

Artist-Teachers Emotions: Fear of School

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Abstract

This paper reflects on the project „Oresteia”, aiming to empathize students with the piece by individual artistic approaches and presents the outcomes at the National Theatre. The piece itself is the most important and complete preserved Greek tragedy by Aeschylus, telling about the citizens of Athens, living on revenge and murder, the later trusting in rules of law instead of oracle. The students experience their first teaching lessons on the topic by “catching moods” with self-made tempera, enjoying the senses and vibes of colours and kites. How do they approach such a difficult but human topic with children aged between 10 and 15 years? What do they experience, fear and reflect? The self-reflection of the students evoked a survey on “fear of school” of artist-teacher emotions in Austria. The analysis investigates in the question of what kind of fear is experienced in what kind of situations.

Keywords

Theatre, democracy, empathy, artist-teacher education, teacher emotion, fear-of-school.

Introduction

This paper describes first school experiences of two artist-teacher candidates in Austria with the case study: “Oresteia”. This project was led by the National Theatre in collaboration with schools and other institutions and was supposed to bring students and people from suburbs (districts) to the theatre. The school involved was a school where students are taught according to reform pedagogue Margret Rasfeld, which includes student-centred instructions and autonomous engagement of learning by the students. In Austria, students are trained as artists (designers) and teachers at the same time for at least four years.

Besides of reflections of the first in-school experience, this paper presents a primary research of “fear of school” of teacher candidates at art schools in Austria (n=87).

The authors used the platform *SurveyMonkey* for the survey and the anonymous questionnaire was sent to all art universities in Austria. 87 answers were received within one month.

Theoretical framework: Teacher emotions

Emotions matter - this is the conviction. Emotions are considered important components of overall psychological well-being but also of psychological suffering. But what can be understood by *emotions*? About the definition of emotion there is no general agreement. Cabanac (2002, p. 69; 70) suggests that, “emotion is any mental experience with high intensity and high hedonic content (pleasure/displeasure)”. Chen (2018, p. 2) termed according to Pekrun (2006, p. 72) “emotion as a dynamic and multicomponent psychological process which in-

cludes affective, expressive, cognitive and motivational components” and “a result of nervous activity, taking place in the brain”. Farouk (2012, p. 491) stated that teachers’ emotions are not “internalised sensations that remain inert within the confines of their bodies but are integral to the ways in which they relate to and interact with their students, colleagues and parents”. Many authors agree, that there is a need of more empirical studies on teachers’ emotions “as subtle affective cues may serve similarly important functions for the regulation of behaviour as intensive moods or acute emotional reactions, particularly in the domain of learning and education” (Koriat & Bjork, 2005 cited in: Fiedler, K. & Beier, S. 2014, p. 37). It is also important to differentiate between mood and emotion, as Schutz et al (2006, p. 344) note, “because in contrast to moods, emotions involve relations to some object (i.e., one is afraid of something, angry at something)”. It is discussed that “emotion is a socially constructed, personally enacted way of being that emerge from conscious and/or unconscious judgments regarding perceived successes at attaining goals or maintaining standards or beliefs during transactions as part of social-historical contexts“ as Schutz et al. (2006, p. 344-345) commented, “but in most cases there is both a social dimension of an emotional experience and also the person’s enactment of the particular emotional way of being”. The same authors suggest that the focus of inquiry on emotion should focus on the form of the activity setting where the person–environment transactions occur, as here the interaction can be analyzed.

Relevance of Emotion in Teaching and Teachers

Many articles about the fear of children going to school and emotions in education can be found, thus research into teacher emotion has attracted increasing attention in the last two decades (Chen 2018; Frenzel 2014; Frenzel et al 2016; Schutz and Zembylas 2009).

The relevance of emotion to teaching and teachers in both schools (Cheung et al 2011; Hagenauer et al 2015; Isenbarger et al 2006) and universities (Hagenauer & Volet 2014; Karim

& Weisz 2011; Zhang & Zhu 2008) has been widely recognized. Emotion has not yet earned an equal place on the motivation agenda as influential motivation theories such as goal theory, self-efficacy theory or expectancy–value theory and should get more attention and research.

Many studies regarding emotions can be found within primary education and further educational research but none in subject specific occurrence (art/design education).

According to Becker et al (2015, p. 1)

'teachers' emotions are considered as an essential part of instructional settings and are related to a variety of important outcomes, such as teachers' well-being and health, classroom effectiveness, students' emotions and motivation as well as students' learning and performance.

