeal to the public and policy makers by emphasizing the arts as instrumental to non-arts cognitive processes such as math, science, and language arts, this group evaluated the intrinsic benefits of visual arts education. From these analyses *Four Studio Structures for Learning* and *Eight Study Habits of Mind* emerged within the visual arts classrooms. The *Four*

Studio Structures for Learning include demonstration-lecture, critique, students-at-work, and exhibition. Presented in Table 1, the *Eight Study Habits of Mind* represent non-hierarchical dispositions experienced by the students within the structures for learning (Hetland et al., 2013, p. 6). During the semester, each study habit of mind interwove into our class discussions. This served a valuable purpose, particularly in encouraging risk, reflection, expression, engaging, and persisting in these willing preservice teachers with limited background in the arts.

Table 1: Studio Habits of Mind

Habits	Description
Develop a craft	<p>Technique</p> <ul style="list-style-type: none"> • Learning to use tools (e.g., viewfinders, brushes), materials (e.g., charcoal, paint); • Learning artistic conventions (e.g., perspective, color mixing) <p>Studio practice</p> <ul style="list-style-type: none"> • Learning to care for tools, materials and space.
Engage and persist	<p>Learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks.</p>
Envision	<p>Learning to picture mentally what cannot be directly observed and imagine possible next steps in making a piece.</p>
Express	<p>Learning to create works that convey an idea, a feeling or a personal meaning.</p>
Observe	<p>Learning to attend to visual contexts more closely than ordinary “looking” requires, and thereby to see things that otherwise might not be seen.</p>
Reflect	<p>Question and explain</p> <ul style="list-style-type: none"> • Learning to think and talk with others about an aspect of one’s work or working process <p>Evaluate</p> <ul style="list-style-type: none"> • Learning to judge one’s own work and working process and the work of others in relation to standards in the field.
Stretch and explore	<p>Learning to reach beyond one’s capacities, to explore playfully without a preconceived plan, and to embrace the opportunity to learn from mistakes and accidents.</p>
Understand art worlds	<p>Domain</p> <ul style="list-style-type: none"> • Learning about art history and current practice <p>Communities</p> <ul style="list-style-type: none"> • Learning to interact as an artist with other artists (i.e., in classrooms, in local arts organizations, and across the art field) and within the broader society.

Hetland et al., 2013, p. 6

Data Collection Procedure

During class time, preservice teachers learned how to use their camera including: learning about ISO, shutter speed, aperture, perspective, cropping, and composition. They also learned how to evaluate photographs using aesthetic principles of design: light, form, composition, and cropping. As a group we engaged in class discussion evaluating evocative contemporary photographs. Twice during the semester, preservice teachers uploaded rough draft images to a password-protected wiki site for class critique. Fellow preservice teachers made suggestions for improvements as well as noted successful aspects of images. Preservice teacher comments were generally noted to be both candid and respectful.

On the final day of submission, preservice teachers read their artist statement while showing their images. Artist statements addressed the following areas: personal background, intention of the artwork, medium used, artistic process as represented through the *Eight Studio Habits of Mind* (Hetland et al., 2013), and the effectiveness of the principles of design as shown in their work. Sample artist statements by Brittany Davies and Erin Mannion can be found in Appendix D.

Each preservice teacher created two images totaling 186 images. I saw the image or iterations of the image several times over the course of the semester: twice on rough draft presentation days, once on final presentation days, and periodically on the wiki site to see that preservice teachers were able to upload the images. I grouped the images into categories with like subject matters. I chose the most successful aesthetic representation from each group using standard principles of design: line, shape, composition, lighting, and mood. The resulting images reflect my personal opinion as such. This process narrowed the images down to 20. The same preservice teacher created two of the images.

I spent approximately three hours and twenty minutes once a week over four months (16 class sessions) during the fall semester 2010 with each of the three classes. Part of each class time was spent discussing the visual arts assignment. On presentation days, the entire class was devoted to presenting and critiquing the images. Through our classroom discussions, I found preservice teachers heightened awareness of the gap between what philosophical educational principles learned in school, what they hoped to be as teachers, and what they were actually seeing in the public school system.

This study examines the images that the preservice teachers created and the artist statement that they wrote to accompany their images.

Results

In response to the assignment, the images illustrated two distinct and oppositional perceptions: teaching as an idealized profession versus teaching as a powerless profession. These viewpoints were bridged by a small group of images that portrayed a more balanced, yet critical, concept. For each image, I will discuss a brief aesthetic interpretation as well as provide a segment from the preservice teacher's artist statement. However, per the methodology of artography, I encourage the reader to first engage in the images independently. Consider looking at each image and asking yourself these questions:

1. What do I see?
2. What do I wonder?
3. What do I believe?
4. How do I interpret these ideas?

Formulate your own analysis. Personally engage with the poignant images that these preservice teachers gave us.

Idealized Perceptions



Figure 1: Photograph by Kristi Carvalho

This image (Figure 1) by Kristi Carvalho is open and simple. It becomes a more abstract representation because the desks are outside in a field instead of in a traditional classroom setting. Kristi writes that teaching has the “opportunity to mold young minds that are open to the impossible.”



Figure 2: Photograph by Krista Kalina

This (Figure 2) is a crisp image with vivid contrast and a definite silhouette by Krista Kalina. Krista writes, “I related the ocean and its never-ending horizon to all of my goals that I plan on one day reaching as a teacher. I want to show children that anything is possible and that they should live their life without restriction or regret.”



