Early-Career Art Teacher Educators’ Professional Tensions as Catalysts for Growth:

A Phenomenological Multi-Case Study

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ABSTRACT

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University-based teacher educators' first three years on the job are often imbued with tension, as they must renegotiate their professional identities and pedagogical philosophies in relation to ambiguous and sometimes conflicting expectations of what they should do and stand for in this role. As role models for aspiring art teachers, art teacher educators have a powerful influence on their pre-service students' views of teaching, and on their emergent professional dispositions. However, despite the moral and intellectual significance of their work, and the diversity of their identities and work contexts, research on this population is limited and does not reflect current demographics in the field. While existing studies suggest some of the tensions that art teacher educators—both new and veteran—face on the job, research has not yet explored how new faculty members, specifically, experience their earliest years in the role nor how they learn to develop personally authentic art teacher education pedagogy. This qualitative multi-case study responds to these gaps in the literature, and to the understanding that new knowledge-for-practice is often generated within spaces of creative tension such as career transition.

The study participants were eight full-time art education faculty members with less than three years in the role. Individual and cross-case analysis of data collected through semi-structured interviews, qualitative questionnaires, and reflective tasks, revealed that participants'

tensions were predominantly influenced by discrepancies between (1) their established occupational roles/identities and practices, and expectations placed upon them in the art teacher educator role that they had not fully anticipated, and (2) their own, and others' art-education-related (ideological) values. Most of the participants identified strongly with discipline-specific values (e.g., being grounded in activism and arts-informed social justice). These values functioned as core elements of their professional identities and of their teaching, research, and scholarship. However, in some cases, there were difficulties in translating these values into effective art teacher education pedagogical content knowledge.

The data analysis suggested that through reflecting on tensions, participants gained increased professional self-understanding and keener awareness of the forces that enable or constrain the enactment of their personal pedagogical values. Additionally, the data suggest that greater intentional preparation and support for this role (particularly mentorship that validates their established identities and backgrounds) prior to and during the early years, could greatly benefit art teacher educators' adjustments into the academy and facilitate their building of pedagogical content knowledge for this role.

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CHAPTER I—INTRODUCTION

In their broadest sense, the questions that have motivated this dissertation have to do with how art education professors, specifically those who focus on preparing art teachers, begin to develop their skills and expertise in this role. In conducting this study, I was interested in finding out what types of challenges (both those that are general to becoming a full-time faculty teacher educator and those that are art-education-specific) higher-education-based art teacher educators experience during the first three years in this role. I was specifically curious about how these newly-hired art education faculty members' professional identities, professional self-concepts,[1] and professional practices are developed or expanded during these years, in response to ambiguities and conflicts experienced on the job. In short, the dissertation explores the role of contradictions and ambiguities during the early stages of being an art teacher educator, in shaping faculty art teacher educators' revisions of their perspectives about themselves, students, teaching, service, and scholarship.

At the beginning of the dissertation process, I recognized, both through my own reflections on my experiences and through doing pilot studies prior to beginning the dissertation, that one of the main themes underlying my motivating questions was—and still is—uncertainty. However, as I began to think more concertedly about the reasons why uncertainty mattered so much in my own and other early-career art teacher educators' experiences, I began to realize that I understood my questions more clearly when I framed the problem of interest more broadly as

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[1] I accept Ibarra's (1999) definition of professional identity, which is "the relatively stable and enduring constellation of attributes, beliefs, values, motives, and experiences in terms of which people define themselves in a professional role" (pp. 764-765). The definition of professional self-concept that I rely on in the dissertation is "the way in which [professionals] perceive themselves within their working environment" (Cowin, 2001, p. 313).

one to do with grappling with *tensions*[2] (experiences of cognitive dissonance, or feelings of being pulled in different directions by opposing forces). In this study, this kind of grappling is understood not only in the sense of dealing with personal, physical-psychological experiences of discomfort (tension, in the singular sense), but also as a more active and (re)solution-oriented process of trying to make sense of, and/or make decisions in response to forces that seem to be in tension with each other—bearing equal weight on a person within a given situation, but pulling the person in opposite directions simultaneously.

The narrative in the following paragraphs begins with a personal reflection on my own experience of becoming an art teacher educator through the lens of professional tension(s). As the narrative builds, I raise issues and questions emerging out of my experience, and link them with issues brought forth in related literature in general teacher education research and art education research. Within these bodies of literature, there are several similarities among scholars' arguments and findings that have helped me to create the case for this dissertation. I This background narrative serves two purposes. First, I interweave my own concerns as a researcher to set out the basis for the problem statement and research questions that follow. Second, it provides a basis for the more expansive review of related literature presented in Chapter II.

[2] Tensions, according to dialectic theory (Baxter & Montgomery, 1998), are loosely defined as opposing forces that present in relationships as mental conflicts. I refer to the idea of "tensions" based on this dialectic definition, and to "tension" as a state of internal stress or anxiety brought about by the dialectical tensions. Therefore, the "tensions" discussed throughout this proposal refer to both internal and external conflicts or contradictions; internal tensions refer to the feeling of being pulled in different directions at once by competing values or obligations, and external tensions are contradictory concepts or expectations present in situations that the individual encounters.

Background to the Problem

I undertook my undergraduate art education in Fine Arts in my home country, Jamaica, shortly after which I went to Massachusetts and completed two master's degrees in Fine Arts and Art Education (an MFA and an MAE). While I was doing my MFA degree, I gained experience teaching undergraduate studio courses as a Teaching Assistant. During the MAE program, I co-taught for two years in a middle school and completed my student teaching in a high school. Upon completing the degrees, I returned to Jamaica and began teaching art education courses part time at the art school where I had been an undergraduate student. After one year, I was promoted to the full-time position and role of head of the art education department in the context of sudden, unexpected events that created the need for someone to serve in this role. This was not a typical situation, considering the facts that in most countries' higher education systems, teacher educator jobs are granted to persons who have spent many years as PK-12 teachers, and that full-time roles in academic departments in higher education are typically granted to tenured professors through a systematic, criteria-based evaluation process.

I found that my new role had embedded within it several sub-roles and responsibilities, such as administration and student teaching coordination and supervision, none of which I had done before. As a result of both the unanticipated circumstances and my inexperience relative to the demands of the job, I experienced "transition shock" (Corcoran, 1981)–a feeling of being thrust in and overwhelmed. While I appreciated the opportunity to grow and the trust that was placed in me, and while I learned a great deal from the experience, I was dealing with cultural dissonance (tension) between my own education as an artist and art teacher (the bulk of which

took place in Massachusetts), and the practice of teaching art teachers in Jamaica. Although I am a Jamaican and was educated in Jamaica up to early adulthood, at the time I was appointed, it was my first time navigating the education system there as a teacher. There was also conflict between what I knew and what I realized I needed to learn (learning to teach adults about teaching art as opposed to teaching art to children and adolescents). I experienced role conflict[3] (Gross et al., 1966) because the way I positioned myself as somebody needing to grow and develop into this role was in conflict with the way I was positioned by others–with my role being that of a facilitator of the development and growth of pre-service art teachers as well as a supervisor of the other art teacher educators in my department.

Therefore, in the process of becoming a full-time art education faculty member (being hired to teach two art education courses on a part-time basis after completing the MAE, and then being promoted to full-time status the next semester after the unexpected and tragic loss of the art education department's chair), I experienced many anxieties and mixed feelings. Some of these feelings have had to do with negotiating a new identity as an art teacher educator (struggling to play down or even discard my established identities of artist and novice art teacher, while foregrounding the untested identities of program leader and teacher of teachers). Others had to do with trying to reconcile my learned and accepted/internalized theories and practices of art education with many other attitudes, beliefs, and practices that were in opposition to them (having to apply national and regional[4] art education curriculum goals and approaches

[3] Gross et al. (1966) defined role conflicts as incompatible expectations "perceived by the actor" (p. 244). In this study, the perceptions of the actor (the new art teacher educator) of others' expectations of them in the role (art teacher educator) were foregrounded. These sets of expectations were in some cases incompatible with their own self-perceptions and their expectations of themselves in the role.

[4] The art education bachelor's degree program in which I taught focused on preparing art teachers to work at the secondary level of the local (Jamaican) education system. Secondary education in Jamaica spans Grades Seven to Twelve. The Jamaican art education curriculum for Grades Seven to Nine is determined by the Jamaican Ministry of

that did not seem to align with my student centered approach to teaching). It felt as though there were many steps between who I was and what I knew upon entering the position, and who I needed to be and what I needed to know in order to be confident in the position. I needed to learn the national and regional PK-12 curricula, the art education program's curricula, and most importantly, how to effectively interpret them for teaching pre-service art teachers, and for teaching them to interpret these materials in preparing to teach PK-12 students.

These feelings, which comprised my personal emotional and mental responses to uncertainty and ambiguity, as well as perceived (implied) and direct (up-front) resistance and opposition encountered on the job—especially early on—are frequently described as *tensions* in the research literature on career transitions into becoming teacher educators (Brudvik, 2016; Lee, 2012; Rogers, 2014), and teaching at the PK-12 and higher education levels (Berry, 2008; Britzman, 2003; Choi, 2011; Erickson & Young, 2011). The definition within these bodies of research that most closely captures the way I have experienced, understood, and wish to conceptualize the experience and phenomenon of tensions is expressed by Berry (2008), who defines the concept as "the feelings of turmoil that many teacher educators experience in their teaching about teaching as they find themselves pulled in different directions by competing concerns" (p. 32). Recognizing the prevalence and utility of tensions in teacher education research, as a lens for understanding problems of professional teaching practice and experiences of adjustment, and of negotiating tensions as a process through which "professional self-understanding" (Berry, 2009) emerges for teacher educators, I was inspired to use tensions as a

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Education, while the Grades Ten to Twelve art and design curricula are set by the regional (English-speaking Caribbean) body, the Caribbean Examinations Council (CXC).

framework to ground my exploration of new full-time art teacher educators' professional experiences and learning.

Legitimacy Versus Learning: Tensions Between the Known and the Emergent

In negotiating role-related and professional-identity-based tensions, I experienced contradictory and fluctuating feelings about my authority and credibility to do the job (preparedness based on my prior educational and professional experiences), my identity-affiliations as simultaneously "artist" and "teacher," and the extent to which I would feel a sense of belonging (insider-ship or outsider-ship) to the art teacher education community. The conflict of being a part (or not) of art education culture(s) took on two different dimensions. Being new to the art teacher educator role caused me to question my legitimacy in relation to other art teacher educators who were more experienced in the role, or at least, had spent more time teaching art in PK-12 classrooms than I had, prior to undertaking this role. That is, I did not carry the pre-established identity of "schoolteacher" into my teacher educator role, which caused a still-enduring doubt about the legitimacy of my content knowledge for teaching art teachers — both the knowledge I gained through my master's level art education coursework and student-teaching prior to undertaking the teacher educator role, and the knowledge I developed in practice through trial-and-error and reflection-on-action (Bourgoin & Harvey, 2018; Newberry, 2014). I felt that I, unlike most of the other art teacher educators I met, did not fit into schoolteacher culture, nor was I legitimized within it. This created an enduring tension of seeking to belong versus affirming and capitalizing on my outsider status in the teacher educator community.

This tension of being an "outsider" who felt compelled to fit in, to be seen as legitimate, is shared by other new teacher educators—who are described in educational research as *non-traditional teacher educators*; that is, "teacher educators in schools of education who have not begun their careers as a public school teacher" (Newberry, 2014, p. 164). Scholars such as Loughran (2004) and Murray and Male (2005) have also reported that even some new teacher educators who arrive in their positions as former schoolteachers report feeling conflicted, especially when they have little or no actual prior experience or little or no academic preparation nor prior socialization into teaching in a higher education setting (Murray & Male, 2005). When broadening the focus beyond teacher education and looking more globally at career transitions and professional socialization, studies in these fields have justified these feelings as being predictable during this type of transition. Bourgoin and Harvey (2018), for example, explain that it is common, when "faced with an uncertain new setting, [that individuals] may encounter a conflict between their professional image and their ability to fulfill their role" (p. 1612).

These conflicts are common during transitions into new careers and most often involve the professional facing the challenge of aligning what Southworth (1995) calls the "substantial self" (the stable, core self) with the "situational self" (the self in the new professional role). Reinforcing the findings of Southworth and other educational scholars, Murray and Male (2005), in a study of beginning teacher educators, deduced that it took up to three years for individuals to establish a strong identity as a teacher of teachers. That is, for the situational and substantial selves to become aligned.

Another way that scholars have thought about the difficulties of negotiating one's known identity and self-image with the dynamics of a new work situation has been to consider the cognitive distance between what is familiar and thus valued, and what is new and thus sometimes

suspect. When another aspect of non-traditionality in being a teacher educator—that is, being non-native to the locale in which one is teaching—is considered, individuals' sense of "Otherness" or foreign-ness becomes a vivid part of the transitional experience (Lee, 2012). In addition to being new to teacher education, which often brings about a sense of having to prove oneself, there is also the need to learn the norms, policies, values, customs, and language (the relevant academic terminology and, in some cases, even the "mother tongue") of the wider regional culture and of the education system (at all levels) therein (Shin, 2010). I connect this feeling of outsider-ship and being a non-"knower" with my personal history of transition into teacher education. However, this was a particularly strange and complicated tension, as the art education culture in Jamaica in which my job as a first-time art teacher educator was located was both familiar and foreign to me. Despite being a "homegrown" Jamaican who had been educated up to the undergraduate level in that country, I had been educated to teach and had been teaching in a country other than "home."

The philosophical and pedagogical tensions I grappled with as a new faculty member included experiences during which I encountered resistance, at times, to the ways I applied—and encouraged pre-service students to apply—art education theories to curriculum development and implementation. This resistance came from several sources—from students, in-service art teachers who hosted my pre-service students for their student teaching practicums, and even other art teacher educators whose views about what counts as effective art teaching and art teacher preparation practices differed from my own.

Reflecting on these situations has enabled me to align my experiences with theories of dialectic tension (Baxter & Montgomery, 1996), which identify oppositions between distinct forces—both internal and external—and recognize the back-and-forth interactions (pushes and

pulls) between these forces, as sources of tension. These types of tensions are (a) intrapersonal, wherein one's inner beliefs come into conflict with each other (self vs. self), and (b) interpersonal or interactional tensions, in which the person encounters external sources (persons, groups of persons, objects or artifacts, conditions, philosophies, or practices) that embody or represent values, expectations, or intentions that oppose his or her own (self vs. other). This "self vs. Other" tension can be characterized as "self vs. person/s" or as "self vs. situation"—where the person confronts situations that are, themselves, constituted of tension and ambiguity, where unharmonious ideals, expectations, or practices interact (self vs. situation).

In my experience, these types of tensions ranged from incongruities between attitudes and philosophies about teaching and art (e.g., philosophical differences between the approach to art education I had learned in my teacher education program and the art education approach I was expected to implement in teaching prospective teachers), to confusion about ways in which my authority counted or did not count (authority—i.e., being given a title and being perceived as having full decision-making authority about the art education program but not actually having that full authority and thus not feeling a sense of agency nor personal ownership of my role and responsibilities). Overall, there were tensions stemming from a severe lack of congruence between my felt needs (e.g., my need to grow as a teacher educator) and the perception expressed both implicitly and explicitly by administrators and colleagues, that I had good instincts, a good resumé, and learned quickly, which, in theory might have implied that I did not need much (or any) mentorship. That systemic tension between my own needs and the lack of institutional supports intensified my feeling of isolation and the neglect of my voiced desire for more feedback. Therefore, I often felt torn between feeling empowered by the freedom I was afforded and feeling disenfranchised by feeling neglected.

I realized through reflecting on my own tensional experiences, discussing them in dissertation seminars, and reading related research literature about teacher educators' tensions, that many of the conflicts I experienced as a new art teacher educator are common to the role and to new teacher educators. Being involved as a graduate co-researcher in an interdisciplinary teacher education project that explored beginning teacher educators' experiences in different disciplines, including art, also helped to clarify my research problem. The preliminary findings of this project highlighted the role that each subject area or discipline has on shaping the work of teacher educators. This realization stimulated my curiosity about inherent tensions in art education as a discipline and how they might pose specific tensions for new higher-education-based art teacher educators. Based on the lack of a substantial body of in-depth research on art teacher educators, it was challenging to determine art-education-specific dimensions within some of the identified broader "new teacher educator" tensions. However, I have been able to locate a number of themes within the existing art teacher education literature that have identified enduring as well as emerging/contemporary issues and tensions between art and education. These are summarized below, further mapping out the context within which the research problem exists.

Tensions Between Art, Education, and Art Education

On reading the glimpses into the lives of art teacher educators who have written, or been written about in, the field's scholarship (see, for example, Beudert,[5] 2006, 2008; Galbraith, 2001;

[5] To date, Lynn Beudert is the art teacher education scholar who has written the most extensively about art teacher educators and their work as a subject. She has been researching and writing about this subject for over three decades, formerly under the name Lynn Galbraith (up to 2004), and up to the present under her current surname, Beudert.

Milbrandt & Klein, 2008; Wilson, 1992; Zimmerman, 1994), I have realized that most of the identified ideological and pedagogical struggles have to do with resistance from other persons within their networks of practice, such as art education and general education students, other faculty members, and cooperating teachers. These studies illustrate (or hint at) tensions arising from conflicting discourses about art practice and art education that pervade fine arts departments in higher education. An example of this is evident in this excerpt of an art teacher educator's narrative:

> In [teaching the course] Curriculum and Design my enthusiasm is welcomed. I am seen there. In Art and Design the same enthusiasm seems to be threatening: same behavior, different reception. This tension between art and education is....at the tip of my students' concerns when they study art education and visit classrooms and schools. (Beudert, 2006, p. 104)

Another variety of this tension that higher education art educators have expressed is related to studio art faculty members' skepticism about their art education colleagues' competence in teaching studio courses. Another art education faculty member remarked on the fact that while some colleagues were supportive of her as a new professor, there were others who were "skeptical of an art education professor's capabilities with regard to teaching fine art studio courses....[and being] concerned about future instructors' qualifications to teach the studio (art making) component of the course." (Beudert, 2006, p. 110).

The research on art teacher educators, although sparse, offers glimpses into some of the situations that cause tensions in teaching pre-service art teachers. Stockrocki (1995), for example, has written about the problems and tensions that she contended with, which resulted from the dissonance between her knowledge, stance and instructional agenda regarding art and art education, and the assumptions and expectations (which were based on stereotypes and misconceptions about art and art education) held by many of the pre-service generalist classroom

teachers that she has taught. Other examples of tensions experienced in teaching art education are provided by Dufrene (1995) and Knight (2013), who discussed the resistance they have faced in preparing their mostly white pre-service art education students for diverse, multicultural classrooms. Articles such as these summarize some of the ways that the art teacher educators work through and *sometimes* resolve these types of tensions, but they do not allow the reader deeper insight into the actual thinking and decision-making processes through which named and described pedagogical strategies are produced. There is certainly other scholarly work that outlines issues in educating pre-service art teachers, but most of these articles focus on the pre-service students and the educational environment and culture, and not directly on the art teacher educators, especially regarding their preparation and responsibilities (Gaff, 2007). Giving further support to the need for more investigations on issues such as these, Galbraith (1995) stated:

> Research on art teacher educators is both mandatory and significant, particularly since issues related to their practices are rarely questioned. For example, what is the quality of the coursework they offer? How do they balance the institutional demands of teacher education coursework with the beliefs and values that they themselves hold? A call is raised for much-needed dialogue about the work of art teacher educators. (Galbraith, 1995, p. 5)

In general teacher education research, studies by Loughran and Russell (1997), Tillema and Kremer-Hayon (2005), and Dinkelman, Margolis, and Sikkenga (2006) provide support for Galbraith's position. These authors advocate teacher educators' deliberate probing into the tensions (and their sources) constituting their practices, in order to reach their goals for educating teachers. Loughran and Russell (1997) expressed the idea that tensions and dilemmas can be useful sparks for teacher educators' thoughts and actions, or, alternatively, can be impediments to teaching. They promoted, as a consequence of this dual possibility, the utility of studying teacher educators' dilemmas for improving professional knowledge about the teaching of

teaching. Tillema and Kremer-Hayon (2005) also found, through investigating a group of teacher educators' processes of self-study, that these teacher educators "were cognizant of dealing with the tensions in realizing their goals, attributing them to external (i.e., conditions, students) as well as internal sources (approaches, self)" (p. 203), and that they developed strategies to manage these tensions, which contributed to their development of additional practices of teacher education pedagogy.

With these personally and professionally significant ideas in mind, I have developed the problem statement and research questions that guide the dissertation study.

Statement of the Problem

University-based art teacher educators, as role models for aspiring art teachers, have a powerful influence on their pre-service students' views of teaching, and potentially on their future teaching practices and professional dispositions (Izadinia, 2012; Timmerman, 2009). However, their work is "rarely observed and documented by others, especially by other art educators within the field" (Beudert, 2009, p. 12) despite the hefty moral and intellectual responsibility ingrained in this work. Additionally, the fact that demographic data on art education faculty members (Beudert, 2006; Milbrandt & Klein, 2008, 2010) is still scant (National Art Education Association, 2014) draws attention to the need for more current, in-depth studies to be done in this area. It is therefore relevant for the field to understand the beyond a cursory demographic scan, who are the educators currently coming into art education faculty jobs, and how their personal characteristics (their academic, cultural, philosophical, gendered,

and other identities and values) interact with other forces within their new work contexts (cultures, policies, ideologies, attitudes, and personalities).

Art education faculty members, especially those who are new, have few models to guide their emergent practices and receive insufficient or inconsistent—mostly informal—mentorship (Beudert, 2006). Much of their development of personal, professional knowledge for "teacher educating"[6] (Goodwin et al., 2014, p. 284) and for other aspects of their role (e.g., service), is gained on site through trial and error, reflection, and developing informal mentorship relationships with colleagues (van der Weiden et al., 2015). To establish an identity as a teacher-of-teachers in higher education, many new teacher educators engage in the process of figuring out how to reconcile their former professional identities and knowledge repertoires with new professional identities and pedagogical approaches as teacher educators (Carrillo & Baguley, 2011; McAnulty & Cuenca, 2014; Murray & Male, 2005). This is particularly the case when they have had little or no actual prior experience or little or no academic preparation for, nor "anticipatory socialization"[7] into teaching in a higher education setting. Although art education faculty members come into the job with diverse types and amounts of prior experience and their job requirements and conditions vary according to institution-type and faculty role, they undergo numerous tensions due to teaching's inherent uncertainty and "messiness" (Ellsworth, 1997; McDonald, 1992) and art education's marginal status in academia (Champlin, 1997; Cohen-Evron, 2002; Hanawalt & Hofsess, 2020). Although those who possess prior experiences that are similar to their current work duties (e.g., teaching the subject in PK-12 and/or higher education)

[6] Goodwin et al. (2014) use the term *teacher educating* "to differentiate teaching teachers from teaching students" (p. 284). I borrow this term and use it throughout the dissertation for the same purpose.
[7] Anticipatory socialization is the process in which non-group-members learn the norms and values of the group they aspire to become a part of (Tierney & Rhoads, 1994).

have been pre-socialized in some ways for the role, being new to the full-time role and its numerous, demanding and often ambiguous responsibilities presents its own unique tensions (Boyd & Harris, 2010; Dinkelman et al., 2006; Tierney & Rhoads, 1993).

Therefore, new art teacher educators experience a learning curve that is often more challenging than is given credit; the fact that their experiences are largely undocumented undervalues the reality that they need to cultivate new knowledge to fully understand their work and feel competent in doing it. It is therefore a problem that involves constructing new knowledge of how to simultaneously implement *and* learn professional knowledge of and for [art] teacher preparation and or other aspects of their broader professorial role (Cuenca & McAnulty, 2014).

The pedagogical content knowledge (Shulman, 1986) of "art teacher education" that an art teacher educator would need to cultivate involves knowledge of ways of locating or constructing discipline-specific practices and principles that are true to the nature of art/design/visual culture, that align with their values, and that are culturally and developmentally appropriate for children and adolescents to learn. In addition to art-education-specific pedagogical content knowledge, the body of new professional knowledge to be acquired comprises principles of pedagogy and andragogy, knowledge of child and adult development, knowledge of and skills in research scholarship, and knowledge related to various types of collegial and broader art-education-related professional service. I also argue, based on other theories of professional knowledge (Clandinin & Connelly, 1996; Hood & Littlejohn, 2017), that professional knowledge of an art teacher educator also includes community- and institution-specific socio-cultural knowledge and self-regulative knowledge.

However, if one is employing this knowledge publicly (teaching about teaching, teaching about *art* teaching, and learning the culture and expectations of being a higher education faculty member) while learning it (often) for the first time, what tensions will manifest for different individuals based on who they are as persons, academics, and teachers, and where they are hired? It is also relevant to investigate how specific knowledge about self, context, and practice emerges for each art teacher educator through their analysis of tensions that emerge in the work context, and to what extent they perceive this knowledge as being useful for them and for their students. Based on the nature of the identified tensions and the knowledge generated, this dissertation intends to shed insight into ways to improve the preparation of and on-the-ground support for new and prospective art education faculty members.

Aim of the Study

The goal of this study was to understand more concretely how new art teacher educators' analysis of tensions that are situated in their role might result in meaningful and beneficial knowledge *of* practice as an art teacher educator, and knowledge *for* practice in the future. That is, knowledge of how deeper understandings of self, role, and art teacher education practice can emerge out of grey areas and tensional situations. Therefore, knowledge gained through this study should yield insight into the ways that newly hired art teacher educators negotiate tensions in their work contexts, and the role these tensions might play in their understanding of, and success in, their enactment of their role in teacher preparation.

Research Questions and Theoretical Framework

The central research question addressed in this study was: Understanding that early-career university-based art teacher educators' professional experiences are undertheorized, tension-filled, and occur in a professional context that is multi-layered, how do eight collegiate art teacher educators identify and negotiate professional tensions (i.e., conceptual and practical contradictions or dissonances regarding values about and approaches to the content and pedagogy of art education) in their workplace contexts?

The following sub-questions guided the specific investigation of the central research question:

1. What types of tensions do early career art teacher educators (those possessing no more than three years of full-time experience in the role) identify in their professional practices?
2. In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values inform the tensions and the harmonious aspects of their on-the-job experiences?
3. What strategies (both self-identified and researcher-interpreted) do university-based early career art teacher educators use to negotiate their professional tensions?

This study is informed by theories drawn from the fields of education, communication and sociology, and leadership studies. To guide my understanding of the key components of the research problem (i.e., dialectical tensions of practice, and judiciousness in negotiating complex situations), and my interpretation of the data, I draw on theories of relational dialectics (Baxter & Montgomery, 1998; Chu & Tsi, 2008) and constructivism (Dewey, 1934). These theories,

together, provide clarification of the main ideas within the study and of the relationships among them. I elaborate on these theories and their relationships to the research questions in Chapter II.

Assumptions

The assumptions below guided my conceptualization and design of the study. Those not to be debated are part of my understanding of the dissertation's topic area, and stem from reviewing the literature and reflecting on my own previous related research and experience. The assumptions to be debated are discussed in Chapter VI, in light of the study's findings.

Assumptions Not to Be Debated

- Teaching subject matter to prospective teachers at the collegiate level is qualitatively different than teaching subject matter to students at the elementary and secondary levels and requires that the teacher educator has to consider subject matter in new ways.
- The transition into becoming a university-based teacher educator is laden with challenges specific to: professional socialization (learning the norms of the role); pedagogy (learning to teach adults), and; role-shift/role-addition (becoming researchers, becoming full-time teachers of teachers, etc.).
- Because the (art) teacher educator role is a multilayered and "meta" role (as it involves teaching about teaching), the development of expert knowledge for this role requires the ability to layer, scaffold, and deploy multiple types of knowledge–about pedagogy for teaching art to children and adolescents, knowledge of how adults learn, content

knowledge in art and art education, knowledge of school contexts, and research competencies.

- Early career art teacher educators, during their first three years on the job, begin processes of professional identity re-examination and redefinition.
- Early career art teacher educators' new knowledge for practice is created through bridging their pre-possessed knowledge with experiential knowledge that is developed on the job.

Assumptions to Be Debated

- Discipline-specific issues in art education pose unique tensions for art teacher educators that teacher educators in other subject areas are unlikely to face. These issues include art's perceived (lower) status as a subject in PK-12 and higher education, and discrepancies between open-ended and exploratory approaches to art education that are promoted in higher education, and the culture of measurability and conformity in PK-12 schools.
- Early career art teacher educators' new knowledge for practice is cultivated through their making choices and devising strategies in response to challenges and tensions that arise out of the complex and uncertain nature of their work.
- Because newly-hired university-based art teacher educators come to these positions from a range of personal, academic, and professional backgrounds, the elements of their backgrounds that will come into tension with aspects of their job experiences will vary.

- In the process of identity re-examination, the pre-established work roles/sub-identities[8] of early career art teacher educators (e.g., artist, PK-12 teacher, art museum educator) that are most aligned with the expectations and demands of them on the job are prioritized in their new "art teacher educator" identity constructs. The components that become less relevant on the job will become marginalized or will become sources of internal conflict in the identity redefinition process.
- The variability of early career art teacher educators' work contexts (locations, personnel, student bodies, and cultures and academic climates of the higher education institutions) bears upon the nature and the types of tensions they grapple with. Identity-based variables (personal backgrounds, personalities, personal and epistemological belief systems, academic backgrounds, prior work experiences--particularly with teaching, etc.) also impact upon the ways they respond to/attempt to resolve their professional tensions.
- Professional tensions can be frustrating but also productive for early career art teacher educators. Being in situations of creative tension can help them to shape/reshape their professional identities and their pedagogies of teacher education.

Summary of Research Framework and Design

This study is situated within the constructivist paradigm. Constructivism asserts that individuals construct their understandings of the meaning of experiences and events through

[8] Beijaard, Meijer, and Verloop (2004) use the term *sub-identities* to denote the multiple occupational identity roles within a larger role, such as *teacher educator*. They state that sub-identities "[relate] to teachers' different contexts and relationships" (p. 122). Sub-identities of teacher educators often include *school teacher, teacher in higher education, teacher of teachers,* and *researcher* (Swennen et al., 2010, p. 143).

experiencing events and reflecting on their experiences. Constructivism is grounded in relativism (accepting the existence of multiple realities), subjectivism (where knowers and respondents co-create meanings), and naturalism (in which research about particular phenomena takes place in the natural setting of the phenomena) (Denzin & Guba, 2003).

Because the study's central research question is aimed at understanding how participants construct role-related knowledge of and for practice in the context of tension/s, I used the case study method, a strategy of inquiry that puts constructivism into practice (Denzin & Guba, 2003). Case study also affords the means to understand the particularities of a case through an in-depth, integrative analysis of multiple sources of data (Creswell, 2007).

I used interviewing, observation, document analysis of participant-provided professional-biographical information including their curriculum vitae and teaching philosophy statements, and participant journals. I analyzed the data collected from each of these methods to conduct within-case and cross-case analyses. For the interviews, I followed Seidman's (1998) model, in which three separate semi-structured phenomenological interviews are done with each participant, which are aimed at (1) establishing with the participant the context of their experiences, (2) facilitating the participant's reconstruction of concrete details of key experiences (such as situations of tension) within the established context, and (3) encouraging the participants to reflect on the broader meanings that their experiences have for them, reflecting on the past to analyze the events that have led them to the present (Seidman, 1998).

Overview of Chapters

Chapter I introduced the problem the dissertation investigates, setting it in the broader contexts of art education and teacher education. Citing the work of scholars in the relevant fields and describing my own experience as an art teacher educator, it addressed the phenomenon of being a newly hired art education faculty member at the college level, who is transitioning into this role from a professional or academic context that is likely similar to it in some ways. It then set out the research questions, assumptions, theoretical and methodological frameworks for the study.

Chapter II presents a review of related literature, going further into the key theories and concepts framing the study, and situating the dissertation's problem within relevant research from the fields of art education, general education, teacher education, and sociology.

Chapter III offers an in-depth description of the research methodologies utilized in the study and outlines the context and the methodological limits applied to the research design. In this chapter I present a conceptual framework developed from a synthesis of findings from a number of scholarly frameworks that concern contexts in which dilemmas and tensions arise in professional life. This framework is included for two reasons: (1) to contextualize the data collection and analysis choices within the context of broader scholarly research and theory, and (2) to set out the basis for a discussion in Chapter VI that compares the results of the dissertation's findings with previous research and theory.

Chapters IV and V present the results of the research. Chapter IV presents narrative portraits of the eight participants, developed from the individual data sets for each participant. Chapter V presents the results of the cross-case analysis, which compared the data for all the participants, located similarities and differences among the cases, and identified themes that

occurred across the entire data set as well as significant emergent themes that occurred in individual cases or in subsets of the collective case study data.

Chapter VI offers a synthesis of the data and arguments of the study, reflecting on them in light of previous research literature, and reflecting on their implications for education. Chapter VII provides a concise summary of the study and its conclusions regarding future research.

CHAPTER II—REVIEW OF THE LITERATURE

Introduction

This literature review draws from scholarship in art education, teacher education, general education, sociology, and communication studies. As the two overarching bodies of theory that framed the study are dialectic theory and constructivism, the reviewed literature is discussed in relation to them. The review begins with a summary of dialectic theory. As relational dialectics theory (RDT) is the primary theoretical framework for the study, this summarization serves to contextualize the subsequent explorations of dialectic tensions in university-based art teacher education. This section elaborates on Baxter and Montgomery's (1996) relational dialectics theory, identifying what might constitute professional tensions and what sources they might arise from in the context of professional transition into the role and context of being an (art) teacher educator in higher education.

Following this, I present an overview of the role and positioning of art teacher educators within the higher education system and relative to PK-12 education. This section describes how art teacher educators' professional identities are influenced by their situatedness within these contexts, and discusses issues and tensions resulting from being in this position, which impact newly hired (art) teacher educators' development and re/construction of their professional identities and professional knowledge bases. Following this, the third section of the review explores subject-specific and context-specific tensions in being a university-based art teacher educator. The fourth section begins by outlining relevant constructivist theories about teachers'

(including teacher educators') professional knowledge and its development and reconstruction in the context of adjusting to a new full-time role and work context.

Following this, I explore the concept of "creative tension" (Maitland, 1980; Senge, 2007), using arguments from relevant literature in art education to make the case for its utility as a supporting framework through which to consider how early career art teacher educators might capitalize on the creative/productive potentials of tension(s) in negotiating solutions to role-related and pedagogical challenges encountered during the job transition.

Finally, I summarize the literature reviewed and conclude its relevance to the investigation of the research questions. This will lead into Chapter III's presentation of the research methodology.

Dialectic Tensions: A Theoretical Background

Relational Dialectics Theory

Relational Dialectics Theory (RDT) is a communication studies theory developed by scholar Leslie A. Baxter in 1992 to examine contradictions (dialectical tensions) in relationships. It was subsequently elaborated on by Baxter and various collaborators (Baxter, 2004; Baxter & Erbert, 1999; Baxter & Montgomery, 1996, 1998; Baxter & Scharp, 2015).

RDT draws on Mikhail Bahktin's dialogical theory developed in the early 20th century and embraces many of the dialogic concepts advocated by Bakhtin. These include *discourse, tension,* and *change*. Baxter (2011) identifies *discourse* as "a system of meaning—a set of propositions that cohere around a given object of meaning." (p. 2). This suggests that a single concept's meaning is derived within a larger network (or system) of meaning (a *dialectic*), in

which bits of meaning are integrated. Because these meaning systems are multivocal—containing multiple voices/perspectives which are not all in agreement—*tensions* exist among various voices (elements of the meaning system). Scholars of relational dialectics therefore conceptualize *dialectical tensions* as "competing systems of meaning (discourses) that are constituted in and through communication" (Baxter & Scharp, 2015).

RDT proposes that interpreting statements happens with awareness of other statements within the meaning system. This relies on Bakhtin's (1986) concept that expressions (utterances) are chained. Each individual utterance, therefore, is a site in an *utterance chain*, where previous utterances (a priori discourses) expressed by others mingle with present and anticipated utterances by self and others (Baxter, 2011). This means that interpreting statements (meaning-making) requires comprehension of larger background cultural discourses, individuals' personal histories with their conversation partners and sites of conversation, as well anticipation of probable responses based on these personal and cultural histories. This focus on past, present, and future in relationship within a given discourse demonstrates that meanings can *change* over time.

Bahktinian dialogism, the root of relational dialectics, perceives change as an ongoing push and pull of centripetal (pulling towards a center) and centrifugal (pushing away from a center) forces. This view is distinct from the Hegelian and Marxist versions of dialectics in which change is purported to result from a systematic process that is directed toward an ideal end state and ends in synthesis (Baxter & Montgomery, 1996, p. 31). Thus, RDT's dialogic perspective favors the idea that change involves constant back-and-forth movements that shift a meaning system to a different state. Table 1 visualizes the conceptual structure of RDT, outlining

its key principles and features. It is placed here as a frame of reference for the descriptive narrative that follows, which elaborates on the elements included in the table.

Table 1

Overview of Relational Dialectics Theory (RDT)

RDT Core Principles	Concepts related to RDT Principles
Process: Relationships are dynamic and perpetually in a process of change.	● Change ● Movement - Resolution of tension (temporary or more permanent) - Re-emergence of tension
Contradiction: Oppositional/incompatible elements exist in relationships; these opposites are in constant interplay.	Back-and-forth interplay between: ● *Centripetal* forces (forces tending towards unity) - moving towards *either* X *or* Y …and… ● *Centrifugal* forces (forces tending towards divergence) – moving towards *both* X *and* Y at different times
Totality: Contradictions/oppositions in a relationship are intrinsically related and cannot be separated.	● Internal and External dialectics (sub-dialectics) within a total dialectic (supra-dialectic) ● Interdependence of contradictions ● Multivocality
Praxis: Individuals make practical choices about how to function in response to opposing needs and values.	**Praxis Strategies (Responses to Dialectics)** ● Denial ● Disorientation ● Segmentation ● Balance ● Integration ● Recalibration ● Reaffirmation ● Spiraling Inversion

RDT posits that tensions can be both dialogical (open-ended and not necessarily leading to resolution or closure) and dialectical (tending to lead to resolution and closure) – because the elements that are (or seem to be) oppositional can be in conversation with each other in a way that is not felt as *this versus that*, but rather as *both/and* where one thing is informing the other thing. This *both/and* concept is substantiated by relational dialectics theorists' view that the social sciences, such as education, should focus on "the complexity and disorder of social life, not with a goal of 'smoothing out' its rough edges but with a goal of understanding its fundamental ongoing messiness" (Baxter & Montgomery, 1996, p. 3). They view contradiction as a fundamental condition of social life (such as life in schools and universities) and promote the idea that recognition of the perpetual dynamic interplay among contradicting elements is essential to healthy relationships, and to well-being in general. Therefore, the goal is not to extinguish or resolve one element or the other, but to appreciate both (or more than two) sides' demands (Baxter & Braithwaite, 2006).

In RDT, the three primary tensions are *stability versus change*, *integration versus seclusion*, and *expression versus privacy* (Baxter & Erbert, 1999). These are broad, encompassing categories of tension or *supra-dialectics*. Each supra-dialectic manifests in two different ways, depending on whether the tension exists within an internal, intimate or direct relationship such as one between partners, or in a more distant, external relationship between the relationship partners (or one of the partners) and a broader social group. Baxter and Montgomery (1996) give an example of this where within the supra-dialectic category of tension *stability versus change,* they identify two possible dimensions (sub-dialectics)—*novelty versus predictability* (internal), and *conventionality versus uniqueness* (external). With the supra-dialectic *integration versus separation* the internal sub-dialectic is *autonomy versus connection*,

and the external sub-dialectic is *inclusion versus seclusion*. *Expression versus privacy*'s internal sub-dialectic is *openness versus closedness* and its external sub-dialectic is *revelation versus concealment*. With each internal sub-dialectic there is tension between a person (a self) in a direct relationship with an "other" in a close relationship. For example, persons who are experiencing the *autonomy versus connection* tension are feeling torn between being independent and feeling closeness or relationship with one or more persons. With each external sub-dialectic, such as the *inclusion versus seclusion* dialectic, there is tension between a person or couple (more than one self) in a more distant social relationship with others or with an external social entity (such as a community of professional practitioners such as teachers, or even the institution of education).

Table 2

Typology of Dialectical Tensions (Baxter & Montgomery, 1996)

Supra-Dialectics	**Sub-Dialectics**	
	Internal	**External**
Integration-Separation	Connection-Autonomy	Inclusion-Seclusion
Stability-Change	Predictability-Novelty	Conventionality-Uniqueness
Expression-Privacy	Openness-Closedness	Revelation-Concealment

Baxter and Montgomery's (1996) three original supra-dialectics—which are located within studies of communication dialectics—have guided data analysis processes in many scholarly studies in other fields that rely on dialectic theory. This is because regardless of the field, most of these studies investigate relationships of some kind, whether between or among persons or between persons and things (e.g., theories, values, systems, and institutions).

Dialectic theory's notion of *dialectic praxis* is also useful for this study, as it highlights people's agency to negotiate dialectics (Baxter & Montgomery, 1996), as they "make strategic choices regarding each dialectic" (Thompson, et al., 2018, p. 9). Thompson et al. (2018) undertook a study aimed at understanding the content and nature of teaching-learning tensions faced by a group of teachers, and how the teachers responded to these tensions. In their study, the authors identified a dialectic tension between the teachers' need to focus on some *individual* students, to improve their learning and engagement, and focusing on the *group* of students as a whole. One strategy used by the teachers was *segmentation*, in which the teachers dealt with each pole of the tension at different times, based on the circumstances. For example, they focused on the whole group when the class grasped the material, but they slowed down their instruction and provided more individual attention when students struggled to grasp more complex concepts.

In addition to *segmentation* (dealing with each pole one-sidedly, as mentioned above), Baxter and Erbert (1999) and later Baxter and Montgomery (2000) identified six other praxis strategies for managing dialectical tensions: (1) *alternation*, or switching the dominant or more strongly "felt" pole; (2) ; *denial*, or selecting one pole and ignoring the other; (3) *balance*, or compromise; (4) *disorientation*, or avoiding the problem; (5) *integration*, or developing practical methods to help solve the tension; and (6) *recalibration* or *reframing*, or transforming the tension so that the opposition [but not the underlying contradiction] disappears). These seven strategies are often attributed to the realization of either positive or negative turning points in relationships.

This suggests that how one strategizes to manage tensions is important to whether and what one learns from this process.

Dialectical Theory and its Applications in Teacher Education Research

Although dialectic theory was developed in the field of communication studies, it has been used as a tool for research and analysis for research studies in other fields such as education (e.g., Simmons et al., 2016; Thompson, et al., 2018) and nursing (e.g., Apker et al., 2005). As has already been mentioned, relational dialectics views change as "the result of the struggle and tension of contradiction" (Baxter, 1990, p. 70). Contradiction is relevant to an investigation of the tensions that new art teacher educators experience in (1) their relationships with content; (2) with persons (e.g., students, administrators, cooperating teachers), and; (3) with their own—and others'—ideals, values, and beliefs about art and teaching. Contradiction here, means the "interplay or tension of unified oppositions, that is, two or more factors, forces, or themes that are interdependent with one another at the same time that they function to negate or oppose one another" (Baxter & Erbert, 1999, p. 548).

Relational dialectics theory explores dialectical conflicts in relationships. The art teacher educator's transition is one that involves a negotiation of several relationships between the art teacher educator and other people and communities/contexts—e.g., teacher education students, faculty colleagues, cooperating teachers, schools, and, of course, the university. Dialectic theory, therefore, offers educational researchers a set of concepts that can lead to a nuanced understanding of art teacher educators' professional tensions. The *both/and* construct highlights the idea that two interdependent but opposite poles must be present in order for a tension to exist

(Baxter & Montgomery, 1998). An example presented by Beudert (2006) illustrates this. Beudert reported on a fellow art teacher educator's struggle with some of her students' disinterest in or outward hostility to ideas about art that were different than their own. These students—who were elementary general education (non-art-education) students—were mostly passive or skeptical in response to the art teacher educator's focus on both theoretical and practical aspects of art, and their complaints reflected their expectation to learn to become competent in using and teaching a range of basic art techniques without investigating ideas in, histories of, or contexts of art. It was evident that the two forces in opposition were (1) the students' resistance and (2) the teacher educator's teaching. This might be interpreted as a conflict between the teacher educator's artistic/educational values and approach, and the values about art/art education held by the students. This suggests that if the teacher educator did not feel *both* attached to the ideas she was teaching and ways that she was teaching them, *and* troubled by the students' attitudes, the tension would exist, but it might not be salient for the teacher educator.

Similar conflicts among teachers' and students' views and expectations appear in several studies (mainly self-studies) of teacher educator practice (Dinkelman et al., 2006; Russell, 2018; Valencia et al., 2009; Thompson et al., 2018). Most of the authors of these studies agree that student-teacher conflicts/tensions are normal, as teaching is inherently complex and relational. However, they note that it is problematic that minimal research has been done on dialectics in teaching, and that the existing literature on the topic "has typically expounded upon the writer's own experiences" (Thompson, et al., 2018, p. 8). This remark echoes what Beudert (2006, 2009)

calls for in art teacher education—further and wider attention to the challenges of teaching future art teachers.

Berry (2007, 2008) has conceptualized learning to teach as a teacher educator as a process of negotiating among a variety of dialectical tensions experienced in practice. Berry identifies six interconnected and interacting tensions experienced by teacher educators, namely: *telling and growth, confidence and uncertainty* (which is "a tension experienced by teacher educators as they move away from the confidence of established approaches to teaching to explore new, more uncertain approaches to teacher education"), *action and intent, safety and challenge, valuing and reconstructing experience, and planning and being responsive* (Berry, 2007, p. 120). Berry notes that when interconnections "between these tensions become apparent, new knowledge of practice is brought to light" (p. 120). She identifies tensions as being a helpful lens through which teacher educators can examine, interpret, and consolidate their experiences and construct a "working identity that is constructively ambiguous" (Lampert, 1985, as cited in Berry, 2007, p. 42). Additionally, Berry notes, reconceptualizing the teacher educator's pedagogical practice as a process of negotiating tensions grants that ambiguity and complexity are inherent in the practices of teacher educators and acknowledges the value of investigating and responding to tensions experienced in practice, for developing teacher educators' knowledge (Berry, 2007, p. 117).

Dialectic Tensions in Becoming a University-Based Teacher Educator

Scholars such as Berry (2007), McAnulty and Cuenca (2013), and Helleve (2014) have reinforced the notion that uncertainty and ambiguity are particularly resonant in the early years of teacher educators' work experiences. Facing the newness of an unfamiliar role nested within a complex system brings new teacher educators' existing knowledge and assumptions into tension with the realities and demands of their new role and occupation. Berry (2007) uses the word *tensions* to describe the "feelings of internal turmoil" experienced by teacher educators as they find themselves "pulled in different directions by competing pedagogical demands in their work" and as they learn to recognize and cope with these demands (p. 119). As many teacher educators' transitions into this work role are sudden and are not preceded by specific formal preparation (Dinkelman, Margolis, & Sikkenga, 2006; Evans, 2002), they often experience dissonance between what they knew and assumed prior to entering the role and before confronting the realities they encounter on the ground.

The *role-shock* (Minkler & Biller, 1979) and/or *transition shock* (Duchscher, 2008; Goddard & Foster, 2011) experienced by new teacher educators is likely attributable to this disconnect between their senses of (or assumptions of) being prepared to undertake the role, and of what needs to be known and done in practice. That there is still, to a large degree, a lack of formal academic preparation provided for many art teacher educators suggests that there is an assumption by those who hire them that their prior knowledge is directly transferrable and transmittable to the future students they will prepare for the work of teaching. This assumption has been acknowledged in teacher education scholarship as being problematic (Berry & Loughran, 2008; Loughran, 2005). Within the last two decades, critical attention has been given

to debunking this myth (Berry, 2007; Berry & Loughran, 2005; McAnulty & Cuenca, 2014; Zeichner, 2005), by scholars who have provided evidence that pedagogies of teacher education are actively constructed and learned while individuals enact practices in the new role. This is to say that new teacher educators do not necessarily come pre-prepared with expert-level general pedagogical content knowledge of teacher education nor with discipline-specific pedagogical content knowledge for educating teachers (Shulman, 1986)–no matter how much seemingly-similar prior experience they might possess. Furthermore, researchers acknowledge that "good teachers do not necessarily make good teacher educators" (Feiman-Nemser, 2001, as cited in Cuenca, 2010, p. 30), as "a significantly different set of skills [is] needed to teach prospective educators" (Cuenca, 2010, p. 30). Cuenca identifies one of these skills for teacher educators to develop and practice as "…the core activities associated with mentoring, including observing and discussing teaching with others" (p. 30). Underscoring the fact that this is a learned practice of teaching adults that differs from teaching children and adolescents, Cuenca cites Orland (2001), who described becoming a mentor as "a conscious process of induction into a different teaching context" involving a "conscious and monitored effort to overcome frustrations, feelings of inadequacy and uncertainness" (Orland, 2001, in Cuenca, 2010, p. 30).

New teacher educators, therefore, are not automatically prepared for this work by virtue of having prior experience as classroom teachers (a background which some teacher educators do not share). However, many of them are hired or enter the role based on the debatable assumption that their prior experiences as teachers are "sufficient … for teaching prospective teachers how to teach" (Berry & Loughran, 2008). Much of the literature shows that means of

professional learning and support are often self-initiated by teacher educators who come to the realization that their prior knowledge is inadequate to serve them fully in the new role. These self-created opportunities to learn the work while carrying it out include seeking out individual and/or collaborative mentorship, affiliating with professional organizations, seeking out specific professional education through teacher educator preparation programs (which are still very few in number), and setting up their own inquiries into their practices (self-studies). Ironically, however, despite the lack (in many cases) of readily available institutional supports (Badali & Housego, 2000; Beck & Kosnik 2003; Kosnik & Beck, 2008) teacher educators are expected to provide expert mentorship to others.

This expectation that the teacher educator pre-possesses the required knowledge and expertise to smoothly enact his or her role in the higher education setting can limit teacher educators' conceptions about what they need to know in order to teach teachers, and about how much they might yet need to learn to teach "teaching" effectively. Therefore, dissonance is sometimes created between what the teacher educator seeks to do and to learn and the methods they seek and use for their self-initiated professional development.

Scholars such as Hoban (2002), while criticizing the lack of induction for new teacher education faculty, supports faculty members' inquiry into their practice, arguing that the understanding of teaching, and by extension, teacher education, should be changed from development of expertise to development of scholarship. That is, promoting and engaging in processes of research and reflection to inquire into one's practice—and the practices of others—to identify and build on the ways knowledge is built in and from practice, and making this knowledge available to others—in this case, students who are preparing to become teachers and

other teacher educators (Boyer et al, 1990; Hutchings & Shulman, 1999; Hutchings, 2000). It is clear that knowledge-building through scholarship is seen by teacher educator-scholars as viable for improving teacher educators'—and their students,' by extension—knowledge for practice.

Being and Becoming a University-Based Art Teacher Educator

The concept of tensions also stands out in art education research, where it is commonly acknowledged as being relevant for exploring the conditions of art teacher educators' working lives as well as their pedagogical problem solving. The role of art teacher educators in universities is complex and multifaceted and bears heavily on their conceptualizations of their professional identities. In the context of transitioning into the role, full-time, separate components of existing/established and new professional role identities are put into negotiation, putting the new art teacher educator's professional identity under a process of reexamination and reconceptualization. Art teacher educators are autonomous in their role and functions but are also intermediaries between (1) departments of fine arts and design and departments of education in the university, and (2) the university and the PK-12 school system. The complexities of both their autonomous roles and their intermediary roles present a number of role-based (professional-identity-based) and curricular and pedagogical tensions for them as they tackle their daily work.

Roles and Identities of Art Teacher Educators

Who is an art teacher educator? The components of this term reflect the three general roles it involves. They are *teachers* first, and as such, they must have pedagogical knowledge and skills. As *teachers of teachers*, they are called "second-order" teachers (Loughran & Berry,

2005; Murray & Male, 2005; Swennen, et al, 2010)—being once removed from the first order setting of elementary or secondary schools. Jean Murray and Trevor Male (2005) elaborated on this, stating that teaching teachers “requires the dual focus of teaching about teaching” (p. 137). The second order setting of universities involves some of the knowledge and skills gained in the first order setting. Beyond this, taking in the third role within the tripartite identity, *art teacher educators* are holders of specialized knowledge in art, and must tailor this knowledge to make art pedagogies accessible (learnable) to student teachers. This is no small task. It must also be acknowledged that each of the three general roles involves multiple responsibilities. Additionally, when the art teacher educator works in a university setting, particularly when in a tenure-track position, the role of researcher more or less becomes a part of the professional identity structure (Murray & Male, 2005; Kitchen, 2008; McAnulty & Cuenca, 2014). The faculty service role, while inadequately theorized as an influence on identity (a point elaborated on later in this section), also bears an influence. These roles combine to create a picture of the complexity of the “persons” that art teacher educators must become and of the work they are tasked to do.

Role and identity, according to role theory scholars, are inextricably related. According to Barley (as cited by Bell, 2015, p, 24),“whereas roles reference the setting’s interaction structure, identities refer to the stable definitions of self that enable people to enact their roles.” Ashforth (2001) explained that roles, before they are inhabited by a person, exist within a pattern of situated activity, “whereas identity looks inward toward the actor’s subjective experience of that situated being” (cited in Bell, 2015, p. 24). Goodwin and Roosevelt (2017) promote the

intentional education of teacher educators, making the argument that the transition from teacher to teacher educator requires teacher educators to:

> realign and reshape their "substantial selves"—i.e., the experiences and professional identities they bring from the classroom to the academy—with/into their "situational selves"—the new identities they need to adopt in the unfamiliar setting in which they find themselves. (p. 5)

According to Goodwin and Roosevelt, this is because working in the second order setting of the higher education classroom requires teacher educators to develop and employ additional skills and knowledge that are "qualitatively different from knowledge gained from teaching" in the first order setting (p. 5).

The university-based [art] teacher educator's professional identity is therefore a complex, multifaceted role with many constituent parts. These different components, which are usually based on occupational and social roles within the broader *teacher educato*r role, are referred to in teacher education literature as *sub-identities* (Beijaard et al., 2004; Swennen et al., 2010). Research on professional identity development informs a clear understanding of what these components are likely to be for a teacher educator, and for teacher educators who work in specialized areas such as art education. Professional identity is developed through the traditions and activities in which people participate; Holland, Lachicotte, Skinner, and Cain (1998) call these contexts and the activities that constitute them *figured worlds.* According to these authors, people participate in several figured worlds, including the university work context and other worlds in which they have established occupational/social/cultural practices and relationships.

People's identities both shape, and are shaped in, figured worlds. Following this train of thought, Swennen, Jones, and Volman (2010) asserted that "teacher education can be seen as a figured world that forms the identity of teacher educators, and at the same time, teacher

educators form the figured world of teacher education" (p. 134). Some of the other occupational worlds that are likely to influence a teacher educator's professional identity might be PK-12 teaching, their worlds of practice outside of teaching (e.g., the art world), and the world of research. Occupations (careers and professions), such as teaching, are worlds in which people discover or establish senses of self through forming personal affinities to the work/activities involved in these spaces. They develop occupational identities based on their affinities to the work generally done in these worlds (e.g., developing a teacher identity while studying to become a teacher or while teaching). A person may feel connected to multiple occupational identities and establish a general sense of self as an invested "knower" and/or "doer" in relation to the roles they occupy within each of their worlds/contexts (Peercy et al., 2019).

When a person enters a new full-time occupational context (e.g., higher education), their established occupational identities come into contact with the built-in elements of the identity role (e.g., university-based teacher educator) within that context (e.g., teaching, research, and service). These identities (the established and context-determined by the nature of the new occupational role in the new work context) become sub-identities of the new occupational role, and "may align or conflict with each other" (Beijaard et al., 2004, p. 113). Although people may have multiple occupational role identities (which can become sub-identities within the overall work identity), some of these identities are more fundamental than others (Beijaard et al., 2004; Swennen et al., 2010). However, in the context of job transition, these strongly-established, fundamental identities "are difficult to shed, making role transitions psychologically demanding" (Bordia et al., 2018,p. 447). Therefore, the new teacher educator must negotiate all of these identities (both prior-established and context-determined) in the process of constructing a personal teacher educator identity (Popper-Giveon & Shayson, 2017; Saito, 2013; Swennen et

al., 2010). Adding strength to the point that conflict negotiation is integral to identity formation, Reybold (2008) found, in his study where literacy instructors, community activists, and trainers found these "practitioner identities" to be in conflict with their roles as adult educators, that "professional identity [was] a negotiation of the dialectics of practitioner and faculty identities" (p. 146).

However, there is a gap in the teacher educator research base that is worth mentioning, as the literature fails to adequately cover the importance of the faculty service role, which is very likely important to the teacher educator's professional identity development. Research in teacher education has only intimated at the influence of the faculty service role[1] on teacher educators' senses of identity. This may be because service is considered "nebulous, mysterious, messy, and subjective" (Brazeau, 2003, p. 466), involves diverse types of activities which vary based on university contexts and faculty individuality, and is not given as much weighting relative to tenure and promotion as teaching and research (Ezell-Sheets et al., 2018; Mamiseishvli et al., 2015). Furthermore, several studies indicate that teaching (especially) and research are directly credited by teacher educators as influences on their professional identities (Griffiths et al., 2014; McKeon & Harrison, 2010; Swennen et al., 2010; Williams & Ritter, 2010). Reybold, Brazer, Schrum, and Corda (2012) stated that "the impact of socialization on professional identity is continuous across [career] phases" (p. 238). These authors also pointed to the inherently social nature of faculty service, noting that it takes place in "communities of practice" (Lave &

[1] Service has distinct internal and external dimensions. Internally, it takes the form of service to the institution--i.e. university-based work and activities such as advising students, mentoring junior faculty, committee involvement, program building, and other administrative duties. Externally, service to the wider profession (e.g., teacher education) includes external involvement with agencies and communities outside of the university, such as disciplinary associations, journal review boards, consulting, and community and civic service (Crosson & O'Meara, 2002; Ward, 2003). Therefore, because service roles and expectations vary based on institutional priorities and faculty members' backgrounds (including teaching and research backgrounds), identities, and skills.

Wenger, 1991); they identified that there is a “connection between socialization and professional identity,” and noted that identity is an “evolving form of membership,” with the goal being full participation” (Lave & Wenger, cited in Reybold et al., 2012, p. 238).

Mamiseishvli, Miller, and Lee (2015) found, however, that faculty members’ dissatisfaction with their service roles arose especially when the service activities were “misaligned with what academia values and recognizes” (p. 281). Based on this finding, these authors recommended that “findings highlight the need for institutions to “communicate a message that service is valued and recognized and allow faculty members to have more autonomy and discretion in choosing service commitments that are of personal and professional interest to them” (p. 283). Therefore, despite the fact that some faculty members do report struggles to align their service activities with their teaching and research, and with their work as disciplinary practitioners (Reybold, 2008), the role of service (whether it is, in practice, aligned or conflicted with faculty members’ other occupational identities), must have an influence on the identity development of teacher educators.

Bearing these arguments in mind, it is natural that tensions will arise among the teacher educators’ sub-identities (e.g., teacher, researcher, service provider [and the many possible sub-roles/potential sub-identities within the faculty service role], disciplinary professional/practitioner [e.g., artist or art historian] where this is applicable, and teacher educator). Also, because the service role often overlaps the teaching and research roles, there are many possible sub-roles that cut across teaching, research, and service. These intersections and overlaps would likely become either integrated or conflicting parts of their professional identity constructs as university teacher educators. This puts the faculty member in a position of negotiating among these roles in order to prioritize some roles/sub-identities over others at

different times. The stronger the faculty member's affiliation with a particular role or roles, the more likely it is to be prioritized as a professional identity component (Beijaard, 2004).

Teacher Educators' Re/Constructions of Professional Identities in Transitional Spaces

Psychologist and educator Robert Kegan asserts that to achieve a sense of agency in one's work, especially when one does not create one's job and this job exists in an institutional culture with an externally-determined hidden curriculum and role expectations for the worker, one must develop a transformed consciousness through which they become self-regulated or "psychologically self-employed" (Kegan, 1994, p. 170). This means that the occupant of the new work role should ideally come to a point where they are able to "author" themselves into this role. To gain internal authority and not be "authored by" the job or its work, the person must do the psychological work necessary to enlarge their identity "systems" to integrate the new work role into it. The person must come to see the role as part of a whole identity-structure, and must develop an understanding of and the ability to manage the relationships among all its parts with confidence. This systems-thinking capacity or "fourth-order consciousness," Kegan states, is not to be assumed to be immediately available to all adults. It is well documented that new challenges cause feelings of disorientation, disconnection, and even impostor-ship (e.g., Clance, 1985; Murray & Male, 2005; Pinnegar & Hamilton, 2015). The fourth-order consciousness that allows the professional to achieve and manage the new occupational identity must, in many cases, be deliberately cultivated (Kegan, 1994). My dissertation study is partly concerned with how art teacher educators might view and describe their processes of developing this type of consciousness in relation to identified resources and support systems. It seeks to examine how these persons navigate the tensions between their artistic and teaching identities, and how each

individual has worked towards self-authorship and role-ownership as university-based teacher educators.

Although Kegan's and other theories of consciousness development and cognitive transformation have become seminal and prominent in literature on work-role transitions, there still persists in the public consciousness, a set of ideas that – even if not intentionally - seem to counter notions that this type of career change involves any major disorientation or any reframing of life-perspectives. Rather, it is assumed that if a "trained" and experienced person struggles during a new work experience, it means that he or she has been promoted beyond his or her innate (fixed) capacity. These assumptions promote the ideas that: (1) individuals' experiences are largely the same, despite personality, background, and contextual differences, (2) the experiences can be easily classified and explained, and; (3) existing skills and knowledge gained within a particular academic or work domain are "naturally" transferable to a new level of work within that domain (Fenwick, 2013). It seems to be commonly assumed that if a person has studied to become a particular type of career professional, that by this virtue, they must possess adequate knowledge and relevant skills to develop eventually into a competent professional. Better yet, if they have actually spent some time working in such a job or career role, there is the probability that they will develop expertise in the job performed. When it is time for job or career promotion in a related area, it is assumed that this person will be able to draw on both the academic knowledge and the work experience gained and internalized up to that point, and will seamlessly transfer, translate and adapt it into a skillset that will naturalize into effective performance. After all, in line with these claims, it is presumed that this skill set is already pre-honed.

In working to mitigate some of the assumptions that have become a part of common logic, this dissertation study responds to the general belief that most persons who become teacher educators, especially if they were former classroom teachers, are taking a “natural” (Berry & Loughran, 2005; Newberry, 2014) and steady step up the career ladder. Partly motivated by the disparity between my own experience and this idea, I believe it is necessary to take into serious account the structural integrity of this ladder, the person’s familiarity with this type of ladder (or with this specific ladder), and his or her skill in maneuvering up it and becoming stable on the next rung. Fortunately, the notion that the person, who may be quite experienced in with other rungs on other ladders, might possibly face this new movement as a challenge or dilemma, is being acknowledged in some self-study research done by teacher educators themselves (e.g., Zeichner, 2005; Loughran, 2011; Newberry, 2014). This has highlighted, for me, the need for a more diverse subset of research studies reflecting the experiences of teacher education practitioners working in currently under-represented subject areas such as the visual arts, to be done. Therefore, this dissertation study is built on the premise that presenting the self-reflexive voices of art teacher educators, reflecting on and discussing the range of issues influencing their developmental trajectories into the teacher educator role, will lead to a wider understanding and appreciation of the multiple factors and complexities that influence this process.

The Context and Position of the University-Based Art Teacher Educator

One argument made by art education scholars, supporting the need for more tensions-based research to be done in the field, is that art has been acknowledged as affording particular advantages in managing ambiguity and complexity (Bain & Hyatt, 2017; Carabine, 2013; English & Stengel, 2010; Hofsess & Hanawalt, 2020; Sullivan, 1989). Another argument is that

"particular aspects of school realities impact art(s) teachers (and art[s] teacher educators by extension) more consequentially than teachers of other subjects" (Champlin, 1997, p. 126) because art educators are inequitably positioned within school and university structures as compared with teachers of other subjects. Champlin (1997) identifies some of the inequities that art educators face as: uninformed attitudes of parents, administrators and teachers of other subjects, about art and its educational value, and a consequent lack of moral and economic support for art's inclusion in the curriculum; logistical concerns "which make the instructional milieu for art education more challenging, including time, space, supplies and resources;" and "the liability of an inadequate collegial support system for art educators to nourish a sense of professionalism and growth" (p. 126).

Beudert (2006) acknowledged the commonality of being left to use one's own instincts to fill in areas left blank or open to interpretation, although this is not unique to art education. In art education, however, a version of this "being left alone" is often related to the fact that "art teacher educators often work in environments where they are subjected to criticism" from faculty colleagues—particularly studio faculty—who sometimes see them as "neither artists (by those in art departments) nor educators (by those in faculties of education)" (Galbraith, 1995, p. 23). This skepticism from others is a recurring theme in art education research (see Chapman, 1982; Hoekstra, 2015; Korzenik, 1990; Paek, 2017; Zwirn, 2002), but it manifests differently in different aspects of the art teacher educator's professional life. Being perceived as a pseudo-member or an outsider in both of the fields that one's work incorporates (art and education) is an example of the way that external skepticism affects perceptions about the identity and the

"place" (i.e., "fit" or appropriate "position") of the art teacher educator in educational institutions.

These skeptical perceptions also trickle into the pre-service art education classroom, sometimes affecting the pedagogical practice of the art teacher educator. Another reported tension stems from the skepticism that is still reported from some student teachers and cooperating teachers when art teacher educators promote curricular theories and pedagogical approaches that focus beyond the achievement of aesthetic realism or technical proficiency in design and art media. Many contemporary studies in art education have reported on discrepancies between what is taught in university art education courses (a variety of contemporary curricular theories and approaches of art education) and what is practiced in the classrooms of many art teachers (see Bain, et al., 2010; Cohen-Evron, 2002; Hanawalt, 2018; La Porte et al., 2008). This tension between modernist "School Art Style"[2] (Efland, 1976) and postmodernist approaches to art education has been frequently documented in art education research since the end of the 1990's when the dominant art education paradigm was shifting from Discipline Based Art Education to Visual Culture Art Education and Big Ideas (see Efland, 2002; 2004; Freedman, 2003; Walker, 2001).