Becker et al (2015, p. 2) also summarized that there is a variety of emotions in the classroom such as pride, enjoyment, anger and frustration, anxiety and guilt. The question arises what kind of antecedents influence these emotions. Roseman & Smith (2001, p. 119) developed the model, grounded in appraisal-theoretical thinking, which asserts that emotional experiences are merely influenced by individual subjective interpretation and how teachers evaluate students' behaviour. Appraisals are significant for the environment of well-being, and includes the interaction between the "event" and the "appraiser" (Moors et al 2013, p. 120). Appraisals produce values for one or more appraisal variables, such as goal relevance and goal congruence.

Schrittesser (2014, p. 36) remarks that although teacher candidates are eager to experience teaching practice, most are not so interested in analysing and reflecting the practice.

This research focuses on the relevance of fear of school of artist-teachers at Art Universities in Austria. Most of the students constrict their possibilities within their studies by expectations of either becoming an *artist* or *teacher*, not including a *researcher*. Thornton (2013, p. 26) describes the identity conflict with the following words: "Some art teachers are artists, all art

teachers are teachers therefore, some art teachers are artist teachers”. It seems hard to live all three identities to a varying extent, depending on the time, the desire and circumstances.

“The green parrot on the blue background” or why new teaching strategies are often not adopted.

The most interesting phenomenon, which arises in artist-teacher education lies in the repetition of “the green parrot on the blue background”, which indicates that students do not apply new teaching strategies within their first years, but repeat own experienced topics, technologies and strategies of their own school time. Many hypotheses are discussed within the university staff: “They are merely interested in becoming an artist and are not interested in becoming a teacher”, “They are having fear”, “They are overstrained” and discussions beneath students as “It is wrong what we are taught”, “We need more practice” etc. However, teacher education research proves that the potential of traineeships turns out promising the other way round. According to Schritteser (2014, p. 36) practice also inherits danger of solidification of old routines, experienced in own schooldays. Knowledge, recently gained, appears fragile, not convincing, and is easily forgotten.

Summarizing it can be observed that subjects of pedagogy or subject didactics are associated negatively, avoided as long as possible, moved to the end of the study time and is something that “one has rapidly to get over with”, a deeper interest of main knowledge for the further work space seems missing. The question is, “why students decide for teacher education, which expectations, interest, skills they have” (Schritteser 2014, p. 40, cf. Rothland 2011). Many years of practice do not guarantee excellent teaching skills. Students and commonalty consider practice as the most important experience, separated from research, which Berliner (2008, p. 59-91) calls “the great disconnect”. Teaching supervisors supply rather with hints than research-led theoretical questions. Junction of theory and practice is widely understood as reading a book teaching methods. However this is an imagination of a model but not theory, Hackl (cf. 2014,

p. 52) summarizes, as theory can only be built upon reflection of practice.

Avoiding central pedagogical subjects or subject didactics (art/design/textile didactics) maybe consists of the prestige of being *an artist* rather than a *teacher*. Many students consider the profession of an art teacher as a failure of being an artist. In general the prestige of studying to become a teacher isn't considered optimum.

Chen (2018) remarks in her conclusion of the paper on *Exploring the impact of teacher emotions on their approaches to teaching: A structural equation modelling approach*, that:

identifying pattern of relationships will contribute to understanding the reasons why new teaching strategies are often not adopted despite well-designed professional programs and educational reform and will provide implications for teaching improvement through teacher emotion (p.a).

She indicates the reason in student-teacher relationships and interrelations between emotion and teaching strategies (student-centred or teacher-centred). Although Chen (2018) researched primary circumstances in China, and fear of school there is merely connected with:

Fear of

1. Putting pressure to students (due to pedagogy reforms and PISA-tests),
2. Improving their achievement,
3. Feeling pressurized of heavy workload,
4. Not gaining opportunities for improvement,
5. Competition among colleagues,
6. Feeling pressurized by irrational parents, her findings can be interesting for other settings in other countries (p.7).

Generally speaking, Chens model portrays that the more student-centred approaches are affected by teachers' positive emotions, and the more teacher-centred approaches are affected by teachers' negative emotions although there are three interesting links (joy to knowledge transmission; fear to student– teacher interaction, and anger to student focus). Although China might not be compared to Austria in education, as e.g. joy is associated with knowledge transmission because “the memorization approach adopted in the Chinese classrooms is not superficial rote learning but a kind of deep and constructive learning at the cognitive level” (DeHaan, 2008, p. 133-165; Tran, 2013, p. 57-65) and related to culture and socialization. Knowledge transmission exists in schools in Austria today too and is widely overemphasized. Participation and student focus has yet to be inserted.

Frenzel et al.'s (2016, p. 494–519) developed a model, which believes that teachers' emotions are elicited by appraisals, which depend upon teachers' evaluations of how students' behaviours (objective classroom conditions) relate to their goals for students' behaviours.