Figure 3: Photograph by Lauren Stracuzzi-Purkey

Lauren Stracuzzi-Purkey appears angelic in a white dress, elevated, with light emanating around her as a young child looks up at her (Figure 3). Lauren writes, “I wanted the picture to depict the image of a student gazing up to their role model. I feel the light gives an illusion as if it is coming out from behind the teacher up in the tree, giving even more of a channeling feeling.”



Figure 4: Photograph by Jennifer Phillips

Jennifer Phillips' image (Figure 4) reminds me of *Pleasantville* where everything is clean, fresh, and perfect. "I placed myself at the lower section of the photo to make the window and sky appear larger. This way it illustrates the many opportunities teachers have."



Figure 5: Photograph by Marian Houston

Marian Houston (Figure 5) is the All-American teacher hero: smiling with the flag waving in the background. Marian’s “intention was to convey the happiness teaching brings to me and the state of mind that I am in when I’m at the front of the classroom instilling knowledge in future generations.”



Figure 6: Photograph by Brittany Davies

In the classroom, Brittany hopes to be a facilitator rather than a leader. So in taking this picture (Figure 6) she told the student to go to whatever she was interested. The image is one of the first she snapped. Brittany did not decide the content of the picture, her student did. Brittany believes, “You can see the freedom that children have. Their sense of discovery comes through in the photo.”



Figure 7: Photographs by Martin Rohleder

Martin Rohleder’s images are satirical and playful (Figure 7). “The photo design was intended to show a classic classroom and teacher with brightly contrasting colored elements not always found.... I’ve always viewed myself as someone that stands out from the group... I want to lead my students on an adventure.”

Powerless Perceptions



Figure 8: Photograph by Kristine Cervero

Kristine Cervero (Figure 8) appears both strong and fragile in her picture, gazing directly at the viewer without makeup or frill. “I got my inspiration from the Proposition 8 photographs. FCAT strips teachers of everything. I pulled back my hair and took off my makeup.”



Figure 9: Photograph by Erin Mannion

Students hold up white paper plates, replacing their faces and identity with their FCAT test scores (Figure 9). Notice the higher scores are on the top row. “Students are no longer seen for their gifts and special characteristics, but instead, they are labeled by standardized test scores,” writes Erin Mannion.



Figure 10: Photograph by Elizabeth Strubbe

Elizabeth Strubbe’s rotten apple atop a Scantron is vivid and gross (Figure 10). Elizabeth writes, “Some people perceive educators as the problem...undereducated and not effective.”



Figure 11: Photograph by Jill Iracelanos

Jill Iracelanos merged three images for this dramatic interpretation of the interplay between standardized tests and the teacher (Figure 11). Jill believes, “Teachers spend so much time and energy focused on standardized testing. It feels as if tests float on the surface as I drown.”



Figure 12: Photograph by Amanda Myer

To the point, Amanda Myer attempts symbolic meaning in her image (Figure 12). “An educator is not to deviate from the chosen format. The electricity tower is symbolic of the pressure teachers face.”



Figure 13: Photograph by Leonore Chamberlain

Leonore Chamberlain places herself within a large storage container (Figure 13). I like the contrast between her constraints and her calm disposition. I do not think this was intentional, but the passivity is startling. “I am in a small box that does not allow me to move.”



Figure 14: Photograph by Elizabeth Menaham

In our class discussion, Elizabeth Menaham told us that her roommate has always belittled her decision to become a teacher. So for this image (Figure 14), she asked this same friend to pose as the incompetent teacher. Elizabeth describes society's secret thoughts about teachers: "I feel this is how teachers are viewed, but people will never confess this to the teacher and only talk behind their backs. This is why the words are painted on her back. Society's opinions make teachers feel vulnerable."

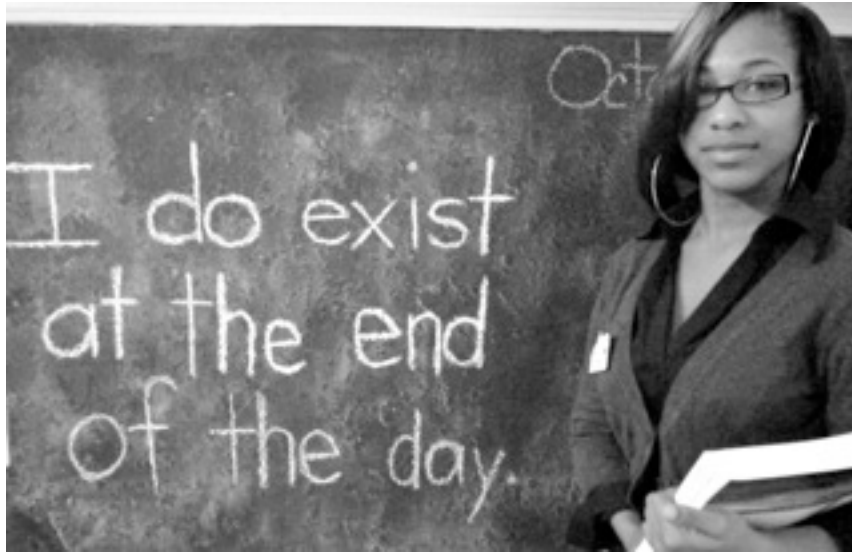


Figure 15: Photograph by Lisa Sternschein

Lisa Sternschein created a direct and effective image (Figure 15). She believes, “Teachers need to be viewed as individuals.”