Apart from the differences in art educators' curricular and pedagogical orientations, there are other school-based realities that stand in the way of ideal implementation of non-"School Art" pedagogies. These include limited teaching time, the predominance of transmission-centered teaching in many schools, and the requirement by some school administrators for all

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[2] Art education teacher-scholars have noted that for more than four decades, the "School Art" style (Efland, 1976) has endured in several K-12 art classrooms. This style is rooted in a modernist visual aesthetic and places a strong emphasis on teaching technical art skills and the elements and principles of art and design (Anderson & Milbrandt, 2005; Gude, 2007, 2013; Hanawalt, 2018).

teachers to submit assessments of student learning at regular and specifically timed intervals. These realities present an additional tension (between desire/vision and reality) for art teacher educators who want to promote inquiry-mindedness in their student teachers and consequently for the students whom the pre-service teachers will eventually teach.

However, although art teacher educators are expected to prepare their students to deal with such challenges, when they (art teacher educators) are newly hired, they are also undergoing some of these very challenges that their recently graduated pre-service students are likely to experience upon becoming first-time art teachers. There are often few built-in support systems for art teacher educators in the university to rely on in learning to manage these challenges. For example, the social and physical isolation that they sometimes experience is reinforced because there is generally an assumption that “when they graduate from doctoral programs...they possess the knowledge and skills to conduct research that can build on the knowledge base that can inform teaching practice, teacher education, and policies” (Lin, 2013, p. 190).

Higher education institutions sometimes—but not always—offer professional learning supports for incoming faculty, and many institutions still do not cater to induction needs of new faculty (Ducharme & Ducharme, 1996; Murray et al., 2011; Tierney & Rhoads, 1993) although there has been an increase in the number of research studies conducted in the last fifteen years on teacher education faculty induction into higher education jobs (Bartlett & Paige-Vogel, 2012; Izadinia, 2014; Martinez, 2008; Ssempebwa et al., 2016). Current research still reflects academia’s low priority on fundamental hands-on practice in teacher education relative to the more academic priorities of research and publication (Dinkelman et al., 2006). However, many

education scholars advocate for induction-level support for newly hired educators at all levels of the education system.

Research on and by teacher educators relate accounts of several new teacher educators—even those with several years of public school teaching experience—reporting that they feel like "experts turned novices" upon beginning their jobs in higher education, and they experience anxieties similar to those felt by beginning teachers (Murray & Male, 2005, p. 135). If we extend what has been reported by May (1993) about beginning teachers' need for support to new art teacher educators, we see that "most novice specialist-teachers [and teacher educators] do not have an informal network of collegial support…when they are learning to teach early in their careers, [and] often even later" (p. 26).

Subject-Matter Tensions

One major source of tension highlighted in research on art teacher educators is discrepancies between university-based art teacher educators and others about the nature of art as a discipline. Specifically, these tensions tend to stem from resistance from students (both art education majors and non-majors) and faculty colleagues in other disciplines, to taking art education seriously due to misconceptions about the purposes, content, and activities they perceive art and art education to involve. Beudert reported on tensions between art teacher educators and pre-service art education students, such as a case where a pre-service art education student who was preparing to present a professional development lesson to her classmates and professor and chose to introduce students to art therapy (which was not a part of the course or the teacher education program) and to include a finger-painting activity. When learning of the student's intent, the professor informed her that she did not think the lesson was appropriate, as it

did not align with the art education program's goals, and the professor "did not believe that this was an authentic activity for [the] methods course" (p. 90). The student broke down in tears and took the critique so badly that the instructor reported that the interaction "had changed the pedagogic relationship between" herself and the student (p. 91). The instructor also reported that she "began to question her own pedagogy and beliefs" because the student's reaction was so strong (p. 91). The primary tension stemmed from the conflict between the professor's beliefs (reinforced in the art education program's goals) about the nature and purposes of art education (fostering learning through exploration and opportunities to make choices) and the student's belief that finger-painting was an appropriate way to capitalize on art's inherently therapeutic qualities. The professor's critique seemed to be that lessons of this kind do not provide students with choices about how to use art materials for individual expression, nor opportunities to learn through discovery.

The literature on university art teacher educators also reports tensions caused by conflicts between messages about art and art education that art teacher educators promote to their students, and messages about art and art education that are promoted by some cooperating teachers in PK-12 schools. Some of the messages that students receive while observing and practicing to teach in PK-12 art classrooms reinforce their own experiences with art education as PK-12 students (Carpenter, in Beudert, 2006, pp. 76-80). Carpenter described his own experience of the issue as a university art teacher educator, stating that he had established a practice of asking his pre-service students to write lesson plans and instructional units "based on works of art and the themes, big ideas, and important issues that emerge from the study of works of art" (p. 77). He noted that this proved to be "challenging" for many of the students because they were "working from their past experiences as students in K-12 and limited university studio

art courses," where most of the curriculum was "centered on technical concerns and formalist criteria with limited concern for conceptual art or content related to contemporary social, cultural, or political issues" (p. 77). The pre-service teachers' tension here is one of what they should buy into: the theories and methods promoted in university, or the methods and practices they see in the "real world" of school teaching. The art teacher educator's tension is, on the other hand, one of how to promote "better" ways of thinking about art education without passionately condemning the practices of the other significant pedagogical "others" (cooperating teachers) who have influence on their students.

Similar curricular and pedagogical tensions between art teacher educators and non-majors who enroll in art education courses have also been reported in the literature (Beudert, 2006; Galbraith, 2001; Erickson, 2005; Smith-Shank, 1995). These conflicts most often stem from (1) students' disinterested attitudes toward art education coursework due to perceptions of art as an easy and non-serious subject (Beudert, 2006; Stockrocki, 1995); (2) students' anxiety resulting from experiences in PK-12 art classrooms where their artistic products failed to meet art teachers' personal aesthetic standards (Smith-~~Shank~~, 2014), and; (3) frustration when art teacher educators introduce topics and activities (particularly in art teacher preparation courses that are studio-oriented) that do not conform to students' expectations for "exact procedures and instruction on how to achieve good results quickly" (Stockrocki, 1995).

Teacher Educators' Professional Knowledge

Overview of Teachers' Professional Knowledge

Extensive research has been done on teachers' (and teacher educators as a sub-group of teachers) development of knowledge (see Clandinin, 2015; Dinkelman et al., 2006; Eraut, 1994; Grossman et al., 2000; Hood & Littlejohn, 2017; Shulman, 1986, 1987; Shulman & Shulman, 2004). The constructs *personal practical knowledge* and *pedagogical content knowledge* are summarized here, to define and clarify the larger concept of *professional knowledge,* which refers to the knowledge a teacher/teacher educator learns, knows, and employs in his or her professional practice (Hood & Littlejohn, 2017; Tynja¨la¨, 2008, 2013). These two constructs form the main components of teacher educators' professional knowledge that are of interest to this dissertation. Because the dissertation concerns art teacher educators' individual knowledge development in a common situation (transition into teaching "teaching" in higher education) within specific workplace environments, concepts of uniqueness/personal-ness, practical pedagogy, and content are important.

The theories of pedagogical content knowledge *(*Shulman, 1986, 1987) and personal practical knowledge (Connelly & Clandinin, 1996) advocate that teachers/teacher educators' integrative professional knowledge is developed through interactions among their personal and academic history and identity as well as in relation to their specific work landscape and its relationship with knowledge and policy in the field of education. Therefore, personal identity, context, and content are integrated within the discourse or meaning system through which professional knowledge is developed.

Personal Practical Knowledge (PPK)

Teachers' personal practical knowledge (PPK)[3] is the knowledge possessed and employed by teachers which is produced by teachers themselves. This theory proposes that the teacher's personal knowledge base consists of both theoretical (epistemological) and pragmatic knowledge (phronesis). It focuses on how theory and practice shape each other, and in particular on the teacher's embodiment of theory—which is gained both through academic study and through reflection on practice (theorizing from practice).

D. Jean Clandinin, one of the originating theorists of personal practical knowledge (with Michael Connelly in 1985), states that personal practical knowledge is located "in the teacher's past experience, in the teacher's present mind and body, and in the future plans and actions" and brought out in and continually shaped through the teacher's practice (Clandinin, 2015). Clandinin and Connelly (1996) reinforce this relationship between the past, present, and future in making the case that to understand what teachers know and how they come to know it requires an understanding of their education and of what they know in the present, as well as attention to the "professional knowledge context in which [they] live and work" (p. 24). Clandinin (2015) notes that the utility of this personal practical knowledge is in helping teachers to reconstruct the past in relationship with the anticipated future "to deal with the exigencies of a present situation." (p. 184). This suggests that teachers' knowledge of what to do or how to act in a given teaching-related situation is developed through reflection on the past in relation to the present and in anticipation of the future.

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[3] I have abbreviated *personal practical knowledge* in some places as "PPK" for the sake of word count and reader convenience, and to create a comparative acronym for the other main type of knowledge considered in this review, which is commonly described by scholars as "PCK".

Pedagogical Content Knowledge (PCK)

Pedagogical Content Knowledge (PCK) is a theory about teachers' knowledge advanced by Lee Shulman (1986) that addresses the aspect of pedagogical expertise in teachers' professional knowledge. PCK relates to the personally useful repertoire of teaching strategies for the teaching of a particular subject. In the art teacher educator's case, this subject is "art education," meaning here, "art teacher preparation." Shulman defines PCK as a combination of content and pedagogy "that is uniquely the province of teachers, their own special form of professional understanding" (Shulman, 1987, p. 8).

The development of PCK can be applied to teachers' and [art] teacher educators' personal practical knowledge in this subject area. This means that they need to be able to explain subject matter (in this case, visual arts/design/visual culture content as well as appropriate pedagogies for teaching it) in fresh and different ways so that their students can understand it and apply it. They need to be able to "reorganize and partition it, clothe it in activities and emotions, in metaphors and exercises, and in examples and demonstrations, so that it can be grasped by students" (Shulman, 1987, p. 13).

Teacher Educators' Integrative Professional Knowledge

University-based art teacher educators' professional knowledge base incorporates pedagogical content knowledge (PCK) and personal practical/experiential knowledge (PPK). It also takes in content knowledge and pedagogical content knowledge. However, because these categories grow in dimension when applied to a role with as many components as that of an art teacher educator, there is a need to further break down what the PCK and PPK of a university-based art teacher educator constitutes.

The knowledge one needs to function successfully in the role encompasses knowledge for teaching, which now must include knowledge for teaching *adults* about *teaching art to children and adolescents*. Additionally, art teacher educators need knowledge that concerns the non-teaching-related aspects of their work such as knowledge of what constitutes service to their profession (art education) and their institutions, administrative and systemic processes, and scholarship. There is also personal knowledge which includes: knowledge of self as teacher, learner, art teacher educator, scholar/researcher, community member, art education advocate, etc.

These knowledges align with Clandinin's (1985) PPK domains: personal and social knowledge, and with Hood and Littlejohn's (2017) domains of *socio-cultural knowledge* and *self-regulative expertise.* Hood and Littlejohn—who developed a model of integrative professional knowledge based on Tynjälä's (2008) integrative pedagogies model—separate socio-cultural knowledge into general and specific categories. They identify their general category of socio-cultural knowledge as "community based" knowledge, which refers to knowledge of academic culture in the field (art education in this case). They identify specific socio-cultural knowledge as "workplace based" knowledge, thus it is situated in the university and programs in which educators work. Although not identified as such by the authors, the general and specific socio-cultural knowledge categories might also be useful for classifying discipline-specific knowledge that relates to the wider context of art education and the more specific workplace contexts in which it is practiced: schools, universities, museums, and other learning environments. According to the authors, self-regulative knowledge "consists of the metacognitive and reflective skills that learners use to monitor and evaluate their own actions and to make sense of and apply the knowledge and expertise they are creating within the varied contexts of their professional practice" (Hood & Littlejohn, 2017, p. 1595).

All of these types of knowledge fit into Shulman's (1986) three-part framework of knowledge forms, where the forms are: *propositional* (theoretical/principles-based) or *case-based* (context-specific) and *strategic* knowledge (which is related to the teacher's skill in making judgments—his/her practical wisdom). This last form, *strategic* knowledge, is particularly applicable to this study, as it defines how a teacher acts when he or she encounters contradicting knowledge or practices (espoused theories and theories-in-use that are oppositional to his/hers). It therefore provides a feasible category in which to place types of knowledge that one develops through working through tensions.

The question of how educators actually arrive at this learning now becomes relevant. [Art] teacher educators' formal/academic processes of education as well as their self-education through reflection are discussed in the following section.

Knowledge Development through Professional Education

Research about and by teacher educators relates accounts of several members of this occupational group—even with several years of public school teaching experience—reporting that they (1) feel like "experts turned novices" upon beginning their jobs in higher education and (2) experience (perhaps to a lesser extent) anxieties similar to those felt by beginning teachers (Murray & Male, 2005, p. 135). Remarking on beginning teachers' need for support, May (1993) asserts that "most novice specialist-teachers do not have an informal network of collegial support…when they are learning to teach early in their careers, [and] often even later" (p. 26). This problem is one that teachers of many years, and also teacher educators often share. May relayed the story of an art teacher who had been teaching for five years, who, being unsupported

and isolated in the ways described above, continued to experience difficulties which resembled those commonly experienced by a beginning or student teacher.

It is therefore reasonable to ask what happens to the professional beliefs and knowledge of the new or "re-beginning" teacher in situations where there is little support provided. Reybold, Bustos-Flores, and Riojas-Cortez (2006) provide the following perspective: "Teachers' beliefs are mediated and lived in the dialectic of teacher education and teacher practice" (p. 1). This quote indicates that teacher educators' professional values are cultivated or strengthened through experiences both inside and outside of the classroom. It also suggests that a teacher's prior knowledge naturally comes into tension with their current experience. This is especially so when "teacher education," reframed by the authors as "faculty education" (Reybold, et al., 2006, p. 1), considers prior experience as one form of preparatory education for the faculty role. Other more formal types of preparation are another.

The lack of scholarship on faculty preparation and responsibilities has been written about for several decades (Florian, 2012; Gaff, 2007; Tice et al., 1998). Programs to prepare prospective faculty for higher education work have been a concern of researchers (Austin, 2002; Gaff, 2002; 2007; Kosnik et al., 2011; Wurgler et al., 2014) and have been in existence for several decades. However, these programs remain relatively few in number and vary in their impacts (Kosnik et al., 2014). Some graduate education departments (in art education and other disciplines) in the United States offer their students full programs, program tracks or sequences, standalone certificates, specific courses and practical opportunities to gain on-the-ground teaching experience. All of these experiences are designed as opportunities for socialization into higher education teaching and constitute formal/academic preparation for the role. However,

informal preparation—particularly prior practical teaching experience in schools—seems to count just as much or even more than this.

There have been several research articles in the past few decades that highlight teacher educators' need for more (and more individualized) professional development (Eraut, 1994). This suggests that previous teaching experience (whether PK-12 or collegiate) is not sufficient to prepare newly hired teacher educators to successfully manage the transition into full-time teacher educating in higher education. Most of these articles argue that professional development is needed to prepare faculty members to deal with change in areas such as: their professional role(s) (Austin, 2002; Hadar & Brody, 2017; Goodwin et al., 1998); university programs' curricular focuses (Hadar & Brody, 2017); aspects of pedagogy associated with their disciplines (Czerniawski et al., 2017); technological advancements that have an effect on teaching (Camblin & Steger, 2000; Wurgler et al., 2014), and; student demographics and student needs (Williams, 2019).

In addition to developing knowledge to deal with change, the teacher educator's professional role is complex and comprises several sub-roles (Swennen et al., 2010)—"each of which may require professional development: teaching, coaching, facilitation of collaboration between diverse organizations and stakeholders, assessment, "gatekeeping," curriculum development, research and critical inquiry" (Czerniawski et al., 2016, p. 129). Many teacher educators lack induction into these roles (Czerniawski et al., 2016; van Velzen et al., 2010).

Griffiths, Thompson, and Hryniewicz (2014) state that there is a clear distinction between the learning needs of university-based teacher educators who possess prior school teaching experience and those who were drawn from academic disciplines and do not possess prior practical experience teaching in schools. These two groups' experiences of transition into

university teaching are markedly different, and both sets of experiences strongly influence their respective professional learning needs. While the second group—the inexperienced or less experienced teachers—need more support in developing pedagogical knowledge, the modes of professional support—mainly collaboration and collegiality—that are offered to both groups are similar (Hargreaves, 1994; Livingston, 2014). These processes are presumed to be effective supports for successful learning (Czerniawski et al., 2016). However, in order to get the most benefit from interaction with these external supports, the personal attitudes of the teacher educators and the other professionals they will learn from are also important. Schuck, Aubusson, and Buchanan (2008) cite the factors of mutual respect, risk-taking, growth mindsets, and professional, open-minded discourse as essential for effective professional learning. Bearing this in mind but also being aware that in cases where support exists in highly-regulated education systems, there is often "contrived collegiality" which is mostly focused on teaching compliance with externally imposed changes, Czerniawski (2013) encourages the careful examination of the conditions in which professional learning takes place.

Below, I address another model of professional education commonly used by teacher educators: self-education which often employs reflective practice strategies.

Creative Tension as a Context for [Art] Teacher Educators' Knowledge Re/Construction

The concept of "creative tension," which has roots in dialectics, has potential value in helping to frame the productive potentials of working through tensions towards the enhancement of practice. The idea that tension or paradox is generative, or essential to "human knowing" is an old one (Ellsworth, 1997; Palmer, 2010). Creative tension, also called "structural tension" by Robert Fritz (1980, 2013), is described as the friction or energy generated by "the juxtaposition

of vision [what we want] and a clear picture of current reality (where we are relative to what we want)" (Senge, 2007, p. 5). Simply, it exists where there is a gap between the known, believed, and/or assumed, and the unknown, disbelieved or not understood—the difference between the experienced and the desired (whether this desire is to understand, to make confusion or stress disappear, or to change the present reality). Senge's and Fritz's conceptions of creative tension seem to imply an alignment with Helsing's (2003, 2007) finding that different teachers possess particular orientations, either towards or away from uncertainty (Helsing, 2003, 2007). The connection exists in that we can frame the uncertainty of having an ideal but also a reality whose circumstances either cause the path towards that ideal to be obscure, or present as the opposite of the ideal in a positive, negative, or ambivalent way. Framing it positively could reflect an orientation towards uncertainty, while framing it negatively could reflect an orientation away from uncertainty. That is, seeing tensions as generative, or as spaces for creating the reality one desires, or, alternatively, as impediments to achieving the desired reality, or as spaces in which a negotiation between the desired and the actual realities can take place. Put a bit differently, this can be the difference between a creative orientation and a problem-solving orientation. Senge (2007) identified as the fundamental difference between the two orientations by stating, "In problem-solving we seek to make something we do not like go away. In creating, we seek to make what we truly care about exist." (p. 5).

Teacher education self-study reports (e.g., Dinkelman, 2003; Norman, 2010; Cuenca, 2014) identify as a common finding of their inquiry processes, their confrontations with moments of extreme tension, uncertainty, and discomfort—particularly in becoming aware of well-intentioned habitual and unconscious, but ultimately harmful behaviors that negatively impacted their relationships and pedagogical interactions with their students. The positive

outcomes of facing and working to mitigate or correct these actions, however, were that positive and pedagogically helpful changes to their practice, and even to their teacher education programs resulted. However, since only a few studies of university-based art teacher educators' professional development currently exist (e.g., Galbraith, 2001, 2004; Irwin, 2004, 2013), I propose that new and non-traditional[4] art teacher educators likely face the additional dilemma of trying to reconcile the structural incongruities between art as it is practiced by artists and art as it is often taught in schools.

Having once been classroom teachers, traditional teacher educators have a sense of familiarity with teaching in these settings, as well as lived experience and tacit knowledge gained from their work there. However, prominent teacher education scholars Sharon Feiman-Nemser and Margaret Buchmann, in their 1985 article *Pitfalls of Practice in Teacher Preparation* identified familiarity as a potential trap or pitfall for novice teachers, and by extension novice teacher educators. They argue that familiarity based on prior experience in classrooms can be a psychological trap, as experience is limited and biased; however, what is familiar has the strongest hold on a person and is therefore the least open to inquiry. The authors propose that it is necessary for teachers to question what is familiar and taken-for-granted in their theories about teaching generated through practice, as these personal theories are "only part of a universe of possibilities" (Feiman-Nemser & Buchmann, 1985, p. 63). Unquestioned familiarity, therefore, can arrest thought and even mislead it, but analysing what is familiar builds a broader and more flexible perspective about one's knowledge about teaching.

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[4] A non-traditional teacher educator is identified by teacher education scholar Melissa Newberry (2014) as "one whose professional career did not include a career as a public school teacher", as contrasted with the majority of teacher educators "who have started their careers as public school teachers and then went on to the collegiate level as teacher educators" (Newberry, 2014, p.163).

Feiman-Nemser and Buchmann's ideas reflect those of Chris Argyris & Donald Schön (1974) noted that the theories formed from experience exist at conscious as well as subconscious levels. They assigned the terms "espoused theories" to the consciously held beliefs which may or may not be reflected in action and "theories-in-use" to those beliefs that are deeply internalized but perhaps not recognized and yet are reflected in action. These two categories of theory (personal action theories and formally learned theories) coexist in professionals and create disequilibrium when they are inherently conflicting. In the context of professional development where the goal is improved understanding and practice, successful learning can only be realized by exploring and changing existing theories-in-use, and this cannot be done without reflecting on espoused theories. Changing theories-in-use is noted to be difficult, as "while very powerful in their influence, [they] are also very elusive" and it is hard to bring them to the surface of one's consciousness (Osterman, 1998, p. 2). The espoused theories, however, because they are conscious, can change more easily when new information or ideas are presented and accepted. Therefore, awareness and understanding of the meaning and relevance of one's prior knowledge requires an exploration of one's espoused theories developed through education and one's theories-in-use developed through practice (Osterman, 1998, p. 6).

With relevance to teacher educators' learning through reflection on problems and tensions borne out of unfamiliarity and unexpectedness, teacher education scholar-professor Amanda Berry, citing Marilyn Cochran-Smith (2004), stated that "knowledge developed in teaching about teaching usually emerges from teacher educators' efforts to solve 'learning problems'" (Berry, 2007, p. 18). Berry continued:

> These problems may present themselves as 'surprises' encountered in the course of their work, or they may be the result of a teacher educator's deliberate decision to investigate a particular aspect of practice. Importantly, self-studies begin from inside the

> practice context, emerging from a real concern, issue or dilemma. In this way, a phronesis perspective of knowledge development is demonstrated as teacher educators begin to apprehend, describe and investigate their problems of practice. Through this process, better understandings of the particular characteristics of individual teacher education contexts is developed, as well as a greater appreciation of the unique aspects of teacher education pedagogies. (Berry, 2007, p. 18)

Berry's remarks on problem-(re)solving through reflection and inquiry capture the general assumption that this study takes into account, which is that teacher educators who engage in these processes stand to both gain personal benefits for their practice and senses of fulfilment in their work, and supply benefits to the wider field beyond their personal contexts of practice.

Exploring Art Teacher Educators' Transitions Through A Relational/Creative Tensional Framework

The sections above, together create a case for using a framework based in Relational Dialectics Theory (RDT) and the construct of creative tension. As both ideas are based in the broader theories of dialogism and dialectics, their ideas are compatible and their bases are similar. However, each theory explores different aspects of tension. RDT forms the bulk of the framework I rely on to understand the nature and types of tensions experienced by the art teacher educators. It also offers a way of understanding the general strategies used to respond to, and hopefully resolve tensions. The tenets of creative tension (vision versus reality) enrich and expand ways to understand (1) the basic structures of particular tensions (the teacher educators' desires versus their perceived or actual obstacles to achieving them) when they become evident, and (2) the processes that teacher educators employ (RDT praxis strategies and other strategies) to negotiate their tensions. Creative Tension also offers potential insight into whether the teacher educators' negotiations of their tensions, produce new knowledge or understandings of

themselves within their new occupational identity, and of their pedagogical practices as teacher educators.

Summary

To create an appropriate research-based framework with which to explore this dissertation's research questions, I have drawn on studies done in several fields including education (art education, general education, teacher education, and higher education), communication studies, and sociology. First, I outlined the main tenets of relational dialectics theory (RDT) to provide an understanding of the concept of dialectic tensions. After doing this, I surveyed research studies in teaching, teacher education, and art education, that have applied RDT to examine identity-related and teaching-related tensions, with a particular emphasis on the early career stage and the process of transitioning into full-time faculty roles in higher education.

The discussed literature also addressed contextual and art-education-specific factors that influence the types of tensions that are typically experienced by new education faculty. Additionally, the literature addressed ways in which teachers and teacher educators have negotiated their professional (identity-related and teaching-related) tensions, and ways in which learning has emerged (or has the potential to emerge) for new members of higher education/teacher education faculties through these processes.

Finally, I presented a review of relevant literature concerning assumptions and realities about teacher educators' perceived and identified professional learning needs. The literature review culminated with a breakdown of the components of professional knowledge and the ways

in which it has been achieved by educators—including [art] teacher educators—when applied to situations of creative tension, along with a summary of the dissertation's theoretical framework. Chapter III will detail the methodology used to conduct the research.

CHAPTER III—METHODOLOGY

Introduction

This study aimed to understand: (1) what types of professional tensions early-career art education faculty members identifies in their professional practices, (2) what values, goals, and knowledge/skills influenced their experiences of learning to be professors—specifically, learning to be teachers of future art teachers—and how these factors might impact upon the tensions they face, (3) how their values, goals, knowledge/skills might have influenced their ways of managing/negotiating these tensions, and the meanings they gleaned through these negotiations.

The chapter begins with an outline of the research approach and design used to guide the conduct of the study in light of these aims. Following this, I discuss my role in conducting the research, after which I outline the processes used to select the participant sample, and the methods of inquiry, analysis, and representation of the data. I also discuss the ethical considerations that guided the research process. Concerns about validity and reliability of the data are addressed throughout the chapter through brief personal reflections on the choices I made in implementing the data collection and analysis, and in representing the findings.

Qualitative Research

A qualitative multiple case study research design was selected to guide the research process based on the aforementioned research aims. I selected qualitative methodology as this approach, according to Merriam (2009), best serves the investigation of meaning in human experiences such as navigating the initial years of being a full-time art education professor.

Qualitative research, according to Creswell (2002), is “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem” (p. 4). Qualitative methodology, therefore: seeks to understand phenomena rather than explain them; requires the researcher to assume a personal or emic role in attempting to get as close to the participant’s experience as possible; and takes the perspective that knowledge is constructed rather than discovered (Stake, 2005). As such, the central feature of qualitative research is interpretation, which characterizes its “findings” as “not so much ‘findings’ as ‘assertions’” about meanings (Stake, 1995, p. 41).

I justify the appropriateness of using a qualitative approach to guide the inquiry process by aligning the study’s aims with its five distinguishing features. These features are: (1) studying the meaning of more or less naturally occurring phenomena in people’s lives (such as adjusting to the roles of service, teaching “art teaching”, and professional scholarship in higher education institutions); (2) “representing the views and perspectives of the people … in a study”; (3) “covering the contextual conditions” within which people live or work; (4) “contributing insights into existing or emerging concepts that may help to explain human social behavior”; and (5) “striving to use multiple sources of evidence rather than relying on a single source alone” (Yin, 2011, pp. 7-8).

In qualitative studies, research questions are most often concerned with understanding cases or phenomena, and “seeking patterns of unanticipated as well as expected relationships.” (Stake, 1995, p. 41). Given my interest in understanding new art teacher educators’ (as specific and unique “cases”) navigations of their new professional roles, qualitative research was suitable.

Therefore, I designed and implemented this study as a qualitative multiple case study that uses interpretative phenomenological analysis (IPA). I elaborate on case study methodology and interpretative phenomenological analysis in the sections below.

Case Study Research Design

Case study is the specific type of qualitative research used to conduct this study. Case studies' most defining characteristic is their "intense focus on a single phenomenon within its real-life context." (Yin, 1999, p. 1211). The phenomenon of tensions in navigating the early years of being an art education professor was explored in the real-life-context of the participants' current work; most of the data collection took place during academic semesters when the participants were actively working as art education professors.

Case study research also offers the means to understand each case and its particularities through an in-depth, integrative analysis of multiple sources of data (Creswell, 2007). Therefore, my aim of gathering data about how the eight participants experienced the job transition and negotiated tensions in their early years on the job through interviews, open-ended questionnaires, and participant reflections, justified my choice to use case study methodology.

Case study research can involve the investigation of a single case or of multiple cases. Each single case, according to Stake (2005), is "a complex entity located in its own situation [and] has its special contexts or backgrounds." (p. 12). The unique situations and contexts that surround a case (whether the case is a person, a group of people, an agency or institution, or an incident) are what give it its "boundedness" and specificity. The case, therefore, is a "bounded

system", with integrated parts and patterns of behavior or activity that are unique to it (Stake, 2003, p. 135).

I utilized a multiple case design to guide the research process, as it applies to the study of a number of individual cases and is done "in order to investigate a phenomenon, population, or general condition." (Stake, 2003, 138). As several contexts and backgrounds surround any given single case (historical, social, cultural, educational, physical, economic, political, aesthetic contexts, etc.), multiple case studies' purposes include "illuminat[ing] some of these many contexts, especially the problematic ones." (Stake, 2005, p. 12). In this study, each participant represented a single case, or unit of analysis, within a unique context that included his or her personal and professional background and context of work. Studying the cases individually and then side by side allowed the contexts and experiences that were individual and unique to individuals as well as contexts and experiences that were similar, to be illuminated through analysis.

Applying a Phenomenological Perspective

As Adams and van Manen (2008) describe, phenomenology is "the reflective study of prereflective or lived experience," and involves "the study of the lifeworld as we immediately experience it, pre-reflectively, rather than as we conceptualize, theorize, categorize, or reflect on it." (p. 614). Although phenomenology is itself a distinct research methodology which is different from case study, the principle described in the previous sentence is applicable to this study, as it concerns the participants' lifeworlds as they are immediately experienced in the

present. Participants' individual pasts (both their personal histories and their reflections on recently-passed experiences) are relevant to consider in order to understand the meanings they associate with the shared phenomenon of becoming art education professors. van Manen's (1990) notions support studying long past and recent experiences through the lens of phenomenology, as he accepts that phenomenological reflection is not "introspective but retrospective", as a person "cannot reflect on lived experience while living through the experience." (p. 10).

I applied phenomenological data collection and analysis methods in the conduct of this research. I used phenomenological interviews (the most significant of the data collection methods used in the study) and interpretative phenomenological analysis (IPA) to guide the analysis of the data. There were two reasons for using phenomenology to support the case study methods. First, although this was a multiple case study because of what was being studied (specific individuals in specific bounded contexts, i.e., their role(s) within their universities), my aim in the interviews was to get as close as I could, as a researcher, to the ways that the participants were making sense of the workplace as a new social world. Therefore, I chose to construct the interview series using a phenomenological approach—specifically Seidman's (1998). Second, single case study analysis and interpretative phenomenological analysis share similarities in their processes. Both involve a three-stage process that includes: (1) first cycle coding/initial exploration of the data (IPA); (2) thematic analysis and category construction (case study)/reviewing of emergent themes (IPA), and; a final drawing together of themes across cases (IPA)/cross-case analysis (case study). Both of these methods are elaborated on in the "Data Collection" and "Data Analysis" sections presented later on.

Context of the Study

I recruited participants who work at public and private higher education institutions located in urban, suburban and/or rural areas, and in art education programs that exist within colleges/schools of education and within schools of art and design. These institutions include colleges of education and schools of art (in colleges of visual and performing arts) that are located in public and private universities, and in independent schools of art and design in different regions of the USA. For rich comparisons across experiences to be made, it was important that the types of institutions and programs in which the participants were employed, were varied in type and location.

I conducted three interviews with each of the eight participants. The majority of the interviews with the participants were conducted online using the internet-based communication platforms Skype or Zoom. Mostly online data collection was done because only two of the participants worked in locales that I could feasibly travel to, and because I was able to get fulsome information to answer the research questions through online communication (through them sharing documents with me by email (CVs, teaching philosophy statements, questionnaire responses, and visual and written reflections), and through the internet-based interviews.

Participants

The participants were eight early-career higher-education-based art teacher educators (those with three years or less in the role) who are employed as full time faculty members in art education programs in higher education institutions. Six women and two men participated in the study. They range in age from their late twenties to their mid-forties; four are US-born and the

other four were born outside of the US, they span different racial and ethnic heritages, and range from one to three years of employment in their current jobs. Table 4 (Chapter IV) gives a further overview of the participants in the contexts of their backgrounds and their current work situations. The participants' real names and the names of their institutions have been replaced by pseudonyms. In Chapter IV, I present individual case narratives of all of the participants, which elaborate on their academic and professional histories prior to undertaking their current university-based positions, as well as their current job responsibilities and the professional tensions they have experienced since beginning these jobs.

Selection Criteria and Recruitment

I aimed to recruit at least six but no more than eight new art education faculty members as participants for this study. Six participants would have made a manageable participant sample for a study of this nature, which required in-depth phenomenological analysis. Having six participants would have provided sufficient in-depth data to compare across experiences and perspectives. However, eight persons who fit the selection criteria responded favorably to my outreach efforts (which I describe in the subsection below). I included all eight of them in the participant pool because their range of academic, cultural, and professional backgrounds and current work environments strengthened the basis for comparison across experiences. I wanted to recruit faculty members from different programs in different institutions, with only one person from any institution. I used purposive criterion sampling in the recruitment process to target higher education institutions located in the United States that have art teacher preparation programs. Criterion sampling involves "searching for cases or individuals who meet a certain

criterion, for example, that they…have had a particular life experience", such as being first-time, full-time art education professors in higher education institutions (Palys, 2008, p. 697).

Before I could begin the recruitment process, I needed to receive official institutional approval. I received approval (see Appendix B) to work with human populations from the Teachers College Institutional Review Board (IRB) prior to contacting potential participants. To identify potential participants, I consulted the College Art Association's most recently-published Directory of Art Programs—which includes a section containing all graduate-degree-granting art education programs in the United States. This was done to kickstart online searches of these art education programs and their faculty members—to review these faculty members' online profiles and curriculum vitae (CVs), where available. Based on these searches, I conducted more focused searches on the websites of the universities within which these programs are housed, which indicated the courses and teaching activities of the program faculty. To capture other programs and new faculty members that I might have missed using this method, I relied on chain-referral sampling. I reached out to faculty and graduate student colleagues who were familiar with faculty mentor referrals of art education programs in the United States with first-time art teacher education faculty members who fit the inclusion criteria.

While there were short professional biographies and CVs published online (e.g., on a university's website or a personal website) for some of the people I had identified, I could not verify how current the published information was. Therefore, I lacked the necessary information for establishing whether the prospective recruits fit these criteria. To get verification of their eligibility to participate, I included the following inclusion criteria in my recruitment email: being first-time, full-time university faculty members in art education departments at institutions of higher education in the USA, who were hired in their posts within the past one to three years;

teaching teacher-preparation-focused art education courses and/or supervising field experiences that focus on curriculum development and art education pedagogy and instruction, taken by undergraduate or graduate students; and possessing zero years of prior full-time experience in this particular career role (specifically, the role of teaching prospective teachers while in a professorial role in a higher education institution). Prior career experiences that qualify one for participation could include PK-12 teaching and teaching in other educational settings such as museums, and/or having had an adjunct faculty position/s that did not amount to more than three years before the point of being hired into the current job role.

In the recruitment emails sent to the faculty members who I had identified as likely fitting these criteria, I asked the recipients to identify whether they met the criteria, and to state whether (based on their self-identified eligibility or ineligibility), they would be interested in participating. If they stated that they could not participate, I also asked them to recommend other persons who they knew or believed would fit the criteria. The recruitment email also included information that outlined the nature of the study and the research activities, as well as a definition of "professional tensions" and the categories of professional tensions that the study would investigate. These categories were: conceptual/knowledge-related; pedagogical; role-related and/or political; and cultural.

In total, I emailed 14 art education faculty members who appeared to fit these criteria. Of these, eleven responded to the recruitment call. Two of them identified that they had been employed in their positions for more than three years. One confirmed meeting the criteria but politely declined to participate. The remaining eight faculty members, who confirmed that they met the stated criteria and expressed willingness to participate, ended up being the study's participants.

After getting confirmation of their eligibility and willingness to participate, I reached out to the prospective participants' universities' Institutional Review Boards, explaining what my dissertation research study was about, and that I was interested in asking one of their faculty members to participate in the study. After receiving approval from all these institutions, I followed up with the willing faculty members and obtained their informed consent through their signing and returning to me the Teachers College IRB-approved consent form.

Role of the Researcher

As the researcher of this study, I played an active role in the data collection and analysis processes. As a person who became a full-time collegiate art teacher educator in the context of uncertainty and who experienced the transition into the role and context as riddled with tensions, I am aware that (1) I am an insider to the phenomenon being studied through their experiences and (2) I brought inevitable biases and assumptions about the phenomenon based on my own experiences of it. I was aware that I needed to bracket[1] my own experiences in order to honor the participants' experiences and voices in the analysis of the data. I was careful to try to maintain a critical, reflexive awareness throughout the entire research process, of the need to manage the tension between my emic and etic positions, or my insider experience of the phenomenon and my need to maintain researcher's distance.

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[1] *Bracketing* (synonymous with Husserl's [1913] concept of *epoche*) is a bias-mitigation strategy in which "investigators set aside their experiences, as much as possible, to take a fresh perspective toward the phenomenon under examination" (Creswell, 2013, p. 59). The concept of *epoche* specifically requires the researcher to put aside all pre-existing assumptions about data in order to focus on its meaning rather than imposing premature judgments on it.

My position as an insider also offered me advantages in the data collection process. It equipped me with the ability to be analytical and to respond flexibly to the participants' oral narratives. As the interviews were semi-structured, this was appropriate. On the other hand, because of the intense impact of my own past experience with the phenomenon being studied, I had to consciously and continuously distance my personal views of the meaning of the phenomenon (i.e., acknowledging but bracketing my presumptions) to maintain an appropriate researcher stance, and to be as open and receptive as possible to the participants' unique experiences of it. I consciously endeavored to use my personal experience strictly in a reflective way, so as not to have it bear upon the presentation of findings. My aims in writing this dissertation have been to maintain self-awareness throughout the research and reporting processes, and to be transparent with the reader of this study about moments in the analysis process during which my personal experience has directly influenced my interpretation of a finding.

Data Collection

The primary data collection methods for this multi-case study were three semi-structured interviews, a demographic profile survey questionnaire, and a second questionnaire focusing on professional tensions. The second questionnaire comprised predetermined options to be selected from as well as open-ended prompts for written responses. In preparation for the third interview, I invited the participants to do a reflective activity in a medium of their choice (writing, visual objects, or oral reflection). The data collected from each of these methods, along with participant-provided professional-biographical information (current CVs and teaching

philosophy statements) were used to conduct single case analyses of individual participants' data and cross-case analyses of the participants' data as a whole.

Data Types

To answer the research questions, this study sought two kinds of data. To answer research question two (*In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values, inform the tensions and the harmonious aspects of their on-the-job experiences?*), demographic and biographical data were required. Because research questions one and three (which respectively had to do with the *tensions that participants identified in their professional practices; the ways they expressed and managed/negotiated these tensions, and; what they have learned, or are learning through negotiating/managing the tensions*) sought data about experiences and perspectives, experience-based data were required. The sources of each type of data are outlined below.

Demographic and Biographical Data

Academic and Professional Documents

Yin (2009) specified that personal documents such as diaries and notes are "likely to be relevant to every case study topic," and that their key purpose in case studies is "to corroborate and augment evidence from other sources" (p. 102). Evidence that merits confirmation through first-person documents of this kind can include "the correct spellings and titles or names of organizations that might have been mentioned in an interview" (Yin, 2009, p. 103). This was the case for the current study, where the first-person documents that were collected (the participants'

teaching philosophy statements and academic CVs) served as points of validation of organizations' names and other key facts. Although these documents were previously created for purposes unrelated to this dissertation (professional portfolios for job searches and other professional opportunities), they were critical to understanding the participants' professional values and interests, and their academic histories. Because I was aware of the non-dissertation-related purposes for which these documents were created, I was "less likely to be misled by documentary evidence and more likely to be correctly critical in interpreting the contents of such evidence" (Yin, 2009, p. 105).

The information that these documents provided was relevant to the second research question: *In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values, inform the tensions and the harmonious aspects of their on-the-job experiences?* The CVs and teaching philosophies, because they were authored by the participants, served as accurate and easily referenceable records that captured their professional biographical information (CVs) and their professional goals and values (teaching philosophies). Additionally, asking them to share these self-authored documents gave them some agency in how they chose to present themselves as professionals, which helped me to get a sense of some the language I could use (and have approved by them) to represent them in the dissertation.

Questionnaires

I utilized qualitative questionnaires as an additional data source. Questionnaires are typically designed to capture quantitative data and are most often used in quantitative or mixed-methods research. However, the two questionnaires that the participants were asked to complete

were designed as qualitative questionnaires, as their purpose was to elicit in-depth information—i.e., additional professional biographical information and self-descriptions that would not necessarily be evident in the CVs and teaching philosophy statements (questionnaire 1), and the unique situations involving dialectical tensions in their professional work situations (questionnaire 2). As compared with traditional quantitative surveys and other types of quantitative questionnaires, the intended use of these instruments was not to count or measure quantities for cross-comparison.

Demographic Survey Questionnaire. The participants' completion of a demographic questionnaire (Appendix B: Participant Profile Questionnaire) was the first step in the data collection process. The mostly closed question items in this instrument focused on capturing attributes such as age, ethnicity, gender, and professional self-description ("art educator", "artist", "educator", etc.). These personal attributes would not likely be captured in the participants' CVs or teaching philosophies, although, as already mentioned, those documents were also required. The information that this instrument targeted was sought in order to contextualize each individual participant's life and work experiences.

This questionnaire was designed so that the participants' written responses would require follow-up in the interview that followed its completion. Therefore, Questionnaire #1 (the participant profile) was completed prior to the first interview.

Open-Ended (Professional Tensions) Questionnaire. Aside from its data-generation function for me as a researcher, Questionnaire #2, the "professional tensions" questionnaire (see Appendix C) also served as a pre-interview reflective prompt for the participants. This purpose

was explained to the participants at the end of the first interview and was reinforced in the instructions for completing the questionnaire, which were included at the top of the questionnaire. Questionnaire #2 was distributed to the participants at the end of the first interview, at which point I informed them that the second interview would be largely based on probing into the details of the experiences they described in their open-ended responses to the questions on the questionnaire.

The 12 questions in the questionnaire aimed to elicit the participants' identifications of tensions in various aspects of their work lives and work roles. These questions were adapted from Pitt and Britzman's (2003) thought prompts from their study on difficult knowledge in teaching and learning. I used combination questions—a two-part structure starting with a closed question followed by an open question that requests "some comment on the option chosen in [the] closed question." (McGuirk & O'Neill, 2016, p. 4).

Different from the types of closed questions in the participant profile questionnaire, which sought quantifiable information about respondent attributes, the closed questions in the professional tensions questionnaire focused on the participants' experiences in their jobs, focusing on situations with particular characteristics (for example, "a case or situation [or more than one] in your current job where you have reconsidered knowledge and/or beliefs—in particular, those related to teaching art and art education"). The situation types were inspired by those in Pitt and Britzman's question protocol, but I focused them on the specific context of art education in higher education. For each question, following the statement of a general situation or context in which tension would likely be present, was a list of options from which the

participants were asked to select as many of these as were applicable to their experiences. For example, under the context of reconsidering knowledge and/or beliefs, options included “times when your identity (as a teacher, learner, artist, etc.) became irrelevant” (an adaptation of an item in Pitt & Britzman’s protocol) and “times when you encountered ideas that initially and perhaps still bother you” (as stated in Pitt & Britzman’s protocol). Participants could choose to briefly elaborate on the selected options, stating an example for each if they chose to. Below each question’s set of options was an open question that asked the participants to write one or two sentences that captured the essence of their experience with the category of tension that the question captured, or about one of the specific situations they had selected from its list of options.

This questionnaire along with Interview #2, provided data relevant to research sub-question one: “*What types of tensions do early-career art teacher educators (i.e., those possessing 0-3 years of full-time experience in the role) identify in their professional practices*?” The following subsection describes the design of the three interviews.

Phenomenological Semi-Structured Interviews. While semi-structured interviews are a common case study method, they are also common in phenomenological, ethnographic, and grounded theory studies. The specific model or structure of semi-structured interviewing that I used to guide my data collection processes is situated in the phenomenological paradigm. I structured my interview protocols based on Seidman’s (1998) in-depth phenomenologically-based interviewing model, in which the researcher uses a sequence of three semi-structured interviews with each participant—each designed with a different purpose in a process of building progressively from interview to interview toward fuller, integrated meaning-making.

According to Seidman (1998) “the method combines life-history interviewing…and focused in-depth interviewing informed by assumptions drawn from phenomenology…” (p. 9). In this model, the first interview (the “focused life history”) aims at capturing details about the “context of the participant’s life leading up to [his or] her present position” (p. 20). The second interview (the “details of experience” interview) elicits details of the participant’s present experience of the phenomenon of interest to the study. The third interview (“reflection on meaning”) focuses on the participant’s understanding of his or her experiences based on the foundation set in the previous two interviews (putting the past and present together in the process of reflecting on the significance of what they are currently doing in their lives).

I developed my interview questions with these purposes in mind. I designed the questions to be open-ended, and I built flexibility into the schedule of questions, shifting their order when necessary and eliminating questions that became redundant when their answers were subsumed in a participant’s response to a different question. I included space to further explore participants’ responses to several questions on the interview protocols by adding in predetermined prompts to particular interview questions and leaving space to spontaneously prompt participants for further exploration of interesting and seemingly significant utterances. This structure allowed me to explore the complex issue of adjusting to the initial experience of being an art education professor “by examining the concrete experience[s] of people in that area and the meaning their experience had for them.” (Seidman, 1998, p. 10).

The interviews were scheduled so that there were at least three weeks between them. This was done to accommodate the participants’ busy work schedules, as the data collection took place for many of them during the academic semester. As professional tensions were likely to be most present and active during the semester, they were invited to reflect on salient tensions in the

"active present" of the semester/s during which the research activities were taking place (Dewey, 1983). I also took into consideration the need for the participants to have enough time to reflect in a non-rushed way on the interview/s that had already passed and on the reflective tasks (the "professional tensions" questionnaire and the reflective journaling prompt that preceded Interview #3) but not so much time that they would lose too much memory of the previous activities.

As previously mentioned, prior to each interview, the participants were given a task to complete, so that there would be content to unpack and expand on in the subsequent interview.

Participant Reflections

Data sources also included reflections completed by the participants in various formats. These reflections were generated in response to visual and verbal elicitation tasks that were to be done before or during the interviews. At the conclusion of Interview #1, when I distributed the second questionnaire, I also shared the task instructions for the visual elicitation task with the participants. The visual elicitation task asked the participants create a visual or to select an object in their medium/media and format of choice, that exemplified a current and salient tension in their professional life. Interview #2 allowed us to unpack these visual responses (which not all participants completed) as well as their responses to the professional tensions questionnaire. Four of the eight participants opted to do the visual task, and I integrated their responses into their individual case narratives, which are presented in Chapter IV.

At the conclusion of Interview #2, I sent the participants instructions for the verbal elicitation task, which would be discussed in Interview #3. This task could be done in the form/s

of written journal entries or audio or video recorded reflections. This reflective journaling was intended to give the participants time to reflect privately and thoughtfully on the difficulties and possibilities they face in developing their practice and identities as art teacher educators. The participants were given options for the number and types of reflections they would do because I did not want them to feel burdened or exploited by me expecting extra “work” from them. Even if they did not end up sharing an artefact such as a piece of writing or a visual object with me, the larger goal was for them to reflect purposely and dedicatedly to one or more of their most pressing tensions and then discuss that in Interview #3.

Although being assigned to do reflection tasks in the context of a research study is akin to “forced reflection” in many education courses (Hobbs, 2007), I wanted the participants’ reflections to be genuine, organic, and core to their current work experiences. I assumed that the participants, as experienced educators for whom reflective practice is expected, would have little trouble with these tasks and would hopefully view them as opportunities to reflect as they normally would in formats that they were comfortable with. Hobbs (2007) justifies giving participants the opportunity to choose the format of their reflections, affirming that “given the personal nature” of reflective practice, participants “should be actively involved in choosing the format of their [reflective practice] assignment” (p. 415).

Data Analysis

The interviews were transcribed and then coded using a mostly inductive analysis process. I used case study and phenomenological data analysis methods to identify thematic

codes within each transcript and across the transcripts. However, a priori themes and categories used to frame the interviews served as a starting point or consideration for the analysis. These were derived from tension categories and tension-management strategies that were already established in Relational Dialectics Theory (RDT). After a thorough analysis of the transcripts and questionnaires, some of these established categories, if there was evidence of them in the data, were expanded on and renamed to match the nature of the data.

Each piece of data for a particular participant (i.e., CVs, teaching philosophies, interview transcripts, and written and visual reflections) was coded separately using an inductive process, to reveal emergent themes and issues within the individual case studies. Cross-case analyses of these data followed. This served to identify commonalities and differences among the cases. The themes identified from the cross-case analyses were used to develop the organizational framework that were used to present the results of the study in Chapters IV and V. In Chapter IV, the individual case findings are presented through narrative portraits of the participants and their experiences, and in Chapter V, the cross-case findings are presented.

Table 3 specifies the research methodologies that were applied in analyzing the study’s data and in presenting the findings. outlines the systematic applications of each data source to the research questions. Its rightmost column indicates the ways in which the analyzed data are reported in the dissertation.

Table 3

Data Sources, Analysis, and Presentation

Research questions	Data sources	Methods of analysis	Methods of presentation
Central Question: How do early-career university-based art teacher educators' personal identities and professional backgrounds influence the tensions they face on the job?	*3 Phenomenological interviews; Participant profile questionnaire; Professional tensions questionnaire; Participant-generated documents*: CVs, teaching philosophy statements, open-ended reflective tasks (written journal or visual response to prompt)	Focused coding, portraiture, constant comparison *Individual cases*: Single case analysis informed by Interpretive phenomenological analysis (IPA) *Multiple cases*: Cross-case comparison informed by Interpretive phenomenological analysis (IPA)	*Portraiture* (individual case narratives) *Thematic narratives* supported by *tables* summarizing cross-case tensions and themes according to research sub-questions
Sub-question 1: What types of tensions do early-career art teacher educators identify in their professional practices?	Transcripts of interviews 2 and 3 Responses to professional tensions questionnaire (questionnaire 2)	*Individual cases*: Cycle 1— Analysis of interview 2 and 3 transcripts and questionnaire 2 responses for each participant Cycle 2—Review of analysis based on interview transcripts and questionnaire 2 responses in relation to participant's total data set *Multiple cases*: Cross-case comparative analysis	Interwoven into individual case narrative portraits (Chapter IV) Interwoven into narratives describing tensions and themes identified across the collective cases, linking RDT tensions (Chapter V)
Sub-question 2: What are the relationships—if any—among these educators' academic and professional backgrounds, their professional values and goals, their current work situations, and the tensions they contend with?	Transcript of interview 1 Responses to participant profile questionnaire (questionnaire 1)	*Individual cases*: Cycle 1—Analysis of interview 1 transcript and questionnaires 1 and 2 responses for each participant Cycle 2—Review of emergent themes based on analysis of interview 1 transcript and	Interwoven into individual case narrative portraits (Chapter IV) Interwoven into thematic cross-case narratives (Chapter V)

Research questions	Data sources	Methods of analysis	Methods of presentation
		questionnaires 1 and 2 responses in relation to participant's total data set *Multiple cases*: Cycle 3—Cross-case comparative analysis, identifying themes across all cases	
Sub-question 3: What strategies (dialectic praxis strategies—both self-identified and researcher-interpreted) do they use to negotiate their self-identified professional tensions?	Transcripts of interviews 2 and 3 Written or visual reflective task	*Individual cases*: Cycle 1— Analysis of interview transcripts and reflective task responses (where applicable) for each participant Cycle 2—Review of emergent strategies and themes based on initial analysis of interview 1 transcript and questionnaire 1 responses to participant's total data set *Multiple cases*: Cycle 3—Cross-case comparative analysis, identifying tension-management strategies across all cases	Interwoven into individual case narrative portraits (Chapter IV) Interwoven into thematic cross-case narratives, linking RDT dialectic praxis strategies Chapter V)

Data Analysis Using a Phenomenological Tensional Approach

I used interpretative phenomenological analysis (IPA), which is a method of analysis that is grounded in hermeneutic phenomenology, to guide the analysis of the interview and qualitative questionnaire data. For the cross-case analysis, I relied on traditional case study analysis strategies, and used categorical aggregation (collecting "instances from the data" with the hope that that "issue-relevant meanings will emerge") to establish common themes and

patterns among the individual cases, and to identify themes that were unique to particular participants (Creswell, 2013, p. 199).

Because this study's theoretical framework is partly predicated on dialectic theory, it was relevant to consider in what ways dialectic approaches to analysis would benefit the analysis of the collected data. Within the IPA process, there was also room to incorporate (due to its natural alignment with qualitative data analysis approaches) a tensional approach based on Bahktinian theory as articulated by Hong et al. (2017). These scholars offer a framework for an analysis that draws from key concepts of dialectics, namely the concepts of "discomfort, participants in dialogue, key moments, and anacrisis and syncrisis" (Hong et al., 2017, p. 27).

Hong et al. (2017) outline a methodology of discomfort, in which moments in the data that are "unfamiliar, uneasy, tentative, uncertain, difficult, and disconcerting" are reflexively sought out (p. 27). They argue that adopting this methodology requires the researcher to seek answers from the data while also understanding that this knowledge is open to question. The concept of participants in dialogue reflects the belief that all persons involved in a research project—participants and researchers—are "involved from start to finish" in it. Therefore, the participants are involved to an extent in the analysis process. In my study, however, the participants were not involved in analyzing the collected data. Their collaboration in the analysis entailed them analyzing their own tensions as part of the research activities, and member-checking their transcripts and individual case portraits. The researcher also seeks out key moments or "key utterances" in the data, which aligns with the way that codes and themes are developed holistically from evocative statements and passages in the data in phenomenological analysis. Finally, anacrisis is defined as "the provocation of word by the word" where the analysis is opened up to include different ideas about the meaning of the data (which pertains to

the concept of multi-vocality in dialectic theory), while syncrisis refers to “remaining open to dissenting voices and opinions”, and therefore pertains to the concept of opposition in dialectic tensions (Hong et al., 2017, p. 32).

Considering all of this, what I refer to as a phenomenological tensional approach to the analysis of this study’s data is an application of phenomenological analysis and dialectic analysis concepts and techniques within a case study analytic framework. While each qualitative methodology maintains different core purposes, case study analysis, dialectic analysis, and phenomenological analysis share some similarities. A side by side comparison of data analysis and representation processes employed in phenomenology and case study research as laid out by Creswell (2013, pp. 190-191) illustrated to me that the three phases of phenomenological analysis as outlined in Creswell’s model, are also well-aligned with the steps in case study analysis. The three general phases of analysis in all three models are: an initial exploration of the data; a review of emergent themes, and; a final drawing together of themes across cases (Shaw, 2010 as cited in Patel et al., 2015, p. 3).

In the sections below, I explain how the phenomenological tensional process took place in these three phases, as I analyzed the different types of data, first in the individual case analyses and then in the cross-case analysis. First, I describe how the approach was used in the analysis of the demographic and biographical data, and then in analyzing the experience-based data that were generated through the multiple methods of data collection outlined in the previous section.

Document Analysis

In my initial exploration of the data, I began with the demographic and biographical data that was generated from the participants' completed Participant Profile Questionnaires (Questionnaire #1) and their CVs. I read each of these documents carefully and extracted facts about each participant (age, gender, academic and professional background, research interests, current job role and responsibilities) based on research sub-question two's focus: *In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values, inform the tensions and the harmonious aspects of their on-the-job experiences?* I tabulated these facts in a "participant characteristics" chart (see Table 4 in Chapter IV), so that this information would be easily referenceable when creating narrative descriptions of the participants as individuals, and their personal historical and current work contexts. These descriptions formed the introductory sections of their individual case portraits. For the cross-case analysis, the charts created from these documents were used to identify similarities and differences among the participants' professional identities as described by them, their academic/professional histories, their work situations, and their current job tasks.

The participants' teaching philosophy statements informed the construction of specific interview questions to help me to get a deeper sense of who they are as educators. I took note of significant statements in the participants' teaching philosophies used these to develop specific interview questions and/or prompts (particularly for Interview #1) whose purpose was to try to elicit from them (1) how and in what ways their professional and pedagogical values were developed out of their past and present experiences and roles in education, and (2) ways in which they felt that they were able (or not) to realize their professional and pedagogical values in the current contexts of their work. In this way, the teaching philosophy statements functioned as

catalysts for the generation of the case data. I applied interpretative phenomenological analysis (IPA) to the analysis of the case data.

Interpretative Phenomenological Analysis (IPA)

Incorporating an interpretative phenomenological method of analysis into the case study analysis process lent insight into the similar and different ways that the participants responded to the conditions of newness and tension in developing/reconstructing their practices. I used interpretative phenomenological analysis (IPA) to analyze the interview data as well as the participant-generated written and visual data. The aim of interpretative phenomenological analysis, according to social science scholars Smith and Osborne (2007) is "to explore in detail how participants are making sense of their personal and social world [with its] main currency [being]…the meanings particular experiences, events, states hold for participants" (p. 53). These authors justify it as a phenomenological approach because "it involves detailed examination of the participant's lifeworld; it attempts to explore personal experience and is concerned with an individual's personal perception or account of an object or event." (Smith & Osborne, 2007, p. 53).

This approach prioritizes semi-structured interviews as its exemplary method because of their flexibility—which helps the researcher enter the participant's social and psychological lifeworld. Although this study used other data collection instruments in addition to interviews, I followed Smith and Osborne's (2007) model, in which they use an idiographic approach to analysis, to analyze the interview and qualitative questionnaire data. Idiography "is concerned with how to understand the concrete, the particular and the unique whilst maintaining the integrity of the person" (Eatough & Smith 2017, p. 10). Idiographic cross-case analysis places

emphasis on locating correspondences and variances among the cases, highlighting similarities and differences among the participants' perceptions of the experience of the phenomenon (Eatough & Smith 2017, p. 1). Therefore, I started with the analysis of particular examples (single cases) one-by-one to identify themes, and then conducted a cross-case analysis of all the cases together, to explore patterns between the cases.

Interpretive processes such as IPA are non-linear and iterative, and encourage "examining the whole in light of its parts, the parts in light of the whole, and the contexts in which the whole and parts are embedded", with the researcher maintaining the outlook that his or her initial impressions of the meaning of the data may shift throughout the analysis process (Eatough & Smith 2017, p. 12). Therefore, the researcher moves between parts and wholes within the data to glean meanings (Eatough & Smith 2017, pp. 12-13). This is recommended no matter the size of the part or whole. For example, the part, or single instance might be a single word, a single case, or a single lived episode, and the whole within which it is embedded might be the sentence in which the word is situated, the whole set of cases, or the complete life. (Smith et al., 2009, as cited in Eatough & Smith, 2017, p. 13).

I followed the steps in IPA analysis, as synthesized by Finlay (2011, as cited in Miller & Barrio Minton, 2016, pp. 4-5). These are: (1) an initial exploration of the data (within a case); (2) the development of emergent themes from chunks of transcripts and initial notes; (3) a review of emergent themes to locate connections and separations among them; (4) moving to the next case, repeating the previous steps; (5) a final drawing together of themes across cases; and (6) taking interpretations to deeper levels.

Individual Case Analysis

To organize the data for analysis, I collated all three transcripts of my interviews with each participant as well as their written responses in the second questionnaire. I began with “pre-coding” (Creswell, 1998)—highlighting particularly evocative statements within the participant’s interview responses, open-ended questionnaire responses, and journal reflections. As the data—from the questionnaires and the reflective tasks (visual representations and/or journal entries) proved to be consistent with corresponding data from the interviews, I coded them in tandem with each other. In the pre-coding stage, after reading and highlighting for later reference, I also wrote a short memo that captured my thoughts and inklings about the data, and incorporated thoughts about the data, that I had captured earlier through handwritten jottings taken during the interviews, and brief reflective memos written immediately after the interviews.

Following this was first cycle coding, where I reviewed the already-highlighted sections of the transcripts and underlined within the highlighted text, more specific portions of text (words, short phrases, and sentences) that appeared insightful in relation to the research questions. These units of text were placed into a separate margin beside the larger text units in which they embedded. In grounded theory and case study analysis, this process is “in vivo coding”, otherwise called “literal coding” or “verbatim coding” (Saldana, 2009). The root meaning of the term “in vivo” is “in that which is alive,” and an in vivo code is “a word or short phrase from the actual language found in the qualitative data record” (Saldana, 2009, p. 74). In phenomenological analysis, a similar process is done during first-order analysis, the purpose of which is to “develop a descriptive account of phenomena through the eyes of participants” (Miller & Minton, 2016, p. 4).

Following this, I returned to the beginning of the transcripts and, in a separate margin, documented the themes (short phrases) that the in vivo codes suggested, checking back to see how well the language used to name the themes matched the essence of the participant's actual words. Next, I listed all the themes generated from each participant's interviews and open-ended questionnaire responses in a separate document. Similar themes were grouped in order to reduce their number and capture larger meanings. After this, I ordered the themes hierarchically—prioritizing more significant themes and subordinating others relative to how frequently they came up in the data, how long the participant discussed them each time they came up, and how much of an emotional impact on the participant they seemed to have based on my re-listening to the segments of the interview recordings where they came up. Before moving on from one case to the next, I put aside the themes generated from each case analysis, and analyzed each subsequent set of data (transcripts, written responses) for the next cases from scratch.

After having analyzed a participant's data set, I began writing a narrative case portrait of that participant, as I had done a thorough enough analysis to be able to do so. These portraits relied heavily on the interview data, and to a lesser extent, on the participant's written responses. I relied on Lawrence-Lightfoot and Hoffman-Davis' (1997) portraiture methodology to guide me in representing the individual case data in written form. I expand on portraiture in the Data Representation section of this chapter.

Cross-Case Analysis

In comparing themes across cases, I looked for patterns across cases, paying special attention to instances where the most salient themes in each case corresponded with those in other cases. I checked to see how these similar themes and codes really were by revisiting the

sections of the relevant case transcripts to see the participants' actual words in the context of the interviews. This allowed me to see both strong and subtle similarities across cases, based on the unique contexts of the participants' lives. Revisiting different participants' data based on the themes and codes from the single case analyses also enabled me to pinpoint differences among the cases, and in the process, finding that some of what at first (based on the theme and code lists) seemed very similar was more different than initially thought, and that some of the differences had qualities that were more similar than was initially apparent.

The last phase of the analysis involved cross-referencing the cross-case themes with established theories, in particular, the principles of Relational Dialectics. Because the study is concerned with dialectic tensions attending the participants' early-years work experiences, I felt it appropriate to refer back to Relational Dialectics Theory (RDT) in the analysis process. However, as I wanted to conduct an authentic phenomenological analysis and work with the data authentically, without projecting established theory onto it, I decided to reference this theory only at the end of the process. At that point, I was able to see how similar and different the participants' experiences of and responses to tension were to the pre-established constructs within this theory of conditions and qualities of tension(s) and of human responses to tension.

Reporting the Findings

Reporting the Individual Case Findings through Portraiture

Lawrence-Lightfoot and Davis' (1997) qualitative method of portraiture, which is both a method of inquiry and of documentation in social science research (p. 3). I relied on portraiture's documentation function to represent the research findings from the analysis of the eight

individual cases. The demographic information about the participants, the details of their teaching situations, and their identification and reflective descriptions of, and their responses to salient role-related and pedagogy-specific tensions were woven together in the attempt to present a cohesive and well-connected story that answers the research questions.

Lawrence-Lightfoot and Davis (1997) point out that portraits are "designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences" (p. 4). This makes it a good fit to represent data of a phenomenological nature. Portraiture's goal is to unearth the "goodness" within research participants, and to give emphasis to their "strengths, competencies, and insights" (Lawrence-Lightfoot & Davis, 1997, p. 141). Understanding that while portraiture highlights positive qualities over negative ones, it does not aim to create documents of "idealization or celebration" in portraying complex human experiences, and assumes that portrayals of goodness will naturally be "laced with imperfections" (Lawrence-Lightfoot & Davis, 1997, p. 9). The goal therefore is to achieve a balanced portrayal that does not pathologize the participant's experiences. Especially because this study focused on tensions as one of its key concepts, and this term often connotes difficult or otherwise negative experiences,[2] it was essential for me, as the researcher of the study, to incorporate the focus on goodness into my stance when working with the data.

Portraiture was selected to provide a comprehensive and descriptive profile of each art teacher educator, and to present themes about their negotiation of the early-career experience.

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[2] Even though the participants and I worked with a shared operational definition of *tensions* (see Chapter I) that underscored the notion that tensions do not have to be limited to negative experiences, the term elicited several stories of stress from the participants.

These themes are organized using a common outline of thematic headings (with some variations for different participants), which serves "to organize the coordination of the components of the whole, not to determine the size or shape of the constituent parts" (Lawrence-Lightfoot & Davis, 1997, p. 266). Each "whole" here—the common outline of headings for each portrait—was constructed according to (1) the aims of the research sub-questions and (2) the common structure of the phenomenological interviews, which focused on reflection on the past (personal, academic, and professional backgrounds), the present (the contextual realities of their current work situations) and looking toward the future (their professional goals as art education professors and scholars). The parts within these wholes are the participants' unique contextualized experiences and perspectives within these common categories of experience.

Reporting the Cross-Case Findings

The cross-case analysis method has three main steps: (1) data reduction, (2) data display, and (3) conclusion drawing and verification (Miles and Huberman, 1994, p. 12). As these steps are iterative and not necessarily sequential, the themes that emerged from the analysis were finalized through continuous data reduction (focusing, simplifying, and abstracting) and through organizing, re-organizing, and synthesizing initial and secondary codes into themes throughout the analysis process. The cross-case analysis findings were reported based on the themes that emerged from the analysis.