Becker et al. (2015) proved in their empirical study,

that the more teachers perceived their students' behaviour as conducive to their goals, and the more they reported having things under control within one lesson, the more enjoyment and less anger they reported” and further that students' behaviours regarding motivation and discipline were more stable for one teacher (or class) than teachers' emotions or appraisals, yet they still varied considerably from lesson to lesson. This indicates that there is no such thing as classes that are always motivated and disciplined or teachers who are always capable of motivating and disciplining their classes (p. 6-8).

Case Study: Oresteia brings students from suburbs to theatre and students to school. Fear at the beginning. First school experience of art teachers.

Most students from outer areas of the city have never visited a theatre yet. This chapter reflects on the project „Oresteia”, which aimed to empathize students with the piece by individual approaches and let them exhibit, perform and present their outcomes at the National Theatre. The piece itself is the most important and complete preserved Greek tragedy and was written by Aeschylus, who tells about the citizens of Athens, living on revenge and murder, the later trusting in rules of law instead of oracle. This project is a cooperation of the Art University, secondary school and the National Theatre and aims to democratize elitist theatre, create diversity. Actors visit schools in suburbs and engage in workshops with children. The art education students at the University of Applied Arts Vienna consider themselves as Artist-teachers (Thornton, 2013, p. 21-33), who are teachers, educated as artists and designers and then as pedagogues, visit schools in the country and engage in interpreting the piece from individual viewpoints with diverse strategies and methods. The analysis investigates the question of "what kind of impact can be expected in teaching by such an experience" and "how do students experience such a project?"

Five students of the department of art/textile/design didactics for Teacher Education decided to engage in the project „Oresteia”, which presents collaboration between the University of Arts Vienna, National Theatre and a school with a special reform-pedagogy called “Rasfeld-model”. The project has been supervised by a seminar at the University of Applied Arts Vienna. The students were asked to develop a teaching model according to their personal artistic approach and the interconnection to the topics of Oresteia. Subsequent they describe their personal artistic investigation and development of the idea to teach, their experiences at the school and their reflections about fear and learning experience, application of techniques and chosen methods. The teacher proposed to the students to analyse the Greek tragedy “Oresteia”, which is a very

complex ancient piece, which unites Greek myths and legends with contemporary topics like murder, revenge, and democracy. To get the students in touch with these topics, the teachers made a role-play, where the most important protagonists were presented. Before facing the single workshops, the Rasfeld-model of the school has to be explained.

The “Rasfeld-model” or the initiative “school on departure”

The Rasfeld model, also called initiative “Schule im Aufbruch” – *school on departure*, was started by Prof. Dr. Stephan Breidenbach, Prof. Dr. Gerald Hüther and Margret Rasfeld in 2012. (Rasfeld, n.d.-a)

The initiative is not being seen as a reform pedagogical project but as a rethinking the culture of learning in general. “School in departure stands for a holistic and transformative education how it is defined by the UNESCO within their world programme education for sustainable development” (Rasfeld, n.d.-b). On 28.11.2018 the initiative as a network was awarded the prize of education initiatives for sustainable development by the German UNESCO-commission (DUK) and by the Federal Ministry for Education and research in Bonn. (Rasfeld, n.d.-b)

The initiative doesn’t offer a prefabricated plan to transfer one school type into another like a recipes book, but a clear strategy of daily curriculum possibilities and it offers the possibility to collaborate, to rethink their view on school and to act.

The essential message of this initiative is the transformation of schools from places of knowledge into places of potential developments (AshokaDE 2019).

The aim is to individuate the students’ potentials, to sustain their self-perception and to point out that they can have a meaningful impact on social community. This has in turn positive effects on the awareness of self-efficacy. Heterogeneity is seen as a treasure, so that diversity can grow on the basis of uniqueness (Rasfeld & Breidenbach 2014, p. 59).

Rasfeld & Breidenbach (2014, p. 69) are describing the principle of potential development

after the three basic principles of the medical sociologist Aaron Antonovsky, that are called by them as *understanding*, *contribution* and *effectiveness*. Rasfeld & Breidenbach (2014, p. 69) emphasize on the concept of Antonovsky in which he argued that humans need three items for a healthy development of their personality:

- (i) the world and its innate structure must be understandable,
- (ii) humans have to feel that they can control their own acting, don't have a life of other-directedness and that tasks can be fulfilled to their own satisfaction,
- (iii) about this acting humans have to feel as part of a bigger picture.

On these beliefs Margret Rasfeld as the headmaster of the Evangelical School Berlin Center (Rasfeld, n.d.-c) applied her convictions in practice.

