Misrecognition of the Art Teacher’s Agency in the Artworks Made by Senior Art Students

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Abstract

This paper reports on emergent findings and qualitative research methods currently being applied in the author’s investigation of creativity as a kind of misrecognition in an art classroom. The study examines the transactions between the art teacher and Year 12 students who are making artworks for the HSC examination. The investigation is theoretically underpinned by Bourdieu’s theories of the habitus and symbolic capital. Emergent results are retrieved from observations and interviews using a form of semantic analysis, which takes into account the force of the linguistic utterances of respondents. The triangulated endorsement of claims made by the teacher and students are sought through the use of other qualitative methods including digital video recordings, unstructured and structured interviews, descriptions of artworks and factors contributing to their emergence, further observations and other contextual and documentary evidence. Preliminary findings reveal the significance of the teacher’s creative function in the student’s thinking, actions and resultant artworks. This is misrecognised in the alliances and elective relations of reciprocity between the teacher and students in the classroom.

Background to the study

The ambiguity surrounding the art teacher’s role in artmaking

The domain of art education is notorious for the ambiguity of the teacher’s role in art making. Students’ creativity may be thought to be either dependent on the teacher, a position upheld by the Regio Emilia school or alternatively, corrupted by the teacher, a view strongly endorsed by Lowenfeld and his followers. The teacher may be regarded as one who fosters, collaborates with or appropriates the student’s creative activity. While ethical beliefs such as these retain the teacher as a fundamental contributor to the student’s creative performances in one way or another, the agency of the teacher is absent from the underlying causes of the student’s creative traits. Eisner, for instance, notes the ‘virtuoso [teacher] can exploit virtually any option to do something educationally significant with students’ yet how this might occur practically is not as clear (1990:24). What is generally missing from these underlying accounts, as Gardner intimates, is the way in which the semantic properties of the teacher are entertained as empirical traits of performers. The creative role of the teacher and the creative traits of the students, although coherently respectful of each other, lack integration.
Divisions between the teacher and student beg an integrated genotypical explanation. In the relation between the creative performance and the performer we must go on to ask how is the agency of the teacher represented as an intentional trait of the student and in the artefacts they make?

Quality of Teaching
Rowe’s recent studies on the performance of boys in secondary education, the findings of which have implications for both boys and girls, lends further support to the investigation. Rowe’s studies bear out that it is the teacher and the quality of teaching that is the main determinant of student results beyond the curriculum, the inherent abilities of students or socio-economic variables (2002, 2000). This study takes the function of the teacher seriously and seeks to consider the implications of Rowe’s findings in the unique setting of the art classroom studied.

The identity of art education in the senior years of schooling in NSW
The identity of art education is a reality that exists as a complex, inter-woven composition of culture, language, knowledge and values. Various institutional forces shape its character in the state of NSW. The NSW Stage 6 Visual Arts syllabus and HSC examination exert a powerful force on curriculum choices and school based decisions and create the very possibility of certain activities which are particularly pertinent for artmaking (Searle 1985:27). Students are assessed on their performance in artmaking in diverse expressive forms such as photography, painting, drawing, sculpture, and digital forms and in critical/historical components of the course. Assessment takes place as a set of school based tasks over the students final year of schooling and though the external HSC examination.

ARTEXPRESS, the high stakes annual exhibition selected from HSC artworks scoring in the top 14% of the state exerts a force, perhaps even stronger than that of the examination. There is little doubt that the events of previous performances of students, teachers, schools and the distinctions in between artworks exhibited in the exhibition are consumed by teachers and students and invade the economy of the classroom effecting choices, language and the potential directions of emergent artworks (Baudrillard, 1996). The exhibition, related events and publications, also affect how art education is represented more broadly in the public arena. At the Art Gallery of New South Wales alone ARTEXPRESS attracts annual audiences of more than 100,000. The exhibition represents students as autonomously originating artists and their artworks as significant tokens of youth culture. On the other hand the exhibition offers considerable kudos for exhibiting students, their teachers and schools. Paradoxically, the orthodoxies of the exhibition also impose limitations on the kinds of artworks that teachers and students believe can be made for examination and exhibition and contributes to the social agreements that are made about the artworks senior students make.

