

Playing in a jazz quartet or marching in a brass band?

Exploring practices of Teacher Artistry

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English Summary

This six-year study, consisting of four sub-investigations (one conceptual, three empirical), describes how subjectifying education with positioning of the body and embodiment of students in the educational practice requires teacher artistry, and forms by which teachers can stimulate learners' desire to become an embodied person in the world. The purpose of this research is to reconsider subjectification as the main target domain of education from the perspective of embodied cognition.

The main research question is: How can Dutch teachers develop their artistry to create an inclusive educational practice that encourages their learners (in Dutch (v)mbo and higher education) to become embodied persons situated in the world?

The most important insights and results of the four sub-studies are:

In study A we saw that artists open up with their artworks painful, blissful or yet other aspects of human existence to the public that would otherwise remain inaccessible. According to Arendt, the arts have the ability to make the invisible and unspeakable visible and speakable. From the reader or viewer this sometimes requires hard work, because it is precisely the inaccessibility of the experience and the attempt to provide this access that makes up the core of art.

In study B, by 'leaving the crow's nest' (McLure, 2006) through not only being the researchers but also the subjects in our research, the research ran the risk of not being taken seriously, although knowledge co-creation contributing to social inclusion and social justice for refugees is of utmost importance. With advocating room for stories, participatory student initiatives, and community development in education, we did not want to simply describe the do's and don'ts of education for refugee students. Instead, we hoped to foster understanding and recognition of refugee students' search in finding their way into Dutch higher education and Dutch society and give insights to educational authorities, teachers, and fellow students about how refugee students perceive the educational support they need to succeed in their search

for integration.

The teachers in study C not only collaborated in embodied Bildung-making in the PLCs, they also improvised, and co-created with colleagues and learners at school. The making process sparked a personal formation process in learning the making and learning by making. This addressed the teachers' craftsmanship and artistry, which inspired them. Bildung-making, with its iterative, creative co-creative character, offers teachers a space for reconsidering and reshaping their educational praxis, which is currently marked by a 'measurement culture' (Biesta, 2010).

From study D we concluded that teachers stimulating learners' wellbeing as much as possible and teaching them to relate, engage with and make existential sense to this precarious, rapidly changing world, is not so obvious in education yet (Zheng, 2022). However, since schools and classrooms are mini societies, there are many opportunities in these settings for learners' encounters with the world and their micro sociocultural worlds. Qualities like feeling what is happening inside oneself, expression of emotions, reflection and reflexivity, being able to be where the other is, having meaningful relationships with teachers and other learners, and engaging with the world are important for learners' wellbeing (De Haan, 2021; Zembylas, 2007; Zheng, 2022). The sort of curriculum that would pedagogically foster the development of these qualities in education is more likely to have the learner's body (or better, their embodied mind, Varela et al., 1992) at a central position in teaching and learning, thus enhancing opportunities for emotional and bodily expression (Zembylas, 2007).

An overarching conclusion follows to answer the main research question. Teaching is not implementing a method or proven intervention "that works" in the classroom, nor is it following a recipe (Biesta, in publication). It is both craft (*technē*) and art (including practical knowledge, *phronesis*) (Eisner, 2002). Through constant attention to embodied perception in the curriculum and evoking aesthetic experiences (Stenhouse, 1988), through 'making', working with 'experientiality' (Caracciolo, 2019) and 'doing the arts' giving shape to the environment (Alibali & Nathan, 2018), vitality, emotions, uncertainties and unpredictable activities and outcomes (Eisner, 1985), teachers develop their artistry. It is important for teachers to come together, add knowledge to each other and make education together. They have a responsibility to create inclusive spaces in the classroom for plurality and possible transformation. There are at least three current barriers in Dutch education that make it

difficult for teachers to create inclusive spaces in the classroom: the Dutch 'measurement culture', the gap between academic ("for the head") and vocational ("for the hand") education, and Cartesian dualism as the paradigm underlying education. These three barriers do not disappear when teachers 'make' and 'do arts' with their learners. Artistic principles, however, in addition to recognizing the embodiment of learners, spark the joy of improvisation and experimentation and inspire teachers to further develop their teacher artistry. Schools then become spaces where teachers approach their learners as embodied persons who are in the world, rather than as individuals with separate brains, and bodies that are not being addressed. This is an important step toward embodied subjectification in education.