In heterogeneous groups the students learn through internal differentiation where they can follow their own learning speed and performance capability (Treier, n.d.-a). There exists learning offices, laboratories, project works, interdisciplinary teaching and mixed learning groups in higher classes from 7th to the 9th in the German school system. Up to the 9th class there doesn't exist the traditional appraisal form. The individual learning progress is accompanied by personal planning conversations, a yearly portfolio, an individual self and external assessment twice a year and many more. Beginning from the 7th class each student has to write a logbook, which helps them to list their own progression, difficulties and strengths. In the logbook are noted the topics in form of building blocks of the single subjects like German, nature and society, mathematics and English to reach within these three years. In the learning offices which consists in freely accessible classrooms for students, that can ask for help at the attendant teacher. (Treier, n.d.-b) So they become self-responsible autonomous learners.

As mentioned before not each school that follows the convictions of the Rasfeld-model is organized in the same way. The new secondary school of lower Austria, where the workshops

were tested by the art teachers, doesn't offer the same programme as the evangelical school Berlin center.

The workshop “CATCH THE MOOD” by Simona Bergmann

Hereby the students were confronted with the wide range of emotions contained in the play. In a phase of reconstruction, the topic was discussed deeper, using mind maps on blackboard where they had to identify the corresponding colours referring to their psychological meanings. The artist teacher decided to use the technique of egg tempera in the creative process phase. The students were instructed step-by-step, and they should document their experiences during the examination process. They discussed the psychological meanings of colours and these should be involved in the representation of one chosen emotion. The students interacted with items and basic knowledge achievement like the mixture of egg tempera, the mixing of the primary colours to get secondary ones as well as reflecting their own art works.

After this work phase, all the individual paintings were merged to create a group work in the size of 110x110 cm. Each student was assigned one row of seven squares to design. The process of knowledge of methods and designs was transferred from one student to the other. Reflections were made: There was i.e. the spiral of revenge (see fig. 6) , designed in orange with a specific movement of the brush, or the moment when the black and white stones (the elements of the democratic vote, here shown with their complementary colours red and green) were put in the urn (see fig. 7).

Reflection on the workshop “CATCH THE MOOD” The reflection of the practice-based teaching evoked questions about the role of the teacher in the classroom and the classroom management. Another pedagogical reflection was: *How can a teacher involve the whole group members in reflective questioning made by one single student belonging to subject related topics?*



Figure 1: Mind map of emotions on the blackboard © Simona Bergmann



Figure 2: Student fixing a drawing sheet © Simona Bergmann



Figure 3: Student exploring the technique © Simona Bergmann



Figure 4: Student creating his first colour composition © Simona Bergmann



Figure 5: Students designing the last row of colour squares © Simona Bergmann



Figure 6: Student fixing a drawing sheet © Simona Bergmann



Figure 7: Student exploring the technique © Simona Bergmann

During single work phases as well during group works the artist-teacher discussed the colour decision-making with the students. They were also offered literature for further investigation. Here they could find excerpts of books on colour mixing but also about the psychological meaning of colours, a research sheet was handed out, to facilitate their individual research. However, different as expected, the students were not used to work autonomously, although this school (Margret Rasfeld model school) should be expert – or at least ought to be on the way to becoming

ing a model. In fact the provided research materials remained nearly untouched. So the question was: *How to educate adolescents to be self-reflective, self-responsible, and autonomous learners?*

One big challenge for the art teacher during teaching lessons was the strict timetable. After working with the first group of students, the teacher noticed that she planned too many activities for the lessons held on one or two days. She explained the egg tempera technique, also the “painting in action” and discussed artists like, Yves Klein, Janine Antoni, Jackson Pollock and Maria Lassnig. The teacher started hurrying through, slowing down. She changed the structure of the lesson after each day. She decided to choose the simple and safe way of teaching techniques instead of discussing historical art works or artist’s positions. She made this decision because of her fear of having a lack of spontaneous retrievable theoretical knowledge regarding art history for adapting her teaching concept ad hoc.

Regarding the subject related needs described below, this behaviour fits with the request for more techniques or the wish of recipes and elaborated teaching materials that could be used ad hoc, and allows an interpretation, why apparently more *green parrots on blue backgrounds* than content-full teaching occur in Austrian art classrooms. Bergmann describes that artist-teacher candidates are concentrated at the initial phase on pedagogical issues because of the few practice experiences in schools. She believes that subject didactical issues can take place when pedagogical matters are controlled. Therefore she requests more practice phases during the university program and believes that this would allow less “fear of school” beneath artist-teacher candidates. This shall be discussed by the paper from Frenzel & Götz (2007, p. 293).