Ethical Considerations

Because I was interviewing professionals who I did not know personally prior to the research study, about issues of a potentially sensitive nature (especially if they experienced some tensions as particularly stressful), I endeavored to make them feel as safe as possible and to respect their privacy by informing the participants (in the informed consent form and reinforcing at the beginning of the interviews) that: (a) they should not feel pressured to disclose anything they were uncomfortable saying, (b) if they wanted me to keep anything said during an interview "off the record" or to stop an interview at any point, they should let me know and I would respect their wishes, and (c) they could opt out at any time of the research activities if they became uncomfortable.

Also, I was concerned that the population of art education professors in the United States is relatively small, and many professors know each other personally or are, at least, familiar with each other's work. Furthermore, given that some of the participants were recommended to me through chain-referral sampling, it was clear that some professors knew who some of my participants were. Therefore, it was possible that members of the profession might be able to actually disclose or, according to Kaiser (2009), "deductively disclose" a participant's identity if too much personal contextual information about the participants was provided in my report.

Potentially-revealing personal information could be, for example, participants' professional activities (e.g., professional roles and research topics) that might be unique or uncommon in the art education field, or if participants were members of severely underrepresented demographic groups in the profession. Therefore, I had to carefully think about how to anonymize and generalize information of this nature, especially when it was key to

deeper and fuller understanding of the participant's tensions (Saunders et al., 2015, p. 623). I decided that I would have to use very broad terms (e.g., "from a country outside of the US") to represent participants' nationalities or ethnicities if they were from minority groups and their nationalities or ethnic heritages were important for understanding them in context. I made it a point to run these concerns by the participants who seemed the most concerned about deductive disclosure of their identities, and I worked with them to negotiate ways of representing them in terms they were comparable with, so that they had some agency in the way they were represented.

All participants, universities, and regional locations of universities were assigned pseudonyms. I did not indicate any universities' geographic locations within the US, as this might aid disclosure. When I needed to describe general cultural characteristics of locations (when this was important for understanding culture-based tensions), I used terms such as "conservative," "comparatively liberal," or "socio-economically diverse". Also, when information that was particular to the individual, other named individuals associated with them, or their institution of employment proved to be too difficult to generalize or mask, I excluded it from the reporting of the data.

To manage and protect the data, both the physical and digital records were backed up and stored securely. The digital records (word-processed interview transcripts, questionnaires filled out digitally by the participants, the participants' written and visual reflections), were backed up on a password-protected flash drive. All physical (non-digital) artefacts related to the study—my handwritten notes taken during and after the interviews, my physical coding of printed transcripts and participant questionnaires and reflections—were stored at my home, accessible only to me.

Chapter Summary

In this chapter, I outlined the methodology used to collect, analyze, and present data in this dissertation study. I included rationales for using a qualitative research design--specifically a multiple case study design informed by phenomenology--and described my processes of collecting, analyzing, and representing the study's data. The chapter concludes with a discussion of the ethical concerns that applied to the research process and discussed the strategies implemented to address these concerns.

CHAPTER IV—INDIVIDUAL CASE FINDINGS

Overview of the Narrative Case Portraits

In this chapter, I present narrative portraits of the eight art teacher educators who participated in the dissertation study, to represent the research findings from the analysis of their individual cases. Portraiture, as summarized in Chapter III, was selected to provide a comprehensive and descriptive profile of each art teacher educator, and to present themes about their negotiation of the early-career experience. To construct each of the portrait narratives, I drew from participants' individually analyzed data sets, which constituted their professional biographical data (CVs, teaching philosophy statements, and demographic profile questionnaires), qualitative questionnaire responses, interview transcripts, and reflective responses (journal entries and/or visual representations of tensions). Each portrait's structure corresponds with the structure of the phenomenological interviews, focused on reflection on the past (personal, academic, and professional backgrounds), the present (the contextual realities of their current work situations) and looking toward the future (their professional goals as art education professors and scholars).

Each portrait begins by presenting the art educator in the context of our acquaintance as researcher and participant, which is followed by descriptions (aided by participant quotes) of their academic and career backgrounds, their current professional contexts, and their most salient professional tensions. Although the portraits share a general structure, and their section headings are generally similar, the sections are in some cases sequenced differently (and named slightly differently) according to the nature of the participants' specific experiences and the relative

strength of impact of their pasts, their job transition period, or their present-day work experiences on their most significant tensions. The portraits conclude with short summaries of the cases which highlight the broadest themes in each case and provide some conceptual grounds for the presentation of the cross-case findings in Chapter V.

Table 4 sets out a comparative overview of the participants, presenting them in relation to variables of self-identification, years in role, prior relevant background experiences, and institution type and program location.

Table 4

Overview of Participants

Participant[3]	Years employed[4]	Prior relevant professional experience	Graduate program(s)	Current professional responsibilities	Institution of employment	Art education program
Sandra, Female, Asian	In her 1st year	8 elementary years art teaching; 6+ years teaching in non-traditional educational institutions e.g., art museums	Master's and doctorate degrees from a public US university	Teaches undergraduate and masters students - Art Education majors non-majors	Agate University – Urban area; Public, co-educational; 30,000+ students	In university's School/ Department of Art
Kerri , Female, Asian	In her 1st year	2 years teaching collegiate art education courses as a GTA[5]	Master's and doctorate degrees from public US universities	Teaches methods courses for undergraduate and masters students - Art Education majors non-majors	Amethyst University – located in an urban area; Private, co-educational; -30,000 students	In university's School/ Department of Art
Brandon, Male,	In his 2nd year	20+ years teaching art at PK-12 levels at non-traditional	Master's and doctorate	Teaches undergraduate and masters	Sapphire University – Urban area;	In university's School/

[3] All participant names are pseudonyms.
[4] Amount of time the participant was employed at their current university at the time of their research participation.
[5] GTA stands for Graduate Teaching Assistant.

Participant[3]	Years employed[4]	Prior relevant professional experience	Graduate program(s)	Current professional responsibilities	Institution of employment	Art education program
African American		educational institutions; 5 teaching collegiate art education courses as a GTA	degrees from public US universities	students - Art Education majors non-majors	Public, co-educational; 30,000+ students	Department of Art
Mark, Male, White	In his 2nd year	15+ years teaching art at PK-12 and college levels; 10 + years as an art gallery curator	Master's and doctorate degrees from public US universities	Teaches methods courses for undergraduate students - Art Education majors non-majors	Amber University – Non-urban area; Public, co-educational; -30,000 students	In university's School/ Department of Art
Diana, Female, Asian	In her 3rd year	3 years elementary level art teaching (non-US); 5 years teaching collegiate courses (*non*-art-education) as a GTA	Master's and doctorate degrees from public US universities	Teaches elementary and secondary methods courses for undergraduate and masters Art Education majors	Emerald University – Urban area; Public, co-educational; 30,000+ students	In university's School/ Department of Art
Suzette, Female, White, Hispanic	In her 1st year	13 years PK-12 art teaching in public schools	Master's degree from a public US university	Teaches elementary and secondary methods courses for undergraduate art education students; Coordinates/supervises student teaching	Opal University – Urban area; Private, co-educational; -30,000 students	In a private, independent School of Art and Design
Melissa, Female, White	In her 1st year	4 years art teaching art at PK-12 levels at non-traditional educational institutions; 3 years teaching collegiate art	Master's and doctorate degrees from public US universities	Teaches undergraduate students - Art Education majors non-majors; Coordinates/supervises	Obsidian University – Semi-rural area; Private, co-educational; -30,000 students	In university's School/ Department of Art

Participant[3]	Years employed[4]	Prior relevant professional experience	Graduate program(s)	Current professional responsibilities	Institution of employment	Art education program
		education courses as a GTA		student teaching		
Joanna, Female, White	In her 2nd year	5 years PK-12 public school teaching; 13+ years teaching in art museums; 9 years teaching/supervising collegiate art education courses as a GTA or adjunct professor	Master's and doctorate degrees from public universities in the USA	Teaches elementary and secondary methods courses for undergraduate art education students; Coordinates art education program	Garnet University – Urban area; Private, co-educational; -30,000 students	In university's School/ Department of Art

Brandon

About Brandon

Brandon is an African American full-time, tenure-track professor who was in his second year of employment at Sapphire University at the time of his participation in the study. I became acquainted with him at an academic conference, where we had a brief, pleasant conversation and exchanged contact information. I was inspired by Brandon's clarity in communicating his identity and his purposes as an artist, educator, and researcher in his presentation. I was also comforted by his calm, open demeanor and his expressed interest in my research topic. I contacted him very shortly after the conference had ended to invite him to be a participant.

Brandon transitioned into his current job directly after completing his PhD at a university located in a different region of the United States than where he currently works. Brandon's

background in the fine arts includes photography and graphic design. His art education background includes developing and managing nonprofit and community arts education programs, where he taught children and adolescents within the PK-12 age ranges. He had not, however, taught art to these age groups in the formalized public school system.

Brandon accepts the designations "artist" and "artist-educator" as descriptors for his professional roles; however, he prefers to identify himself beyond those identifications, and chooses the term "concerned human being" as a more apt way to describe himself. This designation was an underlying theme in all of Brandon's data, as it captured important aspects of his personal philosophy (concerns with care and attentiveness, which rang through all of his interviews) as well as his broad and integrative approach to his multiple personal and professional purposes and roles.

Brandon's Current Professional Role and Responsibilities

Brandon teaches two courses per semester to art education and general education majors. He teaches both undergraduate and graduate (Master's level) art education students. Being on the tenure track at a research-intensive university, he is also expected to be an active, regularly presenting and publishing scholar. He stated that he does not have "a set number of one publication every semester a year or two or anything like that," but he quantifies his expected research and scholarship contributions as equaling 40 percent of the breakdown of his total role. Teaching comprises another 40 percent, and service expectations are worth 20 percent.

His service to the university involves committee involvement, while his professional service includes participation and leadership on multiple boards and committees within professional arts and art education organizations.

Brandon's Academic and Career Background

Relationships Between Preparation and Current Practice

Brandon had an early interest in photography and honed his skills in it and a range of graphic communication media through classes at a career center near to his high school. While pursuing art and design (graphic communication) in college was not an original goal of his, the advice of a guidance counselor inspired him to do so. He interned and worked in design communication jobs in the corporate world, but finding himself dissatisfied, he sought more fulfilling work and became employed through a national service program, where he was placed in a community that was "historically a Freedmen's town for former enslaved Africans who had built up their community with doctors and lawyers."". Here, he was able to combine his photography skills ("using my camera to engage people") with his interest in other human beings, and "started developing programs around photography for a group of students that lived in public housing." From there, he says, "I just started doing community work in the yards." It is clear, therefore, that these earlier work experiences are at the root of Brandon's remarks when referring to the service component of his current faculty job. He says, "In terms of service I have to actually back off on service because it's in my nature to do that."

Overall, however, when speaking about his faculty role and how he has felt about these first two years, Brandon felt "pretty prepared" and "pretty confident" to undertake it. He stated that his past work and educational experiences were well-aligned with what he is expected to do at present. Brandon feels supported and fairly comfortable in his department, as he has generally good experiences with students and has supportive faculty colleagues. He recognizes, however, that he is "still coming into" the new cultural environment of the university and its surroundings,

and into the professorial role and its expectations. He explained, “You have to cycle through a year and then you really have to then go through the second year understanding what you thought you understood or experienced the first year.” While he is grateful that he has support from colleagues, which makes learning “the ropes” more comfortable, he also cites self-reliance and the support of others (loved ones, his chair, and his faculty colleagues) as other factors in how he is navigating life as a new professor.

Although Brandon did not go through a teacher certification program and did not work in the formal public school system as a teacher, working as an art educator in non-formal educational settings brought him into contact with a wide range of young people of different ages and backgrounds. This, he feels, prepared him substantially to be an art teacher educator. Additionally, he counts his graduate school experience, in which he taught general education and art education students and worked as an online instructor and as a student teaching supervisor, as invaluable preparation for his current work. He also identifies the strong role that mentorship has played in preparing him for the job, and in supporting him during these first few years on the job. “I have really good mentors [who are] very generous in terms of how they’ve mentored me and some of my peers.”

Brandon also feels fairly comfortable with doing research. Despite having an established publication record, he expressed (somewhat jokingly) the “need to learn how to write about” his scholarly interests as “[his] huge tension.” He explained that the most challenging aspect of academic writing for him is organizing his thoughts. “The thing that I’ve been giving attention to is really creating a writing schedule so that I can have that not be a problem,” he stated. Therefore, he is still trying to figure out a workable way to balance his time so that this can be

achieved. What is very clear, however, is his expression of the relationships between his research topics of interest and other aspects of his work.

When I asked Brandon whether he gets chances to incorporate his artistic interests into his teaching, he responded that his artistic practice is naturally integrated into his research, but not specifically into his current teaching. However, he said, “I’ve learned a lot from my students who are in sculpture and clay and glass and fibers and graphic design.” He relies on his intellectual curiosity and the principle of learning collaboratively to further his students and his own brainstorming about art pedagogies. Referring to ways in which he incorporates his scholarly/professional values and interests into his pedagogy as an art teacher educator and into his research, he said, “My concerns about attentiveness and relationality, but particularly attentiveness, is akin to drawing….I’m trying to make it research-based so I can write about it because I’m on the tenure track.” His intention within the next two years is “to learn how to draw, [to] take formal classes and attach my experience to the theories that I’ve been playing around with around attentiveness to just see the kinship.”

Brandon described his professional trajectory up to this point as being organic and a natural culmination of the work he has been doing for almost two decades. He reflected, “Everything that...built up” from that experience was “just a matter of ‘Let’s just do the work.’” He was offered support systems when people recognized the value of the work he and his organization were doing, which ultimately led to being funded by “somebody who had some funding in the school system,” who said, ‘We want you to do what you’re doing with art teachers in schools.’”

Over time, Brandon’s non-profit art education work spanned the elementary, middle school, and high school levels. However, the bulk of the latter part of this work homed in on

middle school, which, he says is the reason he has a special interest in the pre-adolescent period in his own personal work: “I’ve come to find that that’s a really informative space for me to think about the things that I’m interested in and the things that I think are important.” As a natural outcome of wanting to do more to “open up more doors” for young people (particularly Black and Brown youth) to access quality art education through the non-profit, he decided to pursue a master’s degree.

The decision to do a doctorate in art education also came as a result of focusing on broadening the scope and impact of his work and paying attention to cues--in this case, the guidance of a mentor who was a professor in a fine arts department at the university where he would do his doctorate in art education. Brandon explained that his decision to undertake the doctorate was inspired, in part, by the professor’s seriousness in encouraging him to do so: “They said that in a way that I should hear it. They [were] not just saying it.” Brandon noted that the doctoral program was also how he formally “got into art education,” as even though he was engaged in art education through the non-profit organization, and “knew it was art education,” he did not consider himself to be “in the field” nor did he “really know about the professional field.”

It was also during the doctoral degree program that Brandon became involved with teacher education. He counts his experiences with teaching adult learners during that time, as good preparation for his current work as a pre-service art teacher educator. As he reflected on his master’s and doctoral experiences, he identified specific teaching fellowships and field-based opportunities undertaken during those periods, which relate to the type of teaching he is doing now. The first experience he mentioned was teaching visual art integration courses to general education students, which he said, offered him a great deal of “perspective about art education” and about “education in districts and across curriculum.” The second experience was being a

field supervisor at another university near to the one where he was enrolled. The direct value of this to his current work was, as he remarked, that he was "able to go into schools and do the observations and have...post-conferences with student teachers." The third opportunity that he identified was being a facilitator for an online master's program in art education. The benefit of that experience was, in his words, that that university has a "well-established online platform." That teaching experience, he said, allowed him to really be "able to see and work with and work through a system that I've gotten a lot of insights from, and then a way to do distance learning with Master's-degree-seeking art education folks across the world." During his doctoral program Brandon was granted the additional responsibility of overseeing the art education course sections that other graduate students were teaching; specifically, ensuring that they (including himself) were "all in order" in terms of their approach to curriculum, teaching, and assessment. "It definitely gave me an added perspective on working with, and what it takes to be involved and work with pre-service [art teachers]," he said. Through this experience, he learned that he "had a really important role to play….in teaching art teachers to be advocates and to know how to do meaningful work."

This sense of purpose was also honed through Brandon's experiences with specific significant "others" (role models). One of these was his father, who he identifies as being a character role model. He said, "I had a really caring father. I always say that I move around in the world like him in terms of how I attend to my students." Another significant influence was a professor he met when doing courses outside of his major area. He reflected on the impact of this professor, whose "wheelhouse" was the philosophy of education, in helping him to clarify the intimate connections between his personal identity, his philosophical beliefs, and his work as a creative person, educator, and scholar. He noted that learning about philosophy and

phenomenology helped him connect the principles he had internalized and gave him “a nice language to do work in classes and in [his] research.” He said, “It was like, ‘This is why I think about being a concerned person, and this is what I think about relationality. This is what I think about how you treat people and how you respect things.’”

Brandon’s values of concern, care, and respect are vividly present in his narratives about his current work situation. The importance and influence of role models and mentors is also threaded into his perspectives about his navigation of these early years as a faculty member.

Brandon’s Visual Metaphor for his Transition Into the Academy

Brandon selected an image of a leaf (see Figure 1) to represent his experience in the transitional space of becoming a professor. The leaf can be interpreted as representing the simultaneous fragility and strength of a human body, especially when it undergoes and survives uncomfortable experiences. He explained his reasons for choosing this image as a metaphor for his experience, saying:

> I just feel like it’s a fragile thing, but it’s solid, it has a lot of density. It’s very present, even though it’s fresh, even though it’s in transition….I feel like being a junior faculty in a tenure track position, that historically is just a tenuous space to be in. And the fact that, I’m an African American male probably lends to that fragility in some kind of way, but I know who I am, and I know what I did to get where I am. So for me, I’m that cue in that leaf, you know.

Figure 1

Brandon's Visual Representation of Tension Between Fragility and Strength

Brandon's Current Work Context: Salient Professional Tensions

When analyzing Brandon's data set for professional tensions, the two broadest themes that emerged were *"troubling" traditions* and *negotiating emotional dialectics*. Much of what Brandon spoke about when discussing the most challenging aspects of his current professional life had to do with disrupting traditions. Most of the topics under this theme were about academic conventions, particularly surrounding knowledge. "Troubling" traditions, therefore, covers Brandon's contentions with traditional or predominant ideologies and practices in academic systems. Many of the traditions he challenges, therefore, oppose widely accepted or predominant (even if changing) ideas about teaching and learning, about the boundaries of academic disciplines and curricular models, and about "legitimate" ways of knowing. This theme also covers the ways that Brandon's professional mission, activism and service confront cultural and systemic traditions that promote exclusivity and limit inclusivity. The theme, the body as a

source of authority, covers (1) Brandon's own negotiations of unclear or problematic situations in the workplace context through his use of sensory cues, and (2) Brandon, as a teacher and model for his pre-service teachers, capitalizing on the power of all five senses in teaching and learning.

"Troubling" Traditions

Brandon chose to represent the tension of dealing with restrictions and conventions by selecting a photograph he had taken of an intersection. In his words, it represented the tensions of being new and being confronted with different opportunities (both visible and yet to be discovered) to craft his identity and work as an art teacher educator, and also the opportunity to challenge singular ways of seeing and doing. Brandon spoke about it in this way:

> I chose [this image], the obvious reason [being] because it is an intersection….I took this picture only because I noticed...the white and black lines….It was rainy and for some reason they stuck out to me. But it's interesting just the angle and what's not seen….And I feel like I'm in a position right now where I can go any path. Like I have some choices.

Figure 2

Brandon's Visual Representation of Multiple (Path)ways of Seeing and Knowing

Although the quote above was all Brandon said about the reasons behind this choice of an image, his statements throughout the interviews and the second questionnaire that had to do with knowledge-related tensions are also consistent with the image's visual metaphors. For Brandon, the contrasts between traditionality (convention, formality, accepted "truths") and non-formality/non-conventionality are analogous to the contrasting black and white lines of the crosswalks in the photograph. The theme of traditionality in Brandon's data came through in his discussion topics such as tensions between formalized and embodied knowledge in the academy, conventional and non-conventional definitions of teaching, and flexible versus inflexible pathways towards knowledge. The multiple, intersecting pathways in the photograph correlate to themes in the data of things that are clearly seen (and thus legitimized) versus those that are obscure (and thus doubted) or deliberately obscured (deliberately marginalized).

Brandon's own intellectual position is located "literally in the middle" of the conventional and the non-conventional, where "meaningful work" exists. This point of intersection is the area that he feels "needs to be fleshed out." He explained, "It doesn't have to be a dichotomy. Two things can exist at the same time and still be valuable and you don't have to say, 'Oh! This person is in this camp, so they are 'XYZ'."

The topic of conventional expectations also came up in Brandon's open-ended response to the Questionnaire #2 item about grappling with insufficient knowledge. He wrote:

> This is probably the most relevant aspect of tension for me, we are in the academy. We are in a world where knowledge is one's property, identity, and value. I often feel like it's a thing caught up in tension and power. This subject is tied to my reconsideration of the term "teaching" in some ways. We know very little, but we have been taught that knowing is the end of the road.

He connected that statement to his research interests and his teaching, in which he is "investigating the embodied." In both these areas, he challenges the automatic acceptance of "knowledge acquisition, which is kind of the traditional way of thinking about things" as the only method that "allows us to know." He explained that in his work, concepts of "embodiment," "our experiences," "being together," and "occupying space" are important, as "our bodies, and our entanglements with things" are tools through which we come to know, and through which "we are even able to start to think about or consider what knowledge acquisition is."

Brandon's mission as an academic is partly motivated by his aim to push the boundaries that surround the types of knowledge that are traditionally accepted as "valid." However, he recognizes the inherent difficulty of going against tradition, especially in "the academy [where] it's still very traditional." He expanded on this, saying, "Getting away from the traditional model means actually moving towards a more inclusive, flattened kind of way of acquiring knowledge together and that goes against a long, long, long history."

This tension between academic knowledge traditions and less academicized ways of knowing consistently motivate Brandon's pedagogical approach, research and scholarship; it is something that he wants to bring to his university, his students, and his department. His aim with his students is "to be as honest and truthful and forth-giving as possible in our dialogue about things," and he will often "listen," and "establish what side" students are on and "what they're really saying." He then uses this "to push the conversation around," based on what he hears, and will then use "some of the language that [he hears] from students." Doing this, he believes, "gives [students] a way to hear what they actually said from a different voice, from a different body, from a different perspective." This "often enough" results in them not "necessarily [understanding] what they said, or the re-interpretation," which encourages him to "bring in

literature" or "other questions," in order to "really try to push the point that somebody might say they are not a traditionalist, but what [they]'re saying is traditional, and 'This is how it might be harmful for a particular population.'"

For example, after hearing students saying, "'Well, we make art, we teach kids how to make art'," he explained that he might ask, "'So what is teaching kids how to make art? Like, what are you doing?' I always want people to quantify these declarative statements." For him, when students "say something and understand that people are going to ask [them] to expound on that, and [they] need to be able to expound on it," is, for him, "the learning that happens." He linked this pedagogical move back to the idea of challenging traditionally accepted ways of learning, saying, "I wanted to then get to the point that we can't really teach anybody anything." Rather, he explained, "We can only be in a position where we share an experience and [are] able to give what we can give to that experience, hoping that other people will find it encouraging."

Whereas Brandon did not seem to struggle with these knowledge-related tensions and saw them as motivating, he appeared to be slightly more negatively affected by socio-cultural norms/traditions in art education that limit the diversity of the field's population. Reflecting on his long-term goal of opening pathways for diversity that led him to do his master's degree, it stands to reason that this goal would be in conflict with an academic system whose racial and cultural composition seems to standardize (by virtue of perpetuation) whiteness.

Brandon sees this tension extending beyond his teacher education work into his service to the art education field and profession. He remarked on the cultural marginalization of the visual arts in communities of color and the challenges it presents for art educators, saying:

> Culturally, Black and Brown people tend to not support [art] as a career. There's some work to be done on helping parents and other adults recognize young people and their artistic interests and talents...and how to encourage that.

In addition to the work of changing attitudes at the cultural level, Brandon acknowledges that there is also a problem at the systemic level, where avenues of access to art and art education are less open than they need to be for persons of color. However, Brandon is hopeful that he can contribute to making change at a systemic level. He explained, "I recently got in a position on a national level to address some of those issues. What I'm talking about now are some of the things that I'm hoping that are concerns I'll be able to bring directly to the table in terms of these pipelines."

Through addressing the issue at the policy level, an implied goal and outcome is to engender individuals' senses of confidence and agency. Brandon's mission to empower (self and others through "flattening" access) connects with his belief in the power of accessing different experiences (experiences that are "non-traditional" to an individual or a group), to change personal paradigms and thus engender a sense of personal power. This concept of personal empowerment (particularly when gained by processing salient experiences through the body and the senses and transforming them into personal knowledge and authority) underlaid Brandon's other major emergent theme related to his professional tensions, "negotiating emotional dialectics."

Negotiating Emotional Dialectics

The concept of authority within this theme, refers to intuitive embodied emotional knowing, where "the body knows how to act in a given situation" (Tanaka, 2011, p. 149). Therefore, much of what is presented in this section, as it concerns emotional knowledge and embodied feelings, concerns "non-conceptual forms of knowledge held in feelings, actions and

behaviors rather than the mind" (Piele, 1998, p. 49). The following vignettes illustrate how Brandon and his students have negotiated feelings and actions in particular situations by relying on (or fine-tuning) intuitive understandings of visual, auditory, verbal, spatial (etc.) information. Authority, here, is also relevant to the development of inner confidence as experienced within and performed through the body.

Embodied knowledge is an important concept in Brandon's research, civic engagement, artistic practice, and teaching. The section below deals with negotiating subjective emotional knowledge (and subjective realities) against "other" situational realities.

Being Versus Performing

> There's always just this whole idea of...for me, maybe a missed opportunity [in not socializing, but] I was socializing in that space beyond what I feel I need to. And I'm not really a social person anyway. So sometimes I have to push myself to perform, which is not anything that I intend on doing, you know.

The theme of "performance" (being "pushed to perform") was prominent in Brandon's data. The above quote captures Brandon's experience of an *integration-separation* tension during a social workplace get-together, in which he wrestled with the extent to which he should include or seclude himself from others in the workplace community. Additionally, it elaborates on what Brandon named as one of the general tensions of being a new faculty member (trying to prove one's legitimacy by fitting into the social norms of the university community).

Brandon's words were consistent with other remarks from him, in which he fluctuated between leaning into his personal characteristics as a "not really social person" and giving into his feeling that he needed to "perform" the role of involved, socially connected faculty member. Throughout his interviews, Brandon alluded to situations where he has discerned an underlying

expectation for him to embody and/or perform a particular role, whether it is the "good professor" role, performing submissiveness to those with more authority, or embodying a racialized stereotype to students who are unaccustomed to difference. "There are times when situations are clearly understood. However, there are times when you certainly can be the one misreading the situation and the tension is deciphering realism," Brandon said. Tense interactions in which others' motives and perceptions are unclear but feel hostile are "disheartening" to him. "Unfortunately, I'm a really sensitive dude, and I don't walk away from things like that easily. Like, it haunts me and...my work, personally, is to like 'Get over it,'" he expressed.

Decoding Sensory Information; Deciphering Realism. Brandon noted that perhaps the biggest tension in his professional life is "to understand my potential...to understand a certain reality for myself in a situation and be guided by that." In trying to achieve this, he sees his sensitivity and attuned-ness to the energies around him as benefits. Here again, embodied knowledge and feelings play a big part in how he manages the tension of such situations. In his reaction to and processing of situations of this kind, key theories in his research and scholarship become viable and practicalized. One of these is embodied knowledge, which is "concerned with perception of the environment, spatial behavior, sense of self and nonverbal behavior, as was shown in the cases of affordances and personal space" (Tanaka, 2011, p. 152).

To exemplify how he has made practical use of this theory to better understand and work through feelings associated with his professional interactions this point, Brandon described the feelings of tension he has experienced when he has sensed that others' perceptions of him as a university art teacher educator do not match his own sense of who he is. In response to my question about how his education and background interact or intersect with his current work, he

said that he “very much brings” into the classroom his identity as “a Black Southern male [who has had] the experiences in the world that [he has] had and still [has]...even if it’s not [his] intent.” He asserted, “I don’t represent all Black people or all people of color….I know that I don’t, and I don’t try….It’s me coming into the room, and my experiences as a Southern Black male, unapologetically.” Being a Southern Black male professor, however, in some university contexts, can become complicated. For example, at Sapphire he encounters more race-based tension than at the university where he did his doctorate . “Sometimes I can sense it,” he remarked. For example:

> I had a student that you could tell they have just never, like “What *is* this for me? Why am I in this class? What is this person going to teach me?”…. Here...I pick up on something very present every class, every semester, even though it’s only been three [semesters].

His strategy for managing this tension so far is to affirm each person’s responsibilities in the classroom based on their positions. “I’m the professor. I have certain responsibilities. You’re the student, you have certain responsibilities….If any other thing infringes on those responsibilities, then let’s be very clear about what the responsibilities are, not the infringements.”

To deal effectively with the negative feelings that come with situations like these, Brandon believes that one has to “be attentive to” whatever kind of energy is in a given space, and to take “ownership of your feelings and your perspectives in situations that might have tension.” He aims to understand the tension “in a real way and not necessarily just the perceived way,” and “to really find ways to see it and understand it and look at it from different perspectives.” This, he stated, would make it “most real” *for* and *to* him, and would not be him “buying into something that is categorical, and not real.”

Brandon has set and articulated his goal (trying to get to the "real") for dealing effectively with tense professional situations such as these. As a result of working through these tensions, Brandon has identified the need to speak up more in order to understand the "reality" of a situation more clearly. He explained:

> I am finding ways to contribute to the conversation ….I can be in a conversation or I can be around a conversation and I can participate because I'm there….Then in my mind and my head and my history, I can think and consider the conversation in a myriad of ways, but it's important for me to vocalize and contribute to the situation because then, I get to really understand responses and have another layer of consideration.

Brandon's Summary

Brandon's self-definition as a "concerned human being" and his scholarly interests in phenomenological concepts of experience, perception, and attentiveness permeate his work as a whole. All of these concepts are integrated into his broader view of his work as connected to a purpose of doing service to other human beings. Therefore, this idea trickles down into each aspect of his role as an assistant professor--research, teaching, and service. Among the philosophical concepts of interest to him that are clearly evident in his pedagogy of teacher education are the embodiment of knowledge and experience, fluidity, and avoiding dichotomization. These, and other concepts, are translated as core principles (lessons) that he endeavors for his students to discern through pedagogical conversations that encourage the voicing and analysis of different perspectives. Through these conversations, one of his primary aims is to facilitate students' (and his own) achievement of clarity about/reconsideration of the fixedness, truthfulness, and utility of traditional ideological positions about art education that are often brought into the classroom (e.g., teaching as the transmission of information and learning as the replication of skills and ideas).

Another grounding anchor for Brandon is his connection to his espoused values of kindness, generosity, and "realness," which he leverages against the negative gut reactions to some workplace situations (e.g., those involving uncomfortable power dynamics between people). He has found that negotiating these positive emotions against the negative feelings often leads to emotional clarity and discernment. However, this is something he is continuing to hone as he navigates the early years in the faculty role, and as he continues to figure out the specific relevancies and utilities of his professional values and goals for this specific job, as well as for his broader contributions to the field of art education.

Diana

About Diana

Diana is a full-time, tenure-track professor who was in her third year of employment at Emerald University at the time of her participation in study. I became acquainted with Diana at a conference, where we started up an informal conversation in which we briefly discussed our research topics. Diana came across as warm, friendly, and humorous, and I was delighted that she took an interest in my study and expressed willingness to participate in it. We exchanged information and I contacted her within a few days after the conference had ended and we formalized her participation.

Diana transitioned into her job at Emerald University directly after completing her PhD at a university located in a different region of the United States. She self-identifies as an *art educator*, an *art teacher educator*, and an *art education researcher*, making straightforward justifications of the first two terms based on the fact that they reflect her education and former

and current work roles. She also stated that when she was at the university where her doctorate was done, “I saw that my supervisor identifies herself as an art education researcher, and I really liked that term. Like, ‘Oh yeah, maybe that’s what I’m doing too’.” The strength of her connection to her role as a researcher became evident as we progressed through the study’s activities.

Diana’s Academic and Career Background

Relationships Between Preparation and Current Practice

At the point of being hired, Diana possessed almost 10 years of teaching experience. Three of these years were spent teaching at the elementary level in her home country where she had studied elementary education with a specialization in art education. She also spent four and a half years teaching liberal arts courses at the collegiate level. This experience was gained through teaching assistantships (TAs) while doing her doctorate at a university in the United States.

Diana did not have a studio art background before entering college, but she took many studio courses during her undergraduate teacher education program. Although she was an elementary generalist teacher, her connection to art drove the direction of the continuation of her studies and her career trajectory. She said that it feels “natural to be in the art education field.” Discussing her educational pathway into art teacher education, she pointed to her graduate art education program (where she did coursework in art education and in other fields) as the most direct conduit. She expressed particular appreciation for the research and theory that she learned during her doctoral experience and credits her doctoral coursework with honing her interests in theories such as postcolonialism and feminism.

Diana mentioned that although she had aspirations of becoming a professor, she did not truly take into account, until putting herself on the job market, that becoming an art teacher educator (as a specific professorial role) was the most common outcome of doing an art education PhD. "[Being on the] market and then starting my job, I learned that I [was] not prepared….I didn't even really know anything about art teacher education, or that I was not ready for that or prepared for that," she said.

Because of the (non-art-education-centric) teaching experience she gained through her doctoral program, Diana felt a general sense of preparation for her job as "a professor teaching courses"; however, she did "not really [feel] prepared to be an art teacher educator." Neither did she feel prepared about what to expect regarding the service aspect of being a professor. She contextualized these statements by explaining that the content focus in the doctoral program was "very theoretical," and that her doctoral experience was "just too intense, competitive, and busy with so much work," that she felt she was "busy trying to survive [the PhD program]."

Diana related her lack of opportunities to learn more about art teacher preparation during her doctoral experience to that fact that most of the undergraduate art teacher preparation courses that graduate students had opportunities to teach (as TAs) were assigned to those who came to the program with prior PK-12 teaching experience. She reflected, "There were only...I would say 20, PhD students then...who were art teachers before coming to [the university], with all that experience...could teach those courses." Additionally, it was only those doctoral students who taught the art education courses who would supervise student teachers in the field. Therefore, Diana said, "I had to really find out the way that I can teach. That's why I really sought an opportunity to teach general art appreciation courses and then the [liberal arts] courses." About the teaching component of being a professor, she felt that what she "really missed in the PhD

program" was an awareness of "the different courses in art education programs that are offered. Like general courses that art education programs have…practicum and student-teaching supervision…the certification process." Additionally, she noted, "Among the ten [people in my] cohort, maybe one or two did their research on teacher education."

Determined to learn more about art teacher preparation, Diana has sought to educate herself more through four main methods: "reading a lot by myself and rereading a lot"; attending several conference sessions that featured presentations by PK-12 art teachers to get more insight into the current realities of teaching in public schools and the types of challenges faced by teachers; seeking recommendations of good teachers who she then observed in practice, and; taking advantage of available on-the-job professional development courses and workshops, including one targeted specifically at new faculty members.

Diana also recognizes that the theoretical knowledge (e.g., feminist and postcolonial theories) that she acquired through the program are "useful" to her now. "Translating all those theories and research into practical use is I guess what I'm taking the most out of the program….I translate their language into something that my students can understand and still provide an insight to them," she remarked. Diana's doctoral research topic also carries over into her current research, teaching, and service. However, she found upon entering the job market that her research topic was likely "too provocative, too irregular to be an art teacher educator." Because other recent graduates of PhD programs were also on the market at the same time, and "because their research was more general" than hers, and "more about maybe teacher education or multicultural art education in the community," she stated, "they got way more interviews than me....In the market, I was not a good fit." Realizing this was, in her words, "a really devastating experience."

This tension between personal/academic passion and career security/safety infuses several of Diana's other professional tensions. Considering these formative academic experiences along with the realities of her current job responsibilities gives a basis for understanding these tensions.

Diana's Current Professional Role and Responsibilities

Being employed at a research-focused university, Diana has a two-two course load, teaching two courses per semester, but she has taken on a third course in some semesters. She has taught five distinct courses (three undergraduate and two graduate level courses) since she began her job. One of these courses is a methods course for art education majors and includes both undergraduate and graduate students. Another of her undergraduate courses is targeted at non-art education majors (elementary generalists), and the other is a general arts and humanities course. The graduate level courses are focused on community engagement and research.

Emerald University's expectation for the research component of Diana's role is that she is "expected to publish peer-reviewed journal articles/year, or journal articles plus one book chapter per year to get a tenure promotion." Diana interprets the expectations for service, on the other hand, as being less straightforward in terms of their boundaries and time requirements. Activities that count as official service to the institution include participating in faculty search committees, being on a gallery and exhibition committee and other ad hoc committees in her department, being a faculty senator, and participating on facilities and recruitment committees in broader service to the university. She mentioned that in her unit (art education) "my service load is not as heavy as other faculty," but particular service activities, such as being a supervisor for the student organization "took a lot of time in extracurricular hours, weekends, and all those

things throughout the semester." Additionally, she mentions that in her first year her service workload "was not too bad" but it "doubled or tripled" during the second year, making it more difficult to create a balance between her personal life and her job.

Diana also has other service roles that are integrated with her teaching and research, as well as with her community service work outside of the university. For example, she provides art workshops for sheltered populations, explaining, "While this counts as my service I also write about it, so it's also my research project." It also intersects with her teaching, because, as Diana clarified, she has assigned a few of the students in her graduate community-based art education course to teach these populations as a practical component of the course.

Integrating Professional Roles

An enduring tension for Diana is finding time to do and publish research. It is challenging, as well, to balance teaching, research, and service together. She noted that there is "tension between research and [her] other obligations at the university," and thus, she struggles to "manage time to do everything." Revisiting the aforementioned interrelationships (and sometimes blurred boundaries) between her service, teaching, and research work, she said, "There is an ongoing tension about it because I'm providing art workshops and classes as a service, but that's also my research." Within the research role, there is also inherent conflict between her roles as a researcher and educator, and as a human providing service to a community: "I always feel very guilty about it, like using [her research participants] for my research and using their art platform for my research …. I guess that that's also tension with the service too because that's my service for the community."

In spite of this, identifying connections among her teaching, research, and service roles has helped Diana to make sense of her work as an art education professor. These roles are packaged as separate but required components of her job, and were experienced as such at the beginning of her experience in this job. However, Diana's understanding of how they work interdependently is changing. She noted that through needing to balance teaching, research and service, she "found out what [she] really [values] in the humanities." She has learned to locate the common values among her research interests and the other aspects of her work, whereas she had initially seen these elements as completely separate from each other. "I can really shape and translate those values back to my students and into the field through research and teaching and service," she remarked.

Self-Reliance Versus Reliance on Others

The School of Art that houses Diana's art education program is, from Diana's description, "quite independent, very individualized. They let you do whatever you want to do, which is good." Additionally, she notes that upon her arrival, her senior faculty colleagues in the art school "wanted it to help me, so they kind of assigned me to...less time-consuming committees [at] first," indicating their collegiality and their acknowledgment of her need to become acclimated to the new work role and environment. She appreciates this and feels grateful that she has this moral support. The tension she experiences from being in this space, however, stems from her felt need for more clarity and practical guidance, especially as her service responsibilities have increased in her second and third years. When she first entered her position, Diana stated, "There was no clear guidance on what to do, how to do, pretty much everything. Even teaching." Even though she has been in the position for more than two years and is "okay

with developing a whole new course when [she knows] what to teach," she has struggled when she "was told to teach...courses" but not left "any structure" nor "examples" from the previous instructor.

Asking for help from her senior colleagues has been an additional source of tension for Diana, as the sense of professionalism she wants to transmit to them is linked to giving off an impression of being "very knowledgeable" and thus not in need of help: "It was a really difficult situation. I reached out to my senior faculty...and asked for a previous syllabus, but they pretty much expected me to already know." She acknowledged, however, that her situation was perhaps less difficult when compared to the challenges faced by junior faculty members in other, smaller units in the art department. She noted that some of them "have to run a whole unit by themselves without any guidance from anyone." The sense of isolation that she and other junior faculty experience is also reinforced by limited opportunities to personally interact with colleagues. As Diana explained, "You're not even expected to come to campus when you don't teach, which is great, but that also means that you don't really get to see other colleagues. I guess it's good and bad. It's that individualized."

Diana expressed that it was, and still is, somewhat difficult for her to figure out how she would approach particular aspects of her work. This was particularly the case with learning how to teach art education courses for the first time (having taught liberal arts and general art appreciation courses but no art education courses during her doctoral program) About this, she said, "For me it was really rough, but then because they just thought that I have to know [chuckles]. I was in a really awkward and difficult situation to ask for help honestly. That was quite tough."

Research, she says, is less challenging "because that's something that I was trained for." As previously mentioned, she stated that she had no prior exposure to what service constituted in the professorial role, and therefore, during her first year on the job, she more often observed quietly than participating actively. Through that strategy, she "started really learning." From her second year onward, she has gradually increased participation and slowly learned her role.

In her second questionnaire, Diana stated, "I needed a mentorship, but feel like it almost doesn't exist. Pretty much everything (e.g., annual report, third year review) needed more guidelines." She mentioned that on first seeing the annual report form, "there were so many terms that I didn't even understand….I had to highlight those terms that I didn't understand and then asked my senior colleague about it. I felt very stupid to ask." However, while experiencing this as an emotional conflict, she also contemplated the circumstances complicating senior faculty's opportunities to provide mentorship for their junior colleagues. She reflected, "when I think about older art faculty, they have full workloads. How can they provide this additional service to younger art education professors? I don't know." Junior faculty, however, have been "a savior" to Diana. She qualifies this statement, saying, "They went through the same process, no mentorship, they had to figure out, they had to reach out to people, but they did it. I got their examples and worked on mine."

Generally, seeking advice, feedback, and examples from trusted others is one of the main ways Diana has sought to resolve tensions. Although doing this has helped her a lot, she believes that "if there was a workshop" or some other preparatory experience embedded in the graduate education system, it "would be helpful for PhD students" who are on the career path toward becoming art teacher educators.

Negotiating Curriculum and Pedagogy

The Curriculum

The theme *flexibility versus structure* comes through in Diana's discussion of the art education program's curriculum for undergraduate students. It comes through particularly with regard to (1) interpreting how the course she teaches should ideally be organized within it for the students' best benefit, and (2) figuring out how to connect theories that she believes are crucial for students to learn about within its very tightly packed structure.

Regarding the former matter, Diana is still working to understand ways to resolve some ambiguities within this curriculum's structure. Although she does not coordinate or supervise practicum experiences, her art education methods course's structure factors in students' practicum hours and she needs to work out the types, number, and relative weighting of components of the practicum to be included in her regular class hours. A part of the problem was her not having clarity about the prior knowledge students would have gained from the prerequisite course (which is not taught by her).

Lacking a previous syllabus for her course and a syllabus for its prerequisite, she sought a meeting with the course's previous instructor, who "tried to give me some idea of the courses." She remarked that although the meeting clarified some things, because it is a practicum course, which she had no prior experience facilitating, "for me, it was hard to understand." She acknowledged that the meeting was useful, but she was left with lingering structural/practical questions that she felt would be burdensome to bring back to this instructor or to other colleagues (e.g., how to quantify and justify the number of components of the practicum and of studio art to include in her regular class, and how to allocate percentage points for these components within her assessment scheme).

Diana has worked out a functional solution to this problem. However, she still expresses discomfort with the number of times she has had to adjust her syllabus, and consequently her teaching, in the process of figuring this out. She explained:

> My syllabuses are usually too organized and too planned out....and this one, because I really didn't know, it wasn't clear, and I needed to change it several times, and my students were frustrated. It also frustrated me a lot because it's not how I usually teach [chuckles].

Diana acknowledges that despite these difficulties, her confidence in teaching the course has improved. This is partly because she has recently had the opportunity to teach the same course more than once, in consecutive semesters, which has not been the case until recently. "For the last five semesters, I taught five different courses. Each semester, I almost had to develop a new course. That means there is no time to really settle into each course," she explained. "It was really hard for me to become very confident in what I [was] teaching because it [was] my first time. Then the second time it got better, the third time it got better." While she has had a positive outcome of working through this problem, Diana's remarks indicate two tensions, which both concern having either too much structure or too little structure. First, there is a tension between the "sketchiness" (open-endedness) of the curriculum and her view that there should be a tighter structure that allows for the inclusion of a number of essential content topics–hence her creating the still-evolving syllabus she now uses. Second, there is a *stability-fluidity* tension between her conception of herself as a teacher (well-organized, structured, and detail-oriented) and her recognized need to experiment (and to experience moments of failure) to problem-solve and learn through negotiating a workable solution. Through it all, she has found ways to handle these tensions and is learning more about who she is as a teacher/teacher educator.

Ironically, although there was little clarity initially about how her course fit into the program's structure, Diana noted that the curriculum is "tightly packed," leaving little room for her to add or revise things she feels are needed. She explained that "the core curriculums for art education majors are set, and it's hard to change/revise types of classes when my colleagues are senior to me and have been teaching those courses for a long time." Based on her students' expressed desire to learn more about inclusive education, and on what she felt she could offer to this course in service of this, she aspired to include more content on disability and inclusion, and more ways to build empathy and critical perspectives into the course. However, when she approached senior faculty members with the proposal to create and teach a course dedicated to special education and inclusion, their response was that there was no space in the curriculum for either of these things. When she resolved to increase the amount of focus on inclusion in her course ("I was like, 'Okay then, I will try to make my secondary methods class more disability-oriented,") she observed that there is so little room in a single course to achieve as much as she believes is necessary. She explained that this class is "the class where the students pretty much learn almost everything new to them" and that includes "pretty much all parts of art education"; therefore, although she is trying to find ways to include content about disability, "there is really no room" to do so. Diana's frustration with this is partly due to not having full knowledge of how the parts of the curriculum work together to form the whole structure, and partly due to her still adjusting to the nature of what the undergraduate art education program entails.

Diana is, however, devising ways to incorporate theories and strategies that promote inclusive teaching and global awareness into the tight structure of her undergraduate course. Promoting understanding, respect, and empathy for all people, as already established, is one her core professional values, thus she is very invested in bringing theories (such as globalization)

that promote interconnectedness to her students. She has found a way to do this by weaving these theories into the predetermined curriculum assignments. She described the strategy she is currently using as follows:

> [I'm] slowly trying to figure out how to incorporate it so that when students focus on one issue for their unit plan, I ask them to make each lesson plan on a different level. The first one is personal. The second one is national or regional with the historical context. The third one should be global.

Diana has recognized that her students value these activities as essential for developing the practical curriculum planning skills they will need to take into their classrooms. Furthermore, she realizes the need to progressively scaffold students' application of these theories to show the relationships between these theories and their own and others' experiences in the world, and then unpack the theory after the "practice" of creating the plans has taken place. She is trying to "let them know what global art education looks like, what it means to them, but in a very slow way sort of way."

Pedagogy

Diana has also made changes to her pedagogy due to the existence of tension. She stated, "Besides updating a lecture, reading assignment, or in-class activity, I'm still learning about how to interact with students with different personalities and how to make them interact and engage with others." I asked her to elaborate on this and to tell me about anything that she has learned so far in working through it. She explained that many of her elementary education and early childhood education majors display disinterest or diffidence in learning about art and its role in education and are hesitant to talk about their own artwork and other artwork created in class or by other artists.

Diana acknowledged that she “didn’t really structure” her course in a way that provided contingency tasks for teaching dialogic skills and slowly promoting confidence in talking about art, which she had assumed would be natural (“I just expected that my students [would] already know how to talk about-- already know how to interact with the other.”) When she realized that this was not the case and that students were “awkward” and were encouraging her to “skip that part,” she initially “removed that part, but...didn’t feel that it was right to do.” She then decided to try different strategies. These included “more directive” discussion, which “didn’t go very well” because the students still “didn’t talk,” and asking trusted friends who are also faculty members and are “pretty good at making students talk to each other” for strategies and tips. She has also “literally looked up how to make your classroom more engaging” and has searched for tips for class discussion and for talking about art. These tips have included using “gallery talk, and gallery walk,” which she has “tried to incorporate…from the very beginning,” in her most recent version of the course. She said, “it seems to work because now…they are given with more clear prompts and [a] structure of how to talk about art, [and] they do it better.” She continued, “I have to give them a prompt [for] how to interact with others. “For two minutes, do this. For three minutes to do that.” That seems to work.”

I probed this response to try to find out whether a part of her process of learning how to address these things involves reflecting back on her own graduate education or her experiences with art education at any level. She responded to say that although “the culture is very different” at her current university than at her doctoral university (where students would not need specific prompts), she drew from her “previous experience” at her previous institution, where the general practice of being very strategic and structured in pedagogical interactions helped her “to make the classroom more strategic, more structured.”

The Personal Versus the Professional

When probed about experiences involving strong emotions, Diana's responses were themed around negotiating her personal and professional responses to the issues that provoked these emotions. She spoke about the fact that there is generally tension between her private and public life. However, on a smaller level, she has had to negotiate between her personal/private emotional responses and her professional/public responses to disparaging remarks made by students--specifically, comments that evidence racist and sexist biases, and evaluative comments that appear to be overly vindictive towards her.

Referencing the former category of comments, Diana wrote: "It's the racist/sexist comments I received…I experienced two incidents that I can't hardly forget." When elaborating on these incidents, Diana noted that they are "extremely emotional" for her. In fact, she says, "every tension is emotional to me." She related an incident in one of her courses, where, in the context of a class activity that utilized an interactive website where students write their own usernames (nicknames) in order to participate—a student selected a clearly racist username that, based on the demographic makeup of the people in the course, including the instructor (Diana), seemed directly targeted at her. She had chosen this activity as a way to engage the very large group of students and because it was "like a game" that she heard was "really fun and students liked it." She openly addressed the inappropriateness of the student's choice with the class and since then has prescribed a list of usernames which the students must select from, removing the option for them to write in their own choices. She also related other instances with this particular course, where students have expressed openly sexist attitudes towards her and other female faculty members and students. Where these incidents are directly targeted at her and students

display gender- and sex-related disrespect, she has addressed them privately through email; however, these attempts have not resolved the conflicts but may have intensified them. She is openly frustrated with teaching this course, declaring, “Really, I don’t want to teach that class again.”

In general, contempt from students creates great emotional tension for Diana, with end-of-semester student evaluations being a particularly strong source of this. When she receives evaluation comments that she feels are particularly personal or unconstructive, she takes them quite personally. She admits that she is learning to slowly detach herself from them and that at first it was extremely painful. She said, “It’s mostly because of my personality, but I am harsh on me all the time. So, of course, I am disappointed in myself with my teaching, service, and other things.” However, to deal with the emotions stirred up by negative comments, she has sought comfort in community, and has commiserated with other faculty colleagues—particularly with non-art-education professors at her university and faculty colleagues who work at other universities. She feels more comfortable discussing these sensitive matters with non-art-education and non-institution colleagues because she believes that those who are in the field “will judge” her. The colleagues she has reached out to have revealed to her that they have received comments of a similar or worse nature to hers. Discovering that “it’s not just me” has offered her a great deal of comfort. She has learned through these delicate conversations that “it’s just the nature of our job that we are being evaluated… and there are ways you can deal with it.” She continues, saying, “I just learned those things slowly and I think I feel better about it.” Additionally, learning from senior colleagues that “they don’t even read them …. they don’t care” has also offered comfort. However, Diana says, “but I don’t know if I can do it [laughs].” This is, in part, due to her not yet being tenured. In order to manage these tensions, she has had

to carefully negotiate (and is still negotiating) the boundaries between the personal (what can be dealt with in private) and the professional (what can be discussed/shared in public).

Diana's Summary

Diana's reflections on her initial years as an art education professor revealed mixed emotions. Several of her responses to her identified tensions involved pushes-and-pulls between her personal ambitions and standards (which stem out of her personal/cultural/professional identity), and the discrepant realities (social/interpersonal, cultural/environmental, and structural/curricular) of her job context. The path leading toward her employment and the very beginning of her job experience were fraught with the feeling that she did not know what she was in for. She has sought out professional support from other academics, both directly (asking for information and advice) and informally (observation of experienced experts at work and reading experts' advice) to try to resolve pedagogical and curricular predicaments. On the other hand, she has found emotional support from other junior faculty colleagues whose non-affiliation with her institution provided enough professional distance to help her negotiate the tough emotions associated with her job. Meanwhile, she has reflected deeply on the core values that anchor her professionally and that thread through her work in research, service, and teaching, which ground her and inform her problem-solving in all three areas.

Diana recognizes that tension and tensions are "not avoidable," but with time, work, and reflection, she sees that her relationship to tension is changing. At first, especially because she felt isolated, she experienced tension as extremely emotionally stressful. However, because she has had to consider the relative importance of personal well-being and professional success, she

recognizes that she has to “deal with tension in [her] workspace much more lightly.”

Joanna

About Joanna

Joanna is a White female full-time Assistant Professor at Garnet University, a public college. She had been in this role for one and a half years at the time of participation in this dissertation study. I was familiar with her before engaging her as a participant, as I had heard her present at conferences, and I had known of her through mutual friends and acquaintances. Through talking with one of these mutual friends about my dissertation, Joanna’s name came up as someone who fit my participation criteria. I emailed her and asked her if she would be willing to participate in my dissertation research based on the criteria and study objectives outlined in the email. She responded favorably and confirmed her intent to participate through signing the consent form.

Joanna has worked in the field of art education for over 20 years. In the field, her work experiences have taken place primarily in PK-12 public and private school teaching and in art museum education. Correspondingly, Joanna’s self-designated professional identity terms are *art educator* and *art and museum educator*.

One of Joanna’s most prominent self-stated professional values as an art teacher educator is being “willing to listen, observe, and adapt.” This applies to her mission as an art teacher educator, so that, as she says, “informed decisions” can be made “about course methods and content that will benefit students.” It also applies to her expectations for her students’ learning and growth, so they can build “a larger repertoire of knowledge” about art and teaching.

Joanna's Current Professional Role and Responsibilities

Joanna was hired at Garnet as "an emergency hire" after a faculty member's sudden departure. After her first year, she was hired on another year-long contract, and was building a portfolio based on the assurance she had received from her department that she would likely be rehired in the following year as a full-time, tenure-track faculty member.

Because she has an intensive teaching and administrative workload, Joanna is "not required to do any service." Joanna is the coordinator of the art education programs at Garnet. In practice, this is "more [of] a teaching position" with administrative and student advisement responsibilities than it is a traditional professorial role involving teaching, research, and service. While service is not required, she has "participated in a few things that [she] tried to volunteer for." Similarly, her research is not emphasized very much by the institution because of her administrative responsibilities, but she remains active and involved in research and scholarship beyond the institution's requirements. Her research interests center around social justice issues and curriculum in art education, and she works on a social-justice-focused art education research/curriculum team that "meet[s] about once-twice every 2-3 months remotely" and that they are currently "working on a book chapter."

Joanna's teaching load amounts to 12 credits per semester; she teaches three to four courses a semester. She explained, "Three credits are my art education coordination, and then I should really only be teaching three other courses." However, the breakdown of her teaching hours can vary when there are special circumstances, and her course load has been heavier in some of the four semesters she has spent thus far at the university. In her third semester, Joanna was "doing...coordination and then five classes" that she has, in the past, "also had to do a lot

with.” Although there are two primary student teaching supervisors for the art education program, Joanna has also, when necessary, taken on supervision duties in special circumstances, thereby extending her involvement in student teaching beyond coordination responsibilities.

In addition to her professorial job, Joanna maintains a part time position as an art museum educator and utilizes her part-time work site and other nearby museums (including Kyanite’s museum) as teaching resources for her classes.

Joanna’s Academic and Career Background

Prior to being hired at Garnet University, Joanna “worked for one year as a full-time temporary Assistant Professor” at Kyanite University, before which she had been an adjunct professor there. Her profession before university teaching was museum education. “I worked in the education departments of two major museums...coordinating and managing school, youth, and family programs. Prior to that, I was a high school art teacher,” she explained. Joanna ad also taught at the elementary and middle school levels (one year at each level), for five years at the high school level, and three years full-time (which includes the academic year during which she participated in this study) but “longer as an adjunct” at the collegiate level. She has 11 years of experience teaching in art museums, and two years teaching in alternative educational settings--specifically, community centers and a commercial art studio.

For ten years, Joanna did two consecutive degrees (a Master’s degree and a doctorate in art education) at the same university on a part-time basis. During this period, she taught, at different intervals, in public schools and at a major art museum (Amazonite Museum). She explained that her original intention was “to just go to [University] full-time and not have a job,” but when the job at the museum became open, she changed her mind and said, ‘Okay, I’m going

to work full-time and go to [University] part-time.'" She stayed at Amazonite for seven years and did "many different things" as an educator and program coordinator there, including managing after-school programs, teaching teachers, teaching school groups, co-curating and teaching about exhibitions, writing teacher's guides, and collaboratively developing curricula and programming based on artists and art exhibitions.

While studying and working, she also did student teaching supervision for the art education programs at the university she was attending and for another university. After finishing her dissertation, she worked for one and a half years full-time at a museum (not Amazonite), while maintaining an adjunct position at a public college. Subsequently, she left the museum job and took on a second adjunct position at another art college. Shortly afterwards, Joanna began her full-time one-year term at Kyanite University, after which the opportunity at Garnet University became available.

Relationships Between Preparation and Current Practice

Among the assets and skills that Joanna feels she brings to her professorial role in Garnet's art education program are resilience, wide-ranging and varied experiences in the field of art education, a strong work ethic, and adaptability. She credits her resilience and adaptability, in part, to the fact that through her varied and demanding academic and professional experiences, she has had to teach herself/figure out various aspects of work activities that, at first, she did not know how to do.

When I asked her what it took to teach herself and how she figured out what she needed to know in these situations, Joanna replied that she has always applied a pragmatic approach. She encountered the theory of pragmatism in a course she took during her doctoral program. "[The

professor] explained one as being pragmatism, [which] is a way of figuring out how to do stuff. I think that that is exactly-- when I read that, I was like, 'That's what I do. That's me!'"

Joanna's pragmatism has served her well in her administrative and teaching roles, as she has described programs based on gaps and needs that she has perceived in her program. For example, she needed to learn and resolve questions about the art education program and its/the university's policies, because, as she notes, "part of my responsibility is figuring out how to communicate with people who are interested in the program." In figuring out the needed answers through researching university/program/state policies, she has made things clearer for both the students/applicants and herself. Because she was responsible for reviewing applications and answering questions about the program, Joanna decided to create a frequently asked questions (FAQ) document, which she later put on the web. "I think it actually is working that I have the frequently asked questions on the website," she said.

Another educational paradigm that has guided Joanna in her work, particularly her teaching, is constructivism. However, she has had some struggles with implementing constructivist pedagogy with some of her pre-service students, particularly those who did not get to teach in their earlier years in the program. She mentioned that in her Level One introductory course in art education, it is more natural to teach using inquiry-based techniques and to encourage more student freedom and choice. She noted, "My feedback and my evaluations for that class is like, 'This is the best class ever. This is the best teacher.'" On the other hand, in her curriculum development and lesson planning-focused courses, which are "more geared towards the edTPA" and preparing students for the state's required "praxis content exam," she notes that she is much less flexible, and "almost teach[es] to the test." About her classes that focus on curriculum strategies and methods and curriculum design, Joanna said, "it's just all really strict

and geared toward your job as a professional in a school." Therefore, her teaching approach is less exploratory, although she tries to teach her students by using inquiry-based strategies "because that is [her] background," and because she "also [wants] them to do well on the edTPA." Joanna's justification of her decision to be more structured in teaching these classes is that this approach will help students to "be able to identify [what is needed] if they go to another school system that's asking them to differentiate the instruction, or what accommodations they're making for students with special learning needs, they'll be able to translate that."

As professor/administrator of a teacher education program, and as a former schoolteacher, Joanna is keenly aware of the need to prepare students for the real world of teaching. The friction between her belief in constructivism and the pragmatic need to prepare them for success in certification examinations and in the school system is a strong source of tension in her teaching. "This is where I haven't figured it out, I feel like this is the tension that arises because here at Garnet, I feel like I have to prepare them for a professional career," Joanna commented. She has struggled more with teaching undergraduate students than with "post-bacs...who could be anywhere from 23 years old to 55," as she described many of the undergraduates as being "really young" and not usually having "a sense of the world...or of the fact that the job that they're about to take on requires so much knowledge and so much responsibility, and that everything that I'm teaching them is really important." She has considered that the tension came from her commitment to constructivist learning, and the desire to "be free and open" and "ask the [PK-12] students what they want to learn and make the lessons around them." She noted, however, "I think that could go really wrong with a 20-year-old who doesn't understand [laughs]."

Joanna's Current Work Context: Salient Professional Tensions

Tensions Around Self-Marketing (The Job Market)

Joanna's primary source of tension at the moment is reconciling her struggle to find job security in a higher education teaching job against her own (and others') knowledge that she is a strong candidate for a tenure-track position based on her diverse experiences in the field:

> I think my number one goal is landing a tenure-track teaching position that provides me with the opportunity to be in one place for an extended period of time….so that I can start growing community, between and among students, but then between the program and the community, at large.

Inheriting a Tense Situation

At Garnet, Joanna entered into a very tense job situation, as the circumstances that led to the position becoming open had left the art education program and its students unsettled. Joanna stated:

> They didn't tell me that this had happened. I just walked in one day and somebody in the education department on my first day said, "Oh, you're the one they brought in on the white horse to save the art education department." Like, "What?!" That was interesting.

Additionally, when Joanna was hired the program had recently undergone two changes, and she was the person who needed to put these into action with few or no examples to guide her. First, the state began requiring pre-service students seeking certification to complete the edTPA assessment. Second, the state had just eliminated the minimum Praxis Core test's passing score. "They had a minimum passing score, and then they got rid of it," Joanna explained. Because Joanna had prior experience as an edTPA scorer, she was already familiar with its expectations, and although the edTPA had been piloted in the previous year at Garnet, its first implementation under her leadership was successful. "All of my students passed with higher scores than the state average, with higher scores than the national average. I was the only one in the whole university

whose students all passed. That was exciting," she said. These, and other successes have helped her to feel accomplished and confident that she was contributing positively to her department. This feeling has been reinforced by the endorsement and support of her department Chair. However, these positives have been tinged with a sense of disappointment since she found out that she was not hired for a third year.

Adding to Joanna's disappointment is the fact that she believes that a frivolous approach was taken to her evaluation. As she indicated in her Questionnaire #2 response to the item *times when evaluation felt meaningless or inadequate*, "during my observation the observer stayed for less than 20 minutes." She also noted that during the interview/presentation portion of the review, the presentation time she had prepared to fill was shortened. This led her to feel that the processes of selecting and evaluating faculty members there were treated as simply items on a checklist. She also believes that this "goes along...with the lack of community" she desires in any department that she would want to be a part of for the long-term.

Joanna recognizes that the intensity of the pressure of interviewing for jobs immediately or shortly after finishing a doctoral program causes the tension she feels to be more intense. As she explained, "Towards the end of my dissertation, I [was] trying to get my feet on solid ground….I still don't feel 100% myself like I felt when I was younger and had more energy….I guess it's mental energy." There was, in her words, residual "anxiety" and "burnout" from her doctoral experience; this carried over into her job search:

> When you get so much critique on your dissertation-- and you think, "I'm so stupid. I don't know anything." That then becomes a perpetual downward spiral. You just think that you're stupid all the time. I can't find this solid job, so then it just adds to it. Then I'm comparing myself to others and wondering why they've gotten jobs. [But] I see their CVs and they've been publishing way more.

To work through this tension and make sense of how she fits into the art education professional landscape, Joanna relies on her extended community of colleagues and mentors. Having cultivated relationships over time with mentors and critical friends has been helpful to her as she navigates the tensions within her present job and prepares for the next phase of her professional life. In her interviews she credited two people who have been particularly helpful in these processes. One is a “mentor who is older” (pseudonymized as “Carol”) who has helped her with her career. The other is a friend/colleague (pseudonymized as “Barry”) who she met four years ago when they were both doctoral students at different universities, “who has been following me through all of these journeys” and has been a sounding board for Joanna as she unpacks and reflects on her professional experiences.

Carol’s advice has been particularly relevant to Joanna’s tensions about art education as a professional marketplace/network in which she can position herself appropriately. Carol has also “been really helpful with all of [Joanna’s] interviews,” and relies on her knowledge of people in the field and her knowledge of the academic landscape to provide Joanna with advice and resources:

> Just, more recently, I have had these interviews, and [Carol] always asked, “Well, who's interviewing you?” Because she wants to know who’s on the interview committee. Then she will talk to me about, maybe if they have a particular focus for that job position. She’ll talk to me about that focus so that I can get some of my ideas out. Then she always wants to know what happened. She’s been really helpful. When I taught at Kyanite, she shared her curriculum with me so that I taught from her syllabus.

Another area in which Carol has given Joanna special assistance is learning more about the history of the art education field in the US, especially its present faculty members:

> One of the things she noticed was...that I didn’t know enough people in the field and she’s like, “How come you don’t know all these other people?” She was helpful also...to introduce me to other people in the field, not literally, but to just tell me.

While Joanna learns from mentors like Carol, she is also self-reliant and reflective about seeing how she fits/will fit into the professional landscape of art education. She continues to reflect about the meaning of her work in the context of her life. As she reflected about this in relation to her current job situation in the last year and a half, she commented, “The tension between my personal life and teaching didn’t allow me as much time to focus on my job as much as I’d like. I don’t say I felt guilty, but I know that I’m not putting in the full effort most of the time.” She feels that she “fell behind” and was not “able to organize” herself as well as would have been ideal “because I commute and have other personal issues going on as well.” She added, “I know what it takes to be successful, to be noticeable in the field. I just don’t want to give that much time and effort and energy if it’s going to take away from [personal matters].”

My analysis of Joanna’s data revealed two big questions around the tension of balancing meaningfulness and practicality in her work: (1) In what way(s) does she want to be an academic, and, in her own words, (2) “Is this what I want to do for the rest of my life or is this what I’m doing so that I can achieve some of maybe my other goals?”