In many schools art activities and exhibitions in years 7-12 years rehearse the examination events of year 12 in a localised and particular way. Students’ artworks may,
over the years, develop a characteristic style, intensity or complexion that is connected
to what the teachers believe is expected within the HSC and from students in the
school. In some cases, the style of the artworks produced by students can be attributed
to the repertoire and stylistic interests of a certain teacher. These symptoms pose a
threat to the teacher’s narratives of their creative originating students.

Design of the study
It is Pierre Bourdieu and his theories of the habitus — a feel for the game — and
symbolic capital — the currency of exchange in a denied economy — that suggest the
idea for the study (1992, 1997, 1998). Bourdieu’s theories offer a compelling way to
revisit teacher-student relationships within the cultural context of the art classroom at
moments of creative origination.

The transactions between teacher and student may be conceived of as the site for the
exchange of symbolic capital. The artroom and the broader institutional contexts in
which the teacher and students function, to paraphrase Bourdieu, can be likened to the
‘archaic’ economy. In this economy everything takes place as if ‘the economic activity
cannot explicitly recognise the economic ends in relation to which it is objectively
orientated’ (1992:113). It is therefore not surprising that the instrumentality of the
teacher’s pedagogical role is repressed in the interests of maintaining the subjectivist
narrative of the autonomously originating student. But as Bourdieu recognises it is in
the repression of this explicit economy that we forget to question all the non-creative
presuppositions of the creative narrative (1992: 130).

Accordingly, the design and methodology seeks to uncover the contradictory social
practices of creativity at work in this classroom and the related contexts. It is not the
object of the study to expose these tacit misrecognitions with the purpose of
condemning them as hypocrisy. Rather, the intention is to understand them and the
complex social reasoning that is exercised in support of the artworks that are made, art
teachers, art students and the institutions of art education.

Respondents
The Visual Arts teacher, is known in this study as R2 and his Year 12 Visual Arts students,
twenty of whom are referred to in the observations and transcripts, are identified as S1-
S20. Another of the Visual Arts teachers in the school, who teaches a parallel Year 12
class, is referred to as R3. R2 is regarded as an elite respondent and an expert performer
(Ericsson and Charness, 1994). He has a specialised degree in art education, has taught
Visual Arts for over ten years and has dynamic reputation amongst his peers, the school
community and current and past students. He demonstrates a consistently high
performance with his students in the HSC Visual Arts examination and, on a regular
basis, has artworks selected for exhibition in the annual exhibition of ARTEXPRESS.

1 For a more detailed account of the theoretical components and design of this study see Thomas, K. (2002).
Creativity as the Exchange of Symbolic Capital in the Transactions between an Art Teacher and his Senior Art
Students, presentation and paper for the AARE Conference and electronic/CD-ROM publication, Brisbane,
December
These aspects of his practice are highly relevant to the transactions enacted with students in the classroom.

His students, are in the vast majority highly motivated, academically able and competitive in their HSC studies. Around one third of the class is from non-English speaking backgrounds. Many students claim their ‘passion for art’ and are dedicated to making their artworks utilising resources both in and outside the school to enhance their performance. Almost all students will pursue tertiary study, many in fields related to the visual arts and design.

The teacher and students exhibit a certain ‘readiness’, which contributes to the intentionality of artmaking and orientation of the artworks that are assessed within the school and later examined by HSC markers independently of the school as part of the HSC examination. This readiness contributes to how the teacher and students structure experiences in the classroom and how perceptions, linguistic interpretations, the temporal sequences of events, actions, motivations and behaviours are enacted and made sense of (Bourdieu 1992, Searle, 1995).