As mentioned before, emotion is a “multidimensional phenomenon consisting of affective, cognitive, physiological, expressive, and motivational components (Götz & Hall 2013, p. 168)”.

On the side of the teacher’s personality Frenzel & Götz (2007, p. 286) see the teaching-experience and the conviction of controls as important predictors. *Conviction of control* means

the conviction of teachers and their influence to lead situations. The two “Locus of Controls” foresee that the external conviction of control favours anxiety whereas internal conviction encourages experiencing joy (Frenzel & Götz 2007, p. 286). They assume that the teachers’ emotions are correlated with the three concepts of teachers’ self-efficacy after Tschannen-Moran & Hoy (2001, p. 783–805): the self-certificated competence of communicating comprehension, those of encourage students’ engagement and in the end classroom management.

Frenzel & Götz (2007, p. 287) supposed that throughout their study on “teachers’ emotions” the following positions evolve as “indicators for a higher level of joy and a fewer level of anxiety: teacher experience, internal conviction of control and the subjective impressions of the teachers regarding to comprehension, motivation and discipline”. The study shows that a higher internal conviction of control of the teacher lead to more joy, less anxiety and less anger. The supposed students’ output level instead correlated with a positive value of experiencing joy and a negative value of experiencing anger but with no relevance for experiencing of anxiety. The presumption that the students were motivated caused more joy, less anger and was irrelevant for anxiety. Disciplined students caused joy. The study revealed also that anxiety is the emotion that depends most on individuals.

The workshop “Flying emotions” by Violeta Hinojosa

For the project “Flying emotions”, the wind was the starting point of a pedagogic idea. There is a part in the story of the Oresteia where the wind was urgently needed to transport the fleet of Agamemnon from Greece to Troy. Based on that, this project tried to transport something as well; emotions. “Flying emotions” taught the students how to build a kite by themselves, create a design for it by sensitizing their emotions and expressing them through colours. The students had to build a wooden structure for their kite, paint a design with acrylics on kite-paper and attach both so that the kite could fly. For the designs, they went through a process

of colour-feeling recognition. First, they had to establish a link between the feelings used by the characters of the *Oresteia* and the images from paintings of Wassily Kandinsky that were shown to them. After they chose a feeling for each image they explained their reason of decision –making: What colour scheme or image did I choose for what kind of feeling? In the end, they had to choose one or more feelings, create a design for their kite, assemble everything together and let it fly.

Process and reflections on the workshop “Flying emotions” Once the pupils were split in smaller groups, the goals of the workshop were explained as well as the materials and the instructions on how to proceed. In this first part of the workshop, the students needed some time to warm up, since the groups changed every day, they had to adjust to the art-teacher and they had to open up to this new idea of showing their emotions through colour. Some of them adapted easily, some were just listening and paying attention. When asking about the feelings that had a connection with them, many wrote love, hate, grief, desperation, happiness, hope, etc. When they saw the images of the paintings from Wassily Kandinsky, they immediately started to connect feelings and colours.

Some of the students also looked at the book of Eva Heller and studied her statistical charts about feelings and colours (Heller, 2015 p. 49ff). Then they started to do the structure of the kite. For that, the pupils had to read carefully the worksheet, which contained the exact measurements and example-images of the process of building the kite. There were some students that were very interested in working with wood, however some needed extra help. The art teacher made students, who finished their task, to her assistants. They helped the slower ones so that they could all finish at the same time. This was a spontaneous idea (after having fear: what shall I do if some finished their work and are bored and others still need time) to keep all pupils busy all the time and it worked in favour of the art teacher’s well-being. One pupil got

injured while cutting the edges of the kite, which influenced his experience of building a kite negatively.

After they were done with the structure, they moved on to the design and painting part. Based on the feedback, they enjoyed the painting and the expressive part of the project the most.



Figure 8: Building the kites © Violeta Hinojosa



Figure 9: Building the kites © Violeta Hinojosa



Figure 10: Painting the kites © Violeta Hinojosa



Figure 11: Painting the kites © Violeta Hinojosa

Some struggled waiting for their design to dry and used hair dryers, since they didn't have much time at the workshop because the kites had to be done in one day. The designs were all very different, some asked the teacher if they could paint something else besides Kandinsky and since the students were very persistent about it, she allowed it. This forced a change of the topic in the designs; it wasn't about designs from Kandinsky anymore, it was about their favourite soccer team, their favourite energy drink, etc. The teacher had some problems establishing discipline and sticking to the rules due to the lack of experience, but in the end the results were



Figure 12: Painting the kites © Violeta Hinojosa



Figure 13: Finished kites © Violeta Hinojosa



Figure 14: Presentation of the kites © Violeta Hinojosa

not unsuccessful, just different. But what was the objective? Having fun and taking care of well-being and individual interest or covering the curriculum and personal teaching aims?