Figure 16: Photograph by Jamie Titmus

Jamie Titmus's use of finger paint, a flowery shirt, her facial expression and even the way the paint is smeared on her show her willingness to attend to details and take risks in her image (Figure 16). Jamie describes the impetus for the image: "While doing my internship in a third grade class, I brought my fiancé a miniature apple pie and told him that my class made them today. He replied, 'What are you doing tomorrow? Finger painting?'"



Figure 17: Photograph by Jacqueline Araujo

The spot-on facial expression of the journalist redeems Jacqueline Araujo's school project T.V. To me, the woman appears to be answering the tag "it's the teacher's fault" and not reporting the message (Figure 17). She appears strong and resilient. Jacqueline asserts, "If the students fail to make progress, the media and society point the finger at the teachers."

Critical Perceptions



Figure 18: Photograph by Amy Dinardi

Amy Dinardi is one of the oldest participants, at 35. Her life experience as a mother may give her a different perspective of teaching (Figure 18). Amy understands, “Many students come to school ready to learn. Others come to school damaged—physically and emotionally. Our system functions under the belief . . . that we can mass produce perfect replicas.”



Figure 19: Photograph by Brittany Davies

Brittany Davies's image (Figure 19) is successful because she used a specific and personal example and created a conceptual piece in triptych form. Brittany describes her work:

My first image shows the desk in an empty classroom. The walls are bare and there are no windows. This first image was inspired from the classroom from which I was placed during my Internship I. My classroom was located directly in the center of the school, with no windows, and there was a policy against hanging materials from the walls. The majority of lessons were taught directly from the county-adapted textbooks. My second image shows the same traditional desk, but in a non-traditional learning environment. Rather than being constrained to a classroom, the student experiences learning through exploration and innovation. A laptop, camera, and observation notebook take the place of textbooks. In this environment, a teacher facilitates learning, as students teach each other through inquiry-based learning. When overlapped, a third image shows how even with a classroom's physical constraints, teachers can create a learning-conducive

environment by integrating technology and inquiry-based models. Students can take virtual field trips and use experimentation to learn in a way that is meaningful to them.

The last three images maintain the sense of individuality for each teacher, while also addressing the real day-to-day limitations that teachers face.

Review of the Related Literature

Within the idealized image, visual constructs include open blue sky, bright light, open doors, clear desks, and even an iconic American flag. These images and their accompanying artist statements provide insight into the sincere altruistic impact these students hope to make in their profession. In contrast to this, visual constructs within the powerless images include faces covered by test scores, mouths taped closed, and teachers drowning beneath scantrons. The emphasis on standardized testing is vividly portrayed within these images. Additionally, society's perceptions of teachers as incompetent or the cause of blame for failing schools is provocatively and directly confronted.

In the following passages, I invite the reader to reflect on concepts such as teacher retention, teaching as a semi-profession, and teacher self-perception. Consider your own personal experience and your analysis of the images. I offer the following research to consider in relation to and tension with these images.

Teacher Retention

One of the identifying factors in students' and schools' success, is the ability to retain qualified teachers, yet teachers are among the most likely to leave their profession (Ingersoll, 2001, p. 513). Ingersoll (2001) identified the following factors for attrition: inadequate

administrative support, poor salary, student discipline problems, lack of faculty influence, lack of student motivation, class sizes too large, inadequate time to prepare, unsafe environment, poor opportunity for professional advancement, lack of community support, interferences in teaching, lack of professional competence of colleagues, and intrusions on teaching time (p. 521). To ameliorate the problem, Ingersoll (2007) suggested that “to upgrade teacher quality, schools need to go beyond just holding teachers more accountable. They need to give teachers more control (p. 20).”

Buchanan et al. (2013) echoed the above concepts, indicating the following categories impacted early teacher perceptions of their profession: collegiality and support; student engagement and behavior management; working conditions and teaching resources; professional learning; workload; and isolation (p. 118). Furthermore, Buchanan et al. (2013) offered that “teachers need recognition and affirmation, and that this process facilitates the development of the resilience that is essential if teachers are to thrive in the profession” (p. 126).

Teaching as a Semi-Profession

Bassett (2007) illustrated the criteria of professional careers and how they compare to teaching in this adaptation of Boles and Troen’s (as cited in Bassett, 2007, p. 10) criteria (Table 2).

Table 2: The Criteria of Professional Careers

Characteristic	Not a profession	A profession
Professional relationships	Isolation	Teaming and Collaboration
Entry and training	Poor preparation: “anyone can do it”	Rigor: high entry requirements
Induction	Little to no mentoring	Mentoring is the expectation
Professional development & research	Weak or nonexistent	Integral to career
Accountability	Student outcomes unrelated to promotion and salary	Research informs practice, accountability across the board
Power structure	Little impact on institutional decisions	Shared decision making
Career path	Egalitarian—no career ladder	Recognition for achievement—clearly defined career path

Boles and Troen’s (as cited in Bassett, 2007, p. 10)

Many of the described criteria are supported through the student images. Bassett (2007) discussed the benefits of professionalizing teaching:

When we actually invite our faculty "to think about thinking" and about teaching and learning via presenting their research and work, we inevitably have amazing results. I witnessed this most recently at the 90-minute workshops led by faculty at the 2006 NAIS People of Color Conference in Seattle. The three sessions I attended were extraordinary:

- Courageous Conversations: Does Huck Finn Belong in Your Classroom?—presented by Clay Thomas, Menlo School (California) and Willie Adams, The Head-Royce School (California).