Joanna’s awareness that many university faculty jobs, particularly those at research-focused universities, require one to be an active scholar and to have research articles published in reputable journals. Therefore, having time to do research is important to her. However, the breakdown of responsibilities in her current job and the lack of built-in funding for research activities prevent her from being able to realistically build research and other types of scholarship into her schedule. She commented on the financial and scheduling advantages she interpreted as being afforded to faculty members at research one universities, that facilitated their ability to be focused scholars/academics. “It’s good to look at other people’s CVs to see their trajectory and to see where they’re at. To realize that some people have been given opportunities

to do more research and publication," she stated. Additionally, she noted that when these professors had been financially supported during their graduate studies and even in their jobs at institutions "that [continue] to fund [their] research," it "eases up a lot of stress." She remarked, "It looks like [they] are publishing a tremendous amount, but it's because they were given the opportunity….It's just like, "No wonder why so-and-so has seven publications in two years!" However, she added that new professors who were not funded during their graduate programs, but "still have to pay [their] bills," are probably "going to have to maybe even do some side hustle or some other work to figure out how to pay those loans back."

While Joanna recognizes the "idealism" of finding a long-term job with the right conditions to accomplish her goals, she appreciates that she has been able to learn a lot about the professional art education marketplace through her experiences and from talking to others in the field. She reflected:

> [Your job] may not be the job that you have forever, but if you go on a job interview and you might be having feelings [that] you might not fit in there-- It's not that you wouldn't take that job, because you do need that job to eat and survive, [but] you have the opportunity to go somewhere else from there, potentially.

Students' Capabilities Versus Collegiate Expectations

Now that Joanna is teaching adults who are preparing to become teachers and managing their pre-professional assessment and certification, she is in a "gatekeeping" role. Therefore, she is very concerned with having her students meet the standards of the teaching profession. As compared with her expectations of the children and adolescents she taught for several years, her expectations of her adult students' academic performance are necessarily different. In her view, the younger students, because of their age and socialization, are more open to be influenced. She feels that adults are "different," and "are not going to listen to you if they don't want to listen to

you, and you can't do anything about it." She added, "They're kind of like, 'take it or leave it'. I guess their minds are malleable, but I feel like they're going to make their own personal decision."

Based on her observations about her current students, Joanna has found herself questioning the sources of the limitations she sees in getting some of them to achieve their potentials. She expressed, "[I'm]...seeing that maybe there's something that's limited their capacity. It might be that they put limits on themselves...a financial limit….how much effort somebody is willing to put in, maybe the way that they socialized previously." No matter the sources of their limitations, Joanna believes that to overcome them, students "would have to stay in school way longer to make up for the lack of perhaps what they received earlier that is expected of, say for example, the profession of being a teacher."

Joanna also speculates that universities, because of their concerns about programs' sustainability, have lowered "the bar" of their academic standards. "Basically, what happened was, last year, we just kind of accepted everybody….because we don't have a lot of students in the program. Then I get them, and their abilities are all over the place, and it's hard," she reflected. This has become a source of tension, especially in her teaching, as it has adversely affected her ability to build and sustain comfortable teaching-learning dynamics with some of her students. As she explained, "There's a lot of students who don't know how to write well, and there's a lot of skills that they don't have, to be at college. I hear my colleagues talk about that, but I also struggle with it."

Regarding the ways that some students have perceived her when they have not performed to her expectations, she said, "Some students will blame it on me and say I'm really hard, I'm difficult, I don't explain things correctly. I think there's tension there between what they are

actually capable of and what their expectations really are." She feels supported, however, because her stance is shared by colleagues at the college of education, who are "more interested in making sure that the students have a good quality of education than numbers of people coming through and passing."

Joanna wants to "try to figure out" what are her students' strengths and weaknesses, to be able to "work with them one on one." However, she noted that "there's only a limited amount of time to help them." Joanna feels some satisfaction in knowing that there are students "who really want the help" and will come to her during her office hours. She is less satisfied when she recognizes potential in students but sees that the amount of support they would likely need in order to be able to succeed in the program might be beyond what seems feasible financially and time and effort-wise for both them and her. However, she said, "there are other students who are angry and will struggle the entire way through and never come to my office hours and then say that I'm a difficult, terrible teacher. I have to compete with those two." The tension in this is that she "spend[s] all this time during...office hours helping the students," but then also contends with "this perception" held by other students who do not seek help, that she is "too hard." Therefore, she is bothered by the difference between the students having a "particular perception" of her that "doesn't match the perception" she has of herself.

The type of university pedagogy Joanna had envisioned herself using has been somewhat thwarted when put to the test at both universities at which she has taught full-time (Kyanite and Garnet). In her university teaching so far, she has been surprised at the level of helping by "telling" or "lecturing" (which conflicts with her constructivist values and her museum-based pedagogy) that she has had to use to engage students. At Amazonite and the other museums where she has worked, she felt she could "give the students assignments, tell them to do some

research, [and] rely on the fact that they were going to do the research." However, at the universities, she has found that assigned readings tend to be less well-received. "I could [say], 'Well, read this.' Who knows if they even read it? You'd have to fall back on lecturing because at some point, somebody needs to tell them, and at least you know that you said it." One solution she has found is giving the students a study guide to help them with assigned readings, which has helped them to better understand the course material.

Deepening Joanna's concerns about getting through to students are worries about getting good student evaluations of teaching at the end of each semester. She expressed this concern as "that tension between how students see me versus how I see myself." She mentioned being "really bothered" by these evaluations. "They're not how I want to be seen….I wish it was really more authentic feedback….I can see how some of the students are projecting their lives into the evaluation." Joanna realizes that some of the reactions she has received so far have been due to her having to get adjusted to the specific courses she was teaching, and to the students. She has also factored in that the teaching methods employed in different courses to meet distinctly different purposes, have an effect on how students receive and perceive the content and the instruction. Also, as Joanna noted, students' susceptibility to peer influence can play a role in how instructors are perceived by other students:

> They don't know that each of them has a different strength and different weakness. You can have the worst student in the class complaining with the best student in the class, and they are thinking it's the same issue. [laughs] The best student in the class is probably saying, "The teaching is not clear."

Joanna has taken the opportunity to learn from her mistakes and make adjustments based on what she notices is and is not working each time she teaches a course, to be better able to prime students to receive the needed content in a more amenable way. She observed that the first

round of students that she took "from the introduction to art education, to the strategies, to the curriculum, [and] now to their student teaching," had to "see me go through everything." Consequently, "they were the first group to go through everything where I had to figure it all out, and I had to make all these mistakes. I didn't necessarily respond to them, but I made the adjustments after the fact," she said.

Although Joanna has decided, in the current version of her practicum seminar course, to put less pressure on her students and herself and become less strict, her tension remains. She now questions whether she is compromising some of her values (focusing on rigor) or privileging the wrong ones by being more laid back. "Maybe this is probably where some of my tensions lie...and I think that that leads back to, I guess, holding onto my own values. Do I need to let some of those go? I don't know," she pondered. She questioned whether her expectations for how she should teach and for how students should engage were "coming from an area of education" that "allows you to grow and have these amazing experiences but…not really…work for you in real life, " or from "a business model," which is linked to pragmatism.

Through reflecting on her experiences at Garnet thus far, Joanna has been able to recognize specific areas in which prior experiences have been directly helpful. She is therefore able to justify the use of constructivist as well as pragmatic values and skills in her own work/teaching, as she is able to pinpoint how and where she developed them, and in what ways they were useful to her in the past as well as now. Adding the condition, "Not that I still know what I'm doing," Joanna reflected, "I'm trying to just experiment with a bunch of different things. I feel I have a lot of knowledge to draw on based on my own experiences and other things that I've observed."

Joanna's Summary

Joanna brings nearly two decades of diverse, art education-specific knowledge and skills to her job as an art teacher educator. Although she was less than three years into being a full-time faculty member at the time of our interviews, she came into her current job with some experience teaching art education courses at the collegiate level as an adjunct professor. She is confident in her ability to perform her teaching and administrative roles well, and draws on her prior experiences teaching, managing, and mentoring people across a wide age spectrum and in different settings (art museums, public schools, community education settings, and universities). Her primary professional tensions are twofold. The first stems from conflicts between her goal of finding a full-time job that allows her to be a "full" academic, and her challenges thus far to secure such a position. Therefore, she is seeking a "good fit" between herself and the place at which she works. However, as she said, with college teaching, this "a little trickier and a little harder" than it had been for her when seeking jobs in K-12 schools.

Her second overarching tension has to do with trying to reconcile the differences between her intentions as a professor/how she perceives herself as a teacher, and how she is sometimes perceived by students. This tension also pits her self-professed professional values of inquiry-based constructivism and pragmatism against each other. This is most evident when she has to navigate between teaching pragmatically/teaching students to be pragmatic, and teaching in ways that are inquiry-based, student-centered, and generally more "enjoyable" for herself and her students.

Sandra

About Sandra

Sandra was beginning her first year as a full-time tenure-track Assistant Professor at a research university (pseudonym, Agate University) at the time of her first interview with me for this dissertation study. She is Asian, in her thirties, and has been in the US for less than ten years, when she began her graduate studies at a US university. We became acquainted through one of her work colleagues, who I had met at a research conference. Sandra and I quickly set up a schedule for the research activities and met through Skype for the first interview two weeks later.

Sandra struck me as soft-spoken, humble, and warm during our conversations. She had begun her job only three months before we began communicating and had a course release that reduced her course load to one course in that (her first) semester. Therefore, she expressed that she could not think of very many tensions in her work life at that point. She expressed that this might have been because she was very new to the job, and also had a course release, which limited her first-semester teaching load to only one course in that academic year. Based on these factors, we agreed to do at least one of the interviews mid-way through her second semester when her course load had increased to two courses each semester--which reflect the terms of her job contract. During the second and third interviews, as she became more acclimatized to the job and as we became more familiar with each other, more tensions became evident. However, the tension that was the most prominent and enduring, and that permeated all three interviews, was the theme of being a foreigner who is learning to navigate US/North American culture,

especially as an academic. Sandra's self-professed mission is to foster awareness, thoughtfulness, and caring about self, community, and the world in the art teachers she teaches.

Sandra's Current Professional Role and Responsibilities

As a tenure-track faculty member at a research-focused institution, Sandra's job responsibilities involve teaching, research, and service. She has no administrative responsibilities. As previously mentioned, she has a two-two teaching load, but in the first semester, she taught only an elementary-level focused methods course with a practicum component, that is differentiated to accommodate both undergraduate and graduate students. In her second semester, Sandra taught two courses, the same course as in the first semester, but this one was limited to undergraduate students. The other second semester course was a graduate seminar, which focused on visual arts assessment.

Sandra's research interests surround social class and art education, and this was the focus of her dissertation. Sandra is currently establishing her research focuses "that differentiate [her] from other faculty's expertise" and is working on "finding potential research partners for collaborative projects." She recently wrote a research proposal for internal (intra-institutional) grants and is planning to write more. She has also "formed partnerships with colleagues and peers for conference presentations and publications." The publication requirements for tenure are "two publications per year. But I can feel that there's still some flexibility."

Sandra explained that service is "coming gradually." She clarified, "At first I didn't have that many roles in the service part. But recently students have come to me and have asked me to be their committee member for the comprehensive exam." She has also begun to undertake extra-institutional service, or service to the profession, having been "invited to be a research

representative at the board of" the state's art education association. While she is fairly clear about most of the requirements of her job and what needs to be done in each aspect/role, she stated that the tenure track evaluation criteria are "very vague" and leave "a lot of room for interpretation."

Overall, however, Sandra feels that her job is generally "handleable" and manageable." This is partly because of colleagues' "friendliness" and willingness "to share what they know." The institution's flexibility with her first-semester schedule and her colleagues' openness "relieves some...burden" because, as she said, "for me, as a foreigner, there is a lot of uncertainty." However, as she added, "I don't need to worry. I kind of feel very comfortable with everyone. Yeah. So...I just need to be focusing on teaching and my own research."

In addition, she recognizes that her school and department "care about cultural diversity and social justice," which she stated, fits her teaching philosophy "very well." Her teaching philosophy, in her words, centers on humans' relationships with themselves, communities, and the world. Promoting cultural diversity and healthy relationships with others are important to her, and she sees that her presence in the department can advance its aim of widening the range of racial, cultural, and socioeconomic statuses within the faculty and student body. She stated, "We want to recruit a variety of students, students from a variety of backgrounds….I do hope that in the future I will be able to contribute more to that as an Asian foreigner," she said.

Sandra's Academic and Career Background

Before becoming a full-time art education professor, Sandra had been a master's student and then a doctoral student at another research university. She was hired at Garnet months after defending her dissertation. Prior to coming to the US to do her graduate degrees, she had been an

art teacher at children's art studios and elementary schools (at the PK-6 levels) for seven years in her home country. During her graduate studies in the US, she also interned and volunteered as an art museum educator. However, teaching adults and preparing them to become teachers, she said, is "a pretty new experience" for her, as most of her teaching jobs involved teaching "young kids."

Relationships Between Preparation and Current Practice

Sandra expressed that she "actually did not plan to be a professor until graduate school, when [she] studied in the US." The fact that her job at the elementary school at which she worked in her home country would not hold her position for her beyond six years (which was how long it took her to complete her degrees), caused her to consider this as an option. As she outlined, "at that point I started to consider being a professor really seriously, and I think it suits my character."

Sandra selected the terms *art educator, art teacher educator,* and *educator* to describe her professional identity. She clarified, "I accepted in my undergrad that I don't want to be an artist." She explained that she does not come from a fine art background, but "chose to major in art education" and to become an art teacher because she is "more inspired by visual culture" than by works of fine art. The tension between fine art and visual culture, in her view, has a lot to do with social class hierarchies that divide fine art and visual culture and more publicly accessible visual forms. This issue has been of concern to Sandra for a number of years and has informed the research studies she has done to date, including her doctoral dissertation. Although she noted in Interview #1 that she did not think her dissertation research was "really connected" to the work she does now as an Assistant Professor, she noted that her research interests are "very

much inspired" by her "past working experience...working with students from a variety of socioeconomic backgrounds."

Sandra explained that she "was never a teaching assistant before [she] came to this career." Rather, she had focused on doing research, art museum teaching, and community engagement through collaborative art projects. It was these experiences and her previous elementary art teaching that made the thought of being a professor of art education not daunting to her. She explained that she has always been "very focused on children," and "knew very clearly that [she] only wanted to work with the K-6 levels." Therefore, preparing art teachers for elementary level teaching is something she "feel[s] okay" doing and feels that she "can contribute [her] knowledge and past experience to." She feels well prepared in terms of subject matter knowledge (knowledge about art and children's artistic development) and pedagogical knowledge (teaching methods) and pedagogical content knowledge (art-specific teaching methods). She counts her "training at teacher's college as a preservice art teacher," her "well-rounded training in theory," her experiences as a graduate student researcher, and her "real teaching experience at the elementary school level," as things that are "directly related to the courses [she is] teaching now."

Although Sandra "still [doesn't] completely understand American culture and the school culture," she counted the "cultural learning experiences" in the field that she had gained as a graduate student as "gradually prepar[ing her] to feel comfortable enough to teach [her] students right now." These experiences necessitated her going "into schools to observe and interact with art teachers," researching and collaborating with art teachers in schools, "community service [and] coursework assignments," and "research projects." As she outlined to me, these experiences were "beneficial in the way that every day...we test the knowledge we learned

through all this academic training, and [we] test the knowledge in a real-life situation, a real-life setting, and…we interact with many students from many different backgrounds."

Sandra's Current Work Context: Salient Professional Tensions

"Performing Professional"

> I think I'm still in the process of adjusting myself to this jungle [laughs] .... [I'm] ... struggling swimming underwater ... in that it's very hard to live as the majority of people on this land do …. I know I'm adjusting to it. It is difficult for me.

The images invoked by Sandra's expressions "adjusting to this jungle" and "struggling swimming underwater" in the above quote capture some of what her adjustment to her faculty role has been like. Not only is Sandra adjusting to higher education faculty life, but also to faculty life as a foreign scholar and educator. At another point during the interviews, she also stated, "As a new faculty member, I'm still learning the resources, policies, and cultures of the department, school, and university and meanwhile navigating through the mist." These idioms of fighting through nebulous forces (a jungle, water, and mist) express Sandra's feelings of tension about continuing to adjust to life in the US, and now, particularly with applying English in a still-academic but more conversational way in her current teaching role. Sandra's oral passage also captures her concerns about the mental load of adapting to the university's cultures and systems, as well as the tenuousness of managing the social and emotional processes of preparing for tenure evaluation in the future.

Describing what her ongoing cultural adjustment has entailed, Sandra wrote, "Being a foreigner, the feeling of alienation and strangeness is always with me." She commented further, "I really constantly feel strange teaching in Higher Ed in the US. I also don't know whether I'm able to overcome this strangeness or alienation in the future as I've [become] more familiar with

life here." On the other hand, she admitted, there is a positive side to this, as not being entirely comfortable "helps [her] to open up myself and learn from students' experiences and opinions as much as [she] can."

About workload-related tensions, Sandra said, "In terms of seeking tenure...this process is very clear for me; it's all written in the policy. But the other side is [that you are] also depending on your relationships with people who evaluate you." Although Sandra gets along well with her program and department colleagues and feels supported by them, she recognizes that these, and other professional relationships will likely play a crucial role towards her job security. "Professor jobs are insecure nowadays," she stated. "For me that uncertainty is, although I'm on the tenure track….the contract is year by year. If the department or the school wants to terminate my employment, they actually can do that."

Another point of tension for Sandra in being a junior professor is achieving a healthy work-life balance--especially when working towards tenure. As she explained:

> I [see] many scholars who have faith in producing new knowledge or fighting for justice are suffering from health issues, mental and physical, and that….contributes to my attitude toward [my] job and career and the effort I would like to channel to.

Recognizing the potential costs of such an assiduous focus on being "very productive" in an academic career, to one's life quality and even life itself, has caused Sandra to reflect on her own educational priorities and their sources. Looking back at the educational culture of her home country and the way she grew up, she noted that "we concentrated on learning." She expounded, "My parents kept telling me what I needed to do was study. I [didn't] need to worry about housework or money or anything...just study and study really, really hard." This "very concentrated" approach to studying continued throughout her undergraduate years and into her early work life as an elementary art teacher. "I noticed that I have the belief in being

hardworking," she said. She relates this belief to what she observes about the culture of academic life in higher education, saying, "I know many of my friends who in higher Ed, they work all the time. They have to publish papers and are very stressed."

In addition to having extremely packed schedules, Sandra observes that many academics in the arts in higher education also "fight for social justice" because they "feel that the society shouldn't function this way." She commented that this commitment to fight for change can take an additional toll on their mental and physical health. "When I look at them, I say many of them at the same time also suffer from mental and physical health issues," she said. Projecting on the inclusion of this non-contracted yet important role in her life as a higher-education-based art educator adds to Sandra's questions about the quality of life that she and others who are committed to human rights issues are likely to have:

> I look around at some people, they may not address social justice issues or fight for...human rights. They just live their lives and then maybe [are] long-lived [and] happy, and just maybe live with their families….I guess it just makes me think [about] what kind of life I want, and that does affect my...attitude toward my job.

The pressure to perform continuously at this intense level for a long period of her life causes her to "worry." As she explained, "You have to work extremely hard in your first six years to be able to get tenured." According to her, however, even achieving tenure does not bring an end to the intensity of one's work: "There's no end to this lifestyle, you know." Furthermore, she shared, even if good health prevails after getting tenure, "it doesn't mean after that you can relax for your whole life" because there are always "other further goal[s] [that] come up."

Negotiating the Public and Private Selves

> I think one important thing...most of the…international students learned about American culture, is that we have to speak up to express our ideas. That is very different from our own culture…[There], we need to listen to someone who holds a higher position

> than us....I think gradually I noticed that the culture in the US is...it's like regardless of your age, your opinions are respected, and you are encouraged to share in the classroom.

Another dimension of the pressure to perform professionally that surfaced in Sandra's data had to do with her negotiation of her private self (unique personality) against her public self (persona) in her professorial role. Although she did not describe her professional self in terms of any type of "calculated" persona, her remarks about how she sees her role reflect her careful negotiation of actions that are natural to her as a person with those that she has to consciously integrate into her professional behavior as a professor.

For example, Sandra spoke a lot about the pressure to be exemplary and being a role model to her students as an art teacher educator. As a professor who is beginning to adjust to her role and continuing to adjust to American culture, and beginning to adjust to her professorial role in the US, she is very concerned with being clearly understood language and communication-wise, and with being relatable and also respected in her role. Her acknowledgement that "sometimes the professor has to be the role model" requires her to model intellectual and professional dispositions for them to emulate. Because of this responsibility, she feels pressure to "be the role model to...students," and thus teach in a clear and concise way, and yet also wants to be able to be herself. However, when she finds herself unable to "be this role model," she feels "anxious." At the same time, she "also [tells herself], 'Okay. I don't need to put this on myself because that's just made me worry too much.'"

These considerations also relate to her concerns about striving to achieve a healthy work-life balance. Sandra thinks of herself as "introverted" and says that much of the time, she needs a space by herself where she can "feel safe." "I have a boundary, and I need that boundary," she said. However, she added, "Sometimes it's caused me to be too passive and too protective of

myself." Sandra, being aware of these natural inclinations, says she needs to "prepare [her] mentality" for teaching moments where she "need[s] to speak to the whole class." She debates whether this is "because I'm a foreigner or because I'm an introvert or both. Whatever the answer is, as she explained, "I just deal with it [laughs]."

What also helps her to deal with this is her students' welcomingness. Sandra commented, "I think also that many students in our department are very open-minded. They also try to open themselves up to people who are different from them. Even when I don't understand that much about something, they wouldn't judge me." For example, although she has "felt lost in class" on occasions such as when "students were sharing their memories about cartoons and visual culture in their childhood," she has "worked through the confusion by asking questions, sometimes just passing it, and later searching for what they had mentioned." Sandra noted that her students are also helpful in communicating "the daily language" of how to explain some ideas (e.g., steps in an artistic process) that she "may not be that competent with" in English, so that their fellow students, and Sandra--as an additional beneficiary--can grasp them clearly. She noted, "What I learn a lot is from...the language they [use] to direct their demonstrations and teach us how to make an artwork."

As a social-justice-oriented art teacher educator, Sandra aims to integrate content about social issues and human rights issues into her classes. However, because Sandra "did not grow up in [the US] context," she finds it "still very challenging" to address social issues, as these tend to be very dependent on sociocultural contexts. She remarked that in many cases she is "still learning the context or learning the issue in this context." This necessitates her "being very careful" about how she goes about addressing this kind of subject-matter. As she explained, "I don't want to just jump right in or just throw out some ideology to people. Sometimes your belief

or your ideology, this may not be thorough." Ultimately, this means having to on some level, address this content in her classes while still learning about it.

Because navigating all of the above is intense emotional and academic work, Sandra guards her personal time carefully and is able to create a conscious separation between the personal and the professional. However, she says, this is "not always easy." She connects her challenge with this with the professional identity development process her students will likely face as new art teachers and recognizes that her own tension is also relevant for them to start to think about. As she concluded, "The only thing I can do is just be myself. I feel for the students that would also be the most important thing--for them to be themselves, and not to perform like someone else that they really are not."

While these tensions are identity-related, the other major tension that surfaced in her data was more philosophical, as it pertained to her philosophical and pedagogical values about the subject-matter and goal(s) of art education.

Art Versus Experiences: Fine Art Versus Visual Culture

> It's kind of the tension between fine art knowledge versus visual culture in our daily life….I chose to major in art education or chose to become an art teacher, not because I am so into works of art, but I'm inspired by visual culture a lot. [During] my undergrad training, I feel the art that inspired me--that kind of art was not valued by the institute.

Because Sandra's interest in relationships between social class and art education surfaced in the data so frequently, it was not surprising that a strong theme/source of tension was her contention with the forceful hold that the world of fine art still seems to have on pre-collegiate art education. At multiple points during the interviews, and in the questionnaire, Sandra made statements that affirmed her belief that people should find authority in their own artistic voices, and not always rely on the traditions of the art world.

Sandra stated:

> My belief... is that everyone should establish his/her artistic experiences in his/her own context, not by infusing [them] with fine art knowledge. But in our practice, we [are] still creating art project[s] based on works of art that were legitimated by the Art World.

She clarified that what she meant by "[establishing] artistic experiences in [one's] own context" is that art educators should help students to draw inspiration for artistic subject-matter and style from their "experience[s] in their daily life, instead of depositing fine art knowledge to their brains." Continuing on this thread, she said she has noticed that "in practice," from her observation of her students, "when they create art projects or when they teach in elementary schools, most of the...projects [are] inspired by fine art, artworks...that [are] approved by the art world, art museums, or art critics"; that is, works "that people think [of as] 'good' art." Sandra's goal is for her students to be inspired to create projects that reference "the objects [and] art in their daily lives." She added that in her observations of art teachers in the field, she has noticed that "many of the art projects are cookie-cutter projects," where the teacher has an "exact sample" that every child follows "step by step." While she says she is "not opposed to that kind of art project," she believes "maybe there is a better way to do it."

Sandra also clarified that she is "not opposed to the idea of fine art," but realizes that her interest in art developed from her own life experience and not from her exposure to fine art. She clarified that she knows that "it's the tradition in art education" to "teach about fine art in the art classroom." On this topic, Sandra noted that in her undergraduate studies in fine art, she "didn't realize that fine art [was] something belonging to the higher class" and that there was a deeply entrenched tradition of "looking up to" fine art in her culture. She added, "We...felt that [it was] something superior or better than art and craft in our daily life, or even some visual art that was

using commercials and comics, graphic novels. That's something [that was] considered more commercial."

However, as she acknowledges that the students in her program are from "many different "socio-economic backgrounds and socio-cultural backgrounds, cultures, [and] nationalities," she does not see "Western...fine art" and traditional fine art in other international regions as being enough to engage them, as she feels it is "actually detached from our own life experience." These types of art, she learned, were "art that higher class people would make." She concluded that "there's some kind of balance" that needs to be achieved.

This view has its roots in Sandra's art education in her home country, when she realized that she was very interested in art but came to the realization during her undergraduate fine arts program, "I don't want to be an artist, but [would rather] learn from the fine arts." She recognized that this choice to educate through art rather than being an artist was categorized within a lower category or class within the hierarchy of value in the worlds of fine art and academia. On this topic, she said, "I had many friends who were from different backgrounds and some are from higher middle-class backgrounds. I think many people, many scholars have mentioned that...if they come from a working-class family, they experience this so-called 'class-shame' experience." Sandra also relates the concept of "class-shame" to art educators (professors as well as students) being looked down on in the fine art world. Her observation is that lower or middle class statuses are generally associated with "students who enroll in the art education major," while "people who work at the fine art museum" such as directors, who, she says, are often "from...the higher class or the higher middle class."

Sandra notes that there are class hierarchies in the art world that place folk art, commercial art, and daily craft in lower positions relative to traditional fine art whose audience

typically consists of persons belonging to upper middle and high social classes. Sandra describes her feelings about this based on her own observations, particularly after she came to the US. She commented: "I do have that feeling because I'm not coming from a fine art background, and the art I like is not considered as important in the institute. I didn't realize that until studying abroad." Her views about class distinctions in the art world (between the most taught-about works of fine art, less renowned/celebrated/taught-about works, and visual culture objects--commercial art, folk art, utilitarian art, etc.) were solidified when she was able to contrast the ideas about Western fine art that she had taken away from her education at home with what she saw when she came to the US. She described her first visits to US art museums as "quite shocking," because she saw many of "the objects in [her] textbooks," which caused her to think, "I'm not learning about Western art history, I'm learning about the collection of [the museum], and that has become our understanding of Western art history." However, upon becoming a student in the US, and "visited some smaller art museums," she "realized there are many good artworks that do not get written about in the textbooks [but still], the knowledge passed down to the next generation is actually very limited to certain collections owned by certain big museums."

Recognizing how these art world hierarchies can easily become internalized by students has caused Sandra, especially now as an art teacher educator, to "reflect on what [she] should teach in [her] art classes" and also on "what [she] should teach [her] students now to deliver to their students." She does not want her students to come away with the same feeling that she had, especially if the visual objects they are drawn to and value culturally and visually are not necessarily validated by the art world. She wants to broaden their views about what can be counted as "good" art or art that is worthy to be taught about, and for them to feel that their

experiences are valid sources of subject-matter. In her teaching, she never wants "to change people's thoughts, but rather, to "open more ways [for them] to see things," and aims to teach her students to value the "different things" they each bring to the classroom community. "I just hope they will be able to feel validated in the classroom," she said.

Sandra's Summary

The two emergent themes (salient tensions) in Sandra's data each have something to do with her negotiating authority over a more normalized force from the standpoint of the social or ideological position of "other." These tensions were (1) a tension between her solidified identity as a non-US-native (a foreign scholar/educator) and her emerging identity as an art education professor working in the US, and (2) a tension between fine art and visual culture (which bears upon her teaching). The primary influences on the first of these tensions is the fact that she has spent the majority of her life and gained her formative education and prior art teaching experience in her home country before coming to the US to do her graduate studies in art education. She is therefore someone who is continuing to become fluent in academic and vernacular American English, and to habituate more fully to US culture. Learning these things while having to utilize them in her teaching (communicating clearly and comfortably in speech and in writing, and facilitating classroom conversations about contextually-specific social issues) is a source of some discomfort. However, Sandra sees that with more time to become acclimatized, these tensions will be eased.

Culture and class factor into Sandra's other major tension. A key principle in her teaching philosophy is that students should be gradually exposed to communities and cultures outside of their own personal and local experiences. This, in addition to her interest in the relationships

between social class and art education, has a strong influence on her views about "what the goal of art education should be." She believes that students' personal experiences should play more of a part in determining the subject-matter of their artwork than relying on examples from established artists for stylistic and thematic inspiration. Because she "is not opposed to the idea of fine art" and not against tradition on the whole, Sandra, in negotiating this tension, strategically includes both fine art and visual culture content in her teaching (i.e. using them when appropriate), and balances older, well-established art education theories with more current art education and social theories.

Mark

About Mark

My first interaction with Mark (pseudonym) was through email. Our acquaintance was facilitated by one of Mark's work colleagues who I met at a conference. This professor, on hearing about my recruitment needs, let me know about a recently hired art education professor (Mark) who met my study's criteria. Mark responded within a day of my having sent the recruitment email, completed the necessary consent procedures, and we quickly scheduled our first interview—the first in the entire data collection process.

Mark expressed to me that he viewed his participation as an opportunity to learn more about himself as an art teacher educator. I count Mark's openness to the potential benefits of the research activities for the study and for himself as the element that helped us to quickly establish a rapport as researcher and participant. Just as Mark did in his interviews, I do not separate his past and present experiences into separate categories, but rather present them as interconnected

components of his professional life story, in which the shaping of his professional values in the past and their continual reshaping in the present is highly evident.

Mark's Job Transition

Mark laid out in detail the context of his transition into his current job at University Amber. At the time when the interviews took place, Mark was in his second year of employment at University Amber. He and his family had moved to Amber State less than two years ago, so that he could begin the job. Before the move, the family had lived in a liberal, urban, ethnically and culturally diverse locale (Slate City). Mark had spent two decades of his life teaching and studying in Slate City, and he found the adjustment to the much more conservative and racially and culturally homogenous region in which University Amber is located to be "actually really hard." He elaborated on the difficulties that he and his family have grappled with in trying to settle down and feel comfortable in their new location. The population of the region is largely White, conservative, and religious, and the cost of living is higher than it is in their previous location. Mark reflected on his family's seeming lack of "fit" within the conservative "wider culture" of the university's surrounding region. The family is White, but they do not share the same religious faith or conservative values as the majority of the residents of this community. He says that these differences do not "tend to mean a whole lot" in other places he has lived, but in their current location, "we just feel a little more self-conscious about everything."

Mark feels a bit more welcome at the university than in the broader region. The university, while situated within this wider culture, has a mix of academic and social and cultural values that do not fully reflect those of the wider cultural environment. Mark reflects on his job transition, saying: "Within the university, everyone I've dealt with has been for the most part,

really kind and welcoming. There's just good energy, with people welcoming and listening and communicating and inviting." He also cites shared values and support from department colleagues as sources of comfort and validation during his first year. Mark related a number of examples of situations where his department colleagues have shown solidarity with him about positions he has taken as a teacher that have sometimes resulted in negative student responses. These polarizing positions have surrounded questions about what counts as pertinent curriculum content, with one example being a group of elementary education majors who he had taught during his first year "trashing" him in their end-of-semester course evaluations, in response to what they thought was an overemphasis on environmental and social justice issues.

Generally, the job-specific issues and tensions that Mark raised had to do with negotiating boundaries between his personal/professional values as an advocate, and the conservative socio-cultural and socio-political values expressed in the statements and attitudes of some students and even some faculty members, particularly regarding politics, culture and representation, and the boundaries of what should constitute the content of art education. Referencing a candidacy interview with a student who definitively stated that she "didn't think that political issues should be discussed in the classroom," he recalled that his colleague expressed a view that afforded him some relief. This colleague, who is "somebody who'll be front and center in [my] tenure decision, said 'That's someone we don't want, at least at this point, as a major.'" One message that sends to me is that, well, I do have some support....I was hired here with some knowledge of what my interests are," so his colleague was not surprised at "having me broadcast that kind of thing in my classroom and making it a deliberate part of our class discussions." He still feels unsure, however, about how "much room I have on that point." While he characterizes collegial support based on shared personal-professional values as a

generally positive aspect of his transition into the university, Mark's statement reflects his awareness that this support is conditioned by the politics of being a faculty member.

Mark's Academic and Career Background

Mark's professional biography has included roles in the art world outside of art education, which included managing a gallery, being an art critic, and exhibiting as an artist. However, much of his professional life has been spent as an art educator. One of the roles he has maintained and brought into his current work is being an educator-activist for marginalized populations. He was and still is a part-time community-based educator in non-formal institutions in both his former location and his current location.

Mark began teaching art just over 20 years ago as a freelance art teacher of various age groups (from young children to adults) at various private and public formal and non-formal educational institutions. He then spent a decade as an art teacher at a public high school. At some points during this period, he continued to work part-time in a freelance capacity. He credits these experiences as well as his own experiences as an art student, with giving him a "good sense of what art students and young artists [and] what high school students in a range of settings … are like."

Mark also "got a flavor" of what motivates undergraduate education majors and "what they expect from their schooling." At the point in time when the interviews were done, he possessed five years of experience teaching elementary education majors and art education majors, four of these years being during his doctoral education, when he was granted Teaching Assistantships. Mark's observations of his students (particularly undergraduate elementary education majors) during his graduate education were that: "They're shaped by their

personalities, their desires. Their inclinations are really, really shaped by schooling and that's the people who become teachers." He remarked that several of the elementary students "are interested in learning some activities and getting some skills and working with some ideas" and that many of them "are good readers and can be good at talking things through, but ... they're often much more shut down as far as what they're actually going to entertain, as far as new ideas or sources of knowledge." He went on to express the challenge of adjusting himself to teaching students who believe too strongly in the culturally sanctioned scripts of being "a good student" and being "a good teacher," saying: "… it was not at all a simple matter to just kind of be myself and redirect them through sharing my interests and concerns."

While acknowledging the un-generalizability of these observations because they are "based on a pretty limited sample size," Mark contrasted these initial observations about general education pre-service students with his perceptions of art education pre-service students: "I'm still kind of getting a sense of what they're like—but I think the art ed students are pretty open to learning about art and teaching in a way that is not necessarily as pronounced in elementary ed students." The seeming resistance of elementary education students to the "fairly mainstream assumptions within art education, that students should have creative agency and be able to learn processes and work out ideas and experiments in personally and socially meaningful circumstances," he said, "causes no end of frustration and disappointment" for him.

In discussing the influence of his graduate school and public-school teaching experiences on the development of his professional values, Mark's statements continually hit upon a theme of resistance to conformity to singular ideas of what schools, teachers, and students should be like. This is not surprising when considering his activist stance.

Mark's Current Professional Role and Responsibilities

The components of Mark's current job role involve the three standard components of professorship: teaching, service, and research. He carries a "three-three" teaching load, teaching three courses per semester. He teaches methods courses for art education students, including an introductory art education course and a course focusing on exceptionalities in the art classroom. He also teaches a course for elementary education students, which focuses on art integration in the generalist curriculum.

He describes the requirements and expectations for service in his role as being "a number of things" that fall in "idiosyncratic ways…on faculty." He currently serves on three committees that meet semi-regularly and he is conscripted onto another one that has not yet met. He locates his position as a researcher within the realm of the humanities (not solely in art education). Mark's interdisciplinary research interests are a natural outcome of his educational background as he holds collegiate degrees in art education and in interdisciplinary non-art education fields. His previous presentations and publications also reflect topics that cross disciplines (e.g., aesthetics, politics, inclusion, and social justice) but are mostly centered on education.

Mark's reading and writing are mostly "based on personal experiences" in his schooling and career. His research interests encompass political topics including how systems of oppression within [art] education operate and can be challenged/dismantled. When discussing his scholarly research work, he flowed into speaking about other engagements that he did not categorize as specifically in the discrete realms of service, scholarship, or teaching, but as crossing over into more than one of these areas. He brings his activism to his scholarly work, and in our first interview, he spoke about a few activities on campus that he is currently involved in, which fit the professional categories of service and scholarship and the personal categories of

activism and non-formal teaching. He spoke, for example, about leading a grant-funded reading group, and about a new collaborative project that is focused on the experiences of students with disabilities and students trying to get access to university services based on need. Presently, while teaching university students full-time, he also maintains a part-time teaching role at a non-educational institution (which also provides opportunities for students to gain teaching experience in a non-formal environment), and he is an active member of an activist advocacy group for underrepresented and marginalized populations.

Mark appreciates having the flexibility to contribute to and participate in different academic areas on campus, saying, "I do get to travel outside of the art ed department a decent amount, in terms of what I teach." His desire to cross over into different areas as a way of serving the institution was supported because the university knew that he was coming to the job with "publications and conferences [which were] in no way focused exclusively in art education." He spoke about this institution-based service/scholarship in hopeful terms: "I'm hopeful that it's more or less both useful to my colleagues and will serve the purpose of helping me get tenure" and he expresses gratitude to be "able to kind of do what I want as long as I'm taking care of my students and attending and being responsive and accountable to my fellow faculty members."

Relationships Between Preparation and Practice

Mark's views about what makes a "good" teacher and/or teacher educator are illustrated through the way he speaks about himself and his ambitions as an educator. Mark self-identifies as both an artist (although not currently practicing) and an art teacher educator (his descriptive job function), but "artist" is "how I think of myself identity-wise as far as how I connect to

people." He links his pedagogical values and goals to the qualities and practices of artist-educators who he considers to be worthy role models for both himself and his students. He mentioned that "maybe [his] biggest art teaching inspiration" is a former art education professor and now-colleague (Rob X) as "maybe my biggest art teaching inspiration." Rob X frames his teaching practice as an art form, capitalizing on the dynamic and specific, situational nature of both art and teaching. In Mark's words, Rob X is "somebody who very much identifies as an artist and is frequently actually appearing in art shows and generating work [and] remains kind of connected to that world."

Mark draws clear contrasts between Rob X's approach to education and the kinds of non-reflectivity and inflexibility he notices in some of his students' approaches toward teaching. Mark associates these inflexible attitudes with discourses and norms of "schooling and teaching" that promote ideas of "good teaching" as the learning of skills and activities, which he feels students who did well in school are susceptible to, partly to their individual nature and partly to their socialization through education. He noted that the art education students "who struggle the most in my art ed classes are the students who- they seem they could be elementary students." With these students, it would seem, he says, that "in high school, art wasn't central to who they were," but rather, "being good at school," or perhaps "being popular," or "being some version of smart" was validated more than "doing physical… crafts things," which was likely "a thing that they enjoyed as a way of de-stressing or it wasn't a way of connecting to people."

While strong in his position about being critical—even skeptical—about the construct of "schooling" and how it shapes "idea[s] of being an art teacher and what an art teacher is," Mark believes that this is "something to push back on I think." He emphasizes the importance of fostering criticality "in a way that's obviously productive and encouraging and supportive." He

described the process of trying to get through to the students who have fixed ideas about what teaching should be like as “a tough sell.” He stated, for example, that it was difficult to break through to several students in his introductory art education class, as they were “neither interested in looking at different art that’s dealing with history and identity [nor] making use of Avant Garde tropes to question the comfortable experience of being an art teacher.”

Mark’s stance as an advocate for inclusion and equality and his disaffection for normative discourses of schooling have grown out of his own experiences as a student. His narration of his personal history as a student reflects a fraught relationship with the school as a socializing environment. He credits school as being the primary socializing environment in his formative years, as in school he was able to form social bonds, develop a sense of identity, and achieve academic success; however, being there also caused him to feel alienated in many instances. He described the academic component of his experience in school as not “terribly difficult” for him. He appreciated the fact that in school, he was able to “for a while to draw in class and observe things in my own way” and noted that school was “where I sort of became defined by other people—largely by exclusion and sometimes by assimilation and then [by] taking art classes.” However, while artmaking has been central to his sense of identity and some of his early experiences with art were instrumental in guiding how he has “imagin[ed] myself to be a person,” his experiences as a student in art classes have not always been encouraging. He spoke about his pre-collegiate art education as disappointing yet formative to his personal development, particularly his self-perception. He described his collegiate experiences with art and art education, however, were much less disappointing.

The first time Mark took art education classes was in his master’s program. He describes the experience as “productive” and not “an alienating experience, even with the professors, for

the most part." He explained: "I went to art school and actually had a mix of experiences. The first time I'd had affirming art classes ever [laughs], but also some experiences that really weren't, but also helped to define me." While in art school, however, the disjunction between academics and real-world practice became clearer to him. While he generally liked his classes and enjoyed learning to be an art teacher, he found himself resisting much of the scholarship that was currently being published in the field at the time. Finding himself in this conflicted space directed him toward his master's thesis topic. He said: "I ended up writing … my master's thesis on young people doing art outside of school …. I didn't really run across a lot of that scholarship—although it existed—until I was writing." He described his thesis as being "very anti-schooling" and spoke about the experiences that had framed the development of the topic, saying: "At that moment, I had spent a little bit of time outside of school. I graduated from college and then got an arts degree. And then I just did different art programs with kids for a few years." He explained that these experiences fostered a bit of "an attitude" in him when he reflected on school, because he "felt like a lot of what I'd gotten out of it had been in spite of the institution rather than through it." Therefore, he says:

> And so I was very much in a position of trying to write something or create something that would be useful to young people who I was assuming...if they...liked art, they would be like me, and that they would not be served by schooling.

The irony of feeling "disaffected from schooling" and yet becoming a teacher is not lost on Mark. "The irony can't really be overstated, that I then went and became a high school art teacher. cause that was a job I could get" Rationalizing this contradiction, Mark expressed the belief that not feeling well served by school would make him a more sympathetic art teacher to students who felt marginalized in school: "I…was hoping that I could do something worthwhile

from that position in which I felt-- I would hopefully be taking the job from somebody who would be a less sympathetic art teacher than me."

Mark's personal history with the concept of "difference" as a teacher clearly had a significant role in shaping his core values as an educator. He stated that "being a White teacher in a majority Black, majority Latin-X school--high school, neighborhood," he went through "kinds of identity work" that were "non-intentional or highly qualified but still intuitively [an] undeniable identification process and projection process." He acknowledges that there is a "vastly different scale connection," but a connection nonetheless, between his own disaffection from schooling and his students' disaffections from schooling. He notes that much of this stems from his deep awareness of the facts that not everyone connects to the things that are worth learning in the same way, and that many survive but do not flourish in school and some are even actively abused in schools. He says, "I'm not the expert on the reasons for young kids of color-- particularly, kids targeted by anti-Black policing and interrogation--that specific disaffection from schooling. That history is very long. But I was in it."

This has fed his mission to open up individuals' minds and institutions' approaches through his teaching, particularly the aspect of it through which he can engage others through art. He justified this by saying, "Art had something to do with me finding some way to be in the world that, as far as people and activities and how to represent myself. That helped me." Reflecting also on the negative aspects of his art education, he said, "in high school I took a couple classes and they were terrible…and my teachers were not teachers that I want to emulate or have my students emulate. And they had teachers like that too." This realization seems directly related to his later statement that "maybe...providing that thing to students in some way

and making things really supportive and open ended and relevant would somehow be the way that I could make my very different experience useful to the students I was working with."

Mark's Current Work Context: Salient Professional Tensions

Although Mark spoke about several professional tensions, the two that I have chosen to elaborate on in this portrait have to do with students' perceptions and evaluations of his teaching: a tension between being supportive and being critical.

Mark's journal entry about tensions having to do with student evaluations of teaching was particularly telling. First, he raised his concern about the potential consequences of mixed student reviews for a tenure-track faculty member. He said that while the evaluations "could certainly have been worse…they weren't fantastic." He acknowledged that there were "a lot of positive comments, expressing many very supportive sentiments," and that "the numerical Likert scale averages weren't awful." His concern, however, was that his overall numbers for two courses were "lower than they were last year…And the nasty comments were plenty nasty. I don't know how much to worry about all of this, as far as my professional future is concerned." In addition, these concerns about the possible implications of the evaluations on tenure decisions, he speculated about the broader effects of the culture of privacy and silent competition among faculty members regarding student evaluations of teaching in universities. He said, "I do think that if faculty were more open about student evaluations, the administration would lose a lot of the fear-based leverage that causes us as faculty to operate as individuals and climb over each other for crumbs."

The other topic within Mark's journal entry concerned students' perceptions of his actions being in conflict with his intentions in carrying out his actions in the classroom. One

concern expressed by some students was about his practice of giving personalized feedback rather than using “checklist”-esque assessments. Mark explained the students’ resistance to personalized feedback as a response to them having a traditional “teaching orientation” that can direct their expectations of how assessment should work in school. His orientation is, on the other hand, toward a more open-ended and personal approach to assessment, resulting from his immersion in “thought and practice in art and art education.” He said, “There’s a lot of ways in which art education markets itself as offering different forms of assessment and being a model for how assessment can be portfolio driven, more holistic, more personalized.” Based on this, Mark designs his assessment instruments using “general criteria, which more or less work as paragraphs rather than matrices….but they’re so abstract that…I think they work better as just descriptions.” He justified giving personalized feedback as a way to “hopefully give students some idea of another way to assess the students they’re going to have.” However, in contrast to this intention, many of the students had commented that the rubric he had shared with them and used to grade their work was not “enough,” because they seemed to desire a very specific and detailed type of rubric that they could use as a model for “[generating] all of their assignments based on completely preordained standards of adequacy.”

Mark received negative feedback about his intendedly constructive feedback on students’ lesson ideas for art lessons and projects that he feels reflected a formulaic approach to teaching (a “product orientation” that relies on readymade steps that result in easy-to-reproduce and easy-to-grade projects). He said, “I don’t tend to support or present, let’s say, hand turkeys. I have the most visceral response. I’m most likely to make suggestions or steer-- if people are doing anything that’s surprising or strange or unique.” He tempers this statement, explaining that: “[If] they worked really hard on a hand turkey or a piece of origami. I’m like, ‘What else could you

do?' You might add something that other people would want to get to it.'" During the interview, prior to receiving the evaluations, he had marked this as "a tension" that he is hoping to "figure out a way to express…hopefully through dialogue, which could be visual as well as [in] writing." He noted that this is "a major theme of any class I teach: Art class can be either about reinforcing or questioning normalcy."

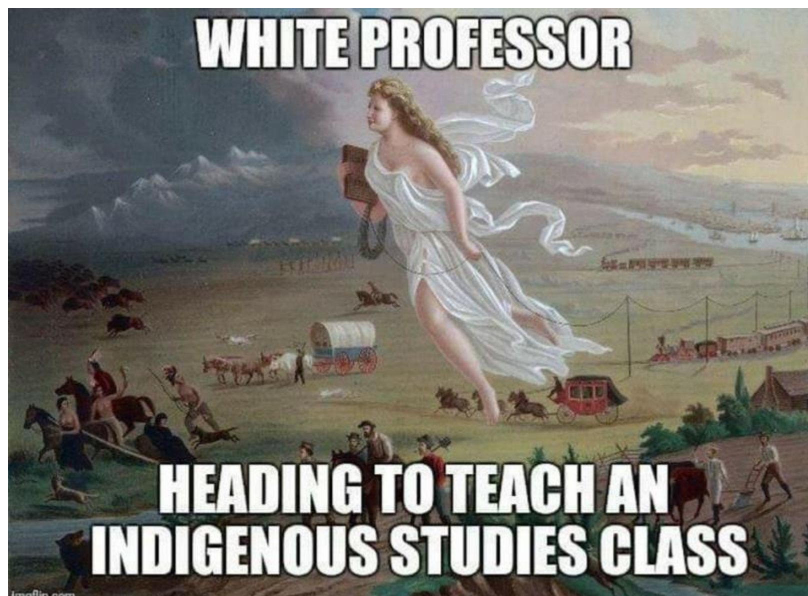
The second major area of conflict was related to Mark's values as an advocate against others' much more conservative and narrow attitudes. Mark spoke about a number of incidents with both students and faculty colleagues, where his advocacy-related values (promoting inclusion/pushing back against ableism, homophobia, racism, etc.) clashed with theirs. In the journal entry devoted to this topic, Mark mentioned the impact of a situation (that he had previously mentioned in the second interview) when a student had publicly expressed homophobic views. Referencing this incident and its impact on his student evaluations, he stated that he had received "vitriol" from this student, whom he had "privately told to think very seriously about her so-called "opposition" to LGBTQ+ people, since she was going into a field where students (both queer and non) would be very emotionally dependent on her."

This particular discrepancy between his intent to be constructive, and students' perceptions of his pushback as "overwhelmingly negative" was also mirrored in Mark's response to the optional "visual response" task, in which I asked the participants to "create or select an image or an object that exemplifies a salient tension" in their professional lives." Mark selected an internet meme, which was based on the 1872 painting "American Progress." The creator of the meme had superimposed the words "A White Professor Heading to Teach an Indigenous Studies Class" over the top and bottom thirds of the image.

I asked Mark to tell me about the tension it represented and about his reason for selecting this as a visual representation of it. He explained that the relevance of the image was to his experiences with pushing back against injustice. He explained, "This is something of a basis for where we are now in terms of trying to figure out how White people can be, in any way, useful in improving the situation created by Whiteness."

Figure 3

Mark's Visual Representation of the Tension Between Intentions and Perceptions



Mark justified his selection of the image, saying:

> [This is] not authoritative, but I'm assuming...meant to be a representation of Manifest Destiny….What it would imply as a meme is not only some level of self-regard among progressive anti-racist white professors, just in the picture of the floating angel. It also has a really nice subtle relevance to the idea of progress that's being depicted in the picture itself, that there's this notion of continued improvement through discourse and sentimental empathy….Trauma being appropriated by that white professor.

Relating the meme to his personal situation, he said:

> The way in which I project myself into that is my own ambiguity….That's one larger question about the world, but then, my own role in my department and with my other classes that aren't my art ed class. I don't know if I'm always super graceful. I try very hard to be graceful, but don't succeed, always. I think the meme is like me seeing myself, but students and other people looking at me. It seems relevant to the riskiness of my own approach to my job.

Mark's Summary

As has already been established, Mark indicated how his view of the power of being different and of offering difference has developed over time in response to early school-based experiences through which he was simultaneously drawn to art and art education while being disaffected from schooling. This affective experience has subsequently been translated into the personal-pedagogical goal of critically analyzing taken-for-granted and often shallow ideas promoted in wider social cultures and then in school culture. His stance as an advocate has also borne heavily upon his pedagogy, service, and scholarship as an art teacher educator. Although he has identified a number of tensions that stem from the general experience of being a new faculty member, the tensions that are most significant in his early-career experience have a great deal to do with adjusting to a regional culture that is characterized by values and attitudes that are markedly different from his own. Shifting from a locale in which several of his professional values were cultivated, and were, for the most part, supported, into a more conservative environment where many of the attitudes he is encountering are in direct opposition to his own has been personally as well as professionally challenging for him.

Kerri

About Kerri

Kerri is a full-time, international, non-tenure-track lecturer who I met at an academic conference. She had heard me present my dissertation proposal and approached me afterwards to express her interest in participating in my dissertation study. She is a young (under 30 years old), recently graduated PhD of Asian heritage. She was in her first year of employment at Amethyst University when participating in this study. Kerri chooses the terms “art educator” and “art teacher educator” to describe her professional identity. She explained that she chose these terms because they “that’s the language I use a lot in my daily life with my students. I get to talk about all the logistics and the realities of art teachers with my art education major students in class.” She elaborated on this, saying, “I teach art to them, but it is also cultivating their attitude as artists and art educators. I feel like I have more responsibility and obligation to be attentive to that identity as a faculty in our art education.”

Kerri’s Current Professional Role and Responsibilities

Kerri is employed at a research institution (Amethyst University) with a fairly small student population constituting undergraduate and graduate students. Art education, she explained, “is a really small area,” and has been “a one-person area for the past [few] years” before she was hired. There is one other full-time faculty member (an assistant professor) employed in the art education program, and this faculty member’s focus is also on teaching. Based on her conversations with this senior colleague, Kerri has come to understand that the art

education program is, by and large, “a teaching department.” She stated, “I get that teaching is the most important thing in my job.”

Kerri is on a non-tenure contract. Although it is a full-time position, it is non-professorial. This means that she does not have the typical breakdown of responsibilities of a professor (teaching, research, and service). Her position is “teaching only” and she has a “one-hundred-percent teaching load,” with “no obligations to do student advising, service towards the department or research.” She therefore teaches four courses per semester and is expected to complete the same number of hours per week as other full-time faculty, but she is not contractually required to do institutional service nor research as a part of her job.

Kerri teaches undergraduate level methods courses to art education and early-childhood education majors. The four courses she teaches each semester are somewhat diverse in content, audiences, and student year levels. For example, in the first semester of the academic year during which we did the first interview, she taught two sections of an early-childhood general education course, a second year methods course for art education majors, and an upper level research and portfolio development for senior art education students. Kerri does not supervise student teaching, but the methods courses she teaches prepare students for the upper level student teaching practicum. One of her courses involves art education pre-service students doing field observations and teaching a lesson at the observation site. For this course, she does on-site supervision of the students.

A tension related to Kerri’s teaching-only role, however, is the lack of an opportunity to substantively incorporate her own research into her work. Kerri strongly values her research and views her emerging researcher identity as one of the important dimensions of her professional identity. However, the scope of her lecturer position does not allow her to deliberately focus on

research as a part of her work. Despite this tension, Kerri has capitalized on the opportunity to professionally develop in other aspects of life as an academic. For example, she has been collaborating with her senior art education colleague to get experience writing grants for inter-institutional events. She qualifies such activities as "another type of service that I was involved in" that served both her program and its students, and wider communities within the field of art education. There is a relationship between her current interest in exploring and facilitating connections between different contexts of art education and the types of personal academic and professional experiences that led up to her present career role.

Kerri's Academic and Career Background

Kerri's teaching experience prior to being hired spans six and a half years. Four of these years were spent teaching after school art classes at an art studio overseas, and the most recent two and half years were spent teaching (and TA-ing) art education courses while doing her doctoral degree. Three principles that encapsulate her professional values are equality, exploration, and diversity. She is inspired by ideas of "letting go of what is 'known'" and having herself and her students explore multiple directions and multiple right answers. These values, cultivated throughout her life and honed during her graduate education and through her prior teaching experiences, are carried through into her current professional practice as an art teacher educator.

Relationships between preparation and current practice

Kerri's artistic education in her home country was "which is a very competitive art education scene. I went to an arts-specialized middle school and arts-specialized high school and

also majored in painting for college." She did, however, spend short periods of time in United States schools. As she explained, "I only went through the US education system in early childhood, so from daycare to kindergarten and then one and a half semesters in eighth grade...and I spent a semester in college in the United States." While she was doing her undergraduate degree, she had the opportunity to teach in an after-school program that prepared middle school and high students for competitive entrance examinations to get into arts-specialized high schools and college programs like those she had attended and was attending at the time. She taught there for all four years of her undergraduate education, noting, "After my classes in college, I would go straight to that studio and teach middle school students and high school students art, so that they could also take that entrance exam in the future."

These bicultural experiences have given her a passing familiarity with the US education system as a student, but not an insider's view. In her role as an art teacher educator, she is now getting additional opportunities to get glimpses into American art classrooms when observing and supervising her pre-service students. However, being in a supervisory role still keeps her at a distance from the day-to-day realities of the classrooms she visits. Additionally, her non-American learning and teaching experiences in art education stand in contrast to what she has seen in US art classrooms and what she has learned during her graduate studies about models and theories of art education. That is, the competitive and technique-focused nature of Kerri's specialized arts education and after-school teaching in her country, where "it was mainly technique-based [and] drawing realistically was valued rather than having creative ideas" contrasted with what she learned and witnessed during her graduate education in the US.

The impetus for Kerri's graduate studies, which took place in the US, became apparent during her undergraduate years. While teaching the extracurricular art classes, she enjoyed

engaging with other humans, and not "just facing my canvas alone." Therefore, a master's degree in art education was "something I would like to pursue." She was accepted into a US-based master's program in art education, which she quickly followed with a doctorate at the same university. Through these two programs, her perspective about art education changed. The progressive art education theories she learned there, her advisor's influence, and most significantly, her observation of a different approach to art instruction were the forces that have largely shaped her core beliefs and goals as an art educator and her interest in early-childhood art education. In fact, it was her strong interest expertise in early-childhood art education that made her an appealing candidate to teach the aforementioned two-section early-childhood courses.

Young children's artmaking was not a specific interest of Kerri's until she began her master's program coursework. Taking one course in particular, which was taught by her advisor at the time ("a very well-known scholar in art education, specifically in children's culture and children's drawing"), enabled her to see young children's responses to art materials and art lessons from a different view. As a part of the course, she was assigned to a Pre-K class (three-year-olds and four-year-olds) and found that the children "amazed" her with their creativity: "There's something about children's art that can't really compare to anything in adult art. It's hard to describe. That just attracted me a lot." She followed this interest and shortly thereafter pursued an internship as an art specialist at an early childhood enrichment center. She noted, "As I was doing that...I was like, 'I've got to get something out of this', [so] I made that my research site for my master's thesis."

Kerri immediately transitioned from her master's degree into her doctoral degree at the same university and maintained this center as her research site. As she reflected on the events that she was witnessing with the kindergarteners who came to the center against the rigor and

comparative rigidity of her art own education in her home country, she began to deepen her observations about how children generally (despite the setting and the instructional climate) respond to adults' directions for artmaking. Although progressive and social theories of art education had already taken hold in her consciousness, she noticed that in practice, the adults' expectations were always in the children's consciousness, and a level of fear existed. She remarked, "I started to make these connections to how children, even in the most liberal US daycare center settings...feared adults' instructions….They were always aware of what the adults were expecting of them [and desired] to cross that line."

Kerri connected this observation to her education in her home country, where she recalled her sometimes "terrifying" experience at the specialized school that prepared her for middle school entrance examinations. She noted that she and the other children there "were very disciplined [and] were even spanked for not following well...were ranked…[with] letter grades on paintings and drawings after a mock exam." Observing the behavior of the children at her research site caused her to realize that the "rigorous art education experience" she had had, was not completely dissimilar to theirs. She noted that although the children were not punished for not following directions, there was an expectation of compliance.

Kerri views children's desire to transgress against the teacher's expectations as "politics." She explained, "they're always in two worlds. They're in their own world as children, they're in the adult's world too and they tend to negotiate between those two worlds every moment." Kerri's depth of knowledge and her perspectives about early childhood art education are "why" she "got assigned to the non-major early childhood education classes" at Amethyst.

Teaching college level courses, including a capstone course for senior art education students while a doctoral student, Kerri says, was another set of experiences that prepared her

(although she did not recognize this explicitly at the time) for the “teaching ‘teaching’” aspect of her current job. She said, “That really put me into a position of being an art teacher educator, almost forcibly I would say because I was assigned to teach that course.”

Despite having had these college-level teaching experiences as a doctoral student, Kerri expressed that she felt “not at all” prepared or equipped when just beginning her faculty role at Garnet. She expressed that she was aware of what the job entailed because of the job description and “knew what it meant on paper,” but in reality, there were many surprises, including the extreme rigor and intensity of teaching a full course load on a full-time basis.

Although she is working to achieve a sense of manageability and balance in her life, Kerri has been finding fulfilment in her role by exploring the ways that she can bring her values (such as fostering children’s political agency through art education) into her teaching role now in different ways through her intentions as well as her actions. These intentions and actions have presented both creative and frustrating tensions for her. Her most salient professional tensions have stemmed from conflicts between the values and goals developed through her educational experiences at home and in the US, and the myriad expectations of others (students, faculty colleagues, school-based cooperating teachers, and even non-academic outsiders). Other significant tensions stem from the interplays between her identities (cultural, age, professional rank/status, etc.) and the demands and limits faced as a condition of her specific academic position and role as a full-time lecturer.

Kerri's Current Work Context: Salient Professional Tensions

Kerri's most prominent professional tensions fit under the broad theme of *striving for legitimacy*. Within this theme are the following dimensions: *not being taken seriously, feeling overwhelmed and undervalued, being non-traditional,* and *knowing and not knowing*.

Striving for Legitimacy

In many ways, Kerri's data was laden with statements that reflected concerns with credibility and legitimacy--related to her own experiences as well as to other art educators, and even the field of art education itself. These concerns were about how she/others/the field are positioned in relation to predominant assumptions about, and expectations of education and educators. Kerri's experiences and concerns as a newly-hired non-native and impermanent (but full-time) employee who works in a field that is itself positioned as different/non-normative (less measurable and systematic than many other subjects). Occupying these non-traditional identity and role-status positions puts her up against conventional expectations (some of which even she has held) about what a full-time art education faculty role should constitute.

Additionally, Kerri holds views about children and art education that counter theories and models of art education that are still prevalent (even if not acknowledged by art educators who claim to be progressive) in some of the art classrooms she has observed since being a graduate student until the present day in her current job role. Holding this and intellectual positions places her in contrast to both non-visual-arts-based educational ideals (which tend to reflect ideals of linear development of learning, measurability, and objectivity), and visual-arts-based traditions that are said in theory but not in widely practiced in reality (which also ironically reflect ideals of linearity and measurability). Therefore, tensions about not being taken seriously, about clearly

translating and communicating her ideas to others (including students), and about ways of leveraging both her positions as a "knower" (teacher of students) and a "non-knower" (learner with students) are distinguishable within her interview narratives and questionnaire responses.

Not Being Taken Seriously. Kerri contextualized her own experiences of feeling as though she is not taken as seriously as she should be as an academic and an educator within the larger context of art education's position as a "hybrid area" between fine arts and education. This position, she suggested, makes art education difficult for both areas to fully understand as truly at "home" within their definitions of their individual purposes. "Thinking about...how we are perceived [and] how we assess student works, art tends to be considered [as] subjective...not too structured....I think art education is also conflated in a way that we don't really do serious work," Kerri commented.

This skepticism towards art education is also, as Kerri noted, found in fine arts departments where many art education programs are housed: "Compared to fine arts majors, we have fewer faculty members, although we have more students who major in art education. Isn't that interesting!" Kerri's awareness of this fact has caused her to feel that "that was more of a[n] insinuation seeing that art education doesn't really need that type of human resources. It was almost like a message that we're not taken seriously...even in the field of art."

Feeling Overwhelmed and Undervalued. The demands of Kerri's role itself bring additional legitimacy-related tensions. According to Kerri, "I feel overwhelmed by the work I have to do every single day." She had expected a solid workload, but she had not anticipated the extent to which preparing to teach and teaching would take a toll on her time and energy. Kerri finds that she has very little "down" time, and in this first year, her life, as she describes it,

has involved a “constant circulation of preparing for classes weeks and weeks,” which causes her to feel like a “teaching machine” at times.

Kerri also understands that her work as a teacher educator inherently involves service. “Student advising and service is inherently part of the subject of Art Education,” she noted. She added, “The subject of art education, the content we teach, and the subject matter we teach is not just [about] delivering information. We inherently have to embrace all the relationships we have in our teaching.” Kerri speculated that these types of engagements might not necessarily be required in non-arts/humanities subject areas: “I feel like lecturers...in the fields of...science or engineering...don’t necessarily have to engage with the students one on one or personally,” she said. However, she sees it as a function of both the teacher preparation aspects of her job and the nature of art as a discipline (being practical, intellectual, and emotionally driven). She feels tension because her preparation and grading consume so much time, and she feels “obliged to...be attentive to each one of them” to model the professionalism she wants to cultivate in them.

As a non-permanent faculty member, Kerri is not required to attend faculty meetings, but she sees attending them as valuable opportunities to “get used to the language of the faculty environment.” As another matter of striving for legitimacy, because she is interested in remaining in art education in a higher education setting, she wants to learn faculty culture so that she can participate legitimately and knowledgeable within it. She noted that she does not speak in the meetings she attends. However, she explained, “I will show up, and I listen to what the agenda is, and observe what usually happens in the faculty meetings….I find it useful to attend those meetings.”

Being Non-traditional. Kerri is a non-traditional teacher educator in more than one way.

As an international faculty member, as a woman under 30 who "looks young," and as a recent PhD who had not gone through a teacher education program nor had a sustained teaching job in a public school environment prior to undertaking the job, she does not fit the typical profile of a higher-education-based art teacher educator in the US.

Feeling "Other". Kerri's sense of overwhelm also comes from the process of familiarization with her new faculty role, and with experiencing the university context as a teacher rather than as a student. "It's just [that] the scope of things I have to get myself familiarized to is a very different thing compared to what I'm used to seeing, listening, and experiencing as a student," she explained. As she tries to get acclimatized into the faculty role, she has found the process to be isolating, which adds to her sense of overwhelm. "There's a sense of homesickness...just being here alone. And I'm just jumping into this career, new location, new place, new home, new community. Everything is just really overwhelming," she disclosed.

The pressure of adjusting to so many new and unfamiliar things is complicated by the fact that she is visually and culturally different from the majority of the people she interacts with in her university's setting and its surrounding regions. Being constantly reminded of her "Other-ness" is a constant trigger for Kerri. As she explained, she is "always reminded" that she is "not...the normal citizen here." She said, "It's brought to my attention every day, at work, at home and just in informal conversations with friends and colleagues and family members."
On the other hand, being bilingual and international in the US context has caused her to appreciate from an insider's perspective (of being an "outsider"), the importance of being open

to the experiences and knowledge of others. Having students explore cultures and perspectives that are different from their own is therefore a part of her pedagogy of art teacher education. Amethyst is a “predominantly White institute,” and the majority of Kerri’s students are White. She believes that her “presence as an instructor who is non-White...a woman of color, is making a difference” because “It makes them get to question the idea of a ‘traditional’ student teaching setting or university environment, or...get them to question norms in their own experience.” An assignment she has used to push this idea through is to ask students to “go the the art museum in the city and choose a non-White artist,” in order to “force them to explore the different perspectives from not only the viewer’s perspective but also from the artist’s perspective.”