The atmosphere when working on the kites changed constantly since there were new students every day. To motivate them the art teacher decided to play music all the time. According to the feedbacks from the students, this helped them relax and concentrate in the assignment. The cleaning up of materials in the end was a bit problematic, since the teacher didn't have much experience in being strict with the students, but it got better with every group every day. Question would be: What is she afraid of?

By doing this project, one learns a lot about directing an art project and making it happen. The preparations before going into the field were very intense and included a lot of research about the design and building of a kite. Students learned a lot of skills, like being exact, tiding



Figure 15: Flying the kites © Violeta Hinojosa

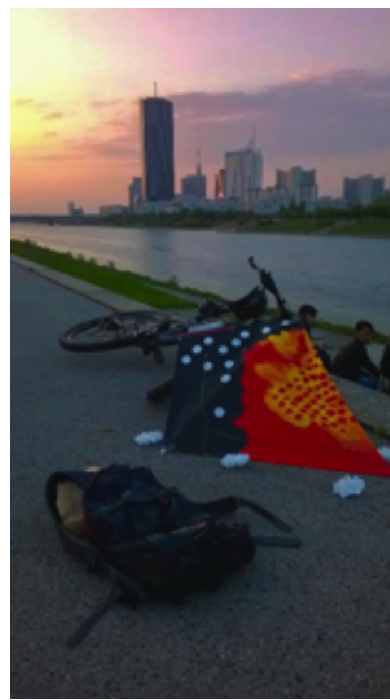


Figure 16: Flying the kites © Violeta Hinojosa

knots, drilling carefully in the wood, painting with acrylic paints and of course, translating their emotions into an art project. What could have been better? A project like this needs a lot more time than just one full day of class. Since the measurements, the drilling, the tiding knots is not something the students do on a daily basis, one needs to plan some time for error; what if the wood breaks? Or the paint doesn't dry? These are small problems that can be solved but is always good to be prepared and anticipate them. Having extra material just in case, or extra cord, or a hair dryer can save a lot of time. It would be also helpful to plan a slot for more art history. The student also learned a lot and documented the reflexions and feedbacks from every day at the workshop. All in all, the making of a project like this, can bring a lot of fun!

The exposition at the National Theatre

Aim of the *project week Oresteia* at this school was to bring more young people in contact with theatre and cultural activities. The pupils have had the possibility to expose their art works at the National Theatre. The preparation for this event included the assembling of all art works was made by the art-teacher candidates, the greater was the delusion of the absence of the pupils during the whole exposure time. Here enters the question if the project failed and if, why. One reason could be the long distance of travel. However the director of the school came to visit the presentation.

Emotional primary survey of artist-teacher candidates in Austria

Caused by discussion about the project, a totally anonymous survey was made, and questions were asked like *Age, Study semester, Study Subject(s), Are you teaching already?, Fear of school, Specific description of what kind of fear they are having, Fear of first school-day, Specific fear in general, What do you need to cope with this fear? Do you have any idea for future education at the art universities?* 5 questions were purely quantitative, the other 4 qualitative.



Figure 17: National Theatre © Simona Bergmann



Figure 18: Headmaster and seminar leader joining the exhibition © Simona Bergmann



Figure 19: Students work “Catch the mood” and the teaching concept exposed © Simona Bergmann

87 pupils (n=87) have answered the questionnaire in Austria within a month. The survey was spread via tutors (students) and senate-members of the student unions. It has to be mentioned in advance that this survey cannot be analysed as an empirical educational study but as a first impression of feelings and needs in artist-teacher education.

Results

64,37% of the participants were aged between 21-29, 23% between 30-39. The rest varied between 18 and plus 60.

Most responses were given by students of the 2nd and 4th semester (both each 17,24%), followed by 6th and 10th semester (both each 12,64%) and followed by 8th (11,49%) and 12 semester (8,05%) and 9th (5,75%).

60,92% of the participants stated to study art education, 3 pupils music education. 21,84% stated that they are already teaching at schools, 78,16% were not yet teaching at schools.

By answering the question of Fear (Fig. 19 on the scale: big fear 10 and No Fear 1) only 2,30% stated to have big fear, 9,20% felt “on an average” well without too much fear, 59,77% were on a positive side of not too much fear, 31,05% rather fear, 9,20% felt without fear.

Asked about the specific fear of the participants, they answered: students, colleagues, parents, education, to speak, excessive demand, myself, failure, to be not good enough, . . .