- Achievement Patterns of African Americans in Independent Schools—presented by Edward Trusty, Gilman School (Maryland).
- LGBTQ Themes in K–Sixth Grade Classrooms: Both My Moms' Names Are Judy-- presented by Sandra Chapman, Little Red School House and Elisabeth Irwin High School (New York).

All three were rooted in day-to-day realities and difficult challenges faced by practicing teachers in schools. All three sessions involved original teacher-directed research, observation, and multimedia presentations by independent school practitioners. All three had much to contribute to addressing the challenges. None of the three shied away from controversial subjects and difficult conversations. (pp. 11-12)

Many real and difficult issues in education are “solved” by people outside the profession. Myers (2007) believed society and legislative factors such as “the far right,” the standards movement, and No Child Left Behind contribute to teacher de-professionalization. Doctors, lawyers and other professionals possess a body of esoteric knowledge that the general public does not have. According to Myers (2008):

The esoteric knowledge that professions possess takes an extended period of time to acquire. ... By contrast, teachers are generally required to have only a bachelor’s degree before they can be certified to teach, but their training in education per se is limited, usually to a dozen courses in professional education but in some states, far less. (p. 5)

Gunzenhauser (2013) discussed the context of accountability for teachers within dominant systems that reward competition and value test scores.

At the very least, students of education who anticipate going into roles as teachers and administrators need an understanding of how their roles are shaped by relations of power beyond the scope of the institutions within which they work. Addressing relations of power is important for helping educators bridge their ideals and their practice. This requires thinking of oneself as a creative thinker, the promotion of which is a fundamental aim of philosophy of education, along with articulating ideas of what aims, practices, and experiences are possible; the implications of our ideas for the larger aims of education and for the future of education; and the identification of unanswered questions. (p. 201)

Teachers are deprofessionalized through current power structures, entry requirements into the field, isolation, professional education and research, and accountability measures.

Teacher Self-Perception

Johnson, Yarrow, Rochkind, and Ott (2010) found there are three types of teachers, the disheartened (40%), the contented (37%), and the idealistic (23%) (p. 5). Ware and Kitsantas (2007) found that teacher efficacy affected professional commitment, administration direction, influence on control, and classroom management as major contributing factors (p. 307). Chong and Low (2009) followed teachers during their initial teaching experience. They found teachers who initially had altruistic ideas about teaching finished the first year with a dip in that perception (p. 59). The combined factors of professional status, legislative restrictions, and lack of esoteric knowledge begin to explain the de-professionalization of teachers.

Discussion

At the beginning of the semester, I introduced the photography assignment by contextualizing it with my personal experience. I shared with my preservice teachers that as I shifted from an elementary educator to teacher educator, I noticed a shift in people's response to my career. This shift was paradoxical. Teaching fourth grade, well, is an immeasurably difficult undertaking. Typical challenges include:

- Welcoming a student who has been bused across town, to his new class, our class, after a brain shunt gone bad has left him blind;
- Piecing together that another student may be riding his bike to move drugs for his father in KFC take-out bags;
- Wondering how I can engage the child with a 142 IQ who tries to inconspicuously read his novel in lieu of listening to the math lesson of a concept he easily mastered two years ago;
- Thoughtfully responding to the parent who waits outside my door worried that her daughter with a learning disability is not self-advocating.

These types of challenges were coupled with the rigorous demands of the profession, including responsibilities such as authentic and meaningful curriculum planning (five to seven lessons each day, with multi-tiered accommodations), building and maintaining a classroom culture of respect; continuing professional development and lifelong learning goals; and evaluating and assessing my students' academic and psychological needs. Yet, contrary to my lived experiences as a fourth-grade teacher, my response to the question, "What do you do?" was met with a, "Oh, how sweet. You must be great with kids," kind of answer that left me with a tinge of indignation.

When I began working as a teacher educator I noticed a marked change in response. In contrast, when I answered, “I am a teacher educator,” people shifted their shoulders back and tilted their chin down and responded with such things as, “Ah, you teach teachers,” nodding in approval. Yet my daily responsibilities were much lighter. For the most part, preservice teachers are self-sufficient, bright, adults. I taught 12 hours a week, had ample time to plan, assess my students, and engage with my colleagues. My lived experience lay in tension with the way others regarded my profession. These conversations, both overt and subtle, are not only impactful on a personal level, but also revealing on a fundamental level of the way our society perceives and regards educators.

As the preservice teachers in my class began their first internship in the schools, they discussed with us the disconnect between what they’d learned to be developmentally appropriate teaching practices and what was expected of classroom teachers and children within our school system. At this particular point in their experience, making these photographs served many functions. On a cognitive level, they gained personal experience in the creative process. They experienced intrinsic benefits of creating authentic works of art outlined in the *Eight Studio Habits of Mind*. They engaged and persisted, stretched and explored, took risks, developed their craft, and were able to make sense of their world.

Affectively, this last habit may have been the most valuable. Through the process of creating their artwork, discussing it with their peers, revising their work, and expressing with words their intentions as artist, these preservice teachers were given the opportunity to decompress the disconnect with the educational theory they had learned, the personal hopes they had as teachers, and the reality of the American elementary classroom—full and ripe with love, hope, diversity, complexity, pain, and tenacity. Their images are honest, perceptive, and

disturbing portrayals of this tension. Their provocative images speak loudly and describe real challenges within our schools, including the impact of teacher retention, self-perception, and teaching as a semi-profession.