Just as her ethnic and cultural difference offers disadvantages and benefits in her work life, having come into educating teachers through a non-traditional pathway has similarly positive and negative aspects. “I didn’t go through the same experience,” Kerri noted. Here, she was referring to having been educated during her PK-12 years outside of the US education system. She is aware that this presents both advantages and disadvantages for teaching her students. Among the advantages is being very open to learning about different schools, different teachers, and different students, and not depending too much on prior experiences as determinants of how things should be done. e, Kerri also relishes the opportunity to “[collect] data from different students” about their prior schooling experiences in order to learn more about the US system as well as to consider how “race, ethnicity, gender, and...cultural [factors]” would have influenced individual experiences within this system.

Contrarily, this desire to learn is complicated by some self-doubt about her credibility as a teacher educator who is tasked to, as she puts it, “teach future art teachers....how to become teachers” in the cultural context in which they will likely end up teaching (the US), she wishes to

learn more about the cultures of US schools by spending some more time in them as an observer. In her words, "I have this standard that I think [their pre-service experiences] should be more relevant to their actual teacher licensure and the teaching context that they will mostly go into." Because of her wish to learn more about the US system, Kerri has even played with the thought of going through the experience of taking US teaching licensure-focused courses to acquire recent and relevant experiences that could give her an insider's perspective. As she explained:

> I'm stuck a little bit because I can go back and take undergrad courses just for the sake of acquiring the licensure and certification….But it just doesn't seem feasible to me at this point where I'm actually teaching undergrad students, just to go back to acquire a license.

While Kerri's atypical teaching background presents a quandary about being "legitimately" qualified to prepare teachers for a context she never trained or worked in, the fact of having to advocate for herself against "that traditional experience" has caused her to recognize some of the advantages of her non-traditionalism.

Knowing and not Knowing. Kerri has begun to see ways in which adopting a position of difference (removing oneself from the common/conventional and from the known/established) can be educative. "I think becoming more actively ignorant to what you know already, or you've experienced, could be helpful so that you can somehow 'Other' yourself as well," she reflected. Kerri tries as often as possible to put into practice her espoused philosophical principle of letting go of assumptions and prior knowledge when necessary in order to always be open to new learning and to unlearning. However, others of her deeply held values have come into conflict with the curriculum she is tasked to teach, in ways that are deeply frustrating for her. For example, in her current teaching, Kerri is facing a tension that results from a discrepancy between her strong beliefs about children's political agency in artmaking and the discourses

about children's learning in art that are promoted in the textbook assigned to her general education course. In Kerri's words, "The textbook presents ideas primarily based on developmental accounts and lists activities that are more like "crafts." Teaching the whole semester with a book I disagree with is quite painful." The course's syllabus is organized so that it matches the outline of the textbook, with each week of the course corresponding with a chapter of the book. Kerri expressed that she is "in conflict with the textbook assigned for the class I teach." She has no agency to modify the design of the course but does have some flexibility with the syllabus. She is working out the best uses of the textbook so that the students can get practical art knowledge to take into their classrooms but also leave the course understanding that learning to make art is not about following recipes.

Making this additionally challenging is her sense of the students' skepticism about the ideas she is bringing to them that differ from their pre-existing associations of children's art with craft. Many of these students, not being art majors, "dislike art," and there is pressure to engage them and to try to "win them over" to art, and also to refrain from "lecturing the whole time." Kerri therefore says that she has "no choice" but to do art activities with the students (such as "a Keith Haring style artwork" and pointillism using Q-Tips) but she also incorporates a lot of non-art activities. She stated, "I ask them to do a lot of discussion, [and to] draw an idea map or just do other activities rather than me talking directly to them the whole time." However, her discomfort with teaching in this way is evident, as her belief is that art is not about "techniques and movements in the past." She remarked, "It's more of how you diverge and go out of those boxes. I do want to teach that to my students. I guess I feel frustrated a lot of times because that doesn't seem to be delivered to my students." She has sometimes found it challenging to get

students to want to "go out of those boxes" because, in her experience, the students prefer "cookie-cutter instructions" and feel uncomfortable when guidelines are too open-ended.

Kerri takes her students' knowing and not knowing very seriously. As an art teacher educator, she wants to respond meaningfully to their assumptions about what they "know" as well as their fears relating to unknown content. The latter issue sometimes comes through in class discussions when she will ask questions and get "blank stares" in return. Possible reasons she attributes to getting "blank" or shallow student responses are students not being in the field of art education (being non-majors) and thus being self-conscious, not yet having enough experience and "validity" (being first and second-year students) to speak about a given topic, and her own phrasing of questions. However, she reflected that the reason she was so puzzled by the non-responses was because she had actively observed her advisor's teaching during her graduate education and built her expectations of her own students' responses to discussion seminars from the student responses in her own cohort.

The tension between knowing and not knowing is the one that Kerri believes appropriately encapsulates the tensions that have accompanied her process of adjusting to her new faculty role. The following quote captures a reflective moment during our third interview, in which she expressed this thought:

> In general, I can frame all the minor tensions into this big idea of the tension between knowing and not knowing. There's a tension between my teaching and research balance because I don't know how to balance that yet. There's a tension between going into a classroom, knowing certain knowledge, but not knowing how this would manifest with the particular student group. There's a tension of knowing that I come from a different background, culturally, racially, and all different types of backgrounds, but not knowing how this would be received by the students, which makes a very creative tension.

Kerri's Summary

Kerri has faced a number of challenges in her first year on-the-job. Nonetheless, her enjoyment of teaching and her passion for art education keep her buoyed. Therefore, while she acknowledges the tensions inherent in both the adjustment process and developing a personal pedagogy of art teacher education while implementing it, she believes that "learning from and teaching students" is something that "enlivens" her soul. She came upon an important reflection during our third and final interview: "I think now that I'm talking about tensions a lot with you. I think it's inevitable that tensions will be part of my professional life in academia." A strategy she has been using and will continue to use to deal with her professional tensions is "just accepting it as inherently a part of my teaching and research or just my professional life."

Melissa

About Melissa

Melissa is a young, self-identified White female who is a newly-hired tenure-track assistant professor at a small public university. At the time of our first interview, Melissa was five months into the job. I located her faculty profile through an online search, which was guided by the College Art Association's list of US art education programs. I contacted her by email and asked her if she would be willing to participate in my dissertation study based on the outlined participant criteria and study objectives. She responded affirmatively, signed the consent form, and we quickly arranged a timeline for the research activities.

Melissa identifies with the "A/r/t description of simultaneous artist, researcher and teacher" as a way to think about her professional identity, saying that this is because her artist, researcher, and teacher identities "all flow into each other all the time." She learned about a/r/tography in graduate school and was attracted to the idea that it challenges the false separation of all three aspects of the work she does. She explained that although at times, each form of work plays a "specific role", the a/r/t concept has helped her to more freely and intentionally blur the boundaries between them.

Melissa's Current Professional Role and Responsibilities

Obsidian University, where Melissa works, was once a community college, where the focus, for faculty, is on teaching. Even after becoming a university, the institution still places a "very high focus on teaching more than scholarship." Melissa explained, "We're definitely not a research institution [and] teaching is definitely my main focus."

Despite this, Melissa's professional role encompasses the typical three components of an assistant professor: teaching, research, and service. Her teaching responsibilities include teaching three courses per semester to art education and general education students and supervising art education student teachers (all undergraduates). Her art education courses are targeted at preparing art teachers to each at the middle and high school levels, as the art education program focuses on secondary education certification.

Melissa also has the additional responsibility of coordinating the art education program. She says this is a de facto role because she is "the only" art education faculty member in the art department. She is also responsible for mentoring and advising all the art education students in her program. She hopes to "grow the program," especially because of the sudden departure a few

years ago of the professor who had the job she currently has. She remarked that since then, "the program's kind of been floating around with adjuncts in charge."

Melissa's workload regarding student teaching supervision involves doing approximately "four observations" for each student teacher, each of which lasts generally "about...three and a half hours." Since the program she is working in licenses art teachers to teach seventh through 12th grades, she does not tend to "see any other teachers like the ones that want to do elementary" level teaching. She explained that the program's lack of provision for elementary licensure is partly a function of the state's lack of financing for art programs, stating, "their solution to low resources is to just not have art teachers sometimes."

Although Melissa is grateful that the university has "sheltered" her from service "because it is [her] first semester," she is expected to undertake "one big university service per year." She seems to have a clear understanding of the less intense modes of service she does at present, and of the types of service she will need to perform in the future. Melissa's service to the art education profession includes her leadership role in her local (state) art education organization, writing position statements for the National Art Education Association (NAEA), and being a mentor for her graduate alma mater institution's art education program. Her service to her department thus far has involved being on faculty search and hiring committees and representing the department as a faculty member for a portfolio review day. Her service to the community is also partly linked to working with local high school teachers and students. It has also involved mentoring students in teaching youth art classes for the university's community education program.

In her work, overall, Melissa relies on the principles of critical thinking and meaning-making around themes of social justice, identity exploration, and relationships. She also applies

these themes in her research work and her general scholarship. In her teaching, she relies on the lessons learned through her recent research about teacher self-care and student trauma. This was inspired by her curiosity about personal and circumstantial reasons behind challenges faced in teaching toward critical thinking and meaning making, and students' challenges in applying it in their teacher education. The personal stories of trauma shared with her by students and teachers through her research, have become the critical foundation of her classroom. She noted, "I think every day, just the way I approach my teaching and my students is impacted by what I researched." Therefore, relationship-building and building empathy with students is essential to her teaching, and to the way she approaches building relationships with students and community among students. About the pedagogy within which these practices are infused, she remarked, "Learning about that through my research, delving into what that means, I try to practice that myself to model that for my students….It just became who I am and what I think is important." As for the community building aspect of her teaching practice, Melissa feels that students' sharing of personal experiences is core to both the health of her own teacher education classroom's climate and for her students' learning how to be humanistic pedagogues themselves.

As her institution is a teaching-focused university, it was a bit "surprising" for Melissa, whose graduate education took place at a research-focused university, "how little it seems is needed in order to accomplish what's needed to stay on the tenure track." She explained that as her department is currently working on its tenure document, they are "defining expectations right now," and that the current expectation for faculty scholarship is "one big event per year." This is to accommodate various types of creative work done by faculty members, "because the department that [she is] in is mostly artists." For fine arts faculty, Melissa noted, "Their big event is an art show. That would count towards scholarship." Being an art education faculty member

who also creates art, her scholarship event could also be an art show (which she has been doing) or “a major article, or even I think one presentation” at the national art education convention (NAEA).

Although Melissa has already met the scholarship requirement for her first year, having participated in faculty exhibitions, she has “been trying to push further...and do a lot more than what’s expected” of her by the institution. This includes, in her first semester, having “published two research articles, and….applied for...and [got] accepted to the pre-conference” of NAEA. This is because she is “not sure” she will stay in the location of the university for her “entire career.” She remains connected with her alma mater institution’s research institute so that “if an opportunity arises, [she] would be able to transfer to a different school and still be on [the] tenure track and have all [her] years count towards that instead of being shorthanded.”

Melissa’s Academic and Career Background

Melissa grew up in the midwestern US and did all her formal education in that region. She now works in a different part of the country where the culture is different from what she has been accustomed to throughout her life until this point in time. Although she remained in the same general US region for most of her life, during her collegiate education she spent some months in two Caribbean countries as a student teacher in one country and as a graduate student in the other. She credits all these educational experiences as well as her own upbringing with honing her appreciation of ethnic, racial, and class diversity, and her awareness of differences in educational systems and approaches to art education.

Melissa acquired seven years in total, non-formal art teaching to children, youth, and elders, as well as university level teaching experience (during her doctoral program) prior to

starting this job. These years were spent mostly in the region of the country where she grew up and was educated. She has had various art teacher jobs at the preschool, elementary, and middle school levels, but she spent five years teaching at the collegiate level while being a graduate student. While in graduate school (for her Master's and doctorate programs), she gained research experience as a research assistant, and teaching experience (mainly teacher-educating) through being a teaching assistant, a teaching fellow, and a student teaching supervisor. She has also been a program coordinator for a weekend children's art program where she mentored undergraduate art education majors before their student teaching.

Relationships Between Preparation and Current Practice

Melissa has "always been interested in art education" and while being an artist and researcher as per her *a/r/t* self-identification, she has always seen herself as a teacher. In recalling her undergraduate professors asking her the question, "Are you sure you want to be an art teacher and not just an artist?," she always responded, "No, I want to teach. I've always been interested in teaching art...I've approached my education altogether. I didn't take any breaks." Although she did not have a direct goal early on, of becoming an art teacher educator at the university level, her commitment to teaching art and her educational trajectory has led her into it in a natural way: "I think that's pushed me into wanting to prepare art teachers just because with my Master's and my doctorate, I'm able to. At [doctoral university], and at [Master's university] teaching the undergrads, I learned to really love that."

Although she has gained the required qualifications to teach at both the high school and collegiate levels, Melissa pondered about the relevance of the fact that she had not gained much PK-12 teaching experience prior to undertaking her current job. She names this as "a tension." In

one of her questionnaire responses, she stated that the tension exists between "being proud of [her] current position as a university professor" at her young age, "but also not feeling sufficient" in her experiences. She posed the question, "Maybe I should have taught full time in a K-12 setting prior to this job?" In our first interview, she noted with a questioning lilt at the end of her statement, "That's just what I've done at [doctoral university] and at [Master's university]....I am allowed to do this because I have the credentials that I do?":

> I feel like I've definitely been disadvantaged because of that because I don't have a lot of experience teaching in the K through 12 system….I think this year, I've kind of realized that would probably make my teaching a lot better [laughs]. It's kind of the same thing as, if you don't practice art, then how are you supposed to teach it? Or if you haven't had a full time teaching position, how are you supposed to teach that?

She also connects the expectation to have had teaching experience in the context for which one is preparing students to teach, to perceptions of other art teacher education professors' expertise in what they are teaching: "Even at [doctoral university], I remember one professor. She's excellent, but she had never taught in a K through 12 system. I heard a lot of students hold that against her. But then I kind of see why."

How she navigates the tension of feeling lacking in personal PK-12 teaching experience on which to draw in her current teaching practice is to "bring in a lot of speakers that are experts on certain issues" on which she cannot offer a perspective from personal experience. She has relied on her colleagues for these engagements, and sees that there is an advantage in that, "because the learning isn't coming from just [her]." As she noted:

> I feel like sometimes issues come up and my students ask me, "What should I do in this situation?" I'm kind of, "Oh, I can try to solve that, but let's contact this person instead of me being a complete expert on it."

Beyond learning from currently-working teachers, Melissa has also gained other types of exposure to the PK-12 system by necessity. Transitioning out of being a doctoral student

instructor and now working full-time in a different university setting has exposed Melissa to the differences among educational structures in different parts of the US, and among art teacher preparation programs in relation to these differences. As she explained:

> [Here], they don't get paid very well, the elementary art teachers....The schools are just overwhelmed in general and they're not funded very well….The [pre-service students] that I do have a hold of--the seventh through twelfth grade--for those, the resources are usually pretty good, I would say. It varies by district how much they're paid, but they can definitely find a job that'll pay them pretty well compared to the elementary art on a cart kind of thing.

Whereas formal school systems financially support education, it is not always, as Melissa believes, this formal support that matters most in making a strong art education program. Whereas most of her students are unlikely to face "art on a cart" types of teaching situations upon graduation, she wants to prepare them through her pedagogy, to be able to deal with practical realities (financial and otherwise) affecting art teachers, such as a lack of systemic support and uncritical/uncreative approaches to teaching.

Melissa's student teaching experience in the Caribbean, in particular, opened her eyes to the "privilege we have in the US, as well with our education system," and also to "the opposite side of it," where there are "no resources" but "wonderful program[s], in part because of the dedication of [the] community." Contrasting these realities helped to form her goal of preparing students to be mentally resilient and equipped to face any number of practical challenges. It also "pushed [her] perspective" toward preparing students to embrace and respond conscientiously to diversity in the classroom/workplace, and to be open-minded and advocacy-minded toward art education.

Melissa's values and goals of teaching toward resourcefulness, open-mindedness, and community were particularly influenced by understudying her student teaching cooperating

teacher abroad. This teacher was working in an art teaching position that “was more of a volunteer job [where] a local artist volunteered to teach the high school art classes.” Melissa remarked, “I thought it was just really powerful that he was there just to volunteer. His passion was art education, even without the resources that come with it in the US. His students really respected him.” She noted that at first, she “really thought [it] would be a disadvantage” to not have art formally included in the school’s curriculum, and to have very few resources for learning and teaching art. However, she said that when she “actually saw what was going on,” she realized that the teacher and students were “really proud of their community.”

Due to the fact that many of her students (locals to the area in which the university is located) have been somewhat “sheltered” because of the relative affluence and cultural homogeneity (Whiteness) of their community. Melissa wants her students to understand that despite the fact that the local high school art programs that they are likely to work in are better-resourced than many other schools (where they could end up working), appropriate resources and comfortable circumstances are not guaranteed.

Other influential experiences that shaped Melissa’s professional goals as well as her image of herself as a future art teacher educator, were (1) coordinating a Saturday art program where undergraduate art education majors would gain pre-student-teaching experience, and (2) supervising student teachers during her doctoral program. Coordinating the Saturday art program, she said, was “a really powerful experience” for her. There, she explained, “What really stuck out in that program was they offered scholarships for the students that couldn’t afford the classes, and I was the one that coordinated that.” Melissa “want[s] to do something similar” at her university “because it helps the community out and it helps the teachers out too.” Her observations of her current students have fortified this goal because:

> A lot of students is since they're from this area and it's very privileged….their experiences teaching [often are] teaching at Sunday school and the kids are-- they don't present any real-- I don't want to say issues, but they're kind of those super, well-behaved, I guess, students. And then they're thrown into the real world. They get a job somewhere else in [this state] and they're like, "Woah!" [laughs]. Diversity. Not only in who the students are but how they act and just the different cultures, I think is the culture shock for them.

While Melissa's goals for her students and for herself remain clear, there are many aspects of her professorial role that are still unclear and overwhelming for her. This sense of being overwhelmed is one of her biggest tensions as she figures herself into this role in the particular university setting in which she works. Although there are several overlapping tensions within her experience, the other extremely salient tension in her work situation is culture shock, which covers her trying to come to terms with the general values and attitudes with which she comes into contact in this new location, as well as attitudes toward art education that conflict with her own. These are discussed in the section below.

Melissa's Current Work Context: Salient Professional Tensions

Being Overwhelmed and Unclear: "It's Hard to Find Time."

Work-life balance was a prominent tension in Melissa's data set. In a questionnaire response, she noted that there is a "tension between having a home life and the responsibilities of being a good teacher [and] issues with being a perfectionist and learning to let go of that to sustain [her]self as a person." She specifically mentioned her desire to have had some anticipated socialization for being an art teacher educator, as she believed that that would have helped to clarify some of the ambiguity she has wrestled with (1) about administrative processes and managing the art education budget, and (2) in figuring out how to create a workable, logical schedule for her day-to-day work. She expressed the wish that she had shadowed her professors

so she could have a better idea of what to expect. In one of her reflective journal entries before the third interview, she concentrated on trying to figure out what "work-life balance "look[s] like" in her own life. She explained that she was "trying to dive deep and know, 'why is it that I'm struggling with this so much and what can I do about it?' Even though I didn't really come up with a solution."

A strategy that Melissa has employed both to help her deal with this challenge is to learn from more experienced professors. Because the work-life balance dilemma is related to her concern with achieving a workable balance in her own life as well as to the lessons about self-care that are relevant within her humanistic pedagogy for her students, she has brought a friend-colleague who is a fine arts professor into her classroom to talk "about being a fine arts professor" and its "positives and negatives." This was done so that her students can also benefit from her colleague's experiences, even though they are preparing to teach art in a different context of work (PK-12 versus higher education). Melissa noted that "the biggest negative" that she and her students took away from her friend's talk was "all the work done "behind closed doors." Melissa pondered, "Students just see us come in, teach for two hours, and leave, so they get the impression that after class we are out on our patio sipping tea, relaxing. I wonder if that is why I am overwhelmed."

Melissa, having had well-scheduled part-time jobs while she was studying, explained that "the frustrating part" for her, "is not having set hours" nor "clear expectations." She commented, "With this job, the tasks were unclear to me. The job description was there--mentor students, build curriculum, service, teaching, scholarship. But I did not (and still don't) truly understand what that entails." Because she wants her students to learn about the realities of a teacher's life and how to navigate its challenges, she has begun to weave it into her pedagogy for her students.

She has asked her students to "go observe teachers [and] to shadow them for a day to see what the job is like." She reflected that she "should have done the same" during her doctoral program. She questioned, however, whether things would be "more clear" if she "had just shadowed a professor for a day." She asked herself, "If I shadowed professors now, would I learn tricks to self-care? To balance work life with personal life? Maybe what I'm struggling with is isolation."

When I asked her whether there were other aspects of her job in which she felt she could have more support, Melissa replied that on-the-job mentorship has been helpful. However, she noted, there is also accompanying tension for her because knowing first-hand the demands of a professor's schedule, she is constantly aware of the need to not over-rely on her mentor. She stated:

> Right now, I have a mentor for tenure. But...I just feel bad asking so much of them. Because I know they're not getting paid to do this. I don't want to add to her load. It would be nice to have somebody in a paid position to help, instead of just relying on service.

Melissa feels that she could also use more support with resource management in procuring materials for her department. She has had to learn to work within a tight and inflexible budgetary system. Because Melissa is concerned with teaching proper classroom management, which she notes, "is really different in art education since we're managing a ton of materials," one of her main concerns is acquiring appropriate physical materials and tools for students' artmaking and learning of materials management. However, while she has been given a credit card for her materials, she is "only allowed to buy expendables. Things that can be used up."

Another budgetary frustration has to do with understanding and navigating the administrative system efficiently so that the money allocated for professional development would be accessible to her in a timely manner. Again, she struggles with whether to "bother anybody" by complaining about this or by asking for help in navigating the system, due to the

perceived burden on others: “They never make it seem like [a bother], but it’s just everyone’s already running around like crazy. Everybody’s always talking about how busy they are. It’s hard to find time--.”

Although she would like more clarity and advice about things like navigating administrative systems, Melissa is grateful to have access to in-house professional development for professors (at all career stages) at her university. These seminars, fora, and workshops attend to the tenure process, and Melissa has found them to be helpful. She also spoke about the gratitude she felt and how “eye-opening” it was when a professor showed her her schedule for a day during a class focused on college teaching. However, Melissa also wished that she had known to take advantage of more opportunities to “sit down with” other professors during her graduate education, such as a particular professor who is “really good at managing her time.” Melissa says that she can “probably still contact” this professor and at least one other professor for advice, but she “wish[es she] would have done that” when she was still studying with/understudying them. She lamented, “It would have been nice to figure that out before I started.”

While Melissa is adjusting to the academic system and learning how to prioritize her time, she is also negotiating ambivalent feelings about the culture and belief systems that are predominant in the university’s locale. The following subsection explores some of the tensions that, according to Melissa, result from friction between “[her] beliefs/culture and [local] beliefs/culture.”

Culture/Ideology Shock

The second-largest professional tension in Melissa's experience relates to the difficulties she has had in reconciling her ingrained beliefs and professional missions to promote diversity, social awareness, and social justice against the traditional religious ideas and values inherent in the local community in which the university is located. My analysis of the cultural/ideological tensions Melissa faces in her teaching and in her relationships with her students (and some colleagues) recall earlier mentions in this case portrait, of attitudes toward people and (art) education that stem from the relative affluence and insularity of the local community.

Figure 4

Melissa's Visual Representation of Tension Between Core Self and Displaced Self

Melissa, when asked to create or select an image to represent one of the more major tensions in her work-life, selected and shared with me a digital image of Frida Kahlo's 1932 painting, *Self-portrait on the Borderline between Mexico and the United States* (Figure 4). Our conversation about this image's relevance to her situation resulted in her sharing narratives that I framed as tensions between her adjusted (core) self and her adjusting self (culturally displaced self). Her narratives reflected struggles with cultural adjustment to her new work location (particularly with values and attitudes within the local community that conflicted strongly with her own). The Frida Kahlo painting was both a metaphor for this tension, and a catalyst for a deeper conversation about it:

> This one, it's a narrative piece that's pretty easy to connect to. It popped into my mind, this exact image...thinking about the tension between two cultures…. It was a bit of a culture shock living [here] just because of the religion. Especially where I work, it's probably 90% [the dominant religious group]. I'm not religious, so it's very different in that aspect....I moved here and I was like, "Okay, that stereotype is true." [laughs]. In [my last location], it's a lot more diverse in terms of race, religion, in terms of class. Here, it just seems more of a sheltered, I guess, society.

In explaining the tension the image represents for her, she said:

> I think for me right now, it's missing home. In the painting, she's dressed in her Mexican traditional dress, she's holding the Mexican flag. Yet, I think this painting was painted when she had moved to the US. It's for me, like missing home, missing that culture at home....Your own culture becomes really apparent when you're in a different culture. For me, I see that in this painting. It shows tensions between the two.

Melissa mentioned that the "conservatism" of the state was also in tension with her progressive values. "I do not ever want to be conservative....But then there's the tension of-- I have to fit in a little bit. When I'm teaching students, I can't exactly bombard them with my views." Political differences have played a part in sparking classroom-based tensions between Melissa and her students: "Whereas in [my past location], if I talked about politics, a lot of my students were on the same page as me. It wasn't as big of an issue." The conservatism and lack of diversity in the

environment has also caused her to have doubts about the extent to which she can raise certain issues among her faculty colleagues:

> Even if I were to talk in [my home state] about political things, my department would definitely back me. Whereas here, I think most of my department is conservative, I would guess. Also, there's a really big gender difference. That makes me a little unsure about whether or not they would back me too. Of all my faculty and my department, there's only three females and there's one person of color but he's not actually a professor.

In one of Melissa's open-ended questionnaire responses, she noted the above-mentioned tension between her political views and students'. In response to a prompt about situations where there have been "breakdowns in encounters with others," she wrote: "[There are] tensions between my political perspective and a student's. I was disappointed that a student rolled their eyes when I brought up police shooting unarmed black boys in our country, specifically Trayvon Martin's death." She elaborated, "A student sighed and made a side comment when I brought up an art project called 'The Joyful Hoodie Project'." This photo and video project, intended to dissect stereotypical media portrayals of black teenage boys, was initiated by a teenage artist who was inspired by celebrities' and activists' responses to Trayvon Martin's death. Melissa clarified that the student's dismissal of her pedagogical move was likely only that student's reaction in the moment. She said, "I think it was just her, at least the only one that I noticed that vocalized anything to me, but I think that was just a tension between my importance of social justice in art education." She contextualized the student's response within a broader set of what she believes are shared expectations (promoted through students' K-12 education and local culture) about what art education should be about:

> When I feel especially not art educators, but elementary educators, step into the art realm, they think of art as some beautiful thing and I think that was the tension along with a political tension. I think in her mind it was like, "Why can't we just do the easy, simple 'learning how to portray things realistically' type of art?" When in my mind...I find art meaningful when it actually says something or changes something.

Situations such as the one with the student's eye-rolling (which happened in her first semester), Melissa believes, have something to do with the students' comfort levels with content based on (1) what they are used to in their culture, and (2) their expectations of what should constitute art education content. Fortunately, so far, she has not experienced much more overt resistance than that. She noted in the third interview (which took place in the middle of the second semester teaching mostly the same students), that as she has developed a more trusting relationship with her students, the tension around uncomfortable topics appeared to be easing. She explained, "I don't try to change their beliefs at all with [things like] that. I don't think that's my role." She does, however, "still expose them to a bunch of things that they probably are a little uncomfortable with."

In reply to my question about how her vision of what goals that she has for her preservice art teachers and what they should take into their own classrooms--she said:

> I try not to force them into my concept of art. I get a little frustrated with the people that do really believe in the technique part of art education, who think that's all art programs should be. I try to get them to see that, but sometimes that doesn't connect to students--which doesn't really translate to a meaningful experience. In the end it's difficult but I just try to let them do what they want because in the end that's what they're going to do anyway. I do try to push them to expand a little bit. "Come on just one lesson that has a little bit of meaning behind it..".. In that way, it's not only about technique, it's about trying to connect what you're doing to something that matters to students. Yes, I'm trying to push it but in a non-pushy way.

Melissa's Summary

Throughout her data, Melissa made several references to her graduate school experiences and their influence on her perspective about art education/art teacher education. The strongest professional values that have grown out of her academic grounding include meaning-making

using big ideas encompassing diversity, social justice, and identity--facets of the humanistic pedagogy she practices with her preservice art education students. One of the major tensions she experiences has to do with the scope of her workload and her struggle to strike a workable balance between her personal life and her professional life. She advocates for intentional anticipatory professional socialization into becoming an art education professor during graduate school. She believes that these views into the "day-to-day," "behind the scenes" work lives of professors would be invaluable to aspiring professors in helping them to adjust to/translate their contractual job responsibilities into lived practice. To try to lessen this tension, she reaches out to her graduate school professor-mentors--although now having a personal understanding of their workloads, she is somewhat hesitant to over-rely on them for advice. She also relies on available professional development opportunities at her university, especially those that will help her to prepare her tenure portfolio and for her eventual tenure review.

Her other major professional tension results from conflicts between her own values and locally-predominant religious/social values, and attitudes about art/art education that are much narrower in scope than hers. These values and attitudes have surfaced occasionally in students' responses to her curriculum and pedagogy of art teacher education. In her management of this tension thus far, she has resolved that as a humanistic pedagogue, she will not push students to fundamentally change their beliefs, even when she does not personally agree with them. Alternately, she is committed to continuing to expose them to a variety of ideas and approaches with which they may not already be familiar, which they can analyze and consider as they build their identities as art educators.

Suzette

About Suzette

Suzette is a self-identified Caucasian, Hispanic Assistant Professor of Art Education who had been hired as a full-time professor at Opal University five months before participating in this dissertation study. I came upon her online faculty profile through searching the College Art Association's (CAA) list of art education programs in the US, locating the art education program at Opal university, and then reading the faculty profiles on the program's website. When I read that she was a recently hired professor, I reached out to her with my standard recruitment email. She responded with interest, and I followed up with more information about the dissertation study and its general timeline and included the Informed Consent form. Very shortly thereafter, she gave me her signed consent and we arranged a timeline of research activities that worked with her schedule.

Suzette came across in our online phone calls as warm and energetic, and we developed a comfortable rapport quickly. She was very enthusiastic to share information and reflections about her job experiences. She identifies herself as an *art teacher/art educator*, and an *artist-educator*--clarifying that she is an *art teacher* when she places herself "in the context of the city" (as a public school teacher), and an "*artist-educator* in the context of higher education/academia.

Suzette's Current Professional Role and Responsibilities

> I work with a remarkable group of people that are always available and interested in conversation about our practice and our department. We really want to make the best learning environment for our students and are constantly in conversation about what is happening in our department.

Because Suzette had worked at Opal as a student teaching supervisor for their art education program for a few years before becoming a full-time faculty member, adjusting to its culture and faculty was not a problem. She explained, "I've had a relationship with Opal for several years now. By the time I got into this full-time gig, I was familiar with the faculty. I knew some of the students. In that way it was very nice."

Opal University is a private higher education art-and-design-focused institution located in an urban area. In Opal's art teacher preparation program Suzette teaches methods courses to both undergraduate and graduate students. These courses focus on lesson planning, artmaking processes and teaching strategies for art teachers. She also coordinates student teaching and supervises pre-service students during their student teaching practicum experiences. Although she has a two-two teaching load (teaching two courses per semester), her involvement with the student teachers is counted as part of her teaching responsibilities.

Suzette's institutional service during her first year on the job consisted of her participation in a university-wide curriculum review committee, of which she took leadership during her second semester on the job. However, her role does not presently require her to undertake official student advisement responsibilities. Nonetheless, she counts any opportunities that she has taken on when asked, to help students with inter-institutional projects that her expertise can support, as a type of unofficial advising.

Because her role is very teaching-centric, Suzette does not have research responsibilities. She linked this to the fact that she does not yet have a doctorate. She noted that she is "not an academic" and is "still kind of figuring out" the scholarship and research aspect of being a professor. Therefore, she is still somewhat unclear about what she would be expected to do in this vein as regards tenure requirements. "I'm an artist and a teacher….I am...learning to be an

academic....But where I am now is a very different space. So, I don't know what the guidelines are. I'm going to have to find out," she said.

The notion that research and scholarship "could also be art making" for an art education professor is encouraging to Suzette. In her words, "I might just really be able to get back into my art making practice, which would be fantastic. So if I can use that as my research that could be good." As someone who was until very recently a public school art teacher, it has been difficult to incorporate research and artmaking into her schedule. "When you're teaching 25 classes a week, it's impossible to be meta about your practice…. Now I think I'll be able to do that. I have a school to conduct research in...and a topic that I'm interested in," she said. "Pursuing the art part" of her new job and life schedule is also something that she is still figuring out.

Suzette's Academic and Career Background

Throughout her career, Suzette has taught a wide range of age groups, from pre-kindergarten-aged students to adults. She has also taught in many different contexts; however, her most sustained involvement has been teaching art at the elementary school level for 10 years. She taught at the middle school level for three years and is even now still "really deeply entrenched in middle school now," referring to her part-time consultancy work teaching portfolio preparation to middle schoolers at a local public middle school. Both of these sets of experiences were done in public schools. The "five to six years" she has spent teaching adolescents and young adults, however, have taken place in other settings such as art museums, nonprofit organizations, and Opal University's weekend art program for children and adolescents.

Suzette has a BFA in fine art and a Master's degree in photography. "I would say, I have two parts of my 'making' brain," she mused. One part of her brain is, in her words, "very

conceptual" and is "funneled through photography" in cases where she has "a very clear idea" that she can envision through this medium. The other part of her brain, on the other hand, is "very visceral" and involves a love for "touching materials" that is fueled by drawing and painting. Her goal is to eventually "unite those things."

Relationships Between Preparation and Current Practice

Suzette's long-term relationship with Opal University's art education program makes her the only participant in this study who had prior teaching experience at the same university where they became employed full-time. Additionally, she had received her initial certification to teach art through an alternative program at Opal several years ago, so her familiarity with the university and the art education program helped to make her transition into becoming a full-time faculty member fairly smooth.

"I didn't want to go into academia…. I was a...public school art teacher for 13 years and I loved it," Suzette stated. During some of those 13 years, Suzette worked with Opal University's art education program as a PK-12 mentor teacher, and then as a student teaching supervisor for their art education students. This served as an initiation into becoming an art teacher educator. In fact, she also became a teacher "accidentally," after getting her Master's degree and trying to work out what to do afterwards. She started out as a teaching artist at an independent, non-profit organization, which she did for eight years. Although she declared that it was "really challenging," she "fell in love with it" and learned to see teaching as being "like performance art" and "as much as an art form as making art itself."

Other experiences that Suzette credits with shaping her identity as an artist-educator and art teacher educator include her undergraduate and graduate coursework in art and some shorter-

term courses and internships done in non-university contexts. One of these internships took place at a prominent art museum “where you learn how to be a museum educator...and learn how to teach through art objects.” She counts, “every art class [she] ever took” and “every course [she] took as an undergraduate” as extremely important preparatory experiences. Also very significant was her experience as a teaching artist at a public school. While she was teaching there, she did the alternative two-year art education program through which she became certified to teach art.

Suzette found that most of the courses in this program were very “theoretical” and therefore, not “practical enough” for her as a beginning art teacher who had not yet “practiced teaching.” Looking back on some of the courses, particularly those that focused on artistic development, she has found that they “really felt disconnected” from what she was learning about teaching at the time she took them. However, she feels that they serve her better now in her role as an art teacher educator. She said, “When I applied for this job, I had to reread all that stuff because I hadn’t thought about it in years. Reading Lowenfeld and all that stuff again was interesting because...I had so much more context for it.”

Some courses in the certification program, however, were more “helpful” to Suzette, because they were more practical in nature and were applicable to teaching art to children. A memorable experience in one of these classes involved exploring many different ways to think about and manipulate lines and simple objects by observing them, drawing them, cutting them, smelling them, and then drawing them again. “That brought to light a new way of thinking,” Suzette recollected. The other class was taught by a teacher who, in Suzette’s eyes, was “very practical” because she was “willing to take [students’] lessons and try them in her school and then give [the students] feedback on them.”

Like this teacher, Suzette has a very practical sense of what good teaching "looks like," but this knowledge has come with several years of teaching experience. With this knowledge, she can confidently impart feedback to students about their lesson plans and their teaching. As she outlined to me, "I think I wouldn't be able to teach teachers or kids that want to be teachers if I was devoid of those 15 years of experience. I would feel guilty...because I wouldn't know how to do it."

Having a sustained and mutually-trusting relationship with Opal's art education faculty has also afforded Suzette the comfort of feeling like a part of a teaching-and-learning community that shares the same educational philosophy. "Everybody [there] was very aware of my teaching style and...my core. I think that was one of the reasons….why they [said], 'This would probably be a good person for us to bring into the mix,'" she recounted. Although her transition into her current full-time job was fairly smooth, Suzette has had to contend with adjustment-related tensions. The two most vivid tensions are detailed in the next section.

Suzette's Current Work Context: Salient Professional Tensions

The two main professional tensions that arose in Suzette's data were (1) the tension between her stable/established professional identity as an art teacher in the public school environment and the expectation to be a scholar in the context of higher education, and; (2) simultaneously building (and rebuilding) her knowledge about collegiate curriculum and students.

Inhabiting Two Worlds of Art Education: “Blue Collar” and “White Collar”

> I think of teaching as the most white-collar blue-collar job. This is a profession where wisdom comes through practice, but the practice needs a theoretical backbone....I think what students are asked to learn needs to make sense for them in a real way. I do my best to align readings with real experiences, so the knowledge doesn’t fall into a void. This is not something that is easy to do.

With this written questionnaire response, Suzette communicated what is perhaps her most pressing tension: reconciling academic theory with real-world art teaching practice. While this passage offered an example of how the theory-practice divide manifests in her curriculum and teaching, the theme of public schooling versus academia (or “blue-collar” and “white-collar,” as she said) prevailed throughout her interviews. Suzette’s reference to teaching as a “‘white-collar’ blue-collar job” reflects the notion that while teaching is a profession that requires theoretical education, it (especially at the PK-12 levels) requires pragmatism and physical labor. It also captures Suzette’s view that for theory to make sense, it should be tested in a real-world/practical setting and should also emerge out of practice. As she explained, “I always think of art education as blue collar and white collar because it’s so practical. Because it’s something you do every day and is exhausting. But it’s [also] so theoretical.” She emphasized, however, that to her, “[Just] because it’s practical, it’s not that it’s not deep. It’s not that it’s not important.”

Suzette revealed that one of the strategies she has used to try to help to connect the theories she is teaching to the real world of classroom teaching is to give her students simultaneous access to theories learned in their art education program, and to real art classrooms. This is so they will be able to see how theories apply in real art classrooms. This strategy emulates Suzette’s own experience during her art education certification program, when she also began her first art teaching job. Having simultaneous access to the two contexts (one being a teacher preparation program and the other being the actual context she was being prepared for)

allowed her to assess how directly or indirectly the theory of the university courses connected with the practical concerns of the classroom. One of the things Suzette wants to do is "to just create that kind of space that really breaks the boundary; that really creates the bridge between academia and real life."

Suzette related the origin of her viewpoint about the "two different worlds" of art education (the theoretical world of academia and the practical world of PK-12 public school teaching) to the fact that she got her certification to teach through a university program while simultaneously starting her career as teaching artist working with public schools. Suzette saw this as a positive thing, as experiencing these "worlds" simultaneously gave her an early basis for comparing the two systems. "You don't usually get that chance right where you are," she commented. "[Being] at Opal as a college student learning how to teach. And then you have this job [teaching] children as well. So how do you get to that point where you can make that work?," Suzette remarked. "That tension that tension comes up so much for me. Everything comes from really directly that experience of working with [the teaching artist program] and working with students at the same time."

Because Suzette has acquired a decade-and-a-half of experience in the public school system under her belt, she now feels this tension differently. Now being more entrenched in academia, the tension stems more from the pressure to form an identity as an academic but not give up too much of her connection to the PK-12 world in which her students will likely work. Suzette said, "I consider myself the 'blue collar' professor there. I am there to be practical and teach you how to write a really good lesson plan because you can't teach without doing that. So that's where I'm at."

Suzette noted that "in every aspect of" what she does "is this combination of the academic and the practical." Aside from her own teaching, she spoke about other ways in which she envisions connecting these two realms--"whether it's me as a facilitator and then me as a professor, or my students as students at a fancy private school and then my students as observers of cooperating teachers and then eventually practicing teachers," she remarked. Among the practical ideas she has for bridging the two worlds are creating one or more professional development courses that would connect both teachers in the PK-12 public school system and art teacher educators at the collegiate level and work as a space to devise practical ways to bridge the academic curriculum and the world of practice.

Suzette recognizes that her grounding in public school education and her passion to remain connected to PK-12 public school teachers and students, are seen by her faculty colleagues as beneficial to the art education program. One way in which her experience supports the program is having a wide network of art teachers in the school system who can act as strong cooperating teachers, or as resource persons for students about issues in real world teaching.

Another benefit of being in both worlds is that Suzette is able to see what actually counts (based on her own knowledge) and what might pass for good art teaching in the eyes of others. Suzette counts "deep learning" as an essential component of effective art instruction. However, she recognizes that a pedagogically "smart" teacher can unknowingly conduct lessons that lack substance but look good to school administrators. Knowing how the school system operates has given her insight into this, and she has incorporated the need to teach her students to differentiate between deep and superficial teaching into her pedagogy. She has made "a point of meeting all the new cooperating teachers" who will host her student teachers. However, she has been conflicted about how to (without upsetting or insulting teachers whose teaching does not truly

foster deep learning) help her student teachers to critically analyze both the strengths and weaknesses of the teaching they are observing and being guided by. One one hand, she said, "Students' cooperating teachers are pivotal in the experience of becoming a teacher….They're so instrumental to the way you see things. And it's just such an important experience." However, her empathy for teachers, based on her own experience as one, causes her to feel conflicted when she sees poor examples of teaching from a potential cooperating teacher. When vetting cooperating teachers, she is careful to ask herself, "Is there enough that's valuable here so that if a student teacher comes in, they'll learn something, and possibly, best case scenario, will have enough reflective practice to know what isn't working? Which is key."

Learning (Anew) About Collegiate Curriculum and Students

Although Suzette had taught university students for several years on a part-time basis, her transition into working full-time in higher education as an art teacher educator has required her to develop new knowledge about collegiate-level students and curriculum. This is the basis of the other major tension that arose in the analysis of her data. Accordingly, the two sub-themes under *learning (anew) about collegiate curriculum and students* and *learning the curriculum while teaching it* and *learning about college students.*

Learning the Curriculum While Teaching it.

> Learning the material for the courses while teaching the courses for the first time was challenging. Reading the syllabi for the courses, digesting the material, making it my own and considering how to present it to my students took an incredible amount of time and effort.

This tension was related to the broader challenge of becoming more of an academic than a practitioner (an art teacher). This is not something Suzette resists; rather, it is more about making

the mental shift from being a full-time PK-12 art teacher to working with older students in a more involved way than before. The shift from regularly "looking at works of art" made by children to "looking at college students' writing" has been one of her biggest challenges. "How do I read this stuff? How do I grade this stuff? How do I edit this stuff? I have no idea. I'm still struggling with it," she remarked.

Different aspects of student writing generate different reactions from Suzette. While Suzette enjoys "looking at the lesson plans" and "taking [them] apart," she does not "love reading responses." Re-engaging with academic texts after several years since being a college student has also been difficult for Suzette. As she explained, "It was also hard learning how to read again. I hadn't read academic texts in forever." She described the process of "going through the syllabus, reading all the texts, and figuring out what it meant, without even having taught the course or being familiar" when preparing for her first semester of full-time teaching at Opal, as "really, really, really hard." She noted that it took her a long time to "find the joy in academic reading" and to get her "academic brain turned back on."

However, Suzette has found that her years of teaching experience have yielded insights into theories learned during her degree programs, that she did not have at the time she originally learned them. She noted, "It [might not be]not substantial for them at this moment in their life, [but] I'm reading this now and having some thoughts about it that I could have never had 15 years ago." She recognizes that many of her students are likely to have a similar experience--finding some of the theory to be abstract or irrelevant to their current learning experiences but relevant later on. Therefore, the immediate relevance of theory to practice has become a big focus of her teaching. As she noted, "It's very much about ideas that work, when they work."

Accordingly, her focus is on ways that theoretical material can "help [students] think through their experience, wherever they are, whether they're student teaching or doing their edTPA."

On realizing that Suzette an overly academic approach to discussing course reading material was not working for her or her students, she has sought ways to address this challenge. In addition to her own thoughtful experimentation, reflection, and flexibility in seeking out solutions, consultations with her department Chair and the university's writing department have also helped:

> [The Chair and I] went through a tutorial of how to approach this. And it was really helpful. I left that [meeting] kind of recreating my model for honing ideas through readings...."Okay, so I'm reading this twice because this is challenging. Or I'm reading this and now I'm getting so much out of it." So I know that they'll learn from it..… I also don't leave it open-ended around like, "Tell me your opinion about this. What did you learn from this?" I now try to be very pointed into what the [students] are to glean from a [text].

Suzette's strategy of restructuring her syllabi and her teaching to find the right mix of academic theory and practical real-world knowledge has been promising thus far. "I'm getting better at it now. And I think it makes more sense now," she concluded.

Learning About College Students.

> I dabbled in [college teaching], but never full-time. And now the expectation is different because I'm a full-time professor there….So I'm still learning that. It's been very interesting to think about how the college mind works and how they learn and what they need. I've noticed that they need a lot from me, which I was not expecting.

Suzette recognizes that what her college students need from her as a professor is quite different from what her PK-12 students required. Now that she is a full-time faculty member, spending more time with Opal students has resulted in her noticing more about them as a group than she had before:

> I didn't know how to feel out the students. Kids are so generous. They will let you know when they like something and they will let you know when they don't like something. College students have a completely different demeanor….In some cases it came through. I understood the body language. I understood the facials. In other cases, it was like, "I have no idea what you're thinking. And I'm not sure how to bridge this with you." So I was not comfortable in my own teaching skin.

Suzette feels that she would benefit greatly from learning more about college-aged (typically-aged undergraduate) students from a developmental perspective. She mentioned that she is interested in reading a particular book "about how kids best learn in college," as a way of informing herself more about this. She uses her own observations of her students as a starting point. For example, she has noticed that there is often a "sense of embarrassment that goes along with maybe they don't want to sound silly or wrong in front of their peers," and thus, a tendency to want to "work more intimately" with her, as their teacher. While this was initially surprising to her, she reflected, "I have to constantly remind myself that they're still just really babies. So yeah, they need the support." However, she has come to understand that "with college kids, the buy-in takes longer."

As a longtime teacher, Suzette is sensitive to students' needs, and is aware of the ethics and boundaries that govern how much or how little help she can provide them with. As a professor, Suzette recognizes that the policies and protocols that surround student-teacher interactions at the collegiate level are different, because most of her students are legally adults, and as such, universities' policies and guidelines reflect their rights. Therefore, she needs to carefully and sensitively navigate the ethics surrounding college-level student-teacher interactions--which, even with the best intentions and years of teaching experience, is not always, as she has found, a straightforward matter when dealing with different age groups than she is most accustomed to, in a different educational context than before. Through some of her

social/interpersonal dealings with college students, she has recognized the need to learn more about the policies and protocols surrounding adult students' rights:

> I had a brilliant student this semester, who didn't tell me she had serious anxiety until the last four weeks of the course. And you know, I ended up giving her an extension.But if I would have known that beforehand. I would have really been able to work with her. And the school does things to help us with that, but we're not allowed to ask them.... They have to tell us and then we can engage.

Sensitively and knowledgeably engaging with dealing with students who occupy nontraditional positions on the gender identity spectrum is another of the things Suzette is learning to do. "Dealing with a whole population of transgender students and messing up the pronoun breaks my heart and I try not to do it. And I apologize when I do." she explained. Because she is now teaching adult students in a culturally different era than the one during which she was a university student, she feels excited and grateful to adapt to new cultural norms. "It's kind of cool to be in the mix of what's happening in the world." she stated. However, she also feels pressured to not offend and "get it right," which has been "another thing that was kind of a struggle."

The other learning curve that Suzette spoke about under this theme concerned her need to modify her assumptions about students' learning needs. Similar to her discoveries that many students need more time and attention than she had anticipated, and that their external behaviors and learning performances can be easily misconstrued, she has found that assessing their strengths and weaknesses is more complicated than she had initially thought. "It was so interesting to have assumed a type of knowledge from them. Because they're really an intelligent bunch," she explained. What she learned was that although the writing responses that they had turned in were "highly sophisticated," their lesson plans were comparatively weaker. "There was

a real sense of surprise. I was like, 'Oh! So even though they're really good at this. It doesn't mean they're really good at that.'....That was really surprising," she remarked.

Suzette has been working through this tension by having one-on-one meetings with students. These meetings have served the dual purposes of getting to understand them better, developmentally, and trying to become more cognizant of their individual strengths and needs. "I'm still learning," Suzette said. "And I think that's going to take me awhile." Based on students' performances and the feedback she has gleaned from these one-on-one meetings, Suzette decided to introduce lesson planning earlier in her second semester methods course.

So far, Suzette has learned that being honest and vulnerable with her students, especially as a first-time, full-time professor, has been helpful in working out teaching-learning tensions. Having "a lot of personal conversations and then asking and just being honest" with students when things are "not working" has worked for her thus far. Suzette explained that her tack during these conversations was to say, "Look, this is where I'm coming from. This is what I can give you. This is what I probably am not so good at. Now this is where you need to tell me what you need."

Fortunately, the practice of giving open feedback is shared among her program faculty colleagues. Establishing open communication with her students has helped to build trust and has resulted in improved student work. "The lessons were much better by the end," she noted. Suzette feels that being open with them has also helped her to learn more about her students.

> I've noticed that….if I would have a sit-down with [one of them] for 20 minutes, it immediately made a huge difference….It happens with kids too, but because this is such highly conceptual material, I wasn't expecting such a quick turnaround in thinking. But I noticed that 60% of the time to turn around was really deliberative, and they wanted to do it. They were hungry to make it better.

Although she had just begun her job at the time of our interaction, being open in her communication style and open-minded (having had to modify several of her assumptions about students and curriculum) has helped her to recognize some of the developmental and academic characteristics that are common to her students, and how she can be more helpful to them based on understanding these factors.

Suzette's Summary

Suzette's experiences as a full-time public school art teacher (which she thinks of as a "blue-collar" world) and a part-time supervisor of art education students and student teachers (in the "white-collar" world of academia) have factored heavily into the tensions she faces as a new full-time college professor. A precursory factor in both of her major tensions (being in the two prior-mentioned worlds, and learning while teaching) is having two simultaneous art teacher preparation experiences. One was through a certification program at Opal University, where she now teaches, and the other was as a first-time art teacher who was receiving practical mentorship through the teaching artist program through which she was employed. Trying to bridge the divide she sees between the two contexts poses one of her biggest professional tensions. This tension has been manifested in her initial (and still-present) difficulty to wholeheartedly re-engage with theoretical texts when preparing her syllabi, and in her aim to find the best balance between theory and practice in her teaching. In line with her goal of integrating both "worlds" within her personal teaching practice, she calls herself a "blue-collar professor."

The freedom and support she experiences as a result of her long-standing relationship with Opal University is also a source of coping and resolution as she works to resolve her tensions. However, her familiarity with Opal's faculty and past students has also been a source of

(slight) tension, as she had brought into her full-time work some unchecked assumptions about students' general abilities and needs that were based on her past interactions with them. So far, a departmental culture of open communication, and Suzette's open, attentive, and action-oriented dispositions have helped her to initial negotiations of these tensions.

Summary of Chapter IV

This chapter presented the findings of the eight individual case studies, with each case being an early-career art teacher educator and their unique personal historical, and current work contexts. I used Portraiture as a method of constructing the case narratives. Each portrait was structured using the same subheadings: the participant's academic and career background, relationships/disparities between their preparation and current practice, their current professional role and responsibilities, and their salient professional tensions.

The participants varied in age, gender, race/ethnicity, nationality, and levels and types of prior teaching experience in art and art education. These variables had strong impacts on their personal-professional values and goals, and on how they experienced and interpreted tensions in their new roles as full-time art education faculty members. Many of their transitional tensions concerned feeling uncomfortable or out of place in the cultures within and around their university workplaces, where the values and assumptions about art education that they had cultivated through their life experiences and educations were put to the test. There were also common tensions related to not feeling prepared, desiring more guidance in navigating the career transition, and rejecting or re-evaluating traditional ideas about art education and about teaching in general.

In Chapter V, I present the cross-case findings of the study in relation to each research sub-question.

CHAPTER V— CROSS-CASE ANALYSIS

Introduction

This dissertation study is driven by the central research question: *Understanding that early-career university-based art teacher educators' professional experiences are undertheorized, tension-filled, and occur in a professional context that is multi-layered, how do eight collegiate art teacher educators identify and negotiate pedagogical tensions (i.e., conceptual and practical contradictions or dissonances regarding values about and approaches to the content and pedagogy of art education) in their teaching practices?*
Its three sub-questions investigated, respectively, (1) *What types of tensions do early-career art teacher educators identify in their professional practices?;* (2) *In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values inform the tensions and the harmonious aspects of their on-the-job experiences?*; (3) *What strategies (both self-identified and researcher-interpreted) do university-based early career art teacher educators use to negotiate their professional tensions?*

This chapter highlights the tensions and themes identified through the cross-case analysis of the participants' collective data in response to these questions. Cross-case findings related to each of the sub-questions are presented separately. The chapter culminates with a summary of the cross-case findings.

Research Sub-Question One: Experiences of Professional Tension

The first research sub-question was: *What types of tensions do early-career art teacher educators identify in their professional practices?* "Professional tensions," in this study, are defined (see Chapter I) as feelings of doubt, uncertainty, difficulty, or puzzlement due to conflicts between their own values/goals/expectations, and values/expectations/demands encountered within their work environments. Seven themes emerged from the comparative analysis of the participants' responses. These were: (1) striving for agency and credibility; (2) lack of congruence with others; (3) roles in conflict; (4) political, aesthetic, and ethical tensions around ethnocentrism and conservatism; (5) constructivism versus objectivism; (6) learning "X" *while* teaching "X"; and (7) frustrations with/doubts around academic systems and procedures. These themes encompassed several types of tensions, including those directly related to the participants' career transitions, and others that were connected to working in the particular contexts of art education and higher education.

Categories and Types of Tensions

Three levels of coding were done to organize the findings for this sub-question. The first level was identifying and naming individual tensions from each participant's data set. Secondly, I looked across the participants' individual tensions for similarities in type, and finally, I organized the participants' individual tensions according to the categories into which they fit. For the second step, I relied on a list of tension types that I had I synthesized from reviewing a number of research studies and theoretical literature, many of which constituted the source material of this dissertation's literature review and theoretical framework—with particular

emphasis on Baxter and Montgomery's (1996) Relational Dialectics Theory (RDT). Reviewing the literature and theories was helpful in identifying aspects of the art teacher educator role that likely constituted categories of professional tension for early career art education professors working in teacher preparation programs. Specifically, I synthesized findings from studies in general education, particularly those about new teacher educators' transitions into university teaching (e.g., Boyd & Harris, 2010; Cuenca & McAnulty, 2014; Dinkelman et al., 2006; Murray & Male, 2005), education-focused studies that applied Relational Dialectics Theory (Berry, 2008; Rodriguez, 2008; Simmons et al., 2013; Thompson et al., 2018), and studies focusing on art teacher educators and their work lives (e.g., Beudert, 2006, 2009; Hanawalt & Hofsess, 2020; Milbrandt & Klein, 2008, 2010). Within this literature, I pinpointed six common areas of tension experienced by the individuals at the center of those studies, and used them as starting points in examining the research sub-question. These areas of tension were: role- and/or status-related; identity-related; political; cultural and/or sociocultural; conceptual or epistemological; and axiological. The most common contexts in which these tensions occurred were pedagogy and curriculum, interpersonal interactions, and navigating administrative and academic systems.

When checking this study's analyzed data against these literature-derived categories, I consolidated them into four encompassing categories (types) of tensions: ontological, axiological, epistemological, and structural/pragmatic [very briefly, define these in a footnote]. I then revisited the data to review each of the tensions, using these three categories as lenses for analysis. This assisted the process of theming the data. The three categories were retained as a way to organize and report on the data once the themes were finalized. Therefore, in discussing the findings for this sub-question, I present each theme separately, and in the narrative reporting, I also address how and why each of the tensions under the theme types was coded as a particular

tension type. Although the four tension categories are discrete, the participants' individual tensions span across them; therefore, no single tension was solely in one category. For example, some of the ontological tensions had axiological and/or epistemological dimensions (as some concerned curricular issues and others affected participants' deep-rooted values) and were more fundamentally about issues of "being." That is, they concern the individual being in a social context in which his or her sense of identity and/or power in relation to others comes under strain.

Within the four tension types, secondary codes were assigned to the individual tensions. This was done in order to retain the contextual specifics that differentiated individual participants tensions from each other, and helped to signify in a very abbreviated form, the unique contexts and particularities of each participant's tensions. For example, with the ontological theme "roles in conflict," which Diana, Melissa, Kerri, and Mark shared, the secondary code *research/service* was assigned to Diana's tension between her voluntary service role in providing art workshops and classes to vulnerable populations, and the fact that it is also the basis of her research. As a tenure-track faculty member, she said, "It's considered as voluntary service and I can actually put [it on my], like third-year review, annual review with tenure promotion, but then at the same time, we [faculty members] use [it] as our research." However, Kerri's and Melissa's experiences with "roles being in conflict" were given the codes *status/position* and *past/present.* Both women, who are young, just-graduated PhDs, were grappling with professional identity transformation, as they were reconciling the recent past (their statuses/identities as doctoral students) with their new roles as university-based art education professors. Neither had had very much experience teaching at the PK-12 level, and both were learning how to break down and translate the research and the other theoretical knowledge that was still fresh in their minds as

recent doctoral graduates, into personal pedagogies of art teacher education for teaching art at the PK-12 levels (in their present teaching roles).

After inductively coding the data related to this sub-question, I revisited the framework containing the a priori codes (the tension types described in Table 6, in Chapter III) that were generated from the review of literature, and checked my coding of the tensions against these a priori codes. This was done to see where there were similarities between the tensions described in the existing literature, and also what the differences were between these existing tensions and those that emerged from this study's data. Using this framework, with particular reference to Baxter and Montgomery's (1996) internal and external relational dialectics, helped me to more deeply penetrate the data and understand it in a more complex way. It also aided the process of naming or re-coding some of the tensions in ways that more accurately captured their nature.

Ontological Tensions

Tensions emerging from the data that were related to being a new faculty member and shifting into a new role identity as a full-time art education professor were coded as "ontological." This is because they concerned conflicts and negotiations between the participants' personal identities, their work role identities, and status dynamics related to being untenured junior faculty members. These tensions pertained to the nature of "being" multiple things, i.e. having and negotiating multiple sub-identities and sub-roles (Swennen et al., 2010). Therefore, the art teacher educators in this study were negotiating being *simultaneously* their established "selves" [e.g., a young white American woman who is a human rights advocate art educator and researcher] *and* their newly established, or emerging professional selves [e.g., a new faculty member in a public university in a politically conservative location]. For some, this

negotiation involved this *both/and* dynamic, while for others, it concerned being one's established self *but not (or not yet/not yet fully)* feeling completely assimilated into the "new" professional self. Internal tensions in this category also had to do with negotiating the self as an individual and/or as a member of a group (broadly--e.g., the university faculty body, or more narrowly--e.g., the art education department). External tensions had to do with interpersonal relationships between the participants and others (e.g., students, senior colleagues, and administrators), that brought their status as junior faculty into conflict with the expectations or demands of these others.

Striving for Agency, Confidence, and Credibility

This theme concerned the participants' strivings for agency, confidence, and credibility related to their navigation of their new (or fairly new) full-time university faculty roles. Seven of the eight participants were hired as tenure-track faculty members; as such, adjusting to the requirements of this system contributed to tensions between the knowledge, qualities and skills they brought to their jobs and the requirements they needed to fulfill to develop strong tenure portfolios. Kerri, being on a full-time lecturer contract without the requirements of service or scholarship, did not have this concern. However, she, along with four of the other participants (Brandon, Joanna, Mark, and Melissa) explicitly discussed tensions related to establishing a sense of personal agency, credibility, and validation as junior full-time faculty members. Most of the tensions within this theme concerned the participants' grappling with feelings of not being taken seriously (internal tensions) or doubting others' perceptions of their authority based on puzzling or tense interactions (external tensions).

As new members of faculty communities and as first-time full-time art teacher educators, they shared the goal of establishing senses of belonging and legitimacy in both of these roles. Developing good rapports and solid reputations with their faculty colleagues and establishing a sense of authority as teacher educators was therefore important to them. However, their levels of confidence in these efforts varied based on their individual perspectives/attitudes, professional backgrounds, and specific roles expectations and interpersonal dynamics within their work contexts.

For some participants such as Kerri, Melissa and Suzette, developing and projecting a sense of confidence as an art teacher educator was tied to feelings of illegitimacy in this role due to their not having been former PK-12 classroom teachers. In contrast, Suzette, having had over a decade of traditional PK-12 teaching experience, felt more confident about translating her PK-12 experience into a pedagogy of art teacher education.

Diana's legitimacy-related tension was experienced at the internal level, and was about striving to meet her own high standards. "It's mostly because of my personality, but I am harsh on me all the time. So, of course, I am disappointed [in] myself with my teaching, service, and other things." Mark's legitimacy tensions, on the other hand, were experienced externally, as he described interactional tensions between himself and students, and between himself and department colleagues. He mentioned "very frequently trying, often feeling inadequate" based on "any number of interactions with departmental colleagues wherein I unintentionally make a bad impression," and "situations in which I attempt to offer help [to students] and meet apathy or pushback."

Diana's and Mark's feelings of rejection, due to unsuccessful attempts to connect (pedagogically), were echoed in Kerri's remarks about times when she "anticipate[s] class

participation and a sense of interest from students" but does not get it. She explained, "When I rehearse my lesson in [my] mind, I anticipate [these things]. However, if students give me blank stares or do not answer [...] my questions during the actual lesson demonstration I feel like my preparation has failed." She also noted, "I feel disappointed [in] myself when I am not well-prepared with class or fear to go outside of my comfort zone." These comments reflect a frustration in meeting the standards she has set for herself as an educator and in miscalculating the match between her expectation of how some lessons would be received and the reality of teaching them. Her expectations of students' compliance to course requirements and how some have responded has also been a source of tension. Also, during a school visit to a kindergarten class, having to step in and demonstrate a lesson that an unprepared student should have taught, caused her to feel "tension in whether the student was being disrespectful or was overwhelmed with the assignment." This reflected a tension between *confidence* and *uncertainty* about how to interpret and respond to the situation, and between feeling authoritative and feeling disrespected.

Melissa too, expressed her struggles with feeling sometimes that her authority was not respected by students. She stated that internal tension arose when "students [try] to talk their way into [her] giving them a better grade (for attendance problems)." Therefore, the tension was about the extent to which authority should be negotiated with students and when it should be non-negotiable, i.e. how to leverage her "organizational positionality" over her students (Brubaker, 2009) in potentially manipulative situations.This tension is shared by several new university teacher educators who experience self-doubt and "insecurities associated with […] working to better understand how the authority of the teacher educator is yielded, reinforced, and negotiated in the university classroom" (McAnulty & Cuenca, 2014, p. 50).

The above illustrations from the data show that the participants' status- and authority-related tensions fit into the relational dialectics category of *integration-separation*. Even though several of the tensions were evident in interactions with others (mainly students), they were mostly processed at the internal (intrapersonal) level--i.e. "internal struggle[s] occurring in themselves" (Dindia, 1998, p. 100), as the participants struggled with how to "own" and/or leverage their professional authority. External (*inclusion-seclusion*) tensions were more evident in the next theme presented, *lacking connection or congruence with others* in their institutions or with others in the wider art education community in higher education.

Lack of Connection/Congruence With Others

This theme had to do with striving for community or dealing with the effects of feeling excluded from it. The data revealed that the participants desired to build stronger connections with students (beyond mere content-based transactions) and to feel connected on a human level to their faculty colleagues in their universities. Mark, for example, although he gets along well with his department colleagues, lamented the "lack of an activist community" in his university. Diana's experience of this tension, on the other hand, was with students in her introductory art history/art appreciation seminar course. This is a "large lecture course" consisting of "mostly business students." She felt isolated due to many of the students openly displaying disdain or disinterest in the subject matter. She explained, "It's hard to generalize why I often feel like a stranger, but when there are no common traits between my students and myself (i.e., art, education)." Kerri too, shared this feeling, and related it to her interactions with both students and faculty colleagues, saying: "I am always in the state of being lost in translation, as a

bilingual international faculty. On top of that, I am not yet fully familiar with the language of faculty so it often makes conversations difficult."

Kerri also shared a similar tension resulting from a lack of connection with colleagues due to her full-time yet temporary status as a faculty member. She speculated that this lack of connection might also be attributed to other identity-based and job-status differences. As she explained:

> I often feel aloneness at work, perhaps because I am a new faculty, younger in age (also meaning different interests and lifestyle)....In faculty meetings, I feel like I cannot join the conversation, either because I do not have context or lack of relationship. There are often times things where I am not part of the loop as a non-tenure track faculty.

Kerri also experienced dissonance between her cultural knowledge and experience and that of the US educational context in which she teaches. She explained, "At times my expertise and knowledge seem insufficient especially when speaking about US education or schooling experiences." Sandra expressed a similar feeling--also related to her difference in nationality and culture from that of many of her students and colleagues. However, she identified a positive opportunity within the tension. She said, "As a foreign scholar, the feeling of alienation and strangeness is always with me, but that also helps me to open up myself and learn from students' experiences and opinions as much as I can." Because of her cultural difference, she has also felt distanced from students when they "were sharing their memories about cartoons and visual culture in their childhood." As visual culture is a strong academic interest of hers, and a point through which she teaches, she is somewhat troubled when this happens.