Asked about the biggest fear on the first school day, they responded: the class, to teach, students, knowledge, enough prepared?

The biggest concrete fear can be perceived of children and their reactions (28), acceptance, followed by lacking knowledge competence (art, technology, pedagogy, didactics) (15); further on; colleagues, director, parents (14), responsibility (11), making mistakes (9); structure, system (7); excessive demand within the first years (5), meeting expectations (4), role as teacher (3); to be myself (2); pedagogy, voice, psychical stability, existence: Not to get a job (2); Pressure to

Q5 Geben Sie bitte auf einer Skala von 0 (entspricht keine Angst) bis 10 (entspricht große Angst) an, inwiefern Sie ihre Angst vor der Schule bewerten würden.

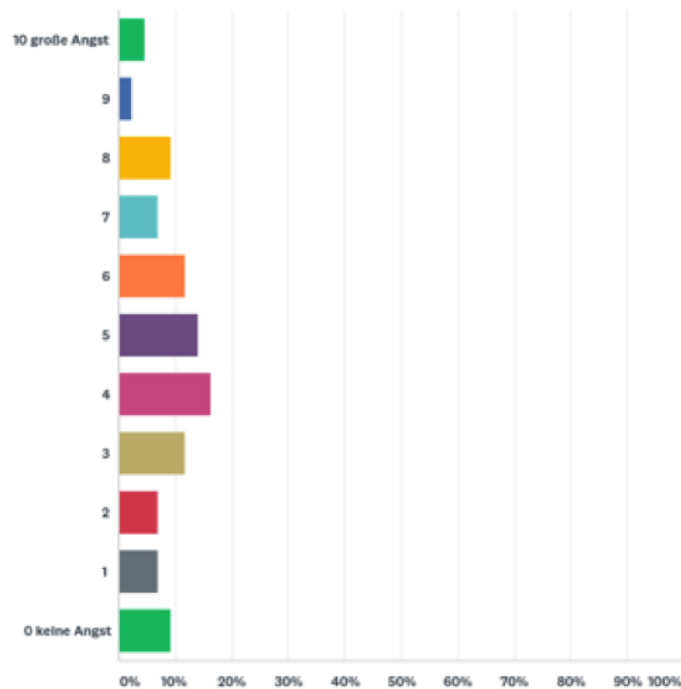


Figure 20: Are you afraid of School? © Surveymonkey

perform (1); exams (1); problems of the kids (1); Fear of myself (1); Fear of having studied the wrong vocation (1); missing estimation (2); to realize ideas (1); that a student is hurt (2); abstract fear (1); nothing (2); no indication (2); responsibility (2); lust (2); years material planning (1); no fear (2); 5 persons skipped this question.

Asked about ideas how these fears could be eliminated, they suggested: supervision, experience, more practice, to teach, reflection, ...

The interesting result of the survey was that the biggest concrete fear among artist teachers in Austria can be perceived of children and their reactions (28), acceptance, followed by lacking knowledge competence (art, technology, pedagogy, didactics) (15); further on: colleagues, director, parents (14), responsibility (11), making mistakes (9); structure, system (7); excessive

demand within the first years (5), meeting expectations (4), Role as teacher (3); To be myself (2); Pedagogy, voice, psychical stability, existence: Not to get a job (2); Pressure to perform (1); Exams (1); Problems of the kids (1); Fear of myself (1); Fear of having studied the wrong vocation (1); Missing estimation (2); To realize ideas (1); That a student is hurt (2); Abstract fear (1); Nothing (2); No indication (2); responsibility (2); lust (2); years material planning (1); no fear (2); 5 persons skipped this question.

The survey aims to identify types of fear. The main questions were “What do you need for facing this fear in a better way? Where could you or the teaching education program improve?”

The open qualitative question part describes the following list of needs: A division in subject related and subject not-related needs was made by the authors (the numbers in brackets show the topics and doesn't coincide with the number of the questioned persons: one answer often affects more than one need so that this answer was organized under different topics).

The subject related needs were divided in the following categories: practice oriented didactics (5); techniques (4); laboratory hours (1); artist's position (1); artist and teacher – how does it fit together (1); and others (1).

The non-subject related needs were divided in the following categories: teaching practice (20); self-presence (10); reflection and feedback culture (9); prevention and confronting conflicts and issues related to puberty (8); contact and discussions with people who are yet teachers (7); focus on school and its organization form (7); pedagogics in general (6); rhetoric (5); recipes and materials (5); school system (5); classroom management (3); organization form of university courses (3); general topics (3); real teaching situations (2); observation of teaching lessons (2); self-confidence (2); social competences (2); teachers' health (2); non classifiable (2); psychology (1); pupil's involvement (1); accompanying professors/teachers at the school practice period (1); and transdisciplinary (1).