References

- Bassett, P. F. (2007). Professionalizing the profession. *Independent School*, 66(3), 9-10, 12.
- Buchanan, J., Prescott, A., Schuck, S., Aubusson, P., Burke, P., & Louviere, J. (2013). Teacher retention and attrition: Views of early career teachers. *Australian Journal of Teacher Education*, 38(3).
- Chong, S., & Low, E. (2009). Why I want to teach and how I feel about teaching formation of teacher identity from preservice to the beginning teacher phase. *Educational Research for Policy and Practice*, 8(1), 59-72.
- Dawson, V., & Westby, E. (1995). Creativity: Asset or burden in the classroom? *Creativity Research Journal*, 8(1), 1-10.
- Gouzouasis, P., Irin, L., Leggo, C., & Springgay, S. (2008). *Being with a/r/tography*. Rotterdam, The Netherlands: Sense Publishers.
- Gunzenhauser, M. G. (2013). An occupation's responsibility: The role of social foundations in the cultivation of professionalism. *Critical Questions in Education*, 4(2), 192-204.
- Hetland, L., Sheridan, K., Veenema, S., & Winner, E. (2013). *Studio thinking 2: The real benefits of visual arts education*. New York, NY: Teachers College Press.
- Ingersoll, R. (2001). Teacher turnover and teacher shortages: An organizational analysis. *American Educational Research Journal*, 38(3), 499-534.
- Ingersoll, R. (2007). Short on power, long on responsibility. *Educational Leadership*, 65(1), 20-25.
- Irwin, R. L., & Springgay, S. (2008). A/r/tography as practice-based research. In S. Springgay, R. L. Irwin, C. Leggo, & P. Gouzouasis (Eds.), *Being with a/r/tography* (pp. xiii-xvii). Rotterdam, the Netherlands: Sense.

- Johnson, J., Yarrow, A., Rochkind, J., & Ott, A. (2010). Teaching for a living. *The Education Digest*, 75(5), 4-8.
- Myers, D. A. (2007). Teacher power-revisited. *The Clearing House*, 80(5), 239-242.
- Myers, D. A. (2008). The teacher as a service professional. *Action in Teacher Education*, 30(1), 4-11.
- Ware, H., & Kitsantas, A. (2007). Teacher and collective efficacy beliefs as predictors of professional commitment. *Journal of Educational Research*, 100(5), 303-310.

APPENDIX A: VISUAL ARTS ASSIGNMENT DESCRIPTION AND RUBRIC

Visual Arts: Photography Assignment Rubric

Student Name:

Photograph: Principals of Design & Making Meaning (32 pts.)

Composition & Form
1.....2.....3

Light & Exposure
1.....2.....3

Use of Perspective & Cropping
1.....2.....3

Focus & Depth of Field
1.....2.....3

Emotion & Mood
1.....2.....3

Authenticity
1.....2.....3
How is the photograph unique?

Meaning
1.....3.....5.....7

Did the photograph accomplish the artist's goal?
1.....3.....5.....7

Conclusion
1.....2.....3
Restate your intention. Include your reaction. (Paragraph 7)

Mechanics & Organization
1.....2.....3.....4.....5
Approximately two pages, 10-12 pt. double spaced, new times

Photograph: Principals of Design & Making Meaning (32 pts.)

Composition & Form
1.....2.....3

Light & Exposure
1.....2.....3

Use of Perspective & Cropping
1.....2.....3

Focus & Depth of Field
1.....2.....3

Emotion & Mood
1.....2.....3

Authenticity
1.....2.....3
How is the photograph unique?

Meaning
1.....3.....5.....7

Did the photograph accomplish the artist's goal?
1.....3.....5.....7

Rough Draft
3 possible images & 7 paragraph rough draft brought to class when due.

Yes: full credit
No: -10 pts.

Comments:

roman or similar, 1" margins.
Free of typing, grammar, & spelling errors. Well organized with specific examples, sentences without ambiguous or blanket statements. Follows the paragraph-by-paragraph guidelines outlined in content section.

Artist Statement (36 pts.)
Students will read the statement to the class as the image is viewed. Turn in a hardcopy to instructor.

Intro Paragraph
1.....2.....3
Who? Tell us a little about you. Your age, your field, your experience with art. (Paragraph 1)

Theme & Intention
0.....2.....4.....6.....8
What? Discuss the theme of your work and your intention as an artist. (Paragraph 2)

Medium
1.....2.....3
How? Discuss the medium you use and your process. (Paragraph 3)

Studio Habits of Mind
0.....2.....4.....6.....8
Discuss your personal experience with the Studio Habits of Mind. (Paragraphs 4 and 5)

Principals of Design
0.....2.....4.....6
Why? Interpret the effects of the principals of design in conveying meaning in your work. (Paragraph 6)

Total Points:
90+ A
80-89 B
70-79 C
60-69 D
less than 60 F

Course Assignments

A. Visual Art: Photography Assignment 100 pts

Students will create an authentic work of art through the medium of photography. Through this, students will gain a first hand experience in the intrinsic benefits of arts education. Including the disequilibrium involved in learning the Eight Habits of Mind: Develop a Craft, Engage & Persist, Envision, Express, Observe, Reflect, Stretch & Explore, & Understand the World. (Studio Thinking, Hetland & Winner, 2008). Students will write and present an artist's statement. Students will turn in hard copy and email a pdf file to the instructor that will be uploaded and shared on wiki page. Email subject: Visual Arts: First name Last name.