Sandra, and Mark also shared a tension between pedagogical intentions and students' reception of these intentions.. Sandra shared that she feels "disappointed" when she "can't deliver the main idea of a lesson or my thoughts clearly." Mark's version of this tension,

however, had to do with “students who don’t respond well, or at all, to offers of additional support.” This reflected the internal (interpersonal) relational dialectic tension *openness (him)—closedness* (*students*); at the intrapersonal level, it presented an inner conflict between *nurturing* and *distancing*.

In addition to wanting to connect with students and to locate and bond with like-minded/like-missioned colleagues, the participants also dealt with the effects of feeling socially excluded or marginalized due to identity differences. Some of this had to do with aspects of their self-identities (attributes such as ethnicity, nationality, and gender) being sources of marginalization (or felt marginalization). For example, as a White man, Mark’s feeling of disconnection from others manifested as “some degree of impostor syndrome in the race and feminism discussion groups I’ve been involved in.” One of Melissa’s tensions manifested in her feeling “othered” based on differences in upbringing, citing “tensions between my upbringing and my colleagues’ upbringing” as a source of detachment. “I felt like my colleagues looked down on me,” she noted.

Diana, on the other hand, spoke about the effects of the racism and sexism from students that she has experienced since beginning her job. She mentioned “disparaging remarks made by students—in particular, examples of these types of comments that evidenced racist and sexist biases.” These “racist comments/sexist attitude of students” were mentioned several times in her written responses and in her interviews. She referred to them as “incidents that I can’t hardly forget.” She also expressed the struggle of feeling “like I have to soften/water down my feminist comments to make my students feel comfortable with me or the term, ‘feminism.’”

Throughout the data, the participants’ career transition tensions reflected issues of lacking connection with others (pedagogically and socially) and feeling excluded/dismissed or

outrightly disrespected. Internal confidence-related struggles accompanied these issues. This involved them both/either digging deeper into their identities and values to shore up the necessary personal senses of authority and/or being uncomfortable, angry, or self-doubtful.

Roles in Conflict

A third ontological issue shared by some participants was the challenge of balancing their professional roles. This tension constituted an *integration-separation* tension between roles.

Diana, for example, experienced a tension between her voluntary service role in providing art workshops and classes to vulnerable populations, and the fact that it is also the basis of her research. Complicating the issue is the fact that her research and service are important for her tenure and promotion portfolio. “It’s considered as voluntary service and I can actually put [it on my], like third-year review, annual review with tenure promotion, but then at the same time, we [faculty members] use [it] as our research,” she said. This tension therefore involved conflicting purposes between *serving her own academic self-interest* and *serving others and serving the university* and *serving the community.*

Joanna and Suzette both wrestled with questions of how to prioritize and balance their academic roles. Joanna’s challenge was negotiating how much time to allocate to each of the following: her curriculum writing work (which was separate/professional service/scholarship from her work at the university), program coordination, advisement, and teaching. Suzette’s sometimes conflicting roles were her professional development workshops with public school teachers, her university teaching, and needing to figure out research and scholarship for tenure.

One of Mark’s role-related tensions existed between his teaching in the university and his teaching in a non-formal learning environment. He counted as an example of a time when his

"knowledge did not seem to count", his art teaching in a prison. He explained, "I do have some technical skills I can share, but that's really peripheral to my interests in art." In fact, his other significant tension in this area had to do with reconciling his personal professional interests with his work as a university-based academic. Mark explained that in the context of teaching and learning, "Connecting teaching, politics, and aesthetics is always challenging." His, Diana's and Joanna's expressed tensions reflect a disconnect between theory and practice, as they each grappled with bringing into their university-based work (which they counted as largely "theoretical") the comparatively "practical" work (e.g., Mark's political activism and teaching in prisons) they have done (and still sustain) outside of the university setting.

Another sphere of role-related tensions was conflict between private and professional life. An example of this type of tension is Joanna's conflict about whether she should lean into her identity as an academic and continue to pursue a career as a professor now that she is in a position to be back on the job market. This evidences a tension between *stability* and *change* (of career sphere and of identity), as Joanna considered whether she wanted to stay in academia or go back to working in museums, which she sees as "not necessarily academic" but has been a passion and a type of job where her research interests have been shaped and fostered.

Axiological (Values-Related) Tensions

Axiological professional tensions, based in ethical and aesthetic concerns, pertained to differences between participants' personal/professional ideologies and values and the ideologies and values about art and education (perceived or directly expressed) of other individuals and/or groups with whom they interacted in the workplace environment.

Political, Aesthetic, and Ethical Tensions

This theme's overarching tension was between *conformity/compliance* and *resistance* or, otherwise said, "*pushing against traditions* versus *accepting the status quo.*" Participants' personal politics frequently came into conflict with the values they observed in practice within the university, as carried out in the actions of students, colleagues (mainly outside their programs/departments).

The majority of the tensions in this category were Mark's. He frequently referred to his "political"-ness as a person and as an academic, and many of his most powerful tensions stemmed from clashes between his activist/humanitarian stances and others' behaviors and attitudes. Mark experienced the tension between being openly political and tempering the expression of his political views when several of his "discrete and extended attempts at political discussion" have been rebuffed, and when "sharing content [he finds] inspiring and engaging, attempting to be enthusiastic about important ideas, feeling a silent wall of resentment/resistance."

With students, specifically, Mark has been concerned about getting them to be more comfortable with critiques of normalized but problematic ideas about schooling. With his honors students, he wants to "hopefully [get them] to reconsider the default benevolence of educational institutions." This is related to his own grounding in critical scholarship and his personal experiences in and with traditional school settings. He shared several anecdotes about tensions with some students regarding their views about schooling and teaching (e.g., being against secularism in schools or resisting critiques about problematic cultural appropriations in art

lessons). Additionally, he remarked that he was puzzled by students who were likely setting out to become art teachers "not being excited about art, or about working with kids."

His value-related tensions, however, were not all negative. He mentioned being "frequently excited in the classroom, especially if a student says something particularly insightful." For example, when, in his honors class, a student made "a really poetic connection" to a reading in suggesting that "indigenous children were seen as possessing plasticity, while Black subjects were associated with opacity." Mark and his students referred back to "plasticity versus opacity" for the rest of the semester, which he felt to be "a legitimately useful and meaningful opposition" for analyzing marginalizing discourses in education. This positive tension between *ethnocentrism* and *cultural relativism* is axiological because it deals with assumptions about the assignment of different amounts of value to children (judgments about their inherent capabilities based on ethnicity and culture) of different ethnic backgrounds. Despite this, ethnocentrism also contributed to a less positive tension in Mark's teaching, as he spoke of the difficulty of "[t]rying to find non-ethnocentric examples of anthropology of childhood" to present to his students.

A distinctly negative tension for Mark was being angered by faculty colleagues' ideas and actions (or their support of ideas and actions) that he deemed problematic. These ideas, to him, reinforce or ignore systemic problems and promote protection of the status quo, sometimes through intimidation or force,"E.g., Faculty sticking up for the police cadets on campus carrying weapons." Otherwise, these faculty members' positions reinforce ableist ideas about success, e.g., "faculty leading presentations on 'grit and resilience.'" These conflicts reflect the intrapersonal tension between Mark's deeply held personal beliefs and the social expectations of his professional persona (negotiating between the *private self* and the *social/professional self)*.

Melissa too, disclosed that she experienced intrapersonal and interpersonal tensions when she encountered students whose beliefs and values directly contradicted her own. She mentioned more than once that there were tensions between "my beliefs/culture" and the predominant religious beliefs/culture in her university's location. This contributed to a tension between what she thought was important but was considered trivial by others (students), namely, "students thinking multicultural art lessons weren't important because 'racism isn't a thing in [State].'"

As with Mark, politics around racism and police violence was an issue that was featured in one of Melissa's tensions. In presenting about artists whose work took a stance against police violence (particularly against people of color), the artists' messages and her choice to present them were responded to with resistance or apathy. For example, she mentioned the discomfort caused by "tensions between [her] political perspective and a student's." In Melissa's words, her disappointment in attitudes such as this student's (who "rolled their eyes when I brought up police shooting unarmed black boys in our country, specifically Trayvon Martin's death") posed two types of axiological tensions. It was both "a political tension" between [her] "importance of social justice in art education" and an aesthetic tension brought on by (mainly) prospective "elementary educators" who "when [stepping] into the art realm...think of art as [just] some beautiful thing." Melissa described this tension as a conflict between students' expectation to focus on an "easy, simple 'learning how to portray things realistically' type of art" and her belief that "art [is] meaningful when it actually says something or changes something."

Diana's axiological tensions were more about the conservative ethics and politics of many of the students she teaches, and more broadly, of people living in the region in which the university is located. She explained, "Because I'm in a very conservative area, I've encountered more of a cultural, let's say, not 'conflict,' but dissociation from my students, not my colleagues

or teachers." Because of this dissociation, when she mentions topics that can be considered sensitive or nontraditional but are in her view, important to mention to prospective teachers, she has heard students respond with statements such as, "God will help me. I don't want to hear about it in public because God knows everything."

Brandon also expressed a *conservatism/ethnocentrism*-related tension, but it was more in relation to epistemological values within the university/academia in general than specifically with students. In response to the questionnaire prompt about situations where one has "grappled with relevance, he stated, "There are times when I wonder about [relevance] for myself (in what I can do to better learn along with others) and how our program is addressing issues of the urban." The part of this statement that refers to "addressing issues of the urban" and the implication that more should be done in this regard, relates to his personal goals to contribute to the enrichment of urban art education through his scholarship, teaching, and professional service. As he said, "I feel like there needs to be some effort to recruit and support diverse groups of art educators that are going out into the field." He explained that especially with the university being located "in an urban city, in the urban part of the country" that is affected by issues such as gentrification "and...all of the other things that are around 'urban' in terms of education and lack of resources and access," requires that art teacher educators' role, "is to not have students feel that way." Therefore, he said, "the literature, the courses, the attention to some of the things need to be about urban art education."

Overall, a common tension under this theme was participants' needing to negotiate how and when to express their political views. That is, they struggled with questions of whether and how to openly challenge ideas (that are culturally sanctioned and widely shared), and people (e.g., students and faculty members) who oppose or resist their values as expressed through the

topics, artists and artworks, and theories/ideologies presented in their teaching and other modes of interaction. Also, throughout the data, the participants' frustrations with *ethnocentrism* and *conservatism* in the contexts of their work resonated. These contributed to both positive and negative tensions experienced at three levels: intrapersonal (e.g., Melissa's internal frustration at students' blindness about racism); interpersonal (e.g., Mark's interactions with students and colleagues who expressed resistant or problematic views); and systemic levels (e.g., Brandon's goal of broadening the scope of research and practical work in/around urban education in the university and in the art education field).

Epistemological (Knowledge-Related) Tensions

The epistemological tensions that surfaced in this study's analyzed data, concern questions of how participants develop, claim, and use knowledge in teaching and learning.

Constructivism Versus Objectivism

The participants all professed the influence of constructivist epistemologies on their teaching philosophies and their practices as art teacher educators and scholars. This came into tension with objectivist attitudes and approaches exhibited by others, and embedded in the dominant ideologies in operation in the universities and the other environments with which their work intersected (mainly PK-12 schools). Most of these tensions existed between the participants' democratic and student-centered teaching approaches and traditional top-down knowledge-transfer approaches seemingly expected by some of their students based on their prior educational experiences.

For example, Sandra experienced a tension between her desire to challenge the predominance of "works of art that [are] legitimated by the Art World" in teaching, and her desire not to come across to students as being "opposed to the idea of fine art [or] teaching fine art in the art classroom." This reflects a conflict between the constructivist epistemology underlying her view (encouraging students to develop art lessons that focus on children and adolescents creating artworks that draw from life experiences) and the objectivist epistemology driving art lessons that draw mainly from canonized works of art.

Kerri had a similar type of tension between the theories she subscribes to regarding children's artmaking and those promoted through the syllabus for the course she teaches to "early childhood education major undergraduate students." She is "in conflict with the textbook assigned for the class," as it "presents ideas primarily based on developmental accounts and lists activities that are more like 'crafts.'" She described the experience of teaching for a whole semester with a book she disagrees with as "quite painful." Her belief that children learn best when their agency to make decisions and explore without being overinfluenced by adults, is nurtured. Her tension is one between *skepticism* and *conviction*, or *rejection of* traditional ideologies and *acceptance of/belief in* ideological theories that deviate from those that are normalized within the discipline of art education.

Brandon's epistemological tensions relate to differences between the way he views knowledge and how it is best cultivated, and how knowledge and learning are traditionally considered and valued in academia. This tension is manifested in his struggle to reconcile working "in the academy", where two conflicting messages about knowledge exist. Whereas he declared that "knowledge is one's property, identity, and value," in academia, he also noted that

the types of knowledge that are given the most power and legitimacy are long-established theories and paradigms credited to well-known scholars.

Brandon also experienced an interpersonal (social) tension in his teaching, when "discussing non-traditional aspects of art/education" with students & '(re)situating' their positions." This was a positive tension, as it was a potential catalyst for transformative thinking in his classroom. Brandon was excited "to experience students lead class/discussion and sharing ideas in productive and critical ways." An example of how this took place in the classroom was evident in a student's remark to "stop using the word 'teaching.'" This communicated a shift in students' conception of how learning can happen and in the conception of the teacher as the singular and authoritative knower from whom students acquire knowledge. The tension here exists between *accepting* traditional conceptions of learning and of "the teacher" and *redefining/reframing* these conceptions. Mark also expressed his tension with traditionalized ideas, but specifically with traditional PK-12 schooling. He stated, "I remain perpetually dissatisfied with school, and its ideas of knowledge."

Participants also tried to negotiate in their own minds the value/rightness/applicability of particular theories that are either commonly misunderstood or overhyped. Joanna and Mark, for example, were troubled by other academics' understandings and valuing of theories and concepts. Joanna was perturbed by academic peers' takes on social justice, which are integral to her research and teaching philosophy. Mark, on the other hand, was reconsidering his own intellectual positions relative to particular theories. He struggled to relocate value in academic theories and ideologies that have become popular or trendy, and said, "Now that the Deleuze & Guattari hype in art ed is hopefully waning, I feel like I can think about them again" and also admitted to having "lots of Zizek reconsiderations."

On the topic of grading, Mark is bothered by "the idea that [many] preservice teachers want to be graded by rubrics," a tool that he does not have a fundamental problem with but sees as somewhat inflexible/limited and only one of a set of options for assessment. He commented, "There's a lot of ways in which art education markets itself as offering different forms of assessment and being a model for how assessment can be portfolio driven, more holistic, more personalized." Mark's statements indicate a contrast between his personal commitment to open-ended, constructivist approaches to teaching and assessment, and his view that rubrics as artifacts associated with schools and schooling, (in their structure, if not always in their application) represent non-constructivist aims.

Apart from the tension between constructivism and objectivism that this theme addressed, there was strong evidence in the participants' responses to non-constructivist attitudes and ideologies expressed by others, of the relational dialectical tensions between *expression* and *privacy* on the interpersonal level, and *safety* and *challenge* on the intrapersonal level. In the context of this study and the participants' data, this dialectic manifested most often as a conflict between the participants' impulse to *openly challenge* institutionally/culturally sanctioned ideas, and concerns about the implications of not *repressing* (or, at least, diluting the expression of) their disagreement.

Learning 'X' While Teaching 'X'

This theme addressed the participants' development of role-specific Pedagogical Content Knowledge (PCK)**.** That is, the tensions occurred during their processes of adjusting to the culture of full-time university teaching (which Brandon and Suzette, respectively, called "very academic" and "theoretical") and also preparing students for "the actual reality" of teaching in

schools, as Suzette said. The dominant tension within this theme was between *knowing* and *learning*. For most of the participants, it was not the first time they were teaching adults nor their first time teaching something specific in art education. However, for some of them, it was the first time they were teaching "art teaching" to prospective art educators. Therefore they were contending with the tension of *learning to teach "art teaching"* while *teaching "art teaching."*

Teaching *art teaching* constituted subject-specific pedagogy (or PCK) with the subject being the teaching of *art/design/visual culture pedagogy*. This required them to have to put together different parts of their existing knowledge repertoires (categories of knowledge) to form a new knowledge repertoire (PCK of art teacher preparation). These seven categories of teachers' knowledge bases (Shulman, 1987) as applied to art teacher educators' PCK are: content knowledge (teaching about art teaching as content knowledge); general pedagogical knowledge (teaching approaches and methods); knowledge of curriculum for art teacher preparation; pedagogical content knowledge (knowledge of art-education-specific pedagogy); knowledge of learners and their characteristics (children, adolescents, and adults); knowledge of educational contexts (schools, museums, colleges, community programs, and universities) and the requirements/expectations of teachers/professors in these systems); and knowledge of educational ends (preparing art teachers for work in different educational contexts).

Also evident in the analyzed data was the additional category of knowledge of the "professional self" (Chang, 2005; Kelchtermans, 1993). This "professional self" concept or "personal conception of self as a teacher"/art teacher educator (Kelchtermans, 1993, p. 444) constituted professional self-awareness and self-management. It also involved their employment of subjective educational theory ("the personal system of knowledge and beliefs teachers use while performing their job" [Kelchtermans, 1993, p. 450]) while developing/extending this

subjective educational theory. In this process of developing their art teacher educator PCK, they also had to develop any of the aforementioned types of knowledge that they did not possess or feel fully equipped with upon entering their jobs. These knowledge elements were often in tension with each other, in both productive and frustrating ways for the participants.

Productive tensions in learning to utilize and/or develop PCK while teaching included figuring out how to achieve clarity in a concise way, i.e. finding the right balance of succinctness and detail in providing information. For example, Diana noted that her students "often say that they are confused with the instructions…(i.e., assignment description)" in her syllabus. She has "tried to understand [her students'] viewpoints in order to do this. This demonstrates her negotiation of her own prior anticipations of students' needs and how to meet them with the students' actual needs, to create a more workable medium ground.

It was not a "given" that prior experience with teaching about art teaching as graduate students and with teaching children and adolescents would automatically translate into an easy pedagogy of art teacher education. Mark and Suzette found that they, like Diana, needed to adjust their personal expectations of students' learning needs, and consequently their curricular and teaching approaches. Mark said, "After I started writing syllabi with lots of reading on them that I had to revisit in order to lead classes, I started doing much more teacher homework." He has felt tension in instances where he realized that he had not "properly prioritized important learning tasks" and learned that his "ideas around relative importance [were] often misguided." He said, "I had not emphasized writing lesson plans since starting this job, until this semester, but now I'm getting quite serious about them." In addition to needing to shift his pedagogical emphasis, Mark also found that he had to shift his assumptions about his students' abilities.

Although he had a "very positive" experience overall with his honors class, he noted that "there were roller-coaster dips and surges in [his] estimation of the group's capacity."

Suzette also encountered this issue. She, unlike Mark, had intentionally focused on lesson planning, but she was disappointed when she realized that her students "had not understood lesson writing after having had two seminars" on the subject. "Bothered" that it took her "two weeks for her to clearly see the problem," she said, "I had to consider when and how to introduce lesson planning in a meaningful way that organically supported the students' research of their studio core. I think my process of figuring it out infringed on my students' learning." Generally, for Suzette, learning to teach about teaching while teaching about teaching was a very prominent tension. In our research interactions, she spoke about the "incredible amount of time and effort" it required of her to rethink how to present course material to her students when "reading the syllabi for the courses, digesting the material, making it [her] own and considering how to present it to [her] students." She described this tension as one caused by "learning the material for the courses while teaching the courses for the first time."

In both Suzette's and Mark's cases, it took them a little while to recognize that they were teaching in ways that reinforced the fragmentation of knowledge rather than achieving their intention to teach in ways that facilitated transfer across/integration of knowledge. For both of them, the tension was productive, in that it fostered reflection that produced changes to the assumptions they brought with them about what they should prioritize in their teaching and how/when to teach particular topics/processes.

Kerri and Melissa also expressed positive feelings about learning and relearning things while teaching. Kerri felt "enlivened" about learning ideas from her students that she saw would, in turn, improve her teaching. She remarked, "Despite many occasions of unsettlement in class

and faculty meetings, I do believe that learning from and teaching students is something that enlivens my soul. I especially fall in love with the ideas of senior art education students when talking about their art practice and research." Melissa also expressed a positive spin on learning/relearning to apply theories to her teaching about art teaching. She said, "Going back and rereading articles from my doctorate program, I always feel like I learn something new."

Diana described learning while teaching as a "constant" practice that is always being "updated." For example, she is continually learning how to help students engage with each other constructively in the classroom while learning, herself, how to interact with students with different personalities than she had previously encountered. An additional challenge of hers was learning to teach about working with students with disabilities in the art classroom. She saw this topic as important for preparing art teachers. Although she had acquired theoretical knowledge in critical disability studies through her research, she has found it difficult to teach about this topic given her "lack of...experience working with students with disabilities." She commented further that although she has been "researching and adding more materials" to her syllabi to teach about how to work with students with disabilities, merely "talking about disability...is not sufficient in terms of how to react when students with disabilities break down, etc." This is a tension between *theory* and *practice*, and reflects the challenge that Diana and other participants had when trying to put theories into practice but had little or no experience doing so previously.

Melissa said that she experienced a more negative (but nonetheless productive) tension, however, "between what I was teaching my students about, and how I actually taught." She explained, "I realized I didn't embody the concept I was teaching, Universal Design. So I've started giving lots of flexibility in accessing material, engaging/interacting with material, and

multiple ways for students to show their understanding." This exemplified a tension between *intentions* and *actions*.

In expanding their existing knowledge bases to accommodate additional types of role-specific PCK, or PCK for teaching art educators, Diana, Mark, Kerri, Suzette, and Melissa learned to consciously adjust their prior assumptions about students and worked to address deficits in the content areas they saw themselves lacking. This process involved their immediate application of student feedback. The relational dialectical tension (Baxter & Montgomery, 1996) that was most evident within this theme was *stability* versus *change*, as the participants' adjustments of their initial assumptions were modified. However, in the process of regulating these changes, there was sometimes, as in Suzette's case, some unease and conflict involved in doing this--especially as reaching the point of change (learning) was not necessarily a quick process and could cause concerning delays or "hindrances" in students' learning.

Structural and Pragmatic (Self- and Work-Management) Tensions

Structural and pragmatic tensions, in this study, are those relating to participants' practical struggles with self-regulation, and with their relationships to systems within the university and the broader PK-12 and higher education contexts. The tensions in this category concern participants' frustrations with academic systems in the university, as well as their contentions with work-life balance tensions.

Frustrations with academic systems

All eight of the participants expressed frustrations with academic systems within the university (or more broadly, higher education) that bore upon their work. Each of them made statements that were related to the unclearness or expectations around tenure, professional

service, student advisement, managing budgets, and various other types of administrative tasks they were required to carry out, and the difficulty of managing these aspects of their work competently.

While all the participants except Kerri were hired into tenure-track positions, all eight of the participants shared tensions of carefully navigating the pathway to permanent employment; that is, trying to manage tenure and promotion requirements while safely managing their professional images and their social relationships (not jeopardizing their chances for tenure by damaging influential others' perceptions of them). This represented a tension between *safety* and *risk*. According to Mark, "I think junior faculty across the board—being a lower rung on the totem pole is always stressful, and trying to position yourself and look busy in the right way...that's very tenure-track-specific." A part of that positioning involves maintaining a level of conservativeness for the sake of maintaining a good image in students' eyes and in the eyes of senior colleagues who might "be front and center in tenure decision[s]," according to Mark. He wrote, "I have had pretty mixed responses to my teaching thus far, and I don't know how much it's going to hurt my chances of renewing my contract or achieving tenure." His perception that the university's values are more conservative and corporate than his own has also played a part in how he tempers his teaching-based and other interactions. "I have definitely not found the formula for introducing either avant-garde art or radical politics to preservice teachers, but I feel like the customer-service ethos of the neoliberal university is at least partially to blame in my case," he said.

Joanna also expressed a similar feeling about how she regulates her actions, and especially her disagreement with the views of others who have some influence on her future status in the university. Because her role was partly administrative, she grappled with unclear

policies, but was uncertain about the implications of asking for help in order to get clarification. She remarked, "I wondered if the Assistant Dean gets bothered when I write to her with questions." She said, "I do get that sense [that] I do have to be quiet until I become more tenured."

Suzette also expressed a lack of clarity regarding administrative processes such as "figuring out budgets and paperwork / admin processes." She also "would have liked more clarity from the department regarding the payment policy." Sandra commented that as a new faculty member, she is "still learning the resources, policies, and cultures of the department, school, and university" and described this learning process as "navigating through the mist."

Diana grappled with an inflexible curriculum structure and her inability due to her inability to persuade others who held more status and responsibility in the art education program than she did, to substitute some of the existing syllabus modules/topics to fit in topics she saw as critical to include. She was discontented, for example, that there was "no room" to teach critical theories nor to "change the core classes offered to art education majors." She described the expected curricular approach to the core undergraduate level art education course she was given to teach as "teaching 'A to Z' about art education in one class." This, she said, made it "really hard to address critical pedagogy or other very important theories in art education." She was even more disappointed that she did not perceive any openness to considering changing the curriculum in the near future. Lacking both human and structural support (i.e. having little agency over the structure of the curriculum) resulted in this tension.

Another aspect of support that Diana lamented a lack of was mentorship. She remarked, "I needed a mentorship, but feel like it almost doesn't exist. Pretty much everything (e.g., annual

report, third year review) needed more guidelines." This tension existed between her *needs (mentorship)* and *available resources/systems.*

Finally, under this theme, were tensions related to self-organization in the participants' private and professional lives. Thus, the tensions existed between participants' *management of their professional lives* and their *management of their personal lives*. For Joanna, her work-life imbalance concerns were caused by the fact that she commutes and has "other personal issues going on as well." This caused her to feel as though she was "falling behind and not being able to organize [herself]." This theme was also extremely strong for Diana; according to her, it was her "biggest tension." Melissa also wrote an extensive journal entry about the difficulty of balancing her private and professional life and commented on the tremendous amount of work a professor does "behind closed doors."

Overall, staying on top of their professional responsibilities, understanding unclear bureaucratic/administrative processes, self-regulating their professional images, and balancing private and professional roles were the participants' most widely shared areas of difficulty. Being junior faculty members, most of whom are working hard to merit tenure, there was also a common experience of conflict regarding how they conceptualized and managed the *prosaic aspects* of their work (their often unglamorous daily work) against its *commercial aspects/marketability*. This was evident as they spoke about negotiating their numerous job responsibilities while consciously maintaining awareness of how to package their working efforts into a marketable form representing their personal brand as academics and art teacher educators (e.g., in tenure portfolios and CVs).

The dominant tension within this theme is *instrumentalism* versus *humanism* where the institution/system's organizational priorities (e.g., academic competitiveness reinforced in

policies and expectations linked to faculty role and ranks and through the tenure and promotion system) impinge upon the junior faculty members' desire to feel cared about/valued by the institution, especially as they are in a process of professional adjustment which is often overwhelming for them.

Research Sub-Question Two: Relationships Between Backgrounds, Goals, and Tensions

In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values inform the tensions and the harmonious aspects of their on-the-job experiences?

The two themes that emerged with regard to this question were "feeling prepared, but…," and "experiences and values in translation *and* in conflict."

Feeling prepared, *but…*

The participants' prior teaching experience ranged between six-and-a-half and just over twenty years, with Kerri and Melissa having the least amount and Mark and Joanna having the most. Their prior teaching experiences varied in relation to a number of factors. There were variations among the age groups taught (children, adolescents, adults), where some (Mark, Joanna, Suzette, and Brandon) taught across the age spectrum, others had taught a narrower mix of ages (e.g., Kerri and Diana, who had taught young children first and subsequently college undergraduates during her PhD program), while others (e.g., Sandra) had only focused on one age group (young children) prior to being hired in their current jobs.

The participants have also gained teaching experience in different types of learning environments, with some having taught in more than one type of program prior to their current

university jobs. Joanna, Mark and Suzette have taught in US public schools while other participants have taught in non-public school educational programs in the US and overseas. For example, Mark has taught art to incarcerated populations in the US for several years, Brandon taught art for many years through a non-profit US-based organization and worked with students at the elementary, middle school, and high school levels, and Suzette was (prior to working as a public school teacher) a teaching artist working with US schools at the start of her career. Non-US-based teaching experiences include Kerri's experience teaching art classes to children and adolescents in her home country, and Diana and Sandra's art teaching in public elementary schools in their home countries.

Participants also gained teaching experience during their graduate educational programs, through internships, assistantships, and student teaching. These experiences include Melissa's undergraduate student teaching (done outside of the US) and her five years of collegiate teaching spread over her master's and doctorate degree programs, and Mark's, Joanna's, Brandon's, Kerri's, and Diana's opportunities to teach art education, general education, and liberal arts courses while doing their doctorates. Of these participants, only Diana and Suzette did not teach collegiate art education courses while studying.

Mark, Brandon, Melissa, and Joanna also did particular graduate assistantships and fellowships that they counted as directly preparatory for the administrative and fieldwork supervision aspects of their present jobs. Melissa, Brandon, and Joanna noted that they had been student teaching supervisors while studying. Also significant were graduate research assistantships that allowed them to clarify and learn more about their research topics; these topics were, and still are, influential to their teaching approaches, their epistemological values, and the values and content they desire to include in the courses they teach presently.

As mentioned under Research sub-question One's theme "striving for agency, confidence, and credibility," for most of the participants, feeling equipped to teach their assigned courses effectively depended on their having had teaching experience in traditional PK-12 settings or with PK-12 aged student populations. Kerri and Brandon were the only two participants who did not go through teacher certification programs and had not worked as school teachers in traditional PK-12 settings. They each felt differently about the impact of this on their comfort levels in preparing art education majors to be teachers in PK-12 settings. On one hand, Brandon's pedagogical engagement with children and adolescents in non-formal educational settings allowed him to learn about learners of different ages. These experiences combined with his graduate teaching experiences with adults, he believes, helped him to feel "pretty prepared" to become a full-time art education professor who specializes in teacher preparation. Kerri's lack of PK-12 experience and lack of teacher licensure, on the other hand, surfaced as a major area of tension due to her lacking the cultural and practical experiences of learning and teaching in this environment. Despite this, she teaches undergraduate courses in which she "[needs] to address the procedures and logistics of acquiring licensure, creating E-portfolios, completing EdTPA requirements, and other practical issues." Therefore, she said:

> I often find myself questioning my qualification for this position since the majority of undergraduate Art Education major students plan to become art teachers and the program is designed to foster their readiness in the profession. As such, not being able to bring my own teacher experience as a school teacher in the U.S. yet being part of the U.S. educational system has resulted in the immanent tensions.

Melissa shared Kerri's tension, as although she had gone through a teacher preparation program and had been certified to teach art, she had not sought a job as a PK-12 art teacher at any time before obtaining her current job as a professor. She made the decision to study continuously, and in the process became clear that she wanted to become an art education

professor. Although she finds some confidence in having taught and field supervised art education students as a graduate student, she expressed feeling "disadvantaged" because she has "never been a full-time art teacher." Her rhetorical question, "If you haven't had a full time teaching position, how are you supposed to teach that?" resonates with Suzette's belief that one would likely not be able to "teach teachers without really teaching, [one]self." She noted, "if I was devoid of those 15 years of [PK-12 teaching] experience, I would feel guilty...because I wouldn't know how to do it."

Although Diana taught art at the elementary level for six years in her home country, which imbued her with the experience in the professional context for which she is now educating her students, she expressed her own legitimacy/qualification tensions. Teaching adults in a university was not new for her, but she rued not having had the opportunity to develop the specific pedagogical content knowledge for teaching *art education* students during as a graduate teaching fellow. As she explained, teaching liberal arts courses to university students gave her a foundation "as a professor teaching courses" but she felt that she "was not really prepared to be an art teacher educator."

Diana, Melissa, Kerri, and Joanna each mentioned the challenge of trying to balance teaching, research, and service. According to Diana, she knew that she would need to strike a balance between these three areas, but "really didn't know how." She noted, "If someone really just helped me a little bit about how to really make balance between those categories, I think it [would have been] very, very helpful." Melissa stated similarly, "The job description was there--mentor students, build curriculum, service, teaching, scholarship. But I did not (and still don't) truly understand what that entails."

Kerri's has found that she is unable to teach her courses without inherently providing "some type of service," as student advisement and service to the program are "inherently interwoven in the subject of Art Education." She remarked, "I didn't know it was going to be this hard….It really takes up a lot of time." Joanna expressed similar feelings of overwhelmedness due to the demands on her time that service to her program has required of her. As the coordinator of an art education program undergoing many changes, balancing teaching with advising both current students and program applicants, proved to be much more taxing than she had anticipated.

Experiences and Values in Translation *and* in Conflict

There were strong relationships between participants' academic and professional backgrounds, values, and their professional tensions. The participants' ethnicities, nationalities, cultural affiliations, academic experiences, and professional values had an extremely strong impact on the professional tensions they experienced on the job. These attributes also formed the "anchors" or non-negotiable beliefs (Helsing, 2003) that helped them to navigate their job environments and manage their tensions.

Their experiences in the world as individuals, including their relationships with significant "others," and their academic experiences were the key factors that shaped their personal professional values. These values included the epistemological principles that guided their teaching approaches, as well as the core principles that defined their broader purposes as persons and teachers. For most of the participants' most salient tensions, there were clashes between a potent aspect of their identities and an external expression or manifestation of an

opposing belief or value (e.g., Mark's activist identity being in conflict with covertly racist, sexist, and ableist attitudes he witnessed from some faculty members and students).

Despite their shared characteristic of being art teacher educators within their first three years on-the-job, the eight faculty members represented a somewhat diverse population sample in terms of their differences in age, race/ethnicity, gender, and nationality. Four of the participants (Brandon, Mark, Joanna, and Suzette) are age 40 or older, while the other four women are younger, with Melissa and Kerri being under 30. The two men, Brandon and Mark, identify as African American and White (American), respectively, while Diana, Kerri, and Sandra are Asian (non American-born). Melissa, Suzette and Joanna identify as White, with Melissa and Joanna being American born and Suzette being non American-born.

Of these identity characteristics, participants spoke most directly about the impacts of their races/ethnicities, genders, and nationalities on the tensions they faced. In contrast to the example of Mark's activist stance conflicting with intolerant attitudes, other tensions were related to visible identity characteristics such as race and gender. For example, Diana cited tensions she had experienced with students who displayed dismissive attitudes, directed openly sexist statements at her, and used racist language (anonymously) in her classroom through an online platform used in one of her courses. She speculated that the conservative culture of the place in which the university is located and the anonymity of the platform likely enabled the students to feel comfortable expressing these attitudes. Race, nationality, and youth were characteristics that complicated Kerri's tension about feeling "Other" as a non-white, non-American faculty member in a predominantly white university.. She stated, "My ethnicity as a non-white woman adds to the dynamic [with] my presence in classes or field visits." She clarified that "gender wasn't that much of a trouble in the program itself," but her racial

difference has caused her self-awareness to become heightened. She stated, “I’m the only non white person...in all art education classes. This college itself is a predominantly white institution like officially, almost....So my presence itself would be something that’s very Othering or very different.”

Another area of mixed pride and doubt was academic credentials and educational backgrounds. While all the participants were proud of their prior experiences and their educations, they also experienced some feelings of insufficiency. For example, Melissa’s youth is a source of pride for her, but it is also a source of doubt, as she links it with inexperience. She identified a tension “between being proud of my current position as a university professor as young as I am but also not feeling sufficient in my experiences.” In contrast, while Suzette is the only non-PhD-holder, this is not an area of deficiency for her. She explained that while she is “still learning to be an academic,” her strongest professional identification is as “a teacher,” an identity that gives her tremendous pride and confidence to be a teacher educator.

Influences on values and epistemological beliefs

Several of the participants spoke about the role of influential individuals and formative experiences in molding both the epistemic values that govern their teaching, research, and service, and the principles that regulate their approaches to their work.

The participants credited their social and cultural experiences in the world as direct forces in shaping their values and actions as persons and educators; however the specific aspects of identity that they bring to their practices were difficult to articulate. For example, Brandon remarked that these things “might be so familiar that it’s hard to grasp.” He remarked, “Outside

of me being a Black Southern male, and having the experiences in the world that I've had and still have, I very much bring that in the classroom even if it's not my intent."

Melissa credited her non-affluent upbringing, her experiences living and studying places where there was cultural diversity and the liberal values promoted in her tertiary education as influences on her character as an educator." Having come from graduate programs that were more liberal and reflected "a lot more [diversity] in terms of race, religion, in terms of class," moving to a place that seemed "more of a sheltered society" was a big "shock."

Similar to Melissa, Joanna spoke about growing up, studying, and working during the earlier parts of her career, in ethnically diverse, busy, sometimes "unpredictable" city environments and how those experiences honed her adaptability as a teacher. She has taught students with "different types of issues" including "emotional disabilities" and has had a lot of experience working with students from "very broad and diverse backgrounds." Additionally, she has incorporated her interests (coming out of her life and work-based experiences) in promoting inclusivity and social justice, into her research. These things, she said, have "helped [her] to talk about working with broad and diverse backgrounds" with her students at her current university, "who are also a diverse group." While this is the case, her "perception" is that there is not "a lot of integration between different ethnicities and socio-economic class[es]." Also, she perceives that other faculty colleagues "in the larger university", who also have influence on students, have seemed to misinterpret and dilute the meaning of social justice. This has caused her to doubt the extent to which her lessons about working with diverse populations and social justice issues are taken seriously by her students. While she said that some students seem to get it and successfully apply inclusive and social-justice-based concepts in their lesson planning, she generally feels that her students "don't understand what social justice is. No one really gets it."

This is a source of frustration for her, especially as social justice is, in her words, “part of my specialty.”

Mark, too, has found both tension and a sense of purpose through his formative life experiences and his experiences in education. He spoke about having a hard time socially and emotionally in school, and said that art helped him to find “some way to be in the world” and a way to “represent [him]self.” This was one of the things that has shaped his goals as an art teacher--one of which is to function differently than the majority of teachers he had been taught by, and to facilitate learning experiences in art grounded in opposite qualities than his school-based education contained. He explained, “Maybe me providing that kind of thing to students in some way-- making things really supportive, open-ended, and relevant would somehow be the way that I could make my very different experience useful to the students I was working with.” However, he has found that this expectation is sometimes in tension with what many of his elementary education students display as expectations about teaching. He said:

> The problem is, how do I communicate productively and encouragingly with students who are going into teaching because school felt like a safe and positive space?....They want their jobs to be going back to where they came from in some respect. Not all teachers necessarily...are oriented that way, but I think the majority are, from my completely subjective perspective.

Although this tension also exists with some of his art education students, who he says gave him a “distinct[ly] chill[y]” response when he made “some definitive statements in class” reflecting his “distaste for ‘hand turkey’ projects) and other “cookie-cutter” art lessons, there are fewer examples of pushback from them. On the other hand, there has been some echoing of what he brings to art teacher education from his own “disaffection from schooling,” which he sees as “fortunate” and promising. As he explained, “There were vocal students who were very critical of art lessons that

were what we might call cookie-cutter lessons, bulletin board lessons, and had much [broader] ideas of what you can do in an art classroom."

Sandra's experiences offer another example of ways that formative experiences shaped tensions as well as values and goals. Sandra's cultural upbringing, she said, strongly influenced her "belief in [being] hardworking." Her experiences as an art teacher and as an art education student also inculcated in her a passion for social justice, and the realization that to be a social justice advocate through one's work as an educator, takes a large toll on time and energy. Observing the lives and health of professor friends who embody these qualities of hardworkingness and dedication to advocacy has resulted in both admiration and concern about the possibility of pushing oneself too far in one's work. This has resulted in both a tension and a hope for her impact on her art education students. The tension exists between her desire for a healthy work-life balance and the immense energy she recognizes that it takes to be a productive, successful scholar and professor (both pre- and post-tenure). Her hope (which also presents a tension) is to help her students become aware but not discouraged, about the rigor that being a good art teacher requires despite the perception of many outside the field that it is "just a job" for those "people who can't do" art. "For [my students], I don't feel being an art teacher is really a good career if they hope to seek a work-life balance," she remarked. On the other hand, she mused, "If they're not proud of their choice, what can they affect in this education system?"

Friends and mentors were also important influences on the participants' professional values. Brandon spoke about the role his father played in his appreciation and cultivation of attentiveness and concern for others as personal values that he brings into his practices as an artist, art [teacher] educator, scholar, and into his service in the art education field. He said, "I had a really caring father. I always say that I move around in the world like him in terms of how

I attend to my students." His father's influence and others have honed what he summarized as "my teaching philosophy.... my life philosophy," which includes "the whole idea of listening and relationality and being fine and respectful and concerned." An example of how this philosophy is brought into his teaching is by sharing literature and other resources that exemplify the concepts constituting the philosophy, at the beginning of his courses. These resources, he said, are not necessarily in his syllabi "because [he is] still teaching courses that are handed to [him." One such resources is the movie, "The Marva Collins Story," which he said, is "one of those things that I'd show pre-service teachers in the beginning because it lines up with what I've been talking about in terms of being caring, and being in that particular role and particularly with marginalized populations."

Other mentors of Brandon's have included former school teachers and professors. Particularly impactful on his epistemological values was a professor he met during his doctoral program, who specialized in the philosophy of education. What he learned from that professor about being humanitarian and about relationality to others and to things in the world, he said, "gave me the language for understanding who I was as a person and the things that I wrote about in poetry and the things that I read."

All of other participants also mentioned mentor professors, as well as courses that shaped their philosophical values as art educators. Melissa's values of resilience, pragmatism, empathy, and care for self/community/environment were partly sparked by her cooperating teacher during her undergraduate student teaching experience. This teacher, she reported, demonstrated all of these qualities in a non-affluent but community-oriented environment. Joanna similarly developed her guiding epistemological and personal (life) principles of constructivism and pragmatism through the influence of significant courses and inspiring professors. These

principles were also cultivated through, and applied in her work experiences. Pragmatism, in particular, has become both a guiding principle for her teaching and problem solving, and a self-identifying attribute. As a theory of critical thinking (specifically regarding analytical approaches) that she learned about during a graduate course, she identified it as “me” and as “what I do.”

Suzette’s practicality and rigor in her own learning and teaching, and the practical/intellectual dispositions of humility, flexibility, and the pursuit of deep learning that she is interested in cultivating in students were attributed to her “years of experience” teaching art to children and adolescents as well as to her background and education in art. Although she noted that the art education courses that she took in university were “so theoretical,” she also reflected on the impact of a “very practical” professor who helped her to see ways of making the theories being learned useful and concrete. This is a key element of her teaching, and she finds it particularly applicable in her teaching as an art teacher educator, in which she needs to help students to “make a perfect alignment between the theoretical and then what’s happening...in [their] seminar.”

Generally, most of the new faculty members’ on-the-job tensions arose from oppositions between aspects of their own deep-rooted senses of their personal and professional identities and others’ expressed values and expectations of them. By and large, their core epistemological and work-related values were embedded into these senses of identity. Conflicts also existed between participants’ identities/values and the general conditions embedded in their roles as full-time university faculty. While the values and identities they have brought to their work have posed tensions in some cases, these assets have also shaped their goals and purposes as university-

based art teacher educators, and have informed the strategies used to negotiate their professional tensions.

Research Sub-Question Three: Tension-NegotiationStrategies

The third research sub-question (*"What strategies (both self-identified and researcher-interpreted) do university-based early career art teacher educators use to negotiate their professional tensions?"*) aimed to uncover the strategies that university-based early career art teacher educators used to negotiate their self-identified professional tensions. The data generated in response to this question revealed that the participants, being new (or relatively new) in their jobs, were still actively mentally processing and trying to figure out what the tensions were and what they represented/meant. Therefore, when they were asked "How have you been dealing with this situation, or, how have you thought about ways of responding to this situation?," some of them vacillated, or otherwise directly acknowledged that they could not yet answer this question for some of their situations of tension. However, for many of their self-identified tensions, they were able to give responses that communicated either ways that they had already dealt with the situations, or ways that they were thinking about (making sense of) the tensions.

Analyzing the participants' responses to the third research sub-question revealed instances where six of Baxter and Montgomery's (1996) eight dialectical tension management strategies, namely *reaffirmation, balance, recalibration, disorientation, denial* and *segmentation* were evident in participants' attempts to make sense of, or propose ways to resolve professional tensions. Balance was the most prominent strategy enacted by this study's participants, followed

by reaffirmation. Denial and segmentation are discussed together under the macro-category *deliberate avoidance*.

Deliberate Avoidance

What I have called "deliberate avoidance" is related to the dialectical response strategies "denial" and "segmentation," as described by Baxter and Montgomery (1996). These authors describe denial as a pattern in which "parties attempt to extinguish one opposition of a given dialectic, ignoring its existence or wishing it away" (p. 286). Common manifestations of denial are avoidance of the tension and minimizing its impact (Kramer, 2006).

The participants who utilized deliberate avoidance to work through tensions employed a mix of "more functional" and "less functional" praxis patterns (Baxter & Montgomery, 1996, p. 60). Avoidance was therefore purposely used to reduce the strength of impact of some tensions (a type of denial). Segmentation was also deliberately used as a way to separate the poles of the tensions (e.g., *alienation-connection*), taking different approaches to negotiate each pole by dealing with one (e.g., connecting with others) openly, while remaining closed to the other (working through feelings of alienation in private).

For example, Melissa exhibited the pattern of avoidance in response to the significant tension she felt "between [her] beliefs and culture and the [dominant local] beliefs and [religious] culture." She avoided the topic of religion with her students and co-workers when beliefs that strongly conflicted with hers were made evident in the classroom or in other contexts:

> I'm not going to try to change their [religious beliefs].... I don't think that's my role, and I think since a lot of my department is [of that religious faith] as well, I don't think that would be good at all [laughs]. I just leave them alone.

Avoiding talking with others who held contradictory beliefs about those beliefs was a way of maintaining professionalism. By doing so, she privileged stability (of her own, and oppositional others' beliefs and ideological positions) over challenge, in order to avoid crossing personal and professional ethical boundaries.

Brandon also practiced avoidance for similar reasons. For example, when he "refused to participate in a particular discussion" with another faculty member whose "energy" was off-putting to him, he intentionally avoided the expectation to "perform" to prove credibility to the other person. He said, " I don't push myself to engage with something that is telling me, 'Be cautious.'...I walked away understanding that this person is in a high position." As Brandon perceived an intent by the faculty member to impress and intimidate, his denial of the expectation of *openness* and participation took the form of intentional *closedness* through avoiding discussion.

The second dialectical strategy that deliberate avoidance relates to is segmentation. Segmentation is a praxis pattern in which individuals express opposing topics in different contexts, thus separating "certain topics or activity domains" as "off-limits" in one context but appropriate in others (Baxter & Montgomery, 1996, p. 63).

Sandra and Kerri, for example, segmented their management of private feelings related to *alienation-connection* tensions by responding to them privately and completely avoiding them in public contexts. Feelings of isolation pervaded their transitional experiences of adjusting to completely new contexts (new regions, states, universities, and local communities). A specific context in which this tension came up in very strong ways for Kerri was in her relationship with her older, more senior, more permanent (tenure track and tenured) faculty colleagues. She mentioned "often feeling aloneness at work, perhaps because [she is] a new faculty member,

younger in age," lacking "context or a lack of relationship," and being "not a part of the loop as a non-tenure track faculty member."

Sandra clarified that her experience of alienation, although "it's not only happened in the classroom, in daily life too," in the professional context, was most often apparent in her classroom-based interactions. She explained, "Being a foreigner, the feeling of alienation and strangeness is always with me, but that also helps me to open up myself and learn from students' experiences and opinions as much as I can." She noted that despite the existence of an Asian community in the town where she now lives, and although she has connected with an Asian colleague from her country in another department who is also affected by this issue, their discussions do not include the topic of alienation. She said, "Even when we meet, we rarely talk about this...alienation or strangeness. It's something personal, I think." Emotional regulation of *alienation-connection* is therefore a private effort, while public communication is more businesslike and avoids any overt acknowledgment of feeling alienated:

> In the classroom, actually, when I need to speak to the whole class, I need to prepare my mentality to talk. I'm not sure if it's because I'm a foreigner or because I'm an introvert or both. I just deal with it.

Sandra explained that in the context of teaching, when students "share their memories about cartoons and visual culture in their childhoods," her sense of disconnection is prevalent, as she shares a different national and cultural background. Among the ways she has been working through this tension are, "by asking questions, sometimes just passing it, and then just searching what [the students] had mentioned." Deliberate avoidance through denial or minimization is evident in her pattern of "sometimes just passing" over (ignoring) the information shared by students to which she has no contextual relationship.

Segmentation, or compartmentalization, was in both Sandra's and Kerri's cases, exploited to separate the private (the emotional) from the professional (the pragmatic). They both tried to resolve the feelings of disconnection in private, as they saw the upholding of their professional personas and public pride requiring hiding/minimization of personal struggle.

Disorientation

Disorientation, otherwise referred to as "resignation," occurs when parties experiencing conflict have resigned themselves to the problems at hand as being "typical of" or "a natural part of" the context in which the tension is situated (Kramer, 2006, p. 152). Attitudes such as, "You know it's going to happen, so you just deal with it" are typical in the attitudes of parties who enact this strategy (Kramer, 2006, p. 152). Disorientation, therefore, reflects a negative acceptance of the inevitability of tension, and involves a fatalistic or nihilistic outlook on conflict (Baxter and Montgomery, 1996).

Diana and Joanna came the closest to exhibiting typical patterns of disorientation in response to tensions. The tensions for which they responded through disorientation were systemic and bound up in conditions that they did not have the status or authority to change. For example, Diana exhibited resignation when communicating about her inability, due to her status as a junior faculty member, to change the curriculum in ways that made sense to her. After approaching other faculty members with questions and ideas about making the curriculum more flexible and these efforts being rejected, she expressed: "The courses I'm teaching, it's set. It was given to me. I cannot change anything in the courses I'm teaching, so how can I add another new course to that?"

Joanna expressed similar feelings of resignation when speaking about retention, tenure, and promotion in the higher education system. This had a personal impact on her as shortly before our research interactions began, she learned that she would not be rehired at her current university the next year. She said, referring to a university where she had previously worked on a one-year contract: “I know for a fact that at [University], there were people who didn’t get renewed or rehired because their evaluations were really bad. That’s something that I am concerned about, that I have no control over.”

While not expressing outright hopelessness about future interviews, she communicated frustration due to feeling well equipped for art teacher educator jobs at the university level, but not feeling that she comes across as having all the right elements desired for many of the jobs she has applied for. She explained:

> In my interviews, I’m trying to get to the point where I’m trying to convince people that I have all of these skills, but it’s also then hard because I also feel self-conscious….in that I haven’t gotten jobs in the past, so then I start getting nervous in the interview.

Melissa also expressed an attitude of disorientation in response to a major tension to which she saw no possible resolution. This attitude was not, however, typical of disorientation, in that while it regarded the contradictions as “inevitable,” it did not necessarily regard them as fully “negative,” “frustrating,” or “debilitating” (Montgomery & Baxter, 1998, p. 163). Melissa explained, in the context of speaking about her current inability to find workable solutions to the problem of work-life imbalance: “What’s hard is that this has made me see what the problem is, but it’s hard to figure out how to change it.”

Melissa also expressed feelings of resignation when she tried to assist a student who was a long-term substitute with a problem of students harassing her, but found that the student “didn't really listen to the advice that [Melissa] gave.” Her tension in this situation was one complicated

by dialectics between *experience* and *inexperience*, and *effectiveness* and *ineffectuality*. She was disoriented by the situation because she had attempted to help but felt unsuccessful in that attempt. Being someone who, in her own words, tries "to help out, regardless" because "that's just who I am as a teacher," she expressed her commitment to trying to help and learn more about how situations like this work and can be best resolved. Because Melissa is the only art education professor in the art department and has no-one else with experience in the PK-12 context from whom to learn, and to possibly rely on for advice, she also feels limited in her ability to help students in future situations of this nature. Maybe that'll be a possibility in the future if the program grows," she stated. While Melissa's response indicates disorientation, her optimism about possible change if the program employs another person indicates the possibility of future resolution, thereby indicating that her disorientation could be conditional.

Balance

Balance, as a praxis strategy, is typified when a compromise is reached by parties in conflict. This compromise occurs when "the parties dilute oppositions by fulfilling them only in part…[and is] a style of communication that is not wholly one or the other, but somewhere in between" (Montgomery & Baxter, 1998, p. 164).

Joanna utilized balance to achieve a compromise between work and life concerns through partially responding to both poles at once. One of her tensions at the time of our interviews was that her personal life was in tension with her professional life.

> There are personal things I feel I put on hold when I was doing my dissertation that I don't feel like I want to sacrifice anymore….I had to [decide] that even if I wasn't doing my 100% or the best that I could do at work, it was good enough.

Therefore, to find a middle ground (a balance) between work and private life concerns, Joanna has let herself be more accepting of doing less than 100% at work in order to accommodate more of her personal priorities.

Melissa enacted balance in working through the conflict between her feelings of *insufficiency* due to not having traditional PK-12 teaching experience, and her sense of *confidence* about her overall academic accomplishments. While she did not hide from her students the fact that she lacked experience in the context in which they (her students) would likely get jobs, she also felt that this lack of experience prevented her from being able to share relevant experience-based perspectives with them to give them a greater sense of the reality they would face. She initially responded by reaffirming the tension (accepting its inevitability and not seeing it as negative). However, as she continued to speak about the actions she took to provide students with the types of information and perspectives she lacked, a pattern of balance became evident.

Melissa's initial response when asked to elaborate on this tension was, " I've thought about it and I'm okay with it. It would be nice [to have had that experience], but at the same time, that's just not the route that I took." She explained that she does share her own experiences that she sees as valid but different than those located in PK-12 public school teaching:

> One of my favorite jobs was teaching in a nursing home, and just having that, "Oh, that is an option," instead of you all being public school teachers. I don't think that's realistic. I think it's always good to just [explore] options.... Even if it's not art ed they could still do something similar.

Voicing the realization that alternative teaching contexts can also be options for students who might not want to, or might not end up teaching in public schools demonstrated balance. Melissa has been able to negotiate between the poles of *experience* and *inexperience* and locate a positive

middle ground for herself and her students by sharing her own experiences (acknowledging but somewhat muting the fact of inexperience). This exemplifies the principle of partial fulfillment of each pole (disclosing experiences as well as acknowledging inexperience), and finding a somewhat diluted middle ground between them.

Another action demonstrating balance in this situation is Melissa's strategies of doing research to learn more about teaching art in traditional PK-12 schools, and of inviting public school teachers to speak to her students:

> I love going to the Art Education Journal to look for answers, but also [utilize] the teachers around me....Since I'm the only art educator at my school, I don't want all the information to come from me. I want them to see that there's differences out there. I just try to bring a bunch of speakers in to talk to them on the things that I'm not an expert at.

Balance typically involves a "both/and" relationship between the two contradictory poles of a dialectic, as exemplified in Melissa *both* disclosing her experiences and lack of experiences *and* inviting more experienced others to share their experiences.

Brandon enacted balance in responding to the pedagogical tension between being facilitative and being autocratic. This tension has arisen when discussing nontraditional aspects of art and education in his classroom and finds that at times he needs to "redirect and re-situate" students' comments. He explained:

> I'm very careful about being autocratic....I try to situate [a comment] where maybe they hear it, not just from this voice, but maybe other questions that we all have to ponder. So it leads them maybe down a different road that they can look at things differently.

Like Melissa, Brandon utilized balance by promoting the value of hearing more than one voice/perspective. He balanced his concern with being too directive by using his knowledge and authority to discern when statements might need re-voicing or responses, which could potentially

lead to reconsideration. Therefore he achieved a compromise between over-using his authority and under-using it.

Kerri utilized balance in response to her "being in conflict with an assigned textbook that presents ideas primarily based on developmental accounts and lists activities that are more like crafts." She explained that she did not have the authority to substitute the textbook with another that reflected more contemporary ideas about art and children's engagements with artmaking. However, despite this and despite her strong disagreement with the content of the textbook, she was able to compromise between her own epistemological values about how children should be facilitated in their art education, and what the textbook offered. As is typical of balance as a praxis, neither of these contradictions was wholly fulfilled: "I did add articles and I didn't go really thoroughly on the textbook, eventually. I just mentioned it briefly, but it was a more activity-based class." Supplementing the textbook's content with other content that was more in line with her views and understandings about the course's subject-matter thereby reduced an overemphasis of the content offered through the textbook.

Generally, participants found middle grounds in trying to resolve tensions by means of adding and subtracting to create balance. That is, they added information and perspectives to the aspects of tensions that they saw as more negative (that they were pushed away from, i.e., centripetal forces) and subtracted from the aspects of the tensions that were more personally salient to them, i.e., those that they were pulled towards (centrifugal forces).

Reaffirmation

The second most prominent strategy used by the participants was reaffirmation. Reaffirmation, according to Montgomery and Baxter (1996), involves "an acceptance that

"contradictory polarities cannot be reconciled in any way….[and] celebrates the richness afforded by each polarity and tolerates the tension posed by their unity" (p. 66). These authors contrasted reaffirmation with disorientation, explaining that while both strategies share an acceptance of contradictions as inevitable, disorientation has more "limited functionality" as a praxis strategy than reaffirmation, as it "involves a fatalistic attitude in which contradictions are regarded as inevitable, negative, and unresponsive to...change" (p. 62).

The participants generally reaffirmed the presence of the two oppositional poles constituting their tensions, and communicated that they saw the tensions as manageable or even motivating. Diana, for example, utilized reaffirmation in response to hostility from students on her end-of-semester evaluations. At first, she was disoriented, but over time and with emotional support from other junior professor colleagues, shifted toward reaffirmation, and reached a point of acceptance. She recalled her initial reaction, where she felt more hopeless (typical of disorientation), saying, "I guess when I received that kind of comment for the first time-- The first time is always hard. You struggle a lot and are sad about it for months [chuckles]." Over time, her response changed to neutral acceptance:

> Then when you receive that kind of comment again in a different class... I was like, "Okay, now I know how to deal with that. I will just make my class more interesting and just accept the fact that there are students who are like that.

Mark's reaffirmation was enacted when working through a tension he described as "risk versus comfort in critiquing or not critiquing Whiteness in education and art education." An example of a situation in which this tension arose was when he faced pushback as a "result of taking the *risk* of challenging a White student's choice to present a lesson on making dreamcatchers with no research or context behind it." This came into conflict with the perceived *comfort* (relative safety) of suppressing criticality. Mark explained that his relationship with the

class shifted in a negative direction as a result of his critique of the student's choice. He said, "The only voices I've heard were people who felt that that was some sort of abuse of power or something on my part to give any pushback whatsoever on the content of a lesson." Much of his discomfort is related to the fact that he sees this criticality as essential to his role as someone with the responsibility of preparing critically conscious and ethical art teachers, but he has faced hostility when implementing this role. The conflict has also arisen in interactions with other faculty members. For example, he and another faculty member had:

> ...a bit of a polite disagreement about whether a caveat should be offered in critiquing White colonialist depictions of indigenous people because of their beauty, because of their aesthetic value or their historical meaning without detracting from the aesthetic value of beautiful artwork.

In handling situations of this kind, Mark said, "I try very hard to be graceful, but don't succeed always." While he recognizes that conflicts based on differences in ethical and epistemological positions are inevitable and in some cases, perhaps irresolvable, he accepts them and says that he understands that these conflicts will arise in response to "the riskiness of my own approach to my job." He said, "I get the riskiness and comfort."

An example of a tension that was reaffirmed by Sandra was her struggle to navigate "university or school politics, administrations, procedures, and policies." She noted, "As a new faculty member, I'm still learning the resources, policies, and cultures of the department, school and university and meanwhile navigating through the mist." She explained:

> I feel confused all the time [laughs] and feel [like I don't know] many things....I think it mostly happens during the faculty meetings and we have to talk about some policy or some future plan or need to make some decision for the future policy. For me, it's very hard to address my opinion because I even don't know the whole situation....I need to know [things] before I can share my opinions. I think it will improve along with time.

Sandra's statement "I think it will improve over time" indicates her acceptance of the tension as an inescapable part of adjusting to university faculty life, and also a positive outlook that the tension will be reduced over time. In this way, she celebrates the tension, because her current lack of administrative and policy knowledge and the learning to be gained are interdependent. That is, her view is that without the gap in knowledge, there would be no need and no motivation to develop the professional capital she desires and needs in her role as a faculty member. Her positive outlook is also related to her having supportive colleagues and more time.

Recalibration

Recalibration is the dialectical strategy that "expressively reframes a contradiction such that the polarities are encompassed in one another" (Baxter & Montgomery, 1996, p. 65).

Suzette in "considering when and how to introduce lesson planning in a meaningful way that organically works for students," came to recognize that her "process of figuring it out infringes on [her] students' learning." She enacted recalibration through reframing her approach to teaching, having "one on one meetings with [students]" and planning to reorganize the sequencing of topics in the next iteration of one of her courses. Recalibration was evident in the fact that she rethought two of her original assumptions: (1) that the students needed less time to absorb the content than she had anticipated, and (2) that general instruction to the group would be enough for them to learn lesson planning. She reframed her perception of them as a group who is good at everything (realizing that "even though they're really good at this. It doesn't mean they're really good at that") to them being individuals with different strengths and needs.

Melissa also practiced recalibration in resolving the tension between her own knowledge and "student privilege/ lack of knowledge" in thinking that "multicultural art lessons weren't

important because ‘racism isn’t a thing” in the state they live in. Melissa’s activist orientation was in conflict with some of her students’ passivity/ignoring of social issues, and also with the fact that they seemed to *separate* social issues from art education, where she saw them as being *integrated* into art education. Melissa explained her strategy to try to open the students up to accepting that racism and other social issues are embedded in structures and objects that they might take at face value. She stated:

> What I do is I make them go on Google [and locate] art lessons like Chinese art lessons and see what pops up. I have an activity where they go through and check off, “Is it stereotypical? Is it ancient? Is it about religion? Does it actually have an artist?” I think going through that really helps them grasp how big the issue is, or see it in a more clear way.

These activities were used to help to recalibrate/reframe the perceived non-problematic similarities in order to reveal underlying problematic-ness. Students’ view that “racism isn’t a thing [here]” reflects a closed or protected (ethnocentric) view of society. Melissa tried to open them up to multicultural art and social issues looking more deeply at things often taken for granted can have embedded problems that are sometimes hard to see. Both the article and the activity that she used with the students were chosen in her attempt to recalibrate what the students took to be similarity (or non-problematic) as difference (problematic). This evidenced the typical recalibration pattern of “blurring the distinction between the two oppositional systems of meaning” (Harrigan, 2009).

Chapter Summary

This chapter laid out the cross-case findings for this dissertation study. Research sub-question one sought to discover the types of tensions within participants’ professional

experiences. The data analysis revealed four categories of tension within which the participants' professional tensions were organized. These categories are: ontological (having to do with role, status, and identity concerns); axiological (conflicts relating to personal and professional values); epistemological (conflicts relating to knowledge, ideology, and learning); and structural/pragmatic (concerning practical management of tasks, systems, and procedures).

The most widely-shared and salient ontological tensions concerned struggling to feel legitimate in their job role, lacking congruence with others, and desires to balance their personal and professional roles. Axiological tensions concerned ethical and aesthetic issues. Ethical tensions were primarily about oppositions between the participants' embodied/practiced professional values and manifest and latent/perceived values of others (e.g., students and senior colleagues) within the university and the wider higher education and art education communities. Aesthetic tensions existed between participants' views about art, and others' perspectives and expectations about art and teaching it. The epistemological tensions concerned participants' (who all had constructivist orientations) differences in views about issues such as the goals and purposes of schooling and of art and art education, the meaning of being a teacher, and methods of grading. Structural/pragmatic tensions related to the participants' challenges with navigating academic systems within the higher education work context.

Research sub-question two aimed to uncover the relationships between the participants' personal, academic, and professional backgrounds and their on-the-job experiences. Two themes emerged from the analysis of this question:. *feeling prepared, but…*, and *experiences and values in translation and conflict.* The first theme indicated the participants' partial senses of preparation for their current jobs, and the second theme revealed the extents to which their past experiences were, or were not consistent with the elements of their current jobs. Notably, while

their core senses of self and their overall philosophies and values about art education did not fundamentally change (and in many cases seemed to push their learning and adjustment), there were several inconsistencies between the perspectives about art education and some of the ideologies (both explicit and tacit) encountered on-the-job.

Research sub-question three aimed to find out how the participants attempted to think through and work to resolve their tensions. Six of the eight relational dialectic praxis strategies described by Baxter and Montgomery (1996) were evident in participants' responses to their tensions: balance, reaffirmation, recalibration, segmentation, denial, and disorientation. The "dysfunctional patterns" (p. 61) of denial and disorientation, which were replaced with more "functional" patterns over time, such as balance and reaffirmation (positive acceptance of the inevitability of the tensions.

Chapter VI discusses these findings as well as those presented in Chapter IV in light of the reviewed literature and relational dialectics theory. It undertakes a deeper examination of the participants' experiences of tension with specific reference to existing conclusions in general teacher education literature (about becoming a university-based teacher educator), and in art education literature (about being a university-based art teacher educator). Further, I rely on relational dialectics theory's concepts to situate the analyzed tensions within existing constructs of internal and external conflicts (both dialectic and non-dialectic), toward a richer understanding of the general (systemic) as well as the individual (person- and situation-specific) factors that contribute to newly-hired full-time university-based art teacher educators' professional tensions.

CHAPTER VI— DISCUSSION

Introduction

This chapter's purpose is to discuss the findings presented in Chapters IV and V in the context of the relevant reviewed literature that was presented in Chapter II. To lead into the discussion of the findings, the key findings for each research sub-question are summarized in Table 5.