Subject related (needs)

In this paper only the subject related fears will be discussed as they can have consequences for the subject didactics (art/design/textile didactics). All other items belong to the big part of general pedagogy.

A) Techniques (4)

Individual remarks of survey participants:

Compulsory techniques, students of the teacher's program have to know specific basics. Only because the professors at the Mozarteum would like to teach artists to become teachers, we have to know the techniques very very well for teaching them the pupils. At the courses of artistic practice, we should learn said techniques.

23.06.2018 08:05

Courses in which you learn the different techniques so that you can focus on the content (similar to what happens in the graphic atelier for screen printing, the technique is showed and taught, it follows the content based application with exercises).

13.06.2018 11:03

Better formation in techniques and less talk in the courses!!!

11.06.2018 06:10

Description "translation": The education of didactic in the Bachelor program at the University of Applied Arts Vienna consists in two courses called "Translation I and II". They focus on the transfer from the artistic students practice engagement into teaching concepts.

B) Laboratory hours (1)

More working in laboratories

18.06.2018 10:48

C) Artist's position (1)

In the frame of exercising the techniques the artist's position should be discussed also, this

would be a better preparation for “translation I and II”

13.06.2018 11:03

D) Practice oriented didactics (5)

More practice oriented didactics... practice in woodwork/metalwork courses and art education I in connection with teaching concepts

15.06.2018 08:48

And also in didactics – significant more courses like “translation” and less “school research”!!!

11.06.2018 06:10

Teaching practice – more reference to pedagogic themes in didactics courses at the University of Applied Arts Vienna

10.06.2018 20:55

Less theory and more practical experience in didactic courses and exchange of ideas on subjective attitudes.

10.06.2018 20:52

To test didactic in a practical way, create (short) concrete teaching ideas/concepts so that you have many ideas for teaching concepts and not only few ones elaborated as seminar papers.

10.06.2018 20:36

E) Artist and teacher – how does it fit together (1)

For facing the fear in a better way: clear guidelines how shitty it is for my employment possibilities if I post naked photos on Instagram? Or one in which I hold a joint? What am I supposed to do in my art? When I’m hurting myself and if I made the documentation of this accessible for everyone?

11.06.2018 00:52

F) Others (1)

Better specialized and concrete formation. I could widen my knowledge on my own outside of

university.

10.06.2018 22:39

Summary

However the students selected the topics (A-F), without stressing the “percentage of need” in general. There seems to be a big need for more practice studies (A, D), exercises at universities of music. These times have to be taken by students and given by curriculum. They are considered as column 5 (teaching = 4 columns: art/design studio practice and art theory (1), subject didactics: art/design/textile, media didactics (2) teaching in school (3) pedagogy (4) reflection and exercising time (5)) for space and time for further competencies, as one of the authors demanded at the last big education reform in Austria (Mateus-Berr 2011). What seems to be requested are techniques which can be used the following for own projects. For example: crash-course in all kind of printing techniques, then I can choose which technique I would apply for a certain project. Now it is taught the other way round: Tell us your concerns and we discuss the technique. Or: woodwork/metalwork correlating with educational practice. Where does then the content remain and the artist/designer? C is contradicting, asking for an artist approach as it is taught today. The courses “Translation 1 + 2” aim to translate the artists position into the school education in the sense of: Describe your artist/design practice and translate it for school education. The study states a lack of artist/designers positions, which should be elaborated in the art/design classes. E is difficult to solve. Here the responsibility needs to be requested. Does a naked photo represent art? The two case studies represent well the fears of the beginning: Do I have enough time? Will the children accept me if I do not allow something due to my subject didactic concept? What if I do not know enough about art history? All items need to be further discussed and researched.

Examining challenges at the beginning of teachers’ transition into professional practice (Rite

de passage), Macdonald (2017) reflects in his article *A diptych of dilemma: becoming an artist and a teacher* the double-identification and membership' and concludes that

In recognizing the criticality of prioritizing becoming a teacher, we would ultimately better position ourselves to address the disparity evident between our pre-service teacher knowledge and beginning teacher competence. In doing this, we identified the need to be mindful that an existing artist practice has the potential to either cloud or clarify the in-between space (p. 173).

Biographical work facilitated professionalism the recent years (cf. Mateus-Berr and Poscharnig 2014), where clouds dissipate, and clarification is made. Thornton (2013) suggests living triple identities. Both approaches could help early clarification of professionalization process of artist-teachers.

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