Photography (craft)

Perceived professional identity

Photographically depict your identity as a teacher:

One image illustrates your self-perception

Another image illustrates your perceived identity within society

Limitation vs. Freedom as a Teacher

Depict yourself in relation to a limitation in your profession-

(Begin by defining the constraint-time, space, standards, testing, poverty, pay etc.)

Illustrate your greatest freedom as a teacher.

(Begin by defining the freedom.)

Complete the following before class constructive critiques:

Create an image, title it

Post to Mobileme Gallery

Write an accompanying artist statement

Images will not be available for public viewing, but are password protected on our class Mobileme sites.

*Note all login & passwords are case sensitive

Mobileme Galleries & Login Information:

Ways of Seeing- Princeton Elementary

Site: <http://gallery.me.com/h.dbethea#100208>

Login: ede4223.01

Password: ede4223.01

Class Mobileme Gallery Websites:

Wednesday 7:30

Site: <http://gallery.me.com/h.dbethea/100216>

Login: ede4223weds

Password: Weds

Thursday 10:30

Site: <http://gallery.me.com/h.dbethea/100223>

Login: ede4223thurs

Password: Thurs

Friday 10:30

Site: <http://gallery.me.com/h.dbethea/100233>

Login: ede4223fri

Password: Fri

Uploading Instructions:

1. Create image
2. Transfer to computer
3. Give image a title_your_name.jpg
 - a. Example:
 - i. SidewaysTree_Jacob_Fontes.jpg
4. Go to class gallery site
5. Click on the upload to site
6. Enter Name, Email, & security code
7. Hit Chose Files button
8. Select image
9. Upload
10. Confirm that image uploaded

APPENDIX B: IRB DETERMINATION LETTER



University of Central Florida Institutional Review Board
Office of Research & Commercialization
12201 Research Parkway, Suite 501
Orlando, Florida 32826-3246
Telephone: 407-823-2901, 407-882-2012 or 407-882-2276
www.research.ucf.edu/compliance/irb.html

NOT HUMAN RESEARCH DETERMINATION

From : **UCF Institutional Review Board #1**
FWA00000351, IRB00001138

To : **Kathryn M. Bryan-Bethea**

Date : **October 22, 2010**

Dear Researcher:

On 10/22/2010, the IRB determined that the following proposed activity is not human research as defined by DHHS regulations at 45 CFR 46 or FDA regulations at 21 CFR 50/56:

Type of Review: Not Human Research Determination
Project Title: Pre-service Teachers Create Photographs to Represent
Their Professional Identity
Investigator: Kathryn M. Bryan-Bethea
IRB ID: SBE-10-07190
Funding Agency:
Grant Title:
Research ID: N/A

University of Central Florida IRB review and approval is not required. This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are to be made and there are questions about whether these activities are research involving human subjects, please contact the IRB office to discuss the proposed changes.

On behalf of the IRB Chair, Joseph Bielitzki, DVM, this letter is signed by:

Signature applied by Joanne Muratori on 10/22/2010 02:36:33 PM EDT

IRB Coordinator

APPENDIX C: RELEASE FORMS

Artwork & Artist Statement Release

Date: _____

I, _____, hereby give Kathryn McDowell Bryan-Bethea, instructor in the School of Teaching, Learning and Leadership at The University of Central Florida, the absolute right and permission, in regard to my artwork and my artist statement,

- (a) To copyright and publish the art, giving credit to the artist, and artist statement in conjunction with an article written by Kathryn McDowell Bryan-Bethea for publication or dissertation.
- (b) To use, re-use, re-publish the same in whole or in part, separately or in conjunction with other artwork in any medium for any purpose whatsoever, including (but not limited to) illustration, promotion, television and film.

I hereby release and discharge Kathryn McDowell Bryan-Bethea from any and all claims and demands arising out of or in connection with the use of the artwork.

WARRANTY: You warrant that the artwork is original with you and that you have the full power to make this Agreement and grant, and that it in no way infringes upon any copyright or proprietary right of others.

Please selection one:

- Yes, It is all right to use my given name in association with my artwork.
- Please use the following pseudo name in association with my artwork:

I have read and fully understand the contents hereof.

Name: _____

Address: _____

Signature: _____

Photo Release

Date: _____

I _____ hereby give Kathryn McDowell Bryan-Bethea, instructor in the School of Teaching, Learning and Leadership at The University of Central Florida, the absolute right and permission, with respect to the photos taken of me, or in which I may be included with others:

(a) To copyright the same in Kathryn McDowell Bryan-Bethea's own name (giving credit to the artist).

(b) To use, re-use, publish, or re-publish the same in whole or in part, separately or in conjunction with other photographs, in any medium and for any purpose whatsoever, including (but not by way of limitation) illustration, promotion, television and film.

I hereby release and discharge Kathryn McDowell Bryan-Bethea, from any and all claims and demands arising out of or in connection with the use of the photographs, including any and all claims for libel.

This authorization and release shall ensure to the benefit of legal representatives, licensees, and assigns Kathryn McDowell Bryan-Bethea, as well as the person(s) who took the photographs.

Please sign one of the permissions below:

Adult Appearing in Photograph

I have read the foregoing and fully understand the contents thereof.

Name _____

Address _____

Signature _____

Child Appearing in Photograph (Adult Signature Required)

I represent that I am the (father, mother, guardian) of _____, the above-named child. I hereby consent to the foregoing on his/her/belief.

I have read the foregoing and fully understand the contents thereof.