Table 5

Summary of Key Findings

Research Sub-Questions	Key Findings
1. What types of tensions do early career art teacher educators (those possessing no more than three years of full-time experience in the role) identify in their professional practices?	*Four categories of tension emerged*: Ontological (Role- /Identity- /Status- related); Axiological (values-related), Epistemological (knowledge-related), Structural (systemic/institutional). *Traditionalism vs. Non-traditionalism/Anti-traditionalism:* Non-traditionalism in identity/subjectivity, beliefs, stance, prior knowledge, status. Participants' non-traditional identities, statuses, and beliefs were in conflict with structures, norms, and [traditionalist] ideologies within the university's culture or within people's expressed attitudes (behavior and speech). *Feeling underprepared:* The majority of the participants expressed feeling underprepared for some aspects of the job—whether teaching art-education-specific courses or art education students at the college level, or the heavy inherent service embedded in the art education teaching role (in

Research Sub-Questions	Key Findings
	addition to committee work and other service obligations). *Feeling overwhelmed*: Participants were generally overwhelmed by the role change, heavy workloads, unclear expectations, the difficulty of balancing teaching, research, and service, and other unanticipated factors e.g., the culture of university's local community.
2. In what ways do early career university-based art teacher educators' identities, academic and professional experiences, and values inform the tensions and the harmonious aspects of their on-the-job experiences?	*Strong influence of discipline-specific (progressivist/activist/justice-oriented) theoretical groundings and personal orientations*: Influence from … their prior occupations in/around art, and their graduate educations (7 of the 8 participants had recently graduated from art education doctoral programs in which these ideas were promoted). Influence on … the participants' definitions of their pedagogical/researcher/professional selves (these groundings functioned as core sub-identities).
3. What strategies (both self-identified and researcher-interpreted) do university-based early career art teacher educators use to negotiate their professional tensions?	*Relational Dialectics Praxis Strategies employed*: Reaffirmation, Balance, Recalibration, Disorientation, Denial and Segmentation. *Personal subjectivities and disciplinary groundings in art education influenced perceptions of tensions and strategic responses to tensions:* Participants dealt with tensions in different ways, depending on the nature of the tension, their own perceptions of them and how strongly they were affected by them/whether and to what extent they found them frustrating/perhaps irresolvable, or as motivating challenges to be learned from. *Research activities and format as strategy for clarifying tensions:* Participating in the research activities seemed to help the participants to more clearly perceive and make sense of their tensions, and to think and work through them.

The ensuing discussion elaborates on these findings in relation to relevant teacher education and art education literature. Given existing research studies' indications that there are abundant work-related tensions experienced by new teacher educators, and by art teacher educators at all career stages, it was natural to assume that early-career art teacher educators in higher education would experience a combination of tensions outlined in both bodies of research. Another logical assumption was that they would also experience tensions that are unique to their specific position at the intersection of early-career experience and being art educators in higher education. Therefore, this dissertation study aimed to tap into the experiences of a sample of eight art teacher educators, in order to understand the kinds of tensions they underwent during this period, the extent to which their identities and backgrounds were connected to these tensions, and the ways in which they negotiated these tensions.

The three research sub-questions that guided this study were constructed with these aims in mind, and the analysis of the findings resulted in the emergence of three analytic categories, which frame the discussion of the findings.

Discussion of the Findings

The three analytic categories (Bloomberg & Volpe, 2012) that emerged from the data analysis are:

1. The Nature of Early Career Art Teacher Educators' Professional Tensions (Research sub-question 1): *What types of tensions do early-career university-based art teacher educators identify in their professional practices?*;

2. The Sources of Early Career Art Teacher Educators' Professional Tensions (Research sub-question 2): *In what ways do early career art teacher educators' identities, academic and professional experiences, and values inform the tensions as well as the harmonious aspects of their on-the-job experiences?*, and;
3. Early-Career Art Teacher Educators' Tension Response Strategies and Their Implications for Learning (Research sub-question 3): *What strategies (both self-identified and researcher-interpreted) do university-based early career art teacher educators use to negotiate their professional tensions?*

Each of these categories directly relates to one of the sub-questions. These categories were used as a guide in coding the data and in representing the findings from Chapters IV and V. In this chapter, I use the analytic categories as headings under which the most prominent findings are discussed as well as compared and contrasted with issues raised in the relevant theory and research. As the findings were numerous, it was necessary to exclude extended discussions of less significant/telling findings, and instead, highlight and discuss the most significant findings.

The Nature of Early Career Art Teacher Educators' Professional Tensions

The first research sub-question aimed to find out what types of tensions the eight participants were experiencing during their first three years as full-time university-based art teacher educators. The main sources of the participants' identity-based tensions were the dialectic relationships between their established identities and the conditions, attitudes, and expectations they encountered in their new work contexts. Most of their other challenges and

tensions (e.g., legitimacy-related issues, pedagogical challenges, and role-adjustment challenges) were in direct or indirect conflict with identity and background factors.

As discussed in Chapter V, I organized the participants' experienced tensions into four different categories (ontological/identity-related, axiological/value-related, epistemological/knowledge-related, and structural/pragmatic/role-related). These categories reflected the aspects of the professional self that became conflicted as a result of on-the-job interactions and demands. The participants' most significant transitional tensions reflected themes of professional identity, legitimacy-seeking (credibility vs. learning tensions), and survival (desiring more guidance and mentorship as they sought to understand unclear institutional expectations).

Legitimacy Tensions

Consistent with findings in the literature on newly hired university-based teacher educators (McAnulty & Cuenca, 2014; Dinkelman et al., 2006; Goodwin et al., 2014; Murray & Male, 2005; Williams et al., 2012; Zeichner, 2005), all of the participants in my study, to different degrees, reported experiences in which they struggled to feel credible in their positions. The majority of these studies have explored the transition from PK-12 teacher to university teacher educator, and have linked the credibility issue to the phenomenon of feeling "deskilled" (Field, 2012; Murray & Male, 2005) upon entering the new work context. Although prior school teaching experience is widely assumed to be sufficient, "although not necessarily essential [...] for teaching prospective teachers how to teach" (Berry & Loughran, 2008, p. 169), former PK-12 teachers often feel deskilled upon entering higher education contexts because the senses of identity and confidence that they earned through their experiences as "excellent school teachers"

(Chick & Beswick, 2018, p. 476) come under threat when they realize that their expert teacher knowledge feels insufficient for "leading the professional learning of colleagues" (White, 2014, p. 447). This situation proved to be most applicable to Suzette, as she, of all of the participants, expressed the strongest, most frequently mentioned connection with being a PK-12 art teacher. Because of this connection, she found it difficult to translate her practical teacher knowledge into a pedagogy of teacher education. She saw teacher education at the university level as being "very theoretical," therefore making it difficult for her "to make a perfect alignment between the theoretical and then what's happening" in the real world of school teaching. Additionally, because Suzette was the only art teacher educator who had moved directly out of school teaching into university teaching, and she did not have the transitional experience of being in a doctoral program that provided her with an anticipatory socialization (Murray & Male, 2005) into teaching in higher education, the theory-practice gap she perceived upon her entry into higher education seemed very stark.

For some of the other art teacher educators who had previously been PK-12 art teachers, the teacher identity did not appear to be the most dominant influence on their self-perceptions and their pedagogical visions. This may have been partly related to having the transitional experience of doctoral education, but also to the fact that they had worked in professional contexts other than schools prior to being hired. These experiences seemed to have just as significant an impact on their senses of identity and their perceptions of teaching art as school teaching did. Some (Joanna and Mark) had worked for long periods of their careers in museums and galleries, in informal/community-based educational institutions (Brandon and Mark), and other contexts prior to, or concurrently with working as school-based art teachers. These combined career experiences were referred to in ways that indicated their importance in imbuing

the educators with a sense of confidence and legitimacy as teacher educators. Diana and Sandra, having been school-based art teachers in other countries prior to doing doctorates in the US, therefore had more culturally removed experiences with school teaching than Suzette, Mark, and Joanna did. However, findings within an emerging body of literature on non-traditional teacher educators (those whose professional careers prior to becoming teacher educators did not include being public school teachers) indicate that credibility and legitimacy struggles of new teacher educators extend beyond reconciling an established teacher identity with the teacher educator identity (McAnulty & Cuenca, 2014; Newberry, 2014; Phillips & Rogers 2020; Richards & Ressler, 2017; Yuan, 2020).

There was a common struggle shared by all eight participants, regardless of whether or not they had prior PK-12 teaching experience. This struggle stemmed from situations in which they grappled with having what they perceived as insufficient knowledge of *what* to select as relevant content within specific areas of content that they saw as necessary for their pre-service students to know, and *how* to teach this content. This insufficient knowledge seemed to count as missing pedagogical content knowledge (PCK) that seemed to negatively affect their senses of confidence about their abilities to meet the needs of their students. This finding is aligned with the assertion by researchers (Chan & Yung, 2015; van Driel et al., 1988) that PCK is topic-specific, and not just generically discipline- or domain-specific.

Both Sandra and Kerri, on the other hand, felt at a loss when trying to connect to their students through shared cultural knowledge. Sandra felt that she did not have culturally relevant knowledge of US visual culture and social issues to bring into her teaching, and Kerri felt unknowledgeable about the US education system as a whole, as she had had limited and non-continuous experiences in it. She felt that especially because she was preparing students to work

in this system, she should have more knowledge about it. Diana felt unable to meet the expressed need of her pre-service art education students for disability-related content to prepare them to design and manage inclusive art classrooms. She expressed that her theoretical knowledge about disability and inclusion in education did not easily translate into art teacher education pedagogy, and she was unable to imagine and discuss workable, practical inclusion strategies to share with her students. Mark expressed “keen awareness” of having a “rather sketchy knowledge as regards the ‘field’ of art education (and art therapy, and education).” He explained that this gap in his knowledge becomes most apparent when he is planning syllabi or consulting with students about research topics. Therefore, he realizes he does not have knowledge at hand, from which to draw, in order to be able to recommend resources and to feel truly helpful in those moments. Sandra, Kerri, Diana, and Mark’s legitimacy tensions reflected one of the two central components of PCK, “knowledge of instructional strategies and representations” (Chan & Yung, 2015, p. 1248). This type of knowledge includes, as Shulman (1986) stated, “the most useful forms of representation of those ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations” (p. 9).

Joanna’s and Suzette’s legitimacy tensions, on the other hand, reflected the other central component of PCK, “knowledge of students” (Chan & Yung, 2015, p. 1248). Joanna shared that she felt insufficiently equipped to help a handful of her students because she sees a likely tension “between what they are actually capable of and what their expectations really are.” For example, in reference to one particular student who had at first masked her lack of understanding of lesson planning by presenting a solid plan but had been unable to replicate it or to successfully communicate an understanding of other concepts Joanna was teaching, Joanna stated, “When she was having trouble, it confused me. Maybe I didn’t recognize it or recognized it too late, but I

didn't know how to help her." Suzette also, upon recognizing that her placement of lesson planning in her course's sequence impeded students from "getting it," realized that she needed to restrategize. She was frustrated at "how long it took" for her to recognize the problem and to figure out how to address it. Suzette's and Joanna's situations reflected a need to increase their "understanding of what makes the learning of specific topics easy or difficult" for students, and that they needed more knowledge of "the strategies most likely to be fruitful in reorganizing the learning of learners" (Shulman, 1986, p. 10).

New teacher educators' credibility tensions therefore include the unanimously reported (traditional) themes of anxiety, struggles to make sense of the role's expectations, and struggles to survive the first year and to generally maintain (or develop) a sense of credibility in the new role depending on having had (or not had) a prior schoolteacher identity. They also include tensions pertaining to not having knowledge of particular topics or information that they find to be necessary for teaching and advising, and tensions related to their backgrounds as new teacher educators who have entered the role from a non-school-teaching (non-traditional) background (McAnulty & Cuenca, 2014; Newberry, 2014), or their positions as subject-specializing (art-education-specializing) teacher educators who are looked at with skepticism by persons outside of this field (Haning, 2021; Kastner et al., 2019).

Struggling for Legitimacy as a Non-Traditional Art Teacher Educator

Non-traditional teacher educators, in their self-study research, have described their legitimacy tensions as being particularly intense. Newberry (2014) stated that her struggles as a new teacher educator without a teaching background included the additional hurdle of "find[ing] belonging in the community of teacher educators," as she was regarded as not having "legitimate

membership" in this community (p. 166). Additionally, she noted that her qualifications to be a teacher educator were questioned by students and teacher educators alike, and she stated that other teacher educators had objected to her teaching a course on theories of classroom management, as she would not have had direct, authentic experience implementing such theories in practice (p. 175). Newberry, as well as McAnulty and Cuenca (2014) reported that due to their lack of hands-on experience with school teaching, they felt more like "theoreticians" than like credible practitioners, as they did not have practical experiences to draw on as examples for their students. McAnulty, being a new non-traditional teacher educator, also reported intense struggles during his first year on the job, in trying to manage his professional image, especially to students, for example by prioritizing "shaping [his] work as a teacher educator around a discourse of being a fun, laid-back, and easygoing instructor" (McAnulty & Cuenca, 2014, p. 42), and by "unconsciously position[ing] [him]self as a fellow student rather than as the instructor of the course" (p. 44). Ironically, McAnulty and Newberry (2014) both reported that they began to feel more credible as teacher educators through setting and accepting self-determined standards for success and through developing trusting relationships with students, rather than through pursuing validation through peer acceptance.

These impression management struggles occurring during the process of adjusting to a new role and organizational culture, are consistent with the phenomenon identified by Bourgoin and Harvey (2018) as "learning-credibility tensions." Finding common ground with students, as McAnulty did, is reflective of Bourgoin and Harvey's identified tactic of "crafting resonance," in which the employee "develop[s] a sort of sympathetic mind with their clients" (p. 1626) in order to maintain "face" (Goffman, 1959) while seeking relevant information that will help them to better fit into the organizational culture. Kerri and Sandra, as art teacher educators who are non-

traditional (Kerri not having gone through a teacher certification program and lacking PK-12 teaching experience, and Sandra having had this experience, but outside of the US), utilized this tactic to manage and learn from the tension between their non-congruent cultural educational backgrounds and their students'. Kerri said, "Constructing my image as a teacher, as someone credible to learn from is something I'm certainly working on right now as a new faculty" because she is "always reminded" when she reads job postings, that "you need to have at least three years of teaching PK-12 students in a traditional school setting." Kerri crafts resonance with her students, however, through attending meetings that they attend because, in addition to helping to reinforce what she has openly shared about herself with her students (that "I am also a learner in this space"), she "[wants] to learn what they are learning in that senior year of the art education major." Sandra also crafts resonance by letting students know she is interested in their experiences. She has asked her students questions when she has felt "lost in the classroom," and has managed the "feeling of alienation and strangeness" that comes with being "a foreign scholar" is by "open[ing] up [her]self and learn[ing] from students' experiences and opinions as much as [she] can."

Art-Education-Specific Legitimacy Tensions

Teacher educators in specialized subject areas, particularly in practical areas like art education, have reported facing additional legitimacy tensions related to working in higher education institutions. However, these legitimacy concerns result more from their ideological positions relative to fine arts departments than to education departments. Their curriculum is positioned theoretically in between practice-based (art) departments and education departments, and while they may be located in either one of these departments, their hybridity often causes

them to be anomalies to both these departments, and these departments can become for them, "environments in which they are subjected to criticism from other faculty members" (Galbraith, 1995, p. 22). As Galbraith (1995) elaborated, the art teacher educator's work draws on principles and scholarship in both art and general education. However, art teacher educators "face skepticism from faculty colleagues, both from within the arts and sciences and sometimes from within art education itself"--often being "perceived as neither artists [by those in art departments] nor educators [by those in faculties of education]" (p. 23).

Kerri, in particular, discussed tensions related to the ways she believed she, and other art educators, are perceived by faculty colleagues in fine arts and art education departments. Although Kerri's program and office are located in the university's School of Art, she feels "like a minority" there, as there are fewer art education faculty members there than fine arts faculty. She noted:

> I sometimes feel like [art educators] don't really have a space where we can call home. We're always like a hybrid. And even in the School of Art or even in the School of Education, it's like we always have to advocate for ourselves and make our voices heard.

Therefore, the tension of being new teacher educators negotiating a new role (a learning-credibility tension) was complicated by the participants' outsider position in relation to the two subject areas to which they belong (an integration-separation tension). Like Kerri, Brandon, Joanna, Diana, Melissa, and Mark also discussed the importance of self- and subject-advocacy for similar reasons--either isolation due to being the only art educator in an art department, or feeling misunderstood, or not taken seriously by, non-art-education students. This evidences the strong impact of the immanent tension between art and education (Daichendt, 2010; Greer, 1983; Zwirn, 2002) on art teacher educators' senses of advocacy. Building on the relationship between legitimacy and credibility tensions and issues of (non)-belonging, the next section elaborates on

the participants' desire for community and mentorship as they navigated their first few years in their jobs.

Survival Tensions

As a result of their learning-credibility tensions and their isolation, most of the participating art teacher educators experienced disorientation and confusion. Their "survival anxiety about fitting in and making sense of [higher education] work" (Goodwin et al., 2014, p. 130) has been partly addressed in the previous section. This section focuses more on the second issue highlighted in this quote--making sense of their work. Gaining "pragmatic knowledge of the [higher education] institution and how it operate[s]" (Goodwin et al., 2014, p. 130) was a salient concern for the participants, as were desires for mentorship and community.

All eight participants explicitly expressed the difficulty of figuring out institutional processes and requirements (e.g., tenure, budgets, and program requirements). The onerous or unclear aspects of their jobs were described as "burdensome" by Kerri and as "diffuse and ambiguous" by Mark. Brandon, similarly, described the process of trying to clarify unclear processes as "deciphering realism," Melissa characterized it as "going down [a] path of chaoticness that never ends, trying to figure out a solution," and Sandra expressed this as "navigating in the mist." Unsurprisingly, the desire for mentorship became a theme in the data. As is stated in other research studies (Bullough et al., 2005; Goodwin et al., 2014; Tinker Sachs et al., 2011; Trent, 2013), this desire is shared by many other new full-time faculty teacher educators.

Melissa, being the only art educator in a School of Art, is the sole person responsible for coordinating and implementing the courses in the art education program. She expressed that

therefore, she felt isolated and left to figure out the ambiguous aspects of her job on her own. While she did not report having many teaching problems, she said that she hesitates to seek help from faculty colleagues when she has questions related to teaching or other aspects of her job. She stated:

> I was told I shouldn't ask a lot of teaching questions my first year because that'll make me seem like I wasn't prepared...I just remember thinking, "Not everyone is there to help me." I suppose I should talk to [people from] my doctorate program if I ever do run into a teaching problem instead of the ones around me right now, just so that they don't ever think that I'm not a good teacher, if that makes sense. It's tricky to navigate being new and then trying to appear professional, but also asking for help all the time.

Melissa's concern was also communicated by Goodwin et al., (2014), who found that new teacher educators reported undertaking their jobs "without any induction, mentoring, or systematic support" (p. 291), and recommended that teacher educator preparation should include "intentional mentorship and apprenticeship in teaching and research, and [...] mentoring around professional life in the academy" (p. 293).

Kerri and Diana also lamented the difficulty of not having adequate access to mentorship and on-site professional development. While some professional development courses are available to the participants, they are viewed in mixed ways by them. Melissa was assigned "a mentor for tenure," who she is happy about, and she has access to professional development courses and workshops for faculty members at her university. She has found some of the courses to be helpful (particularly the professional development focused on tenure) but also very general and "not really about navigating things as a first-year teacher." Diana, too, took advantage of the opportunity to take courses for new faculty members, but she found them to have "helped [her] to an extent, but also not as much, I would say." Joanna, Mark, Brandon, Melissa, Sandra, and Suzette spoke about other professors (mainly from the doctoral programs they graduated from or

in their art education programs) with whom they have bonded and now consider to be mentors. Joanna and Diana spoke about professor friends (outside of their universities) who they consider to be "critical friends" (Costa & Kallick, 1993) with whom they co-reflect on problems encountered in practice. Diana, Melissa, Brandon, Kerri, and Mark also expressed the desire to feel a greater sense of connection (whether in terms of camaraderie or in terms of shared goals for art teacher education) with their departmental/university colleagues. These findings reflect those of Williams et al., (2005), who found that "nurturing and supportive mentor[s]" and "critical yet supportive friendships" (p. 255) were valued as ways to problem-solve and facilitate pedagogical growth as new teacher educators.

The Sources of Early-Career Art Teacher Educators' Professional Tensions

The second sub-question was concerned with the relationships between the art teacher educators' personal, academic, and professional backgrounds (identities) and the tensions they grappled with. The two findings that stood out in relation to this question highlighted the impact of the interaction between backgrounds/identities and work contexts on the participants' professional identities, and the influence of the participants' backgrounds on their ideological beliefs and how these beliefs came into contention with others' beliefs? within the work context.

Professional Identity Tensions and Their Sources

Professional identities are formed through interactions in the contexts in which people work, and "practice entails the negotiation of ways of being a person in that context" (Wenger, 1998, p. 149). Negotiations of this kind have been chronicled in self-studies of new teacher

educators. Some (e.g., Dinkelman et al., 2006a) have found that one identity is renounced in place of another, and others, such as Williams and Ritter (2010) have found an established identity to which the teacher educator is strongly attached is "utilized in ways that will help [them] to 'repackage' who they are as teacher educators" (p. 90). Studies in teacher education affirm that early-career teacher educators bring a dominant teacher identity into the new job role, and that this teacher identity is most often maintained throughout their careers as teacher educators (Beijaard et al., 2004; Swennen et al., 2010; Williams, 2012). This is, as Williams (2012) stated, "because many beginning teacher educators perceive this as part of their professional credibility in the eyes of pre-service teachers and mentor teachers in schools" (p. 248). This teacher identity is integrated into the teacher educator identity construct through a process of adjustment to the work of being a teacher educator in the higher education context (Beijaard et al., 2004). Nontraditional teacher educators (teacher educators who do not possess PK-12 experience prior to being hired as university-based teacher educators) are outliers in the literature. The most commonly cited arguments by authors in teacher education literature draw on the fact that many teacher educators are hired on the basis of being former schoolteachers, and thus have strong identities as teachers prior to becoming teacher educators—and that these teacher identities have to be "transformed into an identity of teacher educator" (Swennen et al., 2010, p. 138). While six out of the eight art teacher educators in my study had previously been art teachers, only one out of the six (Suzette) clung firmly to the art teacher identity as her most secure professional identity.

With the rest of the participants art teacher educators in this study, however, singular definitions of identity at either the pre-role-entry stage or the (usually about three-year) adjustment period, were absent from the data. Definitions were more ruminative, integrative, or

abstract. All of the art teacher educators made statements indicating multiple identifications (e.g., Brandon's self-definition as "artist" and "art educator" and his positioning of art teacher education as "what I do," and thus not an identification in itself). Fluctuations between confident descriptions of their established identities or their "substantial selves" (Southworth, 1995, p. 165) and tentative descriptions of the "art teacher educator" identity (their "situational selves" [Southworth, 1995] in the context of career transition) were evident in the data. This was exemplified in Suzette's and Kerri's descriptions of their professional identities. Their statements provided the clearest and most contrasting examples of differences in professional self-perceptions based on prior experiences. Suzette said, "In my mind, I'm an artist, and I'm a teacher….I am not an academic and [am] learning to be an academic...I might become that person. But where I am now is a very different space." Kerri, on the other hand, embraced the "art teacher educator" designation,[6] as she found it "relevant" to her daily job tasks. However, she commented that she "didn't really think about teacher education until recently" because although she "did teach undergraduates at [doctoral university]," her research in art education was based in early childhood. However, now, being in a full-time job where she is "more committed" to teaching undergraduate art education students and has the "responsibility to teach teacher candidates," she has "really sensed that [she] could be a model" for them and has "started to think more seriously that 'I guess I am a teacher educator.'"

[6] I have separated the "art teacher educator" designation from the "art teacher educator" *identity*. The "art teacher educator" *designation* refers to the specific label "art teacher educator". The "art teacher educator" *identity* refers to the adoption of "art teacher educator" as an internalized, personal identification that very strongly defines the purpose and meaning of one's work to oneself. The term "art teacher educator" used without the terms identity or designation following it, is used in reference to all of the participants, whether or not they perceive that to be a fitting label (or identity designation) for themselves. It simply explains the job role they all have in common.

As Kerri transitioned into the art teacher educator role immediately after graduate school and Suzette came into it directly from PK-12 teaching, links between these two participants' very different background experiences and their respective descriptions of their professional selves seem clear. While both women spoke of themselves as "learning" in the new space of being art teacher educators, Suzette drew confidence from her PK-12 teaching experience and was less confident about becoming an academic (researcher) as well as about teaching theoretical content of art education in the "second-order context" of the university (Murray & Male, 2005). Contrarily, Kerri drew confidence from her experience with research on early childhood art education and her doctoral experiences teaching undergraduate art education courses but was less confident about the content and pedagogy of art education in the "first-order context" of PK-12 schools (Murray & Male, 2005). These two participants' remarks highlighted the importance given to art teaching experience in PK-12 schools as a necessary component of the art teacher educator's knowledge base for teaching *art teaching*.

The other notable finding about professional identity reexamination was that the roles embedded in the faculty positions, such as teacher of teachers, researcher, curriculum planner or interpreter, program coordinator, and service provider (to the institution and/or the wider community), sometimes came into conflict with each other and caused tensions for some participants. Baijaard, Meijer, and Verloop (2004) and Swennen et al. (2010) refer to some of these roles ("teacher of teachers" and "researcher") as some of the common "sub-identities" that are available to teacher educators in higher education. It is implied in these studies that teacher educators' sub-identities can be pre-possessed as well as aspired to (Swennen et al., 2010, p. 145).

My study's data revealed that pre-possessed sub-identities gained through prior work in different contexts had a strong bearing on the tensions the participants encountered. Examples of such sub-identities included ideological as well as role-based identities, such as Mark's strong self-identification as an "artist," an "activist," and an "advocate," and Brandon's "non-traditional" orientation and his self-conception as a "concerned human being." In Mark's case, for example, the mentioned identities seemed to be consciously chosen by him as anchors that grounded all his work activities and gave him a general sense of purpose in his work. This supports the assertion that although more than one sub-identity may be chosen, there is the possibility that one specific sub-identity may be dominant or "central" (Baijaard et al., 2004, p. 123) based on the teacher educator's "personal preferences" and strongest role affiliations (Swennen et al., 2010, p. 135). In this study, participants' central sub-identities were mainly based on their preferred work roles and the philosophical and ideological concepts that they felt the most affinity to. These sub-identities often guided their thoughts and actions in all or most of their work tasks and interactions, and functioned as "anchors"[7] or "non-negotiable" aspects of their work (Helsing, 2003, p. 197). Relating this concept back to teacher educators and their identity reexamination during their first three years, it has relevance to the notions that (1) the potential for harmony among separate sub-identities is often tested during the beginning years in a work role, and (2) "the more central a sub-identity is, the more costly it is to change or lose that identity" (Baijaard et al., 2004, p. 122).

[7] Anchors, according to Helsing (2003), are "particular skills, areas of knowledge, or steadfast beliefs" on which teachers rely for decision-making, as they provide "security and support against the questions and doubts that [create] some instability in their work" (p. 197).

Therefore, when a participant's central, anchoring sub-identity (e.g., the "advocate" sub-identity) came into conflict with other people's attitudes, internal conflict resulted. Contrary to what Dinkelman (2006a) found, it was not the case that these identities were reexamined in ways that led to dramatic shifts from one established professional identity to another (e.g., from "artist" or "activist-teacher" to "art teacher educator"). Rather, these shifts seemed to be more towards growing into a more complex and personalized art teacher educator identity that was grounded by the participants' strongest work-identity/work role affiliations. In essence, the participants' central, anchoring sub-identities were both a source of tension and/or harmony, and a means toward constructing a personalized self-concept as an art teacher educator and a personal pedagogy of art teacher education.

These sub-identities cut across participants' research interests, their work as practitioners, and their service to the profession of art education. In addition to being ingrained in their overall work, the sub-identities seemed to have been cultivated (if not germinated) in their doctoral programs, as the epistemologies and missions that form the substance of these identities reflect ideas/ideologies that are promoted by their alma mater programs' faculty, and these universities' and their art education programs' mission statements.

This study's findings prompted the question of whether the anchoring sub-identities that were central to the participants' self-identifications were specifically affiliated with (if not unique to) art/art education as a content area, or, perhaps more generally, to content areas in the arts and humanities. This question is relevant to calls in teacher education research for more research to be done on teacher educator sub-identities that are as-yet-unreported in teacher education research. For example, Swennen et al. (2010) asserted:

> More research is needed into the existing and future potential sub-identities of teacher educators. We also need to know more about the sub-identities teacher educators themselves experience or desire and whether these sub-identities are the same as the sub-identities that emerged from the literature. There are some indications that there is a difference between the sub-identities in the research literature and the perceived and desired identities of teacher educators. One question that needs attention in this respect is the role of the subject or subject area in the identity of teacher educators.

This is one area where the findings of my dissertation study may provide some of the necessary insight. The tensions documented in existing literature have not so far highlighted the strong pull that specific aspects of constructivism and contemporary social justice advocacy has on art teacher educators' identities and practices as they transition into full-time university faculty roles. This was also the case in this dissertation study's findings, especially for the participants who entered the job role directly from graduate art education programs in which contemporary art education theories and research were emphasized.

Ideological Tensions and Their Sources

The participating art teacher educators' axiological (value/values-related) and epistemological (knowledge-related) conflicts are combined in this discussion. I have termed them ideological tensions because the issues of value and values, and ideas about knowledge and its cultivation are bound within the larger construct of *ideology*. Merriam-Webster's online dictionary (n.d.) defines ideology as "the integrated assertions, theories and aims that constitute a sociopolitical program" or "a manner or the content of thinking characteristic of an individual, group, or culture." Therefore, when the participants recounted situations where their own value systems, and ethical/political attitudes clashed with others', whether these views concerned knowledge cultivation/acquisition (teaching and learning) or ethics/aesthetics, I interpreted their responses to these situations as being based in ideological conflict. The two themes of

ideological tension that stood out as significant in the data analysis were conflicts about sociological issues that came through in pedagogical and social interactions in their work contexts, and conflicts based on differences among perspectives about art education subject-matter.

A lack of diversity within the field of art education, as has been noted in art education literature and research (Acuff, 2015, 2018; Holt, 2017; Kiefer-Boyd et al., 2016; Knight, 2010; Milbrandt, 2006; Rolling, 2020), was another strong source of tension for some participants. Brandon commented on how the art education field's lack of racial and gender diversity influences his personal agenda for the work he is doing and plans to do in the university and in the wider field, and also poses challenges for getting this work done. He remarked that the relevance of what he is doing as an art educator holds great importance for him, and explained, "There are times when I wonder about it for myself (in what I can do to better learn along with others) and how our program is addressing issues of the urban." He connected the mission of diversifying the demographics of the field with diversifying the ideas circulated within it, saying, "We can at least maybe understand that along with that kind of diversity, other things will come into play, like perspectives or ideas." Although he teaches in a university that is located in an urban area, he has found that based on the student demographics, he feels there "needs to be some [more] effort to recruit and support diverse groups of art educators that are going out into the field….I've had conversations with alumni who are White women, and they said the same thing." In one such conversation, an alumna expressed feeling like she "was doing more harm than good" because she felt unprepared to teach diverse student populations. Brandon was struck by this and feels that the role of art teacher educators is to "not have students feel that way."

Therefore, he said, “The literature, the courses, the attention to some of the things needs to be about urban art education.”

Kerri, too, remarked on the lack of diversity in the field (e.g., her comment that art is “still a very male dominated area” and that art education is dominated by women) and its influence on her pedagogy. She said, in reference to her teaching, “I try to include a lot about diversity into our conversations....women’s rights, and race, gender and ethnicity and all the other things that do not just pertain to art, but also will be very relevant to the students.” Therefore, an inherent tension within the art education field between its majority population and its minority populations has been one source of tension that has filtered down into some of the new art teacher educators’ work, as it influences their goals and intended pedagogies, which are not always easily received.

Diversity-based tensions were also experienced at a more social level; that is, in the form of fraught social and pedagogical interactions between the art teacher educators and other people in the work context. The participants experienced sociopolitical tensions that involved oppositions between their embodied/practiced professional values (e.g., activism, feminism, and social justice) and the directly expressed or implied values of others (e.g., students and faculty colleagues, usually people outside of their programs and departments in which they worked) within the university and the wider higher education and art education communities. These tensions (which are coded as specifically sociopolitical in this study) were generally steeped in participants’ negative reactions to displays of socially and culturally conservative attitudes based in defaults of Whiteness, Christian traditionalism, ableism, and racial/cultural/ideological homogeneity, in others’ attitudes and in the ideological norms within their universities.

Five of the participants (Brandon, Diana, Kerri, Mark, and Melissa) said that these types of ideological differences presented some of their biggest tensions. Melissa, Diana, and Mark, noted that the regional locations of their universities also had an impact on these tensions, as they observed that the attitudes they encountered were reflective of the general attitudes of people living in the communities surrounding the universities, and that a large number of their students and some of the faculty (but much less so) are local to these areas.

Diana found that trying to teach about feminist theory and pedagogy became a point of contention between her and some of her students. She had taught courses that were grounded in this theory during her doctoral education and it informs her work as a researcher. However, she notes that although her students have been generally "very aware and critical, sharp," and have an "awareness of racism," they "were very against this idea of feminism." Although she has tried to skew the content she teaches "to make it less feminist [and]...to make it very similar to critical pedagogy, and emphasize that it's not about women's rights, it's all about all different underserved populations" in order to "make it more soft and approachable...for them," they have seen it "pretty much really all like feminism." Their reactions have included "rolling their eyes and really not wanting to listen." This resistance from students to feminist ideology is reminiscent of Penttinen and Jyrkinen's (2016) observation that even though feminist pedagogy's values of inclusiveness, low-hierarchy, and equality among students "are intended to allow students to participate in the co-construction of knowledge within the classroom setting, not all students are ready to take on an active role" (p. 69). These authors also link student resistance to feminism to "individualist and consumerist culture present in the teacher-student relationship" in neoliberal universities, where there is a "culture of strident individualism, competition and self-sufficiency that...form[s] a stark contrast to feminist and anti-racist values"

(p. 69). Mark made a similar observation about his teaching, stating that when introducing "avant-garde art [and] radical politics to preservice teachers," he feels that "the customer-service ethos of the neoliberal university is at least partially to blame."

Some of the pedagogical challenges that the participants faced resulted from clashes between the types of political/ideological systems (progressive, liberal, or neoliberal) that govern the universities in which they teach, and the focuses of the graduate programs that they had completed. Most of them had very recently graduated with doctorates from liberal-leaning and relatively culturally diverse art education programs and found that the topics and perspectives about art education and social issues that were embraced and cultivated in these places were at odds with some of the expected (and socially validated) perspectives in their new universities.

Within this topic of values and ideologies, identity issues again emerged as significant. In addition to Swennen et al.'s (2010) traditional professional identity affiliations (e.g., "teacher" and "[emerging] researcher") that the participants brought into the art teacher educator role, other strong identity affiliations emerged as a result of the participants' strong affiliations with theories, missions, and values promoted in their graduate programs and pursued by them in their doctoral research. Importantly, although many of these (e.g., social justice, feminism, and advocacy) were not bound to any particular subject area or discipline, the ways in which the participants linked them to their educational purposes and descriptions of themselves as professionals seemed significantly tied to working in the content area of art education. Their descriptions of their work were described in ways that linked this work to their identities as pedagogues, scholars, community members, and activists. There were evident links between the pedagogies of art teacher education that they were invested in implementing, and the ways they spoke about their broader roles regarding service and scholarship within the field of art

education. In particular, constructivism and contemporary social justice advocacy had a strong pull on these art teacher educators' senses of self and work.

The types of communities of practice[8] that they sought also indicated key aspects of their self-perceptions. For example, Mark's desire for an "activist community in his current location" and its relevance to making "a lot of what [he is] doing, other than disability studies work, feel somewhat hollow." Joanna, on the other hand, expressed pride in an extra-university social justice art education curriculum writing group that she is a part of, and mentioned maintaining relationships with other people who are social-justice-oriented, such as her "critical friend" who does research around social justice education. The intrinsic relationship between communities of practice and professional identity is reinforced by Izadinia (2014), who noted the "important role of communities of practice/learning communities [...] in shaping teacher educators' identity" (p. 427), and by Bullough et al. (2005), who noted these communities' impacts on teacher educators' sense of belonging and on their sense that their work was meaningful (p. 89).

An example that indicates both a proud personal identification with an ideology (social justice [art] education) and a tension in implementing it was provided by Joanna. Joanna's recounting of a specific conversation with her critical friend revealed both her identification as a social justice educator and the paradoxical tension between her approach to syllabus planning and the principles of social justice. As she said, "He thinks my obsession with structuring my syllabus with every little last detail is antithetical to what I'm trying to teach. He's like, 'It should be more loose, it should be more open. You're a social justice educator!'" This was a case

[8] According to Bullough et al., (2005), a community of practice is "a group that shares a social context and that is bound together by a set of problems and shared pursuit of solutions to those problems that involves building a body of knowledge and shared expertise that is held in common" (p. 89).

where a participant recognized that the “deeper mental model (theory in use) differ[ed] from [her] espoused theory” (Senge, 1999, p. 13) of social justice.

Similar to Buttignol’s (2000) experience of “unbecoming a doctoral student” (p. 145) during her initiation into becoming a professor of teacher education, the art teacher educators negotiated at different times, between becoming grounded in the context-determined role of full-time art teacher educator, and unbecoming any number of their prior-established identities. Therefore, depending on the situation, a teacher educator seemed to lean on one or more than one of these identities, depending on how relevant it was in the situation. For example, Joanna relied on her social constructivist identity when realizing her students needed to be initiated into artistic thinking processes in their introductory art education course, and on her pragmatist identity when she was teaching lesson planning and trying to cultivate in them the professional dispositions she saw as necessary for entering the teaching profession. In this way she was negotiating a duality (pragmatism and constructivism) within her established professional identity through the strategy of segmentation (prioritizing one over the other at different times based on their respective relevance at these times). In this process she was changing her relationship to both concepts/identifications.

The epistemological tensions that surfaced from the data analysis were about participants’ and others’ oppositional ideological positions about how knowledge acquisition is best facilitated in art education. Therefore, there were shared tensions among participants regarding issues of teaching, learning, and assessment. All of the participants openly declared constructivist epistemological stances. These stances were the basis of many of their curricular and pedagogical tensions, which surrounded differences in views about issues such as the goals and purposes of schooling and of art and art education, the meaning of being a teacher, and

methods of grading. These tensions were primarily evident at the external level (outside the individuals) in workplace interactions with faculty members outside of their programs, and in pedagogical interactions with students.

However, research suggests that even among art teacher educators themselves, the open-ended, integrative nature of art/design/visual culture complicates how they "reflect and justify their choice of subject content logic in teacher education," (Gulliksen & Hjaardemal, 2016, p. 3). Gulliksen and Hjardemaal (2016) found that the art and design teacher educators in their study perceived art education as having "many parts from which to choose" (p. 9), and as "conceptually vague" (p. 10). Furthermore, they found that each of its three components: "the subject, pedagogy, and practice" also contained "multiple elements, such as art history or crafts skills" (p. 9). As these authors asserted, "It is possible to argue that [art education] is not one subject, but several: crafts, design, painting, conceptual art, and so on, and crafts education, design education, and so on" (p. 3).

Tensions also existed between participants' views about art and art education, and others' views about these subjects. This was particularly evident in general education/non-art education pre-service students and professors' perspectives and expectations about art and teaching it. The relational dialectics of *conventionality-uniqueness* (conforming or deviating from culturally normalized views and expectations), and *openness-closedness* with others, were pertinent to the participants' interpersonal interactions surrounding discrepant values (whether to reveal or to conceal one's position on a particular issue, and whether to push an issue or to hold back). The dialectical (intra- and inter-relational) tensions that accompanied these clashes between values were particularly evident in participants' interactions with more senior faculty members, and

even more so when the faculty members with whom they clashed might have influence on their tenure decisions.

All eight participants grappled with tensions based on differences among theirs and others' views about the nature and purposes of art education, which influenced their ideas about what counted as relevant content to be promoted in art education courses. The majority of the art teacher educators reported resistance from their pre-service students to what they were teaching as art education content (pedagogical content). Specifically, these tensions tended to stem from resistance from students (both art education majors and non-majors) and faculty colleagues in other disciplines, to taking art education seriously due to misconceptions about the purposes, content, and activities they perceive art and art education to involve. Melissa, Diana, and Mark, for example, reported facing resistance or disinterest from students (both art education majors and non-majors) when they included in their teaching artists' work which addressed social and political issues. These educators attributed the resistance they met to the students' expectations that art should be easy (Beudert, 2006; Stockrocki, 1995) and non-political. As Diana stated about her non-major students' response, "They chose this course because they heard that it's easy. They are non-majors not interested in art." Melissa echoed this attribution, saying about a student who rolled her eyes when a collection of artwork created in response to Trayon Martin's murder was shown, "I think in her mind it was like, 'Why can't we just do the easy, simple 'learning how to portray things realistically' type of art?'" Mark also faced hostility from an entire class of pre-service art education students when he praised a "conceptual, student-directed project" presented by one of the students in the class, but confessed his distaste for her second project, which "involved having young students decorate their handprints."

Documented reports from other university art teacher educators reiterate these educators' experiences. They report tensions caused by conflicts between messages about art and art education that art teacher educators promote to their students, and messages about art and art education that are promoted by some cooperating teachers in PK-12 schools. Some of the messages that students receive while observing and practicing to teach in PK-12 art classrooms reinforce their own experiences with art education as PK-12 students (Carpenter, in Beudert, 2006, pp. 76-80). Carpenter noted that many of his pre-service students felt challenged to write lesson plans and instructional units "based on works of art and the themes, big ideas, and important issues that emerge from the study of works of art" because they were "working from their past experiences as students in K-12 and limited university studio art courses," where most of the curriculum was "centered on technical concerns and formalist criteria with limited concern for conceptual art or content related to contemporary social, cultural, or political issues" (p. 77). The pre-service teachers' tension here is one of what they should buy into: the theories and methods promoted in university, or the methods and practices they see in the "real world" of school teaching. The art teacher educator's tension is, on the other hand, one of how to promote "better" ways of thinking about art education without passionately condemning the practices of the significant pedagogical "others" (cooperating teachers) who have influence on their students. Kerri's struggle with this issue was reflected in her being in conflict about the ideas about art education that were promoted in a textbook that she was required to use in one of her courses, that, in her words, "lays out all these activities that you can do with young children which are very crafty." As she explained, she is "more focused on the social aspect" of children's learning in art, and in "the children's culture that's involved in children's art practices."

Research studies about pre-service students' resistance to content in different subject areas suggests that pre-service students' resistance to curriculum is likely to be more prevalent in subject areas and topics in teacher education that promote freedom of expression and reflexivity, that are open to exploring subjectivities, openness to critiquing systems of power, and openness to potentially controversial content. Resistance was also evident in ill-structured subject domains,[9] subject areas that deal with cultures, subject areas that encourage non-traditional, personal, and non-singular (multiple) ways of knowing and subject areas in which theories and content address social or political critique. Art possesses all of these characteristics.

Generally, even in well-structured[10] subject areas, resistance tended to occur when topics such as gender equity and diversity (Campbell & Sanders, 1997), or topics that are non-traditional to those subject disciplines, such as the student "using self as lab" in science teacher education (Spector et al., 2007) were included in the teaching of those subjects. Therefore, the difficulty of convincing some students to approach such subject areas and topics wholeheartedly could be due to the students' perceiving the subjects as either lacking rigor, or being personally or politically risky to engage in [or challenging their own beliefs/values?]. It is logical to conclude that how people associate subjects with riskiness (whether or not these perceptions align with the actual nature, methods, and purposes of the subjects and of teaching them) has something to do with their being resistant. Perceptions of low risk (easiness) seem related to dismissal and disinterest, while perceptions of high risk (emotional difficulty and perceptions of social risk) seem connected to refusal or hesitation to participate.

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[9] Ill-structured knowledge domains, like the arts, are defined as being inherently complex, and their "knowledge needs to be encountered through the study of individual cases" (Efland, 2002, p. 84).

[10] Well-structured knowledge domains, like mathematics, are characterized by "generalizations or principles that apply to multiple cases of phenomena undergoing study" (Efland, 2002, p. 87). Knowledge structures in these domains are typically found in sources such as textbooks and lectures (Efland, 2002, p. 87).

It is apparent that art (and by extension, art education) is one of these complex and "risky" subjects, but it also poses its own unique subject-area tensions. Art education's unique curricular and pedagogical tensions are likely related to art's traditionally singular nature as a private, quiet, visual form of activity/study, in which the processes of constructing form and meaning are esoteric and subjective. Discussing how meanings are carried in art, Beudert (2006) stated that artworks are "ideological sites conveying, propagandizing, and often perpetuating selected political, if not questionable, values, attitudes, and beliefs to modern citizens, to influence their sense of identity and perception of the world" (p. 125). In art education, therefore, these values, attitudes, and beliefs form a large part of the content of what is to be learned. However, the intended learning can be undermined by perceptions of art and art education that are largely promoted in schools, which tend to promote activities that are easy to teach and easy to grade in a culture where conformity and standardization are generally enforced (Efland, 1976; Graham, 2019; Hanawalt, 2018).

When pre-service students do not value art, see it as narrow rather than wide (with a multiplicity of elements), or do not see it as relevant to what they will need to know and what they will encounter as teachers, it is logical that tensions will exist between them and the teacher educators who are trying to bring these ideas across to them.

Early-Career Art Teacher Educators' Tension Response Strategies and Their Implications for Learning

Research sub-question three aimed to find out how the participants responded to (attempted to think through and work to resolve) their tensions. Six of the eight relational dialectic praxis strategies described by Baxter and Montgomery (1996, 1998) were evident in

participants' responses to their tensions: *reaffirmation, balance, recalibration, disorientation, denial* and *segmentation*. The participants' responses were mainly pragmatic and emotion-based, as they attempted to understand their experiences and learn how to make them less stressful or personally educative. Significantly, the two strategies deemed to have "more limited functionality" (Baxter & Montgomery, 1996, p. 62), namely denial and disorientation, were evident in some participants' initial reactions to tensions they saw as irresolvable (*temporary resignation*). However, in most of these cases their attitudes and approaches to these tensions became more functional over time, and they moved toward reaffirmation (positive acceptance) of the inevitability of the tensions, and in some cases, even celebrated the interdependence of the oppositions within the tensions.

Creative tension did not feature much in the participating art teacher educators' management of tensions. Most of their responses to tensions, especially those who were within their first two years (Melissa, Kerri, and Sandra) seemed to be practical, survival strategies that were used to either temporarily resolve or suspend dealing with singular challenges as they worked through other co-existent challenges and tensions. Because the participants were in a career transition phase at the time of data collection, I interpreted their responses as being impermanent and situationally determined. This is in keeping with the observation of Field (2012), who remarked that because new teacher educators are getting accustomed to "teaching *about* teaching *through* teaching" [11] (p. 814) or "teaching how to teach as [they] teach" (p. 823), it would appear that they develop initial pedagogies of teacher education "in a rather ad hoc fashion" (p. 824) within their first three years. Reinforcing the point that survival tactics are

[11] Italics are the authors'.

common during the first year are findings by Murray and Male (2005) and Field (2012), the latter of which suggested that teacher educators "may not begin to focus on student learning until their third year, [which] reflects the journey that [initial teacher education] students themselves make" (p. 814).

In keeping with these observations, most of the participants' reported challenges and struggles were focused on preserving their senses of confidence based on the knowledge they had gained through their prior experiences and on creating and maintaining good professional images. For example, student evaluations of their teaching were a strong source of stress for most participants, which was understandable, as many of them were tenure-track driven and were concerned about how their actions and impressions to others would affect tenure decisions. I found, however, that most of them also seemed focused on the impacts of their navigations of tensions on their students' learning. Student passivity or resistance to the content they were presenting was a strong point of contention, as has been discussed in the previous section. Their efforts to try to improve students' receptivity to their ideas, indicated their dedication to finding different ways to bring across the content they saw as necessary for students to know, even when these efforts were unsuccessful. There were several instances within the data that evidenced dedicated efforts to focus on improving students' learning experiences. For example, there was the instance where Kerri stepped in to teach a lesson to the young children at her students' fieldwork site when a student failed to show up to the site. Kerri was extremely bothered both by the student putting her in that position and by the student's lack of professionalism, and followed up with the student to address the need to be professional as a future teacher. This showed concern for the young children's art learning as well as her pre-service art education student's learning of professionalism. There was also Suzette's strategy of meeting with her department

Chair and the university's writing center to resolve teaching issues, and her individual meetings with students to negotiate better ways of structuring the curriculum and course content to improve their learning.

I did not interpret or code many participant responses to tensions as creative tension responses because the art teacher educators in this study were trying to make sense of their experiences and to gain clear visions of the realities they were experiencing within their new job contexts. Senge (1999) stated, "Creative tension cannot be generated from vision alone; it demands an accurate picture of current reality as well. [...] With creative tension, the energy for change comes from the vision, from what we want to create, juxtaposed with current reality" (p. 12). The participants all had clear goals for themselves as teacher education professors, and had entered the role envisioning their teaching (more than their research and service) grounded by the pedagogical values and ideologies about art and teaching that they had cultivated previously. However, the expectations that resulted from these visions were often in tension with unexpected realities. Also, as expected, especially in the first year, they needed to become acclimated to their universities' cultures, students, curriculum, faculty roles, and other factors. They had surprising, confusing, and paradoxical encounters (e.g., Mark's surprise at a faculty member who professed a particular political stance but repeatedly acted in ways that contradicted this stance) that did not allow for an immediately clear perspective about their work and its contexts. Therefore, even when a participant engaged in a deliberate process intended to elicit learning and growth, I saw it as them exhibiting an orientation toward creativity (Helsing, 1993), or as them envisioning a creative response, rather than directly enacting a creative tension response. In other words, because there was no opportunity for me to see responses enacted, I did not code what the participants said in reaction to most of their tension situations as manifestations of creative

tension responses. The instances in which the participants seemed to have performed actions that counted to them as temporary resolutions to situations of tension tended to be more practical than creative.

Despite this, there were a few instances in the data of the intention to apply creative strategies in working through tension(s). This was best exemplified by Brandon, who stated that the "power of consideration" is "vitally important" for him as a tool of discernment of ambiguity. He revealed that he has been developing a personal practice of reflection about what he is learning about himself and about his teacher education pedagogy and how he is experiencing the learning process. He said, "Aligned with my scholarly investigations of the embodied, I have been thinking a lot about how I am learning from my experiences and what associated feelings are noticed." In this case, he is using one of his espoused theories (embodied knowing) as a strategy for learning from tensions. This approach is connected to what Helsing (2003) identified as a "personal disposition" and philosophical orientation that indicates openness to paradox and uncertainty through demonstrating "reflective thinking" (p. 29). Joanna and Diana also recognized creative tension within their experiences and formed critical friendships with faculty colleagues from other universities through which they worked out ways to better align their visions of what they wanted to achieve. Suzette was also exploring ways to align her practical orientation to teacher preparation with the academic/theoretical approach that her syllabuses promoted. Suzette, Brandon, Diana and Joanna, were motivated to learn more about the current realities of their situations and about the characteristics and assumptions underlying their own visions/ideals, in order to figure out how to "move reality more reliably toward their visions" (Senge, 1990, p. 12). This suggests that they perceived the energy within the tensional situations

as motivating, and also, possibly, that they might individually possess creative orientations toward uncertainty and tension (Helsing, 2003).

The fact that all of the participants were enthusiastic about exploring their tensions with me through the context of the dissertation study suggested that, like Brandon, the power of consideration is salient for them. They expressed that they appreciated the opportunity to think about their experiences through the lens of tensions. Mark described the process of exploring tensions in his practice through the research activities as being “therapeutic,” and that it is worth examining tensions in order to “figure out what they’re doing for you and what they’re doing to you and putting that into language.” This, he said, “allows you to reason, to sit there and address it, and refine how you would do what you do with it.” He explained that for him, it was “less about making decisions and more about seeing the ways” in which he is thinking and acting in his attempt to maintain his principles and values while navigating tensions. Melissa expressed that documenting experiences as tensions was “really eye-opening” and “makes [her] perspective a little bit different.” This suggests that these practices are helpful for reconceptualizing problems and confusing aspects of the career transition as tensions to be problematized and thus learned from. It could be argued that the participants are, in some ways, engaged in ongoing self-study as a growth-focused survival strategy to make sense of the chaos of the early-career transition, but more in an ad hoc way than in a deliberate way. However, their comments about the positive impact the research activities had on them for making apparent previously unrecognized assumptions that influenced their thoughts and actions in situations of tension, suggested that they might not have previously made use of a structure that assisted them to do this in as meaningful a way.

What is also taken from the findings for this research sub-question is the importance of reflecting on problems of practice through the lens of tensions in developing increased self-understanding as art teacher educators. Consistent with Berry's (2007, 2009) findings, the participants demonstrated developing awareness of their actions as teacher educators. Whether or not the use of developing self-understanding will lead to more informed actions in the future was beyond the scope of this dissertation study. However, it is assumed that this will be the case. Berry (2009) found that her pattern of learning in response to tensions began with her recognizing "particular feelings of frustration" within the moments when tensions were most alive (e.g., when she realized that she was paying more attention to students meeting her goals than to their own goals, needs and concerns), which caused her to "stop and think for a moment" to consider what action/s she would take in response (p. 314). In enacting balance, reaffirmation, and recalibration/reframing (their most often used praxis strategies), the participants described a pattern similar to Berry's. Brandon's previously mentioned statements about learning from his experiences and noticing the associated feelings exemplifies this, as does this remark by Melissa:

> I've been thinking about these things, but I haven't really sat down to reflect on them, so it's been really helpful to sit down and...make things a little bit more concrete, talking about them and reflecting on them, instead of just chaotically dealing with them.

Whitehead (1993) conceived of the relationships between visions and actions and between visions and realities, as ongoing "living contradictions" (p. #). Relatedly, he conceived of the knowledge that is created out of the actions taken to try to resolve living contradictions as "living educational theories." The art teacher educators' responses to professional tensions could be viewed as living educational theories that may animate their work lives in years to come. The analysis of the data revealed that tensions both fortified and built their senses of purpose as educators. This was exemplified in Melissa's words about the tension between her desire to

facilitate her pre-service students' construction of meaning through their artmaking and exposure to artworks, and the resistance she has sometimes faced when students desire "easy" lessons about art and art teaching:

> I don't mind the tension actually because I feel I'm making [my doctoral program] proud by continuing, I feel like the easy way out would just be to go back to what the students are happy with. That wouldn't make me happy, I couldn't come to work every day if we were just making beautiful paintings and I was just teaching these teachers to teach their elementary students to just make crafts or things that are not meaningful.

In addition to revealing implications for the participants' growth in self-understanding, the data analysis showed a correlation between their negotiation of tensions and their development of PCK for art teacher educating. In many cases, the participants became aware of the fact that their "espoused theories" and/or assumptions about their students and how best to teach them, were out of alignment with the "theories-in-use" in their pedagogy. The realization that sometimes students did not readily take to their teaching sparked participants' reconsiderations of their teaching approaches. This was the case even when participants framed some of the tensions between their teaching and their students' internalization of what was being taught, as resistance or unpreparedness. A key factor toward shifting teaching approaches was the participants' need to identify and figure out how to deal with the gaps between their own understandings of/beliefs about particular subjects/topics and students' preconceptions about these topics.

Suzette provided a concrete example of a process of developing new PCK for the role through negotiating a pedagogical tension. She re-strategized her approach to teaching lesson planning when she realized that her assumption that her students did not need much scaffolding because they were "good at everything" and would quickly grasp the concepts, was off-base. Through consulting with the students, Suzette learned that her students struggled to synthesize

the information because she was teaching the concepts in a way that seemed disconnected from the rest of the course content and because lesson planning was introduced in the middle of the semester instead of being interwoven throughout the course. Based on this knowledge, she reformulated her teaching approach by connecting the new content (the lesson planning process) to schemas and processes with which the students were already familiar (the artistic process). Her new approach was grounded in working from big ideas (which students—who were in a studio-intensive program—were already familiar and experienced with). Suzette's PCK for teaching lesson planning to these students—the content knowledge of teaching students to think pedagogically about the artmaking process, and the pedagogical knowledge of when and how to spark this pedagogical thinking—had changed in response to her tension.

In concluding the discussion of these evidences of, and implications for, participants' learning, it must be restated that because this was not a longitudinal study, there is no way to use its data to make firm claims about the likelihood of the permanence of the ideas the participants expressed. However, based on the consistency of the findings with other dialectics-informed studies on periods of transition (Berry, 2007, 2009; McAnulty & Cuenca, 2014; Ritter, 2011; Stephenson-Abetz & Holman, 2012), there is enough in the data to justify the assertion that the participants were revising their art teacher educator pedagogies in significant ways through naming and resolving salient tensions. The data revealed that the participants were in the initial stages of a transformational process. These stages involved uncovering assumptions about student thinking and attitudes, and about themselves as art educators, and realizing the difficulty of putting their established and envisioned theories and practices of art education into practice in the context of teaching adult learners *about* teaching art *while* teaching.

Summary of the Discussion

Chapter VI presented a discussion of the key findings from the study in connection with findings and assertions from related literature and theories. The data from this study reinforce findings from other research studies on newly hired full-time university-based teacher educators, and on the existence and management of relational dialectics in periods of transition, that the professional lives and identities of teacher educators are shaped by their communication and management of the relational tensions between themselves and other people and forces within their work contexts. I argue in this chapter that the eight art teacher educators' representations of their professional tensions and their responses to them, are clear indications that they are entrenched in the initial stages of transformation. I also use related literature to support the argument that the spark for this transformation is, in fact, the multiple and overlapping tensions between their established senses of self and their visions for their work (in teaching, research, and service), and the variety of ideologies, attitudes, and expectations conditions encountered within their work contexts, which conflict with these identities and visions. In addition to the common career transition factors of role and context change, subject-area-specific factors were also found to be influential to the participants' established and in-tension/emergent pedagogies of art teacher education. These factors were mainly related to ideological conflicts between the participants' views about the nature, scope, and content of art and art education, and views and attitudes expressed by others (students and non-art-education colleagues) in the university and in cooperating PK-12 schools.

Writing this discussion chapter has raised for me some important questions regarding the preparation and induction of new art education faculty members, and about the role of the subject

area in shaping the transformations of identity and practice of university-based art teacher educators. These questions and others will be discussed in Chapter VII, in which I will also present a concluding summary of the study, articulate the implications for art education and higher education, and provide some recommendations for further research.

CHAPTER VII—CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Overview of the Dissertation

This dissertation explored the ways that early-career, university-based art teacher educators navigate the transition into this role during their first three years on the job. Reflecting on my own conflicted transition from being a student in a graduate art education program to becoming an art teacher educator in a collegiate setting some years ago, I wondered to what extent, and in what ways, other new art teacher educators experience conflicts and tensions during this period. I was specifically curious about three elements of this transition: their navigations of the teacher educator role and its responsibilities, their approaches to pedagogy, and how they grappled with questions of professional identity. With these questions in mind, I also wondered what specific background and identity factors might impact upon their perceptions of their experiences, and especially how their academic and professional backgrounds might come into contention with the demands of the new role.

As there were very few documented scholarly investigations of the experiences of art teacher educators in art education literature, I saw opportunities to address my personal curiosities, as well as add needed[1] insights about this under-researched group to the art teacher education knowledge base. There is a growing body of research about the transitional experiences of teacher educators as a general (non-discipline-specific) group, the majority of these studies focus on the transition from teacher to teacher educator and do not generally

[1] Among the authors who have strongly recommended that research on the work lives and professional identities of identities be investigated in order to better understand how art education faculty members think about pre-service art education and develop curriculum and pedagogy for this purpose, are Beudert [formerly Galbraith] (2006, 2009), Galbraith (2001), Galbraith and Grauer (2004), and Milbrandt and Klein (2008).

consider the experiences of university-based teacher educators who enter the role from backgrounds other than PK-12 teaching. Furthermore, much of the research literature about becoming and learning as teacher educators approaches these processes through the lens of dialectic tensions (Berry, 2007, 2009; Dinkelman et al., 2006; McAnulty & Cuenca, 2014; Murray & Male, 2005). Researchers' findings have indicated that a significant influence on teacher educators' learning in these early years is their self-study practices of problematizing and working through identified tensions between the goals, beliefs, and knowledge that they bring into this role from their past experiences, and the demands and expectations they encounter on the job. The research questions and theoretical framework that guided this study were developed based on these observations.

The research sub-questions that guided the inquiry concerned, respectively: (1) the nature of early-career art teacher educators' professional tensions, (2) the influences of their backgrounds and identities on these tensions, and on the ways they conceptualized and negotiated them, and (3) the perceived implications of their strategic responses to these tensions for their potential reconceptualizations of their professional identities and pedagogies of art teacher education. Because conflicts (tensions) were at the center of the study, its theoretical framework was mainly grounded in relational dialectics theory [RDT] theory [RDT] (Baxter & Montgomery, 1996). Because I was interested in the problem of "learning to teach about teaching art education while teaching it"[2] as new/new-ish art teacher educators, Shulman's (1986, 1987) theory of pedagogical content knowledge was also pertinent to the study.

[2] This is a variation of Field (2012)'s language of "teaching *about* teaching *through* teaching" (p. 814).

Eight full-time art teacher educators who were employed in art education departments in US universities no more than three years before the research activities began, participated in this qualitative multi-case study. Each participant engaged with me in a series of three interviews, completed open-ended questionnaires, and responded to reflective prompts. Their CVs and teaching philosophies provided necessary data about their academic and professional backgrounds. Interpretive Phenomenological Analysis (IPA) and comparative analysis strategies were used to analyze individual cases and to do a cross-case analysis of the data.

My analysis of the data suggests that the professional lives of early-career art teacher educators who have recently transitioned into university teaching are, in large part, shaped by their management of the relational tensions between themselves and other people and forces within their work contexts. The participants were able to clearly theorize the elements in opposition that constituted their professional tensions. Themes of legitimacy and credibility, survival, professional identity, and ideological conflict stood out in the data, and were well-aligned with common themes in studies related to becoming teacher educators in higher education. In contrast to what much of the general education literature on teacher educators presents, this study's findings highlighted the role that being immersed in the discipline of art education played in shaping the participants' senses of professional identity, in their goals and values for preparing teachers, and in the intrapersonal (internal) and interpersonal (relational) tensions they grappled with on the job during this period of transition.

It was clear that the personal and occupational identities that the participants brought into their jobs strongly influenced their interactions and senses of attachment to, or detachment from, ideologies, practices, and systems within the workplace. The nature of these interactions and relationships (whether harmonious or conflicted), in turn, impacted on their relative levels of

self-assurance or uncertainty about the extent to which they felt equipped to handle the particular pedagogical, administrative, and interpersonal situations in which tensions arose.

Tensions emerged for all eight art teacher educators within and among their teaching, research, and service roles. However, the differences among each of their work situations, and their individual identities and positionalities, personalities, and academic and professional backgrounds influenced the different ways in which they conceptualized their tensions, and the meanings/implications they gleaned from thinking through and working through them.

Because the study was not longitudinal, it was outside of its scope to conclude anything concrete about what might have been learned and translated into working theories of their professional selves, or of pedagogical content knowledge for teaching "art teaching". However, the participants' use of some recognizable RDT praxis response strategies to negotiate some of their tensions became apparent through their interview responses. Balance, reaffirmation, segmentation, and recalibration were the most evident functional responses enacted by the participants, whereas avoidance or disorientation were less functional responses. The most apparent indications of learning were the participants' emerging awarenesses (revealed through their descriptions and discussions of their tensions) of latent assumptions that underlay their thoughts and actions.

Broadly, the findings from this study contribute to an understanding of the diverse ways that becoming a full-time university-based art teacher educator is experienced, and of the identity-based, educational, occupational, and contextual factors that bear upon these experiences. Additionally, the analysis of the findings highlighted that art-education-specific issues have a strong influence on art teacher educators' conceptions of themselves and of their

purposes as (teacher) educators, and that these, in turn, influence (often in a tensional way) the ways in which they reflect on and negotiate these tensions.

Conclusions

The interpretations of the study's data have led me to formulate the conclusions that are outlined in this section, in relation to the research questions. I do not propose these to be firm, immutable conclusions, but rather, working conclusions drawn about the significance of the findings to art education and teacher education.

The dissertation's central assumption was that early career university-based art teacher educators' professional experiences are undertheorized, tension-filled, and occur in a professional context that is multi-layered. Given this, it sought to uncover how newly hired university-based art teacher educators experience and negotiate professional tensions[3] in their workplace contexts. The findings of this study suggest, overall, that art teacher educators' tensions are: experienced at both the cognitive and the affective levels, unique to individuals as well as common to new teacher educators as a whole, multiply-occurring but fluctuating in predominance during the reflective process, intra-individual as well as inter-relational, and subject-area-specific as well as general to teacher educators in all disciplines.

Early career art teacher educators' professional tensions are defined by their context-specificity (the context of transitioning into university-based art teacher education) and by their

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[3] I am reinserting the operational definition of "professional tensions" here as a reminder: These are feelings of doubt, uncertainty, difficulty, or puzzlement that arise as a result of contradictions between one's personal beliefs/knowledge/goals/expectations and others' expectations and demands.

positionalities[4] within this context. Therefore, the types of tensions that became salient for each art teacher educator emerged as dialectics between the expectations/demands of particular aspects of their work, and their positionalities relative to these expectations/demands. Tensions therefore emerged in the contexts of teaching and advising, formal and informal interactions with students and colleagues, institutional service/committee work, negotiating scholarship and research with other roles, and preparing for tenure. The tensions also had cultural, social, political, and ideological dimensions. These realizations support one of the dissertation's fundamental assumptions (see Chapter I): *Professional tensions can be frustrating but also productive for early career art teacher educators. Being in situations of creative tension can help them to shape/reshape their professional identities and their pedagogies of teacher education*.

In drawing conclusions from the findings, it was necessary to revisit the assumptions that I had set out to debate, to see in what ways the findings supported, or did not support them. In each of the sections below, I begin by arguing the relevance of the assumptions in light of the findings, and then present themed conclusions in relation to the research sub-questions.