The investigator’s use of a digital camcorder

The technology of a digital camcorder offers some advantages in the design of the study. The recording of events accumulate over time as episodes of culture of the classroom. Video footage lends itself to a rich description and contextualisation. Observations using the camcorder offer an ostensive acquaintance with the visual and semantic transactions between the teacher and his students, the students and each other, the teacher and other teachers and so on. It is highly suited to capturing the visuality and materiality of the artworks and the processes associated with their production and other material data within the classroom — its spatial organisation, the display of selected images and student artworks, diaries, the material resources used and other ephemera. Banks and Morphy (1998) note how visual anthropological methods extend the possibilities for ethnographies:

‘Visual recording methods [and sound recording methods] have properties such that they are able to record more information than memory alone, or notebook and pencil... they are indexically related to the reality they encode’ (1998:14).

This technology offers a relatively permanent record of the episodes observed in the classroom and of the interviews conducted with selected respondents and assists in an unprecedented way, with the triangulation and corroboration of data. The use of the digital camera contributed to a reconsideration of the design of the study in its early stages due to the richness and complexity of the data collected which has required transcription, analysis, triangulation, interpretation and ongoing management of the media assets.
Confidentiality
Protocols of confidentiality are observed as part of the design and reporting of results in this study (Punch, 1994). The identity of the respondents, including the school at which the study is conducted, is withheld. Each respondent’s identity is disguised and all respondents are only identified by codes. Confidential transcripts correspond to information transcribed from the digital video records. Digital video and still images are, to a large extent, withheld from public scrutiny and although of critical importance to the findings of the study remain unavailable to protect the identity of respondents. Confidentiality remains a significant constraint within the study.

Methodology
The study is an ideographic and ethnographic study augmented by the visual means of the digital camcorder. It uses an emergent qualitative design. As an ideographic study it is post structural and culturally situated. It focuses on the unique singular sample with all of its complexities and idiosyncrasies (Guba 1978, 1985). It presents the case within this art classroom with this teacher and his students as an exemplar of misrecognition. It does not seek to make any generalisable claims about the typicalities of art teachers or the tacit misrecognition found in art classrooms.

The study is highly inferential in its focus embracing the investigator’s reflective mind in what is observed. It seeks to investigate the particularities of existence in the cultural context of this classroom through the rich description, characterisation and interpretation of the teacher and students as respondents: their perceptions, actions and linguistic exchanges; the temporal experiences and events in the classroom and their dramatic and narrative shape; the emergent artworks and associated documentation. It seeks to uncover the subtle, psychological and social reasoning and opinions of respondents who speak on their own behalf and recognises the complex theorising that takes place in the local cultural context. It takes account of the different points of view of the respondents and their personal differences, which dispose them to act in certain ways, under certain conditions and in pragmatic circumstances. It focuses on teleology, narrative, and the history of events and their causal explanations within the art classroom.

As a study of complex detail of the singular sample it makes use of multiple methods intended to map out the complexity of the culture of the art classroom from more than one standpoint. Methods include structured and unstructured interviews, unobtrusive and obtrusive observations, semantic analysis, descriptions of the resolved student artworks, and digital and audio footage using the video camera of the performances, exchanges and events observed. These methods assist in establishing the validity of the study. Further details about the methods are provided below.

Instructions and materials
The art teacher agreed, somewhat reticently, to be interviewed and observed with his Year 12 art class. This was initially proposed for a period of around six weeks and the confidentiality of respondents was confirmed. Students agreed to participate in the
observations and to be videoed following an initial observation. The teacher sought the Principal's agreement before the proceedings commenced. The investigator indicated that she was interested in finding out about the kinds of artworks students were making and to observe the teacher's interactions with them. Students were also aware of these intentions and whilst a little hesitant, were willing to proceed.