Name _____

Address _____

Signature _____

APPENDIX D: SAMPLE ARTIST STATEMENTS

Brittany Davies (#10)

EDE 4223 – Dowell Bethea

Thursday, 10/28/10

Visual Arts: Photography Assignment

Deprofessionalization vs. Freedom as a Teacher

Image #1: Depict yourself in relation to a challenge in your profession.

Learning Environment Constraints

Image #2: Illustrate your greatest freedom as a teacher.

Limitless Learning Environment

Image #3: Merged image

Artist's Statement

As an outdoor enthusiast, it disappoints me that the “norm” classroom is an enclosed space equipped with desks. Though this environment is said to be a conducive working environment, is it really a conducive learning environment? Is society trying to create workers of lifelong learners? As a service-learning teacher, I feel that it is important to expand the classroom to a limitless learning environment. My name is Brittany Davies and I am a senior in the College of Education at the University of Central Florida. I am 21 years old, and gained the majority of my experiences in the arts while attending Palm Beach County’s Bak Middle School of the Arts where I studied piano and visual arts. Recently, the majority of the “art” I have created has been in the format of projects and presentations required for my college coursework. I have always enjoyed taking photographs of friends, but never really thought of my photography as “art.”

The theme of my photographs is how as educators, we must make our classroom an inviting and interactive learning environment, that expands beyond classroom walls. I depicted this in two images by placing a traditional school desk in two different environments. My first image shows the desk in an empty classroom. The walls are bare and there are no windows. This first image was inspired from the classroom from which I was placed during my Internship I. My classroom was located directly in the center of the school, with no windows, and there was a policy against hanging materials from the walls. The majority of lessons were taught directly from the county-adapted textbooks. My second image shows the same traditional desk, but in a non-traditional learning environment. Rather than being constrained to a classroom, the student experiences learning through exploration and innovation. A laptop, camera, and observation notebook take the place of textbooks. In this environment, a teacher facilitates learning, as students teach each other through inquiry-based learning. When overlapped, a third image shows how even with a classroom’s physical constraints, teachers can create a learning conducive environment by integrating technology and inquiry-based models. Students can take virtual field trips and use experimentation to learn in a way that is meaningful to them.

To create these images, I used photography as my medium. The first photograph, *Learning Environment Constraints*, was captured in an empty room. I placed the textbooks and notebooks on the desk to represent the traditional way of teaching. The second photograph, *Limitless Learning Environment*, was taken at the trailhead of the Little Econ trails in Oviedo.

Technological tools, including a laptop, iPod, and digital camera, as well as an inquiry notebook were placed on and around the desk to demonstrate how technology can create an endless learning environment. Both images were modified using iPhoto editing software. A third photograph was created by blending *Learning Environment Constraints* and *Limitless Learning Environment* together.

During the process of creating my images, I explored each of the *Eight Habits of Mind*. The first habit- *Develop Craft*, I used while preparing for the assignment. To develop craft, I participated in Ms. Dowell Bethea's photography principals of design lessons, focusing on composition, form, light & exposure, and focus & depth of field. To *Engage and Persist*, I immersed myself in the art world to find motivation and inspiration. This included visiting the City of Winter Park's Annual Fall Art Festival. At the festival, I was able to interact with local and visiting artist, helping me to *Understand the Art World*. *Envisioning* my photographs for the theme of this assignment was difficult at first. I knew what I wanted to capture in my images, but was unsure of how to create it until finding the school desk that brought my entire concept came together. Each photograph was taken to *Express* the idea that the physical environment of a classroom can be one of the biggest challenges of a teacher, but that our greatest freedom is the medium we use to reach our students.

By understanding the topics conveyed in the photographs of classmates, I was able to *Observe* their images by seeing the underlying concepts the artist was trying to convey about the profession of educators. I was given the opportunity to *Reflect* on my own images with my peers through discussing an aspect of my photographs. To *Stretch and Explore*, I chose to blend both of my images to create the medium for blending the physical constraints with the limitless possibilities in creating a learning environment for students.

The principles of design helped in conveying meaning in my images. This can be seen by the similar composition of both photographs, where the desk is the focus and is featured in the center of the image. The photographs were cropped to allow the desks to align perfectly together if blended. Due to the time of day when the photographs were taken, both pictures used longer exposures to capture more light. For the picture *Learning Environment Constraints*, the overall color of the image was darkened to capture the uninviting mood.

As an educator, it was my goal to capture the constraints of a classroom's physical barriers and the endless possibilities for engaging students in two simple photographs. This topic has been critical to me after spending time in a barren, windowless classroom. When I put myself in my supervising teacher's shoes, I tried to envision her classroom being mine, and what I would do to the space to make it more inviting to learning. I would long to bring my class outdoors, and if that could not be a possibility, I would bring the outdoors inside, through the aid of technology. It is my only hope that in time, our society will evolve from the accepted concept of lecturing to young students in a single room, to the practice of allowing students to learn through guided exploration and innovation beyond the walls of a building.

Erin Mannion

Artist Statement

When I received the task of a photography assignment, it simply seemed daunting to me. I have never been the most artistic person; my sister stole the spotlight in that respect. I have grown up around art because she has always been involved, but I have never before been the creator of my own piece. Due to this, I was not even sure where to begin this assignment. I have always enjoyed creative activities, but I have never had to come up with a vision for my own work of art. This photography assignment has challenged me in that respect. A little background about me is that I am a twenty-one year old college student, and my major is Elementary Education. I love working with children, so even though art is not my forte, the subject matter was one that really interested me. With time, effort, and using creativity, I have produced two photos that I am actually quite proud of now. Although I am both nervous and excited to share my art work, I hope that my audience takes away the deeper meaning that I have intended.