Thrown Into Otherness: Motivating Disturbances

Related assumption to be debated: *Because newly-hired university-based art teacher educators come to these positions from a range of personal, academic, and professional backgrounds, the elements of their backgrounds that will come into tension with aspects of their*

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[4] I accept Tien's (2019) definition of *positionality* as the particular sets of social and cultural experiences, discourses, and practices that influence people's ways of seeing and knowing. This definition separates *positionality* from *identity*, as it determines positionality as being determined by external (social) forces rather than categories of internally possessed characteristics. According to Tien, the idea of positionality signals the possibility of people occupying "multiple, fluid, and contradictory social locations and power relationships" (p. 530).

job experiences will vary. The findings support this assumption, to an extent. I had underestimated the relevance of how significant or salient a tension would need to be to a participant, for it to count as a "real" tension, as opposed to simply a problem that comprised opposing elements but was not significant or "troubling" enough to warrant meaningful deliberation. As there were numerous, diverse tensions across the participants' data sets, analyzing the data as a whole, helped me to create a hierarchy of tensions based on their salience to the participants. In this process I was able to separate frustrating but less significant tensions (those that were sometimes resolvable, or otherwise were not the participants' most major concerns) from the pressing, motivating tensions. Also, although the participants possess unique and specific subjectivities and diverse backgrounds, the aspects of their backgrounds that came into tension in significant ways, were categorically similar to each other. The aspects of their work experiences with which these backgrounds were in tension were also categorically similar.

The participants' biggest inner conflicts concerned the extent of fit between their prior-established ways of thinking and working, and what the pressing situations in which the tensions became apparent required in order to be resolved or transformed. I concluded from this that participants consciously or unconsciously hierarchized their tensions based on how strongly they felt them, and that to be considered significant, tensions needed to linger in consciousness and not be seen as just problematic--needing to be quickly fixed or resolved., That is, some situations that caused anxiety, confusion, and discomfort also pushed the art teacher educators into motivating states of disequilibrium, as the "problems" the tensions represented appeared to be worth ruminating on, because they could be learned from. Therefore, art teacher educators must view a tension as a challenge (but not necessarily a threat) to what they bring to art teacher education in order to see it as motivating and productive. An additional conclusion to be drawn

from this is that contending intentionally, at the emotional and cognitive levels with salient tensions, motivates the process of transforming self and practice.

Professional Identities: Established, and yet, Emerging

Related assumptions to be debated: (1) *The variability of early career art teacher educators' work contexts (locations, personnel, student bodies, and cultures and academic climates of the higher education institutions) bears upon the nature and the types of tensions they grapple with. Identity-based variables (personal backgrounds, personalities, personal and epistemological belief systems, academic backgrounds, prior work experiences--particularly with teaching, etc.) also impact upon their ways they respond to/attempt to resolve their professional tensions*. The findings support this assumption. Participants' positionalities and work contexts were found to influence both their tensions and their responses to them.

(2) *In the process of identity re-examination, the pre-established work roles/sub-identities of early career art teacher educators (e.g., artist, PK-12 teacher, art museum educator) that are most aligned with the expectations and demands of them on the job are prioritized in their new "art teacher educator" identity constructs. The components that become less relevant on the job will become marginalized, or become sources of internal conflict in the identity redefinition process*. The findings do not support this assumption. I found that it was quite the opposite for most of the participants. I found that they tended to think and act (either pushing back subtly or assertively) through the lenses of their strongest identities in situations of tension. For example, a participant would think and act as an activist art educator or as a social justice art educator when facing attitudes that resisted the inherent principles within those identities.

There was a two-way relationship of influence between their established identities and their emerging identities. Similarly, while aspects of their established professional knowledge and skills (of/in pedagogy, art/art education content, research, theories, self, relevant educational and professional contexts, etc.) were put into doubt as a result of conflict, their existing knowledge and skills also informed their learning processes. As the art teacher educators reflected on the issues that were most profound for them in the "action present" (Schön, 1983) of their daily work lives, these framing factors were called to mind, indicating that their prior-established personal and occupational identities and ways of working were inextricably linked to their perceptions or "coding" of these issues. These established identities and ways of working also factored heavily into the ways they began to negotiate their tensions. I concluded from this that art teacher educators' perceptions and situating of tensions is subject to their positionalities and personal philosophies of art education. Philosophies (shaped in doctoral programs) and positionalities shaped their tensions, their perceptions of their tensions, and their responses to tension(s).

As compared with early career teacher educators in much of the general literature, who tend to foreground the schoolteacher identity as their core identity, most (but not all) of my participants identified so strongly with discipline-specific/art-education values/orientations (e.g., being grounded in activism and art-informed social justice) that these values functioned as core elements of their professional identities that informed all aspects of their work—teaching, research/scholarship, community service. The strongest influences on the majority of the ideological orientations were their graduate art education experiences (research and teaching), their experiences as practitioners (artists, art teachers, community-based educators, and art museum educators), and their social positionalities (e.g., gender, race, life experiences,

nationality, etc.) Their practitioner identities (e.g., artist/activist, art teacher, art museum educator) informed their scholarly interests, and shaped their espoused theories/philosophies. These philosophies became ingrained in their art teacher educator identities and consequently informed their teaching and research. From this, I surmise that new university art teacher educators who have worked as practitioners in art-related fields are strongly and consistently attached to the ways of thinking and acting germane to these occupations. For those who have less experience as art-based practitioners, or none at all, the guiding theories from their graduate experiences appear to predominate. For those who have been socialized through both practice and academia, both sets of experiences were relevant. However, the practitioner identity dominated in their discussions of self, current work, and tensions, but was not directly acknowledged/named by them in their descriptions of their professional identities.

While a few of the participants embraced the art teacher educator identity, the more common (and more self-determined) ways in which they identified as professionals were through constructing aspirational identities that merged their pre-established identities with the context-determined/built-in "identities" such as "researcher", and "teacher of teachers" (e.g., Suzette self-identifying as a practice-oriented art teacher who is now expected to "become an academic," or, in her own words, a "blue collar art education professor"[5]. Some participants also brought forth their established practitioner roles/identities (e.g., artist-activist,[6] and social justice educator), and their personal and professional values and dispositions (e.g., being an advocate for the socially marginalized, and being attuned to experience as a person and as an educator), as

[5] Suzette's framing of this aspirational identity corresponds with Posner's (2009) concept of the "pracademic" professor.

[6] The blend between the "artist" and "activist" identities has been given the designation "artivist" by Lawton (2019). This term was not used by any of the participants, but it was implied by some of them in their framings of their occupational identities.

reasons why they had such deep emotional reactions to some (their most compelling) tensions. This indicated that these roles and values resonate strongly with them and that they embrace them as professional identities in themselves. A conclusion related to this is that established practitioner identities function as anchors that help new art teacher educators frame, understand, and negotiate tensions.

It is possible that these integrative, values-based identities might remain present, active, and influential for art teacher educators as they go through their early-years experiences. Notably, most of the literature about the journey from school teacher to university teacher educator theorizes the school teacher identity as being the most enduring and central sub-identity of the teacher educator. However, based on my findings (although limited by the scope and duration of the study), new art teacher educators' enduring and central sub-identities seem to be those that are grounded in the art/art-education related theories and practices that shaped their work and their academic studies prior to becoming faculty members. Comparative studies would need to be done with mid- and late-career art teacher educators and with teacher educators in other disciplines, in order to make a stronger claim about this. However, using the available literature about these populations as a reference for comparison, this conclusion seems valid.

Necessary, but Difficult: Transforming Art- and Art-Education Values into Pedagogical Content Knowledge

Related assumption to be debated: *Discipline-specific issues in art education pose unique tensions for art teacher educators that teacher educators in other subject areas are unlikely to face. These issues include art's perceived (lower) status as a subject in PK-12 and higher education, and discrepancies between open-ended and exploratory approaches to art education*

that are promoted in higher education, and the culture of measurability and conformity in PK-12 schools. The findings broadly support this assumption. Although it was outside the boundaries and possibilities of the study to meaningfully and validly compare art education with other disciplines, reviews of literature from performing arts, humanities, and scientific fields, suggest that the issues presented in the assumption statement (perceived low status, the ill-structured nature of the subject, and lack of easy fit within school culture) are characteristic of art (if not unique to it) as a subject discipline. The group of subject-area-specialized teacher educators with the most closely matching issues to art teacher educators' appears to be music teacher educators, as these issues of the subject's perceived lower status and difficulty to measure were also relevant to them, and their practitioner (musician) identities, like the art teacher educators', stood out as predominant.

What truly stood out more than these issues was the influence of theories and practices that are specific to art and/or art education (or that are commonly applied in these fields), on their senses of themselves as professionals, and on the art education approaches they promoted through their teaching, research, and community service. These theories and practices, e.g., visual culture studies and socially and civically engaged art and art education (art and art education as social justice-oriented activism) inform many of the participants' work as practitioners prior to, or outside of art teacher education. Consequently, their subject-area-based tensions were grounded in conflicts with the ideologies they held dear. These ideologies were, by and large, grounded in theories and pedagogical approaches promoted in current academic discourse in art education (as seen in the field's most prominent research journals, academic conferences, and collegiate programs), and in the participants' professional practices (as art museum educators, artists, and community-based and PK-12 art teachers).

Many of the participants' salient subject-area-related tensions were grounded in students' resistance to their views about what the focus of art education should be. It is implied from the data that the participants did not anticipate the levels of resistance they sometimes faced when teaching according to their espoused theories and ideologies. Sometimes, however, there was difficulty for them to translate these art-education values/orientations into personally-authentic pedagogy, and they found that they were not always practicing what they preached.

Although many doctoral programs include opportunities for students to teach art education courses and to participate in collaborative scholarship, it can be concluded from the findings that in some cases, these experiences might not sufficiently prepare prospective art teacher educators to envision the implementation of the ideas guiding their research and teaching in different contexts than the immediate one. Another implication of this finding is that because of the strong impact of discipline-specific and social theories on art teacher educators' professional identities and practice, deeper explorations of the relationships between identity, ideology, and teaching may be needed in doctoral preparation.

Reframing "Expertise" as Self-Knowledge and Strategic Knowledge

Related assumptions to be debated: (1) *Early-career art teacher educators' new knowledge for practice is cultivated through their making choices and devising strategies in response to challenges and tensions that arise out of the complex and uncertain nature of their work*; (2) *The variability of early career art teacher educators' work contexts (locations, personnel, student bodies, and cultures and academic climates of the higher education institutions) bears upon the nature and the types of tensions they grapple with. Identity-based variables (personal backgrounds, personalities, personal and epistemological belief systems,*

academic backgrounds, prior work experiences--particularly with teaching, etc.) also impact upon the ways they perceive and respond to/attempt to resolve their professional tensions. The findings support these assumptions in their broadest interpretations. However, I had originally expected that declarative knowledge would be predominant, as I assumed that the participants would associate a sense of preparation or unpreparedness for the role with how much they knew about teaching art to children and adolescents at the point of being hired. Through the process of doing the dissertation, I came to realize that this assumption reflected a deficit view of the new art teacher educator, as well as an image of the ideal art teacher educator as an expert art educator who should pass on "tips and tricks" to their students and be a model for them to imitate. Contrary to this expectation, the new knowledge desired and being cultivated by the participants was more strategic than informational. Overall, their primary goal was not to fill information gaps, although this was a goal for some of them. It was more important to learn specific ways that they could use their own experiences and positionalities (as assets) as frames in which to foster particular dispositions for learning in themselves and their students. Thus, the main type of knowledge that was sought was that needed for coping with tensions in the short and longer terms--for figuring out ways to teach more in accordance with their established values and principles, and for clarifying and honing their professional goals as art educators.

This type of knowledge described in the previous paragraph is consistent with Shulman's (1986) concept of strategic knowledge, which is a core component within his construct of "teacher knowledge". In developing strategic knowledge, the participants were, through negotiating wide varieties of professional tensions, and undergoing (or, at least, initiating) processes of change, such as: reframing/honing goals and dispositions; developing deeper self-knowledge as educators; reframing perceived knowledge/deficits in "preparatory" experience as

opportunities to construct new personal conceptualizations of teaching and learning as an art teacher educator, and; learning how to translate their philosophical beliefs (espoused theories) about art and art education into pedagogies that disrupted ideas in that were in tension with these beliefs.

Therefore, the art teacher educators were most consumed with learning how to learn about self as an art teacher educator (as a full-time career identity) and about how to leverage their positionalities and their existing PCK and PPK,[7] using the challenges encountered in the university context to construct new and personally-specific art teacher educator knowledge, skills, and dispositions. It was more about learning to strategize in the context of tension, in order to transform and expand existing knowledge, than it was a matter of just adding more information in order to fit into an institutionally determined schema of "[art] teacher educator" in order to feel competent and credible, and to solve "teaching about art teaching" problems and to more easily negotiate relational differences.

Additionally, it was evident that participating in the study provided a format through which the participants could think and work through tensions. The interviews, questionnaire thought prompts, and reflective) provided metacognitive tools that helped them to problematize issues as tensions and to rationalize ways of responding to them. I conclude from these findings that, early career art teacher educators should develop a strong personal connection and commitment to the task of self-examination and use tension as a backdrop to help them see themselves (their biases, assumptions, perceptions of self, students, and contexts) more clearly.

[7] I have restated the definition of PPK here, since that acronym has not been used since Chapter II. PPK stands for Personal Practical Knowledge Clandinin, 1985), and refers to the practical knowledge produced by teachers through their experiences.

Doing this, even when desired support systems and resources are unavailable, will help them to sustain themselves through the early years, and to grow their knowledge (of pedagogy, content, character, etc.). Based on these conclusions, I will, in the next section, outline some recommendations for the fields of art education and teacher education, and pose some questions for future research.

Implications/Recommendations for Art Education and Teacher Education

Below, I have outlined some implications (some being in the form of questions) for the usefulness of the findings for the following stakeholders: doctoral programs in which future art teacher educators are educated; the faculty members within these programs who are both teachers of future art teacher educators and senior colleagues of early-career art teacher educators, and; early-career art teacher educators themselves. Given that the participants all attended different universities as graduate students and experienced different levels of tension regarding teaching, feelings of preparedness, and workplace socialization on entering their jobs, the implications and recommendations outlined here might not apply wholesale to all mentioned. It is acknowledged that some art education doctoral programs and general teacher education programs from which art education graduate students are encouraged to take electives, have been deliberately attending to the preparation of art teacher educators. Therefore, the points below are suggested to be considered based on their relevance and appropriateness, as some of them may already be in action.

- There is a need for the preparatory experiences of future full-time university art teacher educators need to more directly influence their visions and assumptions about teaching in

higher education beyond the situatedness of these experiences. Therefore, how can prospective art teacher educators be better supported in learning to: (a) translate practical knowledge [and pedagogical values/orientations] gained through academic and practical work into personal pedagogies of art teacher education, and; (b) realistically envision the faculty role? Although most of them had understood the role in theory before taking on their positions, most were overwhelmed at the intensity of the work in practice. Also, to this point, how might recent graduates of art education programs, as well as more senior faculty be incentivized to share their authentic, unvarnished, tensional stories of becoming art teacher educators with future art teacher educators?

- How can prospective and new art teacher educators be supported in cultivating (and learning to cultivate in teacher-students) dispositions amenable to enduring ambiguity, tension/resistance, and change?
- There is also an implication that self-study could be a useful format for personal research/learning through exploring tensions, which could be used as a structure/medium to facilitate mentorship at the doctoral and early career stages. This might be integrated into doctoral teaching experiences (as individual practice and integrated into coursework and internships/fieldwork, and as informal and formal/publishable modes of research) is highly recommended, to supplement practical experiences (teaching, research, and other creative scholarship). This could be a useful way to work through developmental tensions during the early-career stage, and to track their development throughout their careers. As self-study research is absent from the art education research, art teacher educators sharing their self-studies through research would also help other art teacher educators and other

stakeholders in teacher education, to gain insight into issues affecting them, their students/graduates, and the wider field of art teacher education.

- Strategic knowledge is developed through metacognition. Therefore, graduate teaching experiences and coursework in teacher education can be framed as opportunities to learn how to learn through creative tension, and to learn how to learn to teach about teaching [art education] while teaching. From a curricular/programmatic standpoint, could the aforementioned be a viable component of a "tension-centred/tensional"approach to art teacher educator preparation at the doctoral level? What other practices could constitute a tensional approach?

Implications/Recommendations for Future Research

- This study highlighted the fact that Galbraith's (2001) research agenda, and her calls (Galbraith, 2004; Beudert, 2006, 2009) for research highlighting the concerns of a variety of art teacher educators from a variety of backgrounds and positionalities ("new faculty, faculty of color, and gay and lesbian faculty" [Beudert, 2006, p.xvii]), and working within a variety of institutional circumstances ("art educators who serve as administrators and/or work in one-person programs" [Beudert, 2006, p.xvii]), are still extremely relevant today. This study opened a small window into some aspects of issues and tensions affecting groups of art teacher educators based on their subjective positionalities (based on factors such as race, gender, ethnicity, varied pathways into becoming a faculty member, previous academic and occupational contexts, etc.) that are likely shared by other members of the US university art teacher educator community. Although the eight

participants represented some diversity outside of the predominant racial, national, and occupational and educational background demographic patterns in the field, because they were purposefully selected, it cannot be assumed that they represent a demographic change in the field. My observation of more diverse representations of new faculty and doctoral students at art education conferences coupled with my participants' presence as new faculty members could indicate that the field's demographics are becoming more racially, internationally, linguistically, and gender diverse. Demographic studies of doctoral programs and new faculty art teacher educators would give valid insight into this, and would more clearly indicate the future of the field. It is clear from this study's findings that these identity and background variables had strong impacts on the art teacher educators' experiences--tensional and otherwise. Future research should more deliberately than I have here, explore relationships between these identities and specific aspects of their practice.

- As this study confirms, not all university-based art teacher educators enter this role as former PK-12 teachers. It would be useful to expand the trend in teacher education literature, of exploring the topic of becoming a teacher educator as simply involving a transition "from teacher to teacher educator". Studies of non-traditional teacher educators (e.g., art museum educators and recent PhDs and EdDs without PK-12 experience, or without collegiate teaching experience) would highlight the impacts on professional issues and tensions, of non-PK-12 teaching backgrounds on becoming a teacher educator. Also recommended are studies exploring the impacts of factors such as transitioning from particular types of higher education institutions (as graduate students or short-term

adjunct faculty members) to universities with very different cultures (e.g., from a private Research One university to a public, state university).

- As has already been mentioned, self-studies are recommended for practice/research. So are longitudinal studies conducted by other researchers (external parties), of university-based art teacher educators' developmental trajectories over time. These would provide an outsider's perspective of what this journey looks like, which would likely highlight issues that might be invisible to the insider doing self-study due to their closeness to the experience. What tensions remain at the mid- and later-career stages, what tensions are resolved, what new tensions arise, how do art teacher educators continue to evolve in the role over time, and how does their evolution coincide with, and impact the evolutions of the students they teach and mentor? Relatedly, how does being grounded in art and art education continue to influence identity and practice as an art teacher educator, and how is that different than being a teacher educator in any other subject area?
- Comparative studies of teacher educators in art education and in other disciplines would also provide clearer insight into the role of art education (as a distinct subject area) in art teacher educators' identity and pedagogy development, and the discipline-specific factors that produce specific types of tensions for the different groups of teacher educators.
- Additional international studies[8] of art teacher educators, at all career stages, would shed light on systemic factors that influence art [teacher] education in different places, and consequently on the specific types of issues and tensions faced by the teacher educators

[8] I have come across some doctoral dissertations completed within the last decade and a half, done by non-US-nationals who have investigated art teacher preparation (Barnes, 2010; Barrett, 2013; Hill, 2007; Lee, 2012; Sohn, 2017). These studies have explored national and cultural issues in non-US-based art teacher education programs (Barnes, 2010; Barrett, 2013; Hill, 2007), and acculturation experiences of immigrant art teacher educators (Lee, 2012; Sohn, 2017).

who work in these systems. Studies of this kind would create bases for comparison with US-based art teacher educators/education, and for policy change where necessary in the contexts they cover. These studies would highlight context-specific ideologies, policies, and practices that both positively and negatively affect art teacher education and art teacher educators in these places.

- Adjunct faculty outnumber full-time faculty in university art education programs. However, their experiences--as with the general art teacher educator population--are under-researched. Research is needed about the experiences of this particular population, as they are instrumental in art teacher preparation. However, due to factors such as impermanence/job insecurity, itinerance, and sometimes having multiple jobs at different universities, they face a number of challenges and tensions that are different from those faced by full-time faculty.

Final Thoughts

The art education scholars who have begun to investigate art teacher educators' issues and tensions, particularly Lynn Beudert, have been mentors in my head throughout the entire dissertation process. Their work, to date, and Beudert's (2001 [as Galbraith], 2006) research agenda have consistently motivated my thinking. That only a few scholars since then (e.g., Allison, 2008;[9] Hofsess & Hanawalt, 2020; Milbrandt & Klein, 2008; Sohn, 2017) have included the art teacher educator as a subject (or co-subject) in studies of art teacher preparation issues perpetuates the question of how widely this topic is cared about and to what extent it is seen as being relevant scholarship for our field. While I am immensely thankful that these studies exist, I am not yet comforted. I have not yet encountered published academic work outside of dissertation self-study research that addresses (or continues to address) the evolution of identity and practice in this role and position. The field's continued near silence around art teacher educators' early-years experiences, positions these experiences as unproblematic or otherwise needing to be navigated privately. This shuts out opportunities to uncover issues within art teacher preparation that are worth problematizing. Approaching these topics from the perspectives of teacher educators' as well as pre-service educators would shed necessary light on their impacts on both of these sets of stakeholders. I believe that my dissertation has made a contribution to the research that is needed. Although there is so much more I wish I could have accomplished, and so many deeper questions I wish I would have asked, I recognize that this is just my first step in what I hope will be a career-long research interest. There is much more to be

[9] Allison (2008) and Sohn (2017) are examples of doctoral self-study dissertations that have foregrounded novice and early-career art teacher educators (the authors) as subjects.

done, by me, and by others who I hope will take up, and add to, Beudert's research agenda.

As I conclude this dissertation and reflect on how much the participants' experiences resonated with my own, I can truly say that I learned that early-career art teacher educators, like my past self, do experience their early years as challenging (in both positive and negative ways). They are certainly not alone in their experiences, although they often seem to feel that this is the case. The participants were eager to problematize these experiences, share them with others, and learn about what others like them are undergoing and doing. Although the participant group was small, their diversity and uniquenesses highlighted the vast array of factors that influence and complicate a new teacher educator's process of adjustment into this role. The process and findings of the dissertation have confirmed that theorizing challenges through the lens of tension(s), and working through tension to re-envision discomfort and ambiguity, as a negotiation of co-existing tensions, can produce healthier perspectives about the work one is doing. It can also produce and/or hone personal dispositions and practical skills to undertake the work while maintaining and adding to one's sense of purpose.

The significance of research such as mine is relevant in the current contexts of the global Covid-19 pandemic and the amplification of social justice movements in the US and the rest of the world. The completion of data collection through to this point of writing concluding remarks, has taken place in the midst of the Covid-19 pandemic. As the field of art education, at this time revisits the ever relevant question of the purposes of art education (Acuff et al., 2017; O'Donoghue, 2020; Rolling, 2020a, 2020b), it becomes clear to me that the findings within this dissertation about learning how to learn from and through discomfort and tension are pertinent. It seems clear, especially at this moment, that education (including the education of educators) should pay critical attention to the affective aspects of learning. Cultivating dispositions in

educators and learners, that equip them to endure and even embrace ambiguity, tension, and change is essential. I see learning through the tensions of current experience as being especially relevant for those who are entering teaching and teacher education in times of heightened uncertainty and social tension, such as the present.

The participants I interviewed since the onset of the pandemic foreshadowed the words I have written here, so I cannot take full credit for them. Brandon's words during our third interview were especially poignant for what art education and art teacher educators should do at this time in history. I have interwoven them with my own articulations about the value of tension-informed art education and self-education as we move forward even beyond the current era. "These are perilous times, specifically, for art education," Brandon said. As the current pandemic has put more jobs at risk, and as art and art education are always at risk of being eliminated from educational programs, art educators at all levels of the education system must now advocate even more strongly for the necessity and relevance of the subject and those who teach it/teach about it. This means that we have to be "really clear about the value of art across the curriculum...about how art is in relationship to this civil, moral, ethical, environment that we are in and...about art education in terms of socio-emotional issues [and] resilience issues" (Brandon). I would add to his words, that this clarity should also be owned by the individuals and communities who induct and support new art teacher educators. To this point, Joanna noted that administrators, such as her department chair, who prioritize "supporting students in this moment" and having faculty "share and build [their] expertise" together as they navigate uncertainty and change, have the right idea. The clarity and poignancy of these art teacher educators' statements, as people who are deeply immersed in the discipline of art education, and

are undergoing the tensions of being early-career faculty during a pandemic that has shifted structures and practices, further underscores the importance of highlighting their voices.

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APPENDIX A

Recruitment Email/Invitation to Participate in the Study

Subject: Invitation to Participate in a Research Study on Early-Career Art Education Faculty Members

Dear ___________________,

My name is Nicole Johnson and I am a doctoral student at Teachers College, Columbia University in New York City. I am conducting a dissertation research study as part of the requirements of my degree in art education, under the guidance of Professor Mary Hafeli. I would like to invite you to participate in my study entitled: **Early-Career Art Teacher Educators' Professional Tensions as Catalysts for Growth**. Thank you for taking the time to review this email and considering participating in this study. The goals of the study are to discover: what tensions (feelings of internal conflict or of being pulled in different directions by competing demands in their work) new full-time art education professors experience during their first three years on the job; what they learn through responding to these tensions; and how the knowledge gained might help them to [re]construct their philosophies and pedagogical practices in this role. Essentially, the larger areas of inquiry are that of (1) adjusting to the full-time professorial role and (2) developing/expanding pedagogical content knowledge that is specific to learning to teach others to teach art. I am specifically interested in interviewing university-level *art teacher educators* whose role involves preparing preservice art teachers (on initial or professional certification tracks) through coursework and activities such as student teaching supervision and facilitating student teaching seminars.
I am seeking participants based on three criteria:

(a) being *first-time, full-time* university faculty members in US art education departments at institutions of higher education who were hired in their posts within the past 1-3 years (i.e. 2017-present);

(b) *teaching teacher-preparation-focused art education courses* and/or supervising field experiences that focus on curriculum development and art education pedagogy and instruction, taken by undergraduate or graduate students; and

(c) *possessing zero years of prior full-time* experience in this particular career role* [specifically, the role of teaching prospective teachers while in a professorial role in a higher education institution].

N.B.: *Prior career experiences that qualify one for participation can include P-12 teaching and teaching in other educational settings such as museums, and/or having had an adjunct faculty position/s that does not amount to more than three years before the point of being hired into the current job role.

Through my online research and through Professor Hafeli's recommendation, I have identified you as someone who possibly fits these criteria and who seems like an ideal participant for the study. I am therefore contacting you to see whether you identify yourself as fitting the criteria and if you would be interested in participating in the study.

If you are interested in participating, or if you have any questions for me before you make a decision about participation, will you please reply to this email at npj2111@tc.columbia.edu. If you state interest in participating, I will send you an informed consent form to review and sign. This form provides further information about the study and its processes and time requirements. Thank you very much for your time and consideration. It is appreciated.

Sincerely,
Nicole Johnson
Doctoral Student
Art & Art Education Program
Teachers College, Columbia University
npj2111@tc.columbia.edu

APPENDIX B

IRB Informed Consent Form

Teachers College, Columbia University
525 West 120th Street
New York NY 10027
212 678 3000

Protocol Title: Early-Career Art Teacher Educators' Professional Tensions as Catalysts for Growth
Principal Researcher: Nicole Johnson, Doctoral Student, Teachers College
347-339-9967, npj2111@tc.columbia.edu

INTRODUCTION You are invited to participate in this research study called "Early-Career Art Teacher Educators' Professional Tensions as Catalysts for Growth." You may qualify to take part in this research study because you are over 18 years old and are a full-time faculty member working in a higher education art education program, whose work is focused on art teacher preparation, and you have been working in this role (full-time) for three years or less.

Six people will participate in this study. Overall, your participation in the study will require just over 6 hours of your time over the course of two to three months. You will complete three separate interviews (of 60-90 minutes each) over the course of three days (not consecutive), as well as two questionnaires (each of which should take you no more than 30 minutes to complete). You will be asked to review for accuracy, the transcripts of each interview done with you (the review of transcripts is not expected to take more than 1 hour in total).

The interviews will be audio-recorded. However, if you do not wish to be audio-recorded, you will still be able to participate in this study. I will use pseudonyms for all participants and institutions to protect confidentiality and maintain anonymity, and I will use generalizations of locations and other identifying information to de-identify this information. In my treatment of all the data collected, you, the other people involved in your work-life (e.g. students, co-workers, administrators), and your institution of employment will be made anonymous in the presentation of the research.

WHY IS THIS STUDY BEING DONE? This study is being done to discover what newly-hired art education professors learn through responding to challenges and areas of uncertainty or tension that they encounter during their first three years on-the-job—with respect to developing knowledge that will help them to [re]construct their philosophies and pedagogies in this new role. Essentially, the larger areas of inquiry are that of (1) adjusting to the professorial role and (2) learning to teach others to teach art.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?
If you decide to participate in this study, you will take part in three one-on-one interviews held either face-to-face at a mutually convenient location that is quiet and private (which could be an appropriate room or space at the colleges or university where you teach or elsewhere), or online (via an online communication platform such as Skype, Zoom, or Google Hangouts). The study is anticipated to be done over the course of six months between late early fall 2019 and early 2020.

- Questionnaires – As an efficient way to provide information about your academic and career history, your current role and responsibilities, and your general values about teaching art education, I will ask you to complete a 14-question questionnaire developed by me. The questionnaire will target the following data: age-range, gender, ethnicity, academic background and educational level, prior professional experiences, professional identity description, occupational title, primary work-role responsibilities, other (secondary) work-role responsibilities, and other professional roles/titles/activities (not specific to current job role/position). The information from the questionnaire will be used as descriptive data to be included in the dissertation research report. This information will help me to accurately represent you and the context of your work in writing.

  I will also ask you to fill out another questionnaire in preparation for the second interview. This questionnaire will present a number of thought prompts for you to think through and respond to. These prompts are based on types of situations and contexts in which teaching- and role/job-based tensions might arise.
- Interviews - During the interviews you will be asked questions about your current experiences as an early-career art teacher educator in higher education in relation to your academic and career history, the elements and dimensions of your work role, the ways that tensions might arise in your work life, and the ways in which you manage or negotiate these tensions. At the end of the first interview session, I will ask you to complete an *optional* simple visual task (in which you would create a visual or object that exemplifies one or more tensions that you have experienced during these first few months/years in your job role) in preparation for the second interview. I do not anticipate that there will be particularly uncomfortable or triggering questions, but if any questions arise that cause you discomfort, you have the right to bypass them. You may also stop the interview at any time. I will provide you with the range of topics for the interviews in advance of the interviews so that you can become familiar with what will be asked and can notify me in advance in case of any discomfort or if you need further clarification. As noted above, these interviews will be audio-recorded. After the audio-recordings are converted into written transcripts, they will be deleted. If you do not wish to be audio-recorded, you will still be able to participate, and I will take hand written notes. Each of the three interviews will last between 60-90 minutes, (4.5 hours maximum). You will be given the interview transcripts so that you can check for accuracy and make changes. You will be represented by use of a pseudonym and your identity will remain confidential. Pseudonyms will also be used to mask the identities of any other named

persons. The names, locations, and other identifying information about your institution (and any other institutions named) will be generalized to mask their identities.

All of these procedures will be done at times that are convenient to you.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. The most likely risk is that you might have concerns about remaining anonymous due to perceived risks to your workplace relationships and reputation, associated with disclosing sensitive or uncomplimentary information (perhaps having to do with your personal values and/or institutional politics) related to your job position. You might also possibly become uncomfortable due to being asked to discuss your work-related experiences (which may contain some on-the-job tensions) with the primary investigator (me), who is a stranger. However, the risks of embarrassment and fear of exposure will be decreased by the primary investigator's taking measures to not include identifiers by using pseudonyms and generalizations, and to delete the audio recordings after they have been transcribed. You can request to stop the audio-recording of interviews at any time.

The primary researcher is taking precautions to keep your information confidential and prevent anyone from discovering or guessing your identity, such as using a pseudonym instead of your name and keeping all information on a password protected computer in a locked room at the primary investigator's residence. All data sources, such as audio files and transcripts, will always remain in my possession, and will be used only in professional settings where your confidentiality will not be compromised.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

There is no direct benefit to you for participating in this study. The indirect benefit of the study to you is that you will be given an opportunity to reflect on the difficulties faced by newer art teacher educators as they adjust to the role of being a full-time faculty member, and of teaching prospective art teachers and how decisions are made to help manage these difficulties. Participation may, however, benefit the field of teacher education. A benefit of this study is that it may help inform other (new and even more experienced) art education professors about concerns unique to being art teacher educators, so that implementation of formal preparation for the role as well as professional development efforts can adequately reflect the concerns of art and design teacher educators in the 21st century and beyond.

WILL I BE PAID FOR BEING IN THIS STUDY?

You will not be paid to participate. There are no costs to you for taking part in this study.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS? The study is over when you have completed the questionnaire and the three interviews. However, you can leave the study at any time even if you have not finished.

PROTECTION OF YOUR CONFIDENTIALITY

The primary researcher will keep all written materials locked in a desk drawer in a locked home office. Any electronic or digital information (including audio recordings) will be stored on a computer that is password protected. What is on the audio recording will be written down and the audio recording will then be destroyed. There will be no record matching your real name with your pseudonym. A transcription service will be used to transcribe the audio recordings from the individual interviews. The transcriptionist will be asked to sign a Non-Disclosure Agreement Form.

The data will be kept for a minimum of 3 years after the completion of the study. For quality assurance, the primary investigator's dissertation sponsor, and/or members of the Teachers College Institutional Review Board (IRB) may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or State law.

HOW WILL THE RESULTS BE USED?

The results of the study will be used in completion of a dissertation. The results of this study may also be published in journals and presented at academic conferences. Your identity will be removed from any data you provide before publication or use for educational purposes. Your name or any identifying information about you will not be published.

CONSENT FOR AUDIO RECORDING

Audio recording is part of this research study. You can choose whether to give permission to be recorded. If you decide that you don't wish to be recorded, you will still be able to participate in the study.

______I give my consent to be recorded

____

Signature

______I **do not** consent to be recorded

____

Signature

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY

___I consent to allow written or audio-recorded materials viewed at an educational setting or at a conference outside of Teachers College, Columbia University

____

Signature

___I **do not** consent to allow written or audio-recorded materials viewed outside of Teachers College, Columbia University

____

Signature

CONSENT FOR FUTURE CONTACT

The primary researcher may wish to contact you in the future. Please initial below to indicate whether or not you give permission for future contact.

The researcher may contact me in the future for information relating to this current study:

Yes ________________________ Initial

No________________________ Initial

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?

If you have any questions about taking part in this research study, you should contact the primary researcher, Nicole Johnson, at 347-339-9967 or at npj2111@tc.edu**. You can also contact the faculty advisor, Professor Mary Hafeli at mary.hafeli@tc.columbia.edu.**

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB) (the human research ethics committee) at 212-678-4105 or

email IRB@tc.edu or you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 10027, Box 151. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

PARTICIPANT'S RIGHTS

- I have read the Informed Consent Form and have been offered the opportunity to discuss the form with the researcher.
- I have had ample opportunity to ask questions about the purposes, procedures, risks and benefits regarding this research study.
- I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.
- The researcher may withdraw me from the research at her professional discretion if she feels that I am experiencing significant levels of discomfort or distress.
- If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue my participation, the researcher will provide this information to me.
- Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- Identifiers may be removed from the data. De-identified data may be used for future research studies, or distributed to another researcher for future research without additional informed consent from you (the research participant or the research participant's representative).
- I should receive a copy of the Informed Consent Form document.

My signature means that I agree to participate in this study:

Print name: ____ **Date**: ______________________

Signature:

____

APPENDIX C

Questionnaire #1: Participant Profile

Demographic / Personal Profile Questionnaire

1. What is your gender?

   ____M ____F

2. What is your age group?

   ____25-30 ____31-40 ____41-50 ____50+

3. What is your ethnicity:

   ____White ____ African American ____Native American ____Caucasian ____Hispanic

   ____ Asian American ____ Middle Eastern

   ____ Multicultural or Other ____________________ (please specify)

4. What level of formal education have you completed?

   ____Bachelor's Degree ____Master's Degree

   ____PhD/EdD, or ____All But Dissertation (ABD)

   ____Other (Specify)____________________________________

5. How long have you been employed full-time at your current college or university? ________

6. What was (or were) your previous job(s) before becoming a full-time art education professor?

   ____

   ____

7. How would you describe your professional identity? Choose the response that best fits the way you identify as a professional.

   ____Art Educator

   ____ [Art] Teacher Educator

   ____Educator

   ____Artist

   ____Artist-Educator

   ____Other. Please specify. ____

8. Do you self-identify as an artist? ____Yes ____No

   If Yes, do you maintain an artistic practice? ____Yes ____No

9. Are you National Board Certified? ____Yes ____No

10. What courses do you currently teach?

____

____

____

____

11. What are your total years of teaching experience (K-12)?

____0-1 ____ 2-5 ____6-10 ____ 11-15 ____16-30 ____ 31+

12. How many different schools (including higher education institutions) have you taught at in during your teaching career?

____1 ____ 2 ____ 3 ____ 4 ____5 ____More than 5

13. Please indicate as directed beside the relevant boxes below. If more than one, check as many as apply. If not applicable, please write "N/A":

- Years of teaching at the elementary level prior to________.
- Years of teaching at the middle school level ________
- Years of teaching at the high school level ________
- Years of teaching at the collegiate level ________
- Years of teaching in (an)other type(s) of educational institution(s) ________. Please specify the type(s) of institution(s).

  ____

14. Do you currently teach part-time, or in any capacity, at any of the educational levels or institutions listed in Question 12? ____Yes ____No

If Yes, which one(s)? NB: You only need to identify the type of institution (e.g. art museum) or level (e.g. high school); you do not need to name the specific institution(s).

____

15. Do you teach courses, or coordinate or supervise field experiences for student teachers who are seeking certification and/or licensure to teach in public schools? Check any or all that apply.

____Yes, I teach methods courses (e.g. [a] course[s] with a focus such as lesson planning, artmaking processes and/or teaching strategies for classroom teachers, curriculum design).

____Yes, I coordinate student teaching.

____Yes, I supervise student teachers.

____No, I teach other kinds of courses taken by intending teachers, but these courses are not specifically focused on curriculum or pedagogy (e.g. courses focusing on art history, aesthetics, philosophy, studio artmaking without a pedagogical emphasis).

16. Please describe your professional activities in all of the following areas that apply to your work and role at your college or university:

- Administration

  ____

  ____

- Teaching

  ____

  ____

- Research

  ____

  ____

- Service

  ____

  ____

Optional: Other professional roles, memberships or responsibilities. Please specify.

____

____

____

16. To give insight into your view of education and your goals as an art teacher educator, will you please share 1-3 paragraphs stating your primary goals as a teacher educator in concrete terms, and about 2-3 ways you hope to grow in this role in the next 5 years. If this information is available in a teaching philosophy statement written by you, will you please share it with me by attaching it to an email or sharing it through an online link.

17. Reflecting on your time spent so far in this job, what two or three types of dilemmas (or, perhaps, areas of tension) that resonate with your personal experience. You may refer to the definitions and thought prompts provided in the attached primer, and place a tick [✓] beside the relevant ones. You do not need to elaborate on them until we do the interviews. However, as you think through these now, it will be beneficial to the interview process for you to identify situations or aspects of your work in which the selected dilemmas apply (e.g. teacher-student interactions, the assessment of student learning, dealing

with others’ differences of opinion about appropriate content or best approaches to teaching art, negotiating balance among your various responsibilities).

APPENDIX D

Questionnaire #2: Professional Tensions Questionnaire

Second Questionnaire & Written Reflections: Identifying Professional Tensions in Being an Art Teacher Educator

---

Instructions/Guidance (e.g. how to fill it in, where to return it)
These questions (adapted from Alice Pitt and Deborah Britzman's [2003] thought prompts from their study on difficult knowledge in teaching and learning) will serve as catalysts for interview questions for Interview #2. I am asking you to review these questions/thought prompts as you consider sources of tension in your professional life now, and/or since you began your work as a university art teacher educator. As these question prompts are open-ended, you can feel free to think about them in relation to any aspect of your job (teaching, research, service, relationships with colleagues [and other persons], etc.).

Please complete all questions and return this form to me by email to npj2111@tc.columbia.edu at least 2 days before Interview #2 is scheduled (date to be set). Please respond to the questions as follows:

(1) by indicating with a tick [✓] all relevant options listed ("times when…") for each question;
(2) by typing a few words or a sentence beside any or all of the selected options, about a situation in your work life (since you have been in this job) where this occurs/has occurred [*N.B. this step is optional – feel free to write examples only if and where you desire to*], and;
(3) by typing a few sentences in response to the open-ended prompt at the end of each question to specify an example from your own experience where one or more of the examples of situations listed applies.

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1. Can you identify a case or situation (or more than one) in your current job where there have been breakdowns in encounters with others (e.g. students, classes, administrators, colleagues)? Please indicate all relevant options:

[ ] Times when you felt misunderstood in the classroom; E.g. ____________________________
[ ] Times when you felt let down or disappointed by others; E.g. ___________________________
[ ] Times when someone's response felt disappointing; E.g. ________________________________
[ ] Times when you tried to persuade others and were not successful; E.g. ___________________
[ ] Other(s) - please specify; ____________________________; E.g. ________________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

2. Can you identify a case or situation (or more than one) in your current job where you have reconsidered knowledge and/or beliefs (in particular, those related to teaching art and art education)? Please indicate all relevant options:

[ ] Times when an idea or viewpoint prompted you to reconsider previous views; E.g. ______________________

[ ] Times when you encountered ideas that initially and perhaps still bother you; E.g. ______________________

[ ] Times when your ideas and your feelings were at odds with each other; E.g. - ____________________________

[ ] Times when you could not separate the good from the bad in knowledge; E.g. ___________________________
[ ] Times when you questioned the ways you were seeing things; E.g. ___________________________
[ ] Times when you fell out of love with an idea or theory; E.g. ___________________________
[ ] Times when your identity (as a teacher, learner, artist, etc.) became irrelevant; E.g. ______________________
[ ] Times when you created new conditions for learning and teaching; E.g. ___________________________
[ ] Other(s) - please specify; ___________________________; E.g. ______________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

3. Can you identify a case or situation (or more than one) in your current job where experiences of influence (your influence on others or others' influence on you) have presented tensions for you? Please indicate all relevant options:

[ ] Times when you misunderstood others; E.g. ____________________________________
[ ] Times when empathy was tried and failed; E.g. __________________________________
[ ] Times when the advice of others felt meaningless; E.g. ____________________________
[ ] Times when you decided you needed to ask for help; E.g. __________________________
[ ] Times where you wanted to explain something, but words failed you or when you could not find the right words; E.g. ___________________________
[ ] Times when you received criticism that was difficult to listen to; E.g. __________________
[ ] Times when you felt overly susceptible to the influences of others; E.g. ________________
[ ] Times when you tried to help others; E.g. ____
[ ] Times when your intuitive response failed; E.g. ___________________________________
[ ] Times when the help you gave proved unhelpful; E.g. _______________________________
[ ] Other(s) - please specify; ___________________________; E.g. ______________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

4. Can you identify a case or situation (or more than one) in your current job where experiences of aloneness with others have brought about tension? Please indicate all relevant options:

[ ] Times you felt alienated in the classroom; E.g. ____________________________________
[ ] Times when you needed help but could not ask; E.g. ________________________________
[ ] Times when you felt lonely in the classroom or in learning; E.g. ______________________
[ ] Times when you felt like a stranger in the classroom; E.g. ___________________________
[ ] Other(s) - please specify; ___________________________; E.g. _______________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

5. Can you identify a case or situation (or more than one) in your current job where you have experienced confusion? Please indicate all relevant options:

[ ] Times when you realized you were mistaken but could not turn back; E.g. - ___________________________
[ ] Times when you felt lost or were falling behind; E.g. _____________________________
[ ] Times when learning about the world seemed to ask a great deal from you; E.g.________________________
[ ] Times when you worked through confusion; E.g. ________________________________
[ ] Times when you felt you were on the wrong track; E.g. ___________________________
[ ] Times when you felt ambivalent about knowledge; E.g. ___________________________
[ ] Times when knowledge overwhelmed you; E.g. _________________________________
[ ] Other(s) - please specify; ___________________________; E.g. ____________________

Will you please write a sentence or two about <u>one</u> of the above-identified situations: What elements were in tension (opposition) with each other?

6. Can you identify a case or situation (or more than one) in your current job where you grappled with insufficient knowledge (this can be art-education-specific or more broadly related to your overall job/professional role)? Please indicate all relevant options:

[ ] Times when knowledge felt insufficient; E.g. ____________________________________
[ ] Times when knowledge seemed suspicious; E.g. ___________________________________
[ ] Times when knowledge seemed absurd; E.g. ______________________________________
[ ] Times when knowledge felt empty; E.g. ____
[ ] Times when your knowledge did not seem to count; E.g. ____________________________
[ ] Times when the purposes of your knowledge lost focus; E.g. _________________________
[ ] Times when you had difficulty using knowledge; E.g. ______________________________
[ ] Times when an idea felt threatening or incomprehensible; E.g. _______________________
[ ] Times when you were bored by knowledge; E.g. ___________________________________
[ ] Other(s) - please specify; ___________________________; E.g. ______________________

Will you please write a sentence or two about <u>one</u> of the above-identified situations: What elements were in tension (opposition) with each other?

7. Can you identify a case or situation (or more than one) in your current job where you grappled with the promise of knowledge and/or learning? Please indicate all relevant options:

[ ] Times when you revisited an idea and found something unexpected in your return encounter with it; E.g. ___________________________
[ ] Times when you fell in love with an idea or theory; E.g. _____________________________
[ ] Times when you have been asked a question that surprised you and pushed you to consider something about yourself that you had not previously considered; E.g. _____________________
[ ] Times when difficulties could be tolerated and learned from; E.g. ______________________
[ ] Times when you were excited in the classroom; E.g. ________________________________
[ ] Times when you felt the force of surprise in learning or teaching; E.g. - ___________________________
[ ] Times when you dramatically changed your mind; E.g. _____________________________
[ ] Times when your practices of learning dramatically changed; E.g. ______________________
[ ] Times when your practices of teaching dramatically changed; E.g. ______________________
[ ] Other(s) - please specify; ___________________________; E.g. ______________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

8. Can you identify a case or situation (or more than one) in your current job where you contended with experiences of hostility or resistance? Please indicate all relevant options:

[ ] Times when you felt attacked or when you wished you could express hostility; E.g.,______________________

[ ] Times when you used knowledge to shock others; E.g., ________________________________

[ ] Times when you refused to read a particular text or participate in a particular discussion; E.g.,______________

[ ] Times when you wished for a teacher's or student's removal; E.g. ______________________

[ ] Times when you could not attach to ideas; E.g., ______________________________________

[ ] Times when ideas made you angry; E.g., ____

[ ] Times when you became defensive toward ideas or others; E.g., ________________________

[ ] Other(s) - please specify; ____________________________; E.g., ________________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

9. Can you identify a case or situation (or more than one) in your current job where encounters with authority produced tensions? Please indicate all relevant options:

[ ] Times when you recognized the constraints of the institution upon your learning & teaching E.g.,__________________________

[ ] Times when your identity as teacher and/or scholar became irrelevant; E.g., - _______________________________

[ ] Times when authority could not be located/identified; E.g., ____________________________

[ ] Times when you questioned authority; E.g.. ____

[ ] Times when your own authority was questioned by others; E.g., ________________________

[ ] Times when evaluation felt meaningless or inadequate; E.g., ___________________________

[ ] Other(s) - please specify; ____________________________; E.g., ________________________

Will you please write a sentence or two about one of the above-identified situations: What elements were in tension (opposition) with each other?

10. Can you identify a case or situation (or more than one) in your current job where you grappled with /encountered anxiety? Please indicate all relevant options:

[ ] Times when you felt remorse in teaching and learning; E.g., ___________________________

[ ] Times when you disappointed yourself; E.g., ____

[ ] Times when an encounter with knowledge or encounters with others made you feel ashamed; E.g., ___________________________

[ ] Times when an encounter with knowledge or encounters with others made you feel guilty; E.g., _____________________________

[ ] Times when an encounter with knowledge or encounters with others made you feel fearful; E.g., _____________________________

[ ] Other(s) - please specify; ____________________________; E.g., _____________________

Will you please write a sentence or two about <u>one</u> of the above-identified situations: What elements were in tension (opposition) with each other?

11. Can you identify a case or situation (or more than one) in your current job where you grappled with relevance? Please indicate all relevant options:

[ ] Times when it was difficult to distinguish the important from the unimportant; E.g., ____________________

[ ] Times when theory and practice seemed in profound conflict; E.g., - __________________________

[ ] Times when you noticed that your ideas were irrelevant; E.g., - __________________________

[ ] Times when what you thought was important was considered trivial; E.g., - __________________________

[ ] Times when something you learned altered other knowledge you held; E.g., - __________________________

[ ] Times when you became dissatisfied with school knowledge; E.g., - __________________________

[ ] Other(s) - please specify; __________________________; E.g., ____________________

Will you please write a sentence or two about <u>one</u> of the above-identified situations: What elements were in tension (opposition) with each other?

12. Can you identify a case or situation (or more than one) in your current job where experiences of time in learning and teaching felt dissonant with what you had expected? Please indicate all relevant options:

[ ] Times when you felt as if your response in the present was really about something that happened in the past; E.g., ____

[ ] Times when your learning occurred much later than the lesson; E.g., - __________________________

[ ] Times when your fantasies or rehearsals about teaching or learning failed you; E.g.,____________________

[ ] Times when you began to question what you were learning; E.g., - __________________________

[ ] Times when you began to question why you were learning; E.g., - __________________________

[ ] Times when teaching or learning felt fragmented; E.g., ___________________________

[ ] Other(s) - please specify; __________________________; E.g., ____________________

Will you please write a sentence or two about <u>one</u> of the above-identified situations: What elements were in tension (opposition) with each other?

APPENDIX E

Interview Protocols

Interview #1

Research Question 1: What types of tensions (feelings of doubt, ambiguity, or puzzlement that arise in the context of one's work as a result of the existence of contradictions between conceptual/knowledge-related, pedagogical, role-related/political, cultural, and personal expectations/demands) do early-career art teacher educators identify in their professional practices?
Research Question 2 (b): What are the relationships—if any—among early-career art teacher educators academic and professional backgrounds, their current work situations, and the tensions they contend with?

Interviewer's Script/ Introduction: Thank you for allowing me to interview you. This interview will focus on your career history—including the present-day—and the influence of your academic and professional career on your current work experiences and your sense of professional identity. Thank you as well for completing the participant profile questionnaire. Some of the questions in this interview will refer to some of your responses to that questionnaire. Discussing your career trajectory will help to give me a better sense of how your prior experiences might have shaped your current sensibilities and values in your current role as an art teacher educator. As you would have read in the consent form you signed, I will be recording this interview. If any concerns come up for you during the process, I will be happy to pause the recording or stop it completely. Please let me know.

1. Before I ask any other questions, do you have any questions for me based on the communication I have sent out to you thus far? Is there anything you would like me to clarify about the research?
2. I would like to start by asking you to talk about your career history, both prior to teaching at the college level and at the collegiate level.
   - *Probe*: What did you study and what did you do for work, or as a professional prior to this job?
   - *Probe* [If not mentioned]: Can you tell me how long you have been teaching, in total? And, how long have you been at this university, in this program?
3. Will you please tell me about your academic and professional life before you became a teacher educator in this setting?
4. You self-identified as an early-career art teacher educator in the email and demographic questionnaires. What does this term (or designation/attribution) mean to you, as you consider yourself at this point in your career?
   - *Probe:* What does being at this stage mean for you in relation to your overall professional goals as an educator?

- *Probe:* [If they resist/ed the "early-career art teacher educator" designation]: How do you define or describe your identity as a professional? What term or terms do you think best describe the way you see yourself – in a specific professional role or roles?
- *Probe:* How equipped did you feel at the very beginning (or how equipped do you feel now) to carry out all your professional responsibilities in this role?

5. What prior experience or preparation did you experience to prepare you for your current job?
   - *Probe*: For example, did you do any coursework or activities (e.g. teaching, research assistantships or collaborations) that was specifically geared at teacher education during your doctoral program or your master's program? [If yes], can you tell me more about that (what it entailed and how it prepared you for your current work)?
6. In your view, are there any specific background experiences (educational and prior work experiences) that you count as having significantly affected your career aspirations, experiences, or planning as an art education professor? In what ways?
   - *Probe*: Had you ever taught or mentored teachers (or aspiring teachers) before taking on this job?
   - *Probe*: [If so] Can you tell me about that experience and what you learned from doing it that you think prepared you for your current role?
   - *Probe*: [If not] You mentioned [x] as being a preparatory experience. Can you expand on that? In what way(s) did it prepare you?
7. Can you describe your experience in your current role thus far? How has it been for you?
8. Can you please walk me through a typical work week?
   - *Probe*: Please describe what do you typically do in a given week.
9. In the questionnaire you filled out, I asked you to identify some specific areas of tension, and you have named X, and Y.
   - *Probe*: Can you elaborate on X for me? In what way or ways is it a challenge? *Repeat for Y (and any others that may have been identified by the participant).*

   [If they had filled out the questionnaire, move on to asking them to do the visual elicitation task]: In preparation for the next interview, I am asking you to do a simple task, which is optional. It is to create an object or visual that to come up with a visual or object that exemplifies a tension you are experiencing or have experienced, and we will discuss it in Interview Two.

   [If they hadn't yet filled out the questionnaire], ask them to review the thought prompts in the primer and give them the options to (a) do it then and there or (b) to do it before the next interview. If they choose option b, introduce the optional visual elicitation task, and say: I will ask you to do two things in preparation for the next interview. One is to revisit the last question in the questionnaire which prompts you to look through the thought prompts in the research primer in order to identify possible sources of tension in your current work experience. If you could bring this primer back with you, having indicated or written somewhere on it which prompts [if any of the prompts resonated with your experience] or which tensions– even if they do not conform to any of the prompts – you have identified. The other is to create with a visual or object that

exemplifies a tension you are experiencing or have experienced, and we will discuss it in Interview Two.

Do you have any questions for me at this point, or any further thoughts that you'd like to share about anything we've talked about this morning/afternoon? If you have any questions about this activity/task or about anything else, that you would like to follow-up on in our upcoming interview, please feel free to reach out to me by email. Thank you so much for your time and generosity.

Interview #2

Research Question 1: What types of tensions (feelings of doubt, ambiguity, or puzzlement that arise in the context of one's work as a result of the existence of contradictions between conceptual/knowledge-related, pedagogical, role-related/political, cultural, and personal expectations/demands) do early-career art teacher educators identify in their professional practices?
Research Question 2: What contributing factors do these art teacher educators attribute to the reasons they experience the identified tensions? What are the relationships—if any—among their academic and professional backgrounds, their current work situations, and the tensions they contend with?

Interviewer's Script: Hello again! At the end of the last interview, we started to get into the topic of tensions as you identify them in your current experience as an art teacher educator. In this interview, we will get more specific in discussing that topic, and we will talk in more depth about how you have experienced life in this role so far. Before we delve in, before we met today, you received a copy of the transcript from the last interview. Is there anything you would like to expand on or change?

1. Broadly speaking—not necessarily referring to specific examples just yet—what sense do you make of the idea of "professional tensions", especially in relation to the work of an art teacher educator?
   - *Probe*: Are there specific types of tensions that you think teachers of *art* teachers in university settings undergo that makes their work distinctly challenging?
   - *Probe*: What do you think are the particular content-specific—i.e., *art*- and *art-education*-specific—challenges today for teaching pre-service art education courses? Are there any content-specific tensions that you associate with the whole enterprise of teaching prospective art teachers today?
2. Now on a more individual level, would you say that there are a fair number of tensions that come with the job, and with being in the early phases of the full-time role? What might they be?
   - *Probe*: Are there aspects of your role and the expectations associated with it that cause you to feel conflicted (tensions) that have caused particular angst or uncertainty?
   - [If they mentioned being on the tenure track, ask]: Can you tell me a bit about tenure and promotion expectations at your institution and if there any particular tensions that come with the tenure- and promotion-seeking process?

- *Probe*: What do you think are the main sources of the tensions you face? (Relationships with/expectations of people with whom you work/interact through your work? E.g., Administrators? Students? Teachers in K-12 schools and community education settings? Yourself? Concerns about tenure?)

3. Your professional role is multifaceted – teaching, service, research… and each of these is itself multifaceted and complex and is influenced by your personal values and the values of others in the field. Broadly speaking…
   - *Probe*: Are there aspects of your role (or any of its facets-teaching, service, research) and the expectations associated with it that you see as being harmonious with your own goals and values?
   - *Probe*: Are any of these facets (or sub-roles) conflicted or harmonious with each other? Which ones and in what ways?
4. [If they have done the visual task, we will proceed as follows]:
5. (a) Can you tell me about the object/visual you've brought with you today?

- *Probe*: What [tension/s] does it represent?
- *Probe:* How did it feel to do the task?
- *Probe*: Why did you choose to make it in this form/using this/these material/s?
- *Probe*: What were you thinking about when making it? Can you talk me through your thought process? What was your goal, and did it change as you made your representational choices?

[If they have not done the visual task, we will proceed as follows:

6. (b) Can you tell me about the tensions you've thought about since we last met?
   - *Probe*: Were any of them prompted by the list on the questionnaire?
   - *Probe:* Do these tensions arise in particular aspects of your work – e.g. teaching, thinking about curriculum, content knowledge, approaches to teaching art, your role as a faculty member or as a practicing professional [e.g. studio artist]?
   - *Probe:* Can you walk me through an example of a situation or context in which this tension exists for you in your work life or in your work role? *Repeat for each tension if necessary.*
   - *Probe:* What elements are in tension with each other? Why do you experience them in this way?
   - *Probe:* How do these things being in tension make you feel? In other words, do you see this tension as productive, negative, or neutral? Why?
   - *Probe:* How have you been dealing with this situation? Or, how have you thought about ways of responding to this situation?
7. Building from my earlier question about art-education-specific tensions—that affect art teacher educators generally, I'd like us to talk more specifically about *your* teaching role; that is, teaching [future] art teachers. [**If the participant mentioned teaching-related (pedagogical) tensions in his or her response to the previous question, acknowledge that.*] You may have indicated something about this in previous responses, but I am now asking

you more explicitly to describe your approach to teaching – particularly, the practice of educating future art teachers. What does this involve?

- *Possible probes*:
    - What do you value most important in preparing art teachers, and why?
    - What kinds of art teachers do you want your students to become? How do these goals look in terms of concrete practices?
    - What specific things do you do as a teacher to help them to become competent in these practices?

8. Based on your stated goals and approach, what are some factors that facilitate your ability to achieve those goals in this job?
    - *Probe:* Can you say more about that? What specifically do you see as the biggest benefits or supports [in that situation]?
    - *Probe:* What makes this feel so satisfying?
9. What are the obstacles to achieving your teaching goals?
    - *Probe:* Can you tell me more about that? What things are in tension with each other?
    - *Probe:* What emotion/s do you connect with that situation (if they want examples – e.g. difficult, frustrating, confusing)? Why?
10. Thank you for your answers. Is there anything else that you would like to share at this moment?

Interview #3

Research Question 3: How do these art teacher educators make strategic choices to navigate through and/or manage professional tensions in their practices?

Research Question 4: In what ways might their responses impact their philosophies of teaching art education (beliefs and assumptions about teaching others to teach art) and their pedagogical practices (in teaching others to teach art)?

Interviewer's Script: Hello! Thanks again for accommodating another interview. This will be the last interview. This interview will focus on your reflections on and takeaways from thinking and talking about the challenges /tensions and highlights of your experience. Again, before we delve in, having received a copy of the transcript from the last interview, is there anything you would like to expand on or change?

1. Reflecting on our last two conversations, are there any thoughts or realizations that you would like to share before I ask any of my questions?
2. Do you think that reflecting on tensions is productive for growth in one's practice? If so, in what ways?
    - *Probes:* Has this been the case for you? Please tell me more about that.
3. What would you say you have learned – or that you are learning – from reflecting on these tensions and their meanings?

- *Probes:* Can you give me any specific takeaways that you have gained?
  Or... Can you identify any examples at this point of ideas, assumptions, or practices that have shifted or are shifting as a result of working through any of these tensions?
- What do you think this means for your practice? Is it possible at this point (understanding that this is a reflective moment) for you to say anything definitive about what this might mean for you?

4. Have you made any recent changes to your teaching practice, in response to these tensions? If so, will you please state an example or two?
   *If so, why did you make this change/these changes?
   - *Probe*: [*Only if they ask for examples to clarify what I might be asking them, I would give examples such as: modifications to course syllabi, to teaching approach, to student learning activities/assignments*]
5. Up to this time in your career, and having reflected on some of the tensions you have experienced in your work, which tension has presented the greatest challenge for you?
   - *Probe*: When did it surface in your work life / professional practice?
   - *Probe*: What lessons have you learned from reflecting about and/and or acting to resolve this particular tension?
   - *Probe*: Which tension/s is/are the most intriguing or puzzling for you, and why?

   **Probe for other tensions. Repeat "what lessons have you learned…?" for other tensions.*
6. What do you think <u>other early-career teacher educators</u> can learn from thinking and working through tensions in their professional practice?
   - *Probes*: Do you think these lessons are useful for other early-career teacher educators – in general; that is, not just those who prepare *art* teachers? Do you see it possible to separate art-education-specific takeaways from general takeaways? What might be different?
7. What broader value do you think sharing your experiences (challenges, tensions, etc.) at this stage of one's (or *your*) teacher-educating career might have <u>for the field of art education</u>?
   - *Probes*: What significance do you think studying tensions might have…
     - for *art* teacher educators – both early-career and those with more years in the role?
     - for other stakeholders – e.g. pre-service art education students, school-based mentors of pre-service and in-service art teachers?
     - for the preparation of future art teacher educators?
8. Do you have any thoughts that you would like to share or any final questions for me?

Thank you again for participating in this research and for being willing to talk with me about this. I appreciate it very much.

-----END----

APPENDIX F

Reflective Activity Prompts

Prompt for Visual Response (Optional)

This activity is optional. Its purpose is to provide an additional means for you to think through and represent tensions in your professional life. It would also serve as a catalyst for discussion in the final 2 interviews (particularly Interview #2) and as an additional form of study data. Its analysis would be mostly served by your verbal descriptions of its meanings during the interviews. If you choose to do this activity, please use the following guidelines:

> Reflecting on your time spent so far in this job, please create or select a visual or object that exemplifies one or more tensions (defined below the horizontal line) that most strongly resonate(s) with your personal experience. It may be helpful to reflect on your responses to the second questionnaire (title of document: "Second Questionnaire & Written Reflections: Identifying Professional Tensions in Being an Art Teacher Educator") as you think about situations or aspects of your work in which the selected tensions apply (e.g. teacher-student interactions, the assessment of student learning, dealing with others' differences of opinion about appropriate content or best approaches to teaching art, negotiating balance among your various responsibilities).

Please bring this visual with you to our second and third interviews (to be scheduled). Thank you.

Operational Definitions & Clarifying Information:

Professional Tensions: Feelings of uncertainty, ambiguity, or puzzlement that arise in the context of one's work as a result of the existence of contradictions between conceptual (knowledge-related), pedagogical, role-related/political, cultural, and personal expectations/demands.

Things to bear in mind:

- Although tensions are framed in terms of binary opposition (as X vs. Y) – "to capture the sense of conflicting purpose and ambiguity held within each" (Berry, 2005, 2007) – more than two forces can be in tension.
- Although "tensions" as a concept is often framed in terms of difficulty which can have a negative connotation, this study frames "tension/tensions" here as a neutral concept that presumes that tensions have positive, neutral, or negative potentials (e.g., positive potentials – possibility, creativity, etc.; negative potentials – difficulty, being stuck, etc.). Tensions, here, denotes a way of thinking about two or more practical or conceptual forces that are (or seem or feel) contradictory. The resulting feeling of the interactions between these forces often feels like being pulled in two different directions – e.g., wanting to facilitate student learning versus feeling the need (in a given situation or with particular students) to direct student learning (i.e., being facilitative versus being prescriptive).

--- END ---

Prompt for Reflective Responses (Pre-Interview #3)

The purpose of this activity is to provide a means for you to reflect on the tensions you identify in your professional life. It will serve as a catalyst for discussion in Interview #3 and as an additional form of study data. Its analysis would be mostly served by your verbal descriptions of its meanings during the interviews. Please use the following guidelines:

> Please think about any number (whether one or more) of the tensions that we have discussed so far (in Interviews 1 and 2), including:
>
> - those you included in your responses to the 2nd questionnaire (or in the optional visual task);
> - any others that you have thought about but have not disclosed in that questionnaire or in Interviews 1 and 2, and choose to reflect on now;
> - or any tensions that might have come up between now and the date of Interview 3.
>
> Please think about and document—in writing via two or three short journal entries, or through short voice memos or videos that you can share with me—your thinking about the meanings and implications of these tensions in light of the continual development of your practice as an art teacher educator.
>
> *N.B. If it is applicable to the situations and to your thought process(es) about these situations, please document any strategies you have thought about or implemented for resolving or working through these tensions. What is of most importance for this activity in light of the study's purposes is your thought processes about the meanings of the tensions you identify—not necessarily "solutions" or resolutions to "dilemmas". I do acknowledge that some tension-imbued situations are not necessarily solvable/resolvable.*

Please share your reflections with me prior to the scheduled day of Interview 3. Thank you.

Operational Definitions & Clarifying Information (carried forward from Visual Response Prompt):

Professional Tensions: Feelings of uncertainty, ambiguity, or puzzlement that arise in the context of one's work as a result of the existence of contradictions between conceptual (knowledge-related), pedagogical, role-related/political, cultural, and personal expectations/demands.

Things to bear in mind:

- Although tensions are framed in terms of binary opposition (as X vs. Y) – "to capture the sense of conflicting purpose and ambiguity held within each" (Berry, 2005, 2007) – more than two forces can be in tension.
- Although "tensions" as a concept is often framed in terms of difficulty which can have a negative connotation, this study frames "tension/tensions" here as a neutral concept that presumes that tensions have positive, neutral, or negative potentials (e.g., positive potentials – possibility, creativity, etc.; negative potentials – difficulty, being stuck, etc.). Tensions, here, denotes a way of thinking about two or more practical or conceptual forces that are (or seem or feel) contradictory. The resulting feeling of the interactions between these forces often feels like being pulled in two different directions – e.g., wanting to facilitate student learning versus feeling the need (in a given situation or with particular students) to direct student learning (i.e., being facilitative versus being prescriptive).

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