Respondents were inquisitive that the investigator, as the NSW Board of Studies Inspector of the Creative Arts at the time of the study, and with considerable knowledge of the Visual Arts syllabuses, HSC Visual Arts examination, and ARTEXPRESS was interested in observing them. It was important that trust was established with the respondents and a degree of informality established so that the investigator was not perceived as a ‘government plant’ but rather as an art educator with a deep interest in their actions as they prepared for the HSC examination. Ongoing observations were renegotiated with the teacher and students over time.

Qualitative methodology
The qualitative methodology used in the study rests on two planks of validity: semantic analysis and triangulation. Semantic analysis offers the advantage of the systematic recovery of local or folk definitions used by respondents in the cultural context of the art classroom. Following Spradley's premise outlined below, semantic analysis does not force interpretations of documented texts but brings out the system of micro-cultural references that underlie the local usage of language and other texts in the classroom. These methods assist the investigator to avoid imposing their own ethnocentric, naïve or self-realising interpretations or biases in what respondents have said (Brown and Thomas, 1999:13). Triangulation subjects a variety of discreet observational methods which include the observations themselves over time, descriptions and the still and moving video images to cross-checking and mutual reinforcement, assisting in objectifying the interpretive methodologies and keeping them independent of their theoretical explanation.

The ethnographic interview and observations
The approach to interviewing the teacher draws on Spradley's explanation of the 'ethnographic interview' as a 'particular kind of speech event' (Spradley, 1979, 80). To begin with, the ethnographic interview resembles the friendly conversation (Spradley, 1979, 80; Dexter, 1970:7). Over time, in follow up structured interviews, which are more explicit in their purpose, ethnographic elements, including ethnographic explanations and ethnographic questions are introduced by the investigator which are designed to elicit a respondent's cultural knowledge in their own terms.

Following Spradley, ethnographic observations are also used. Through these observations, enhanced by the technology of the video camcorder, the investigator develops a heightened awareness of actions and events, which are pieced together and their consequences considered (Spradley, 1980:54). In this study observations included the scrutiny of the transactions between the teacher and his students at moments of creative origination. The teacher's performance in the classroom and the students'
responses to the teacher were closely observed and documented in close focus or in a wider angle of view. Student diaries and the emergent artworks were scrutinised over time. Observations captured abrupt changes to the direction, form of artworks and their meanings. Other observations entailed close examination of the materiality of the classroom spaces: prints of artists works and students works around the rooms, notes on the board, reference books and video collections, the organisation of the space and students’ diaries. The students’ intentions for their artworks were discussed and observed.

Data collection
An unstructured and structured interview was conducted with the teacher respondent (R2) in early 2000 and a further structured interview, following the observations in early 2001. Observations were conducted over eight months in fortnightly to three weekly intervals in 2000. An unstructured interview was conducted with the co-teacher of Year 12 Visual Arts (R3) in late 2000 as the investigator became more accepted as an observer within this cultural context. Further follow-up interviews, as semi-structured interviews, were conducted with four of the student respondents in early 2002.

Each interview and observation was digitally recorded and other backup notes kept. Transcripts were made of each of the interviews and observations. Observations were subject to further description and some initial interpretation. Connections, wherever possible, were noted between the teacher and students and the emergent artworks. Other field notes were made and ephemeral data collected. Transcripts of observations and interviews were coded by their digital tape time reference, page reference, line reference, footnote reference, and teacher and student codes.

Semantic analysis
Spradley advances a ‘relational theory of meaning’ within his ethnographic research, which recognises the value of semantic analysis. According to Spradley the meaning of any symbol is its relationship to other symbols. Cultural knowledge — intricately patterned symbol systems within a culture ‘is more than random bits of information; this knowledge is organised into categories, all of which are systematically related to the entire culture’(1979: 93). Bourdieu (1980), Spradley (1980) Giddens (1984) amongst others note that often the meanings of these signs/symbols are taken for granted and remain tacit or go unrecognised. While semiotics was initially concerned with language (Saussure, Pierce), Barthes (1975) and Foucault (1973) note that language is only one of many sign systems. Language can be analysed and interpreted as a text as well as non-verbal gestures, social situations, documents and material data (Manning and Cullmann-Swan: 1994). A relational theory of meaning is sought in the classroom through this method which is applied to unstructured interviews, observations, the scrutiny of non-verbal symbols and their use, artworks, diaries and other material data. The task of the investigator is to discover and decode the relationships between the symbols and their use within this culture.
Spradley notes (1979: 107-112) that domain analysis makes use of semantic relationships to uncover the cultural meanings of symbols used within the culture. These offer the investigator clues to the structure of meaning in a culture and lead to larger categories or folk domains that reveal the ‘organisation of cultural knowledge learned by informants’ (110). Semantic relationships generally lie hidden beneath the surface of apparent folk terms for things and actions and offer great subtleties of meaning.