The topic of a teacher's greatest freedom and greatest restraint was so broad for me because I feel that there are many of each of these that teachers face on a daily basis. After some time and consideration, I chose the subject matter based upon my classroom experiences and what I see as the most crucial aspects to the teaching profession. I believe that the greatest freedom that a teacher is given is the children they get to work with. Children are all different and all have their own special gifts. Working with children to bring out these gifts is something that only a teacher has the privilege to do. Each child brings an individual touch that makes up the classroom. Being that the individualism of children is a teacher's greatest freedom, a teacher's greatest restraint occurs when this uniqueness is taken away from students. This is done in the classroom because of the strong emphasis that has been put upon standardized testing. Students are no longer seen for their gifts and special characteristics, but instead, they are labeled by a standardized test score. Once this labeling has begun, students are now seen as a number and not as a person. Individuality is lost. I want my audience to be able to recognize and appreciate children for who they are and not their testing ability.

Once I had finalized the theme for my art work, I needed to decide upon what medium to use and how to convey my photographs. To take the pictures, I used my digital camera. To represent a teacher's greatest freedom, I decided to take my picture inside the classroom. I placed my students handprints on a white paper plate, so that the painted prints would really stand out. I had my students raise the plates above their heads. To edit this photo, I used a photo editing program called Picasa. I first changed the saturation because I wanted the colors to really pop. I also tuned the fill light, highlights, and shadows in the picture so that the emphasis was really placed on the students. Lastly, I added a slight soft focus to the picture. I did this because I wanted the picture to blur around the edges so that the children and their handprints were the main focal point. In order to capture a teacher's biggest restraint, I chose to take my picture in the exact same location, and again, I used five students. I did this because I wanted to show that this constraint goes on in the same classroom where individualism should be flourishing. The students held white paper plates with FCAT scores written on them over their faces. I used the same photo editing software to edit this picture, as well. I began by making the photo black and white. I wanted there to be such contrast because I feel with a lack of color, the personality disappears as well. I then work on the fill light of the picture so that the white paper plates would stand out even more. I then edited the photo's shadows. I wanted the shadows to be darker so that the main focus was the scores.

Throughout my artistic process, I have used many of the studio habits of mind to develop my final product. The first studio habit of mind that I utilized was engage and persist. Since I have never created my own work of art, this was a completely new experience for me. I did not know where to begin, and at times, I felt really frustrated with myself. I am used to assignments that are more directly laid out, and for this particular assignment, I had to design my own path. Even though this assignment was difficult, I had to persevere through to gain my final product. I had to think through all of the different ideas that were running through my head to be able to focus on the one that was most important to me. Once I had my theme determined, I needed to decide how to visually display the theme and the feelings that it aroused in me. All of these steps took a lot of thought and trial and error. Once I dedicated myself to producing my own photography, I gained a final product that I am really proud of. I learned something new about myself and my abilities, and without persisting through the difficulty, I never would have been able to complete this task.

The other studio habit of mind that strongly guided me was envisioning. Once I had decided my theme, I needed to decide how I could visually express the feeling behind the theme. There were so many ways that this could be done, so I had to envision the end result. I decided on my biggest constraint photo first. I could envision that I wanted to cover up the individualism of the child with a test score. I thought the best way to do this was to cover the student's faces because the face is one of a person's most unique features. If they held the plates with scores over their faces, students would not be seen for who they really were but instead, for their standardized testing ability. The second picture was a lot more for me to envision because I did not know where to start with it. I envisioned using a child's handprint to really show their uniqueness. I wanted to make my pictures flow together, so I decided to once again use paper plates and five children. I painted my children's hands and put them on the paper plates. I had the students raise the plates above their heads to symbolize a child's individuality coming above all. I used the studio habit of mind: express to really convey these deep feelings in the photographs.

I believe the two principles of design that most went into my finished photos were emphasis and unity. Using the coloring techniques that I used, I feel that I put strong emphasis on what the theme was in each of the photographs. In the picture conveying the greatest freedom, I used a saturated color and a soft focus to really make the students and the colors of the handprints pop. In my photo that displayed a teacher's biggest limitation, I tried to really make the plates with the test scores emphasized. The students are barely visible in the pictures as it is when they are labeled. The other principle of design that I applied to my visual arts assignment is unity. I tried to make my photos unified. Even though they are opposite in color schemes, I believe that they are still unified. They were taken in the same location of the classroom and both have five students with paper plates. The paper plates represent very different things, but they are using the same theme.

I wanted this photograph assignment to really display how special each and every student is. I want students to be seen for their own strengths and individuality that they bring into the classroom every day. I hate that children are labeled based off the score for one standardized test and that is the way they are seen for the rest of their school careers. I hope that my audience sees that we need to remove the score from the child so we can see he or she for who he or she really is. We need to recognize and accept differences, and in turn, see the gifts that come as a result of these differences. I hope that my audience will walk away with these same sentiments. I am proud of my work as an artist, and I am now more confident in my ability to continue with this type of work in the future. I have overcome the feeling that I am not capable of producing art

because now I know that everyone is. Art is about the feelings and themes that are behind producing it, and now I have experienced being the creator of my own piece of art. This photography assignment has challenged me in ways that no other school assignment ever has, and I feel that I truly walk away from this having gained so much knowledge and experience that will be so helpful to my future.