Spradley identifies the following universal relationships, suggesting they occur in all human cultures and are the most useful for beginning an analysis of semantic domains. These semantic relationships are:

- **Strict inclusion:** X is a kind of Y
- **Spatial:** X is a place, X is a part of Y
- **Cause-effect:** X is a result of Y, X is a cause of Y
- **Rationale:** X is a reason for doing Y
- **Location for action:** X is a place for doing Y
- **Function:** X is used for Y
- **Means-ends:** X is a way to Y
- **Sequence:** X is a step, stage in Y
- **Attribution:** X is a characteristic (attribute) of Y (1980: 111)

Words sharing the same illocution or reference are uncovered from extracts of the transcripts of the interview and observations using a deconstructive system where each word or short phrase is recorded on a separate index card (Carroll and Brown 1998). Once analysed by the investigator into their shared illocutions and references using the semantic relationships identified above, the cards are reconstructed under the guidance of their shared local meanings into their folk domains. The folk domains are identified by cover terms. Structured questions are then applied that seek to explore the consistency in the respondent’s cultural point of view and disconfirm the validity of the cover terms. Emergent cover terms are used for the purpose of developing structured questions for follow up structured interviews and propose hypothetical situations and other ploys that set out to test the extent to which a respondent elaborates or falsifies the local meanings uncovered by the cover terms (Manning and Cullman-Swan 1994, Carroll and Brown 1998). Cover terms are used to structure the reporting of results.

Unstructured interviews and observations of the teacher and his students, and exchanges between the students and investigator and teacher and investigator formed the documented texts which were used in the semantic analysis (Spradley, 1979, 1980). Extracts of texts from interviews and observations were selected focusing on an exchange, or series of exchanges between the teacher and one or more students that were of interest to the investigator (Guba and Lincoln 1975, 1985; Spradley 1980).

The illocutionary force of utterances

Austin (1981) and Searle (1984) extend the ways in which the conventional force of linguistic utterances can be understood. Identifying the force of the utterance is
Illocutionary utterances, according to Austin are distinctive types of speech act, intended to secure an uptake, invite a response or take an effect (1981: 150-163). He identifies five conventional types of forces within illocutionary acts. Verdictives include the giving of verdicts, estimates, appraisals and so on. Exercitives include statements such as decisions in favour or against a course of action and the exercise of power, rights or influence. Examples include urging, ordering, and appointing and advocating. Commissives are more concerned with promising and include declarations and announcements of intentions. Behabitives include apologising, commending, condoling, cursing and challenging. Expositives, These include statements that postulate, argue, reply and assume.

Following Austin, Searle argues that speech acts, as basic units of communication, are rule governed intentional behaviour[s] which he argues, are not only a part of a theory of language but a theory of action (1984:16-17, 21). Of particular significance to this study is Searle’s identification of the intentional and the conventional aspects of illocutionary acts and the relationships between them. He notes:

‘in the performance of an illocutionary act in the literal utterance of a sentence, the speaker intends to produce a certain effect by means of getting the hearer to recognise his intention to produce that effect; and furthermore, if he is using words literally, he intends this recognition to be achieved in virtue of the fact that the rules for using the expressions he utters associate the expression with the production of that effect’ (45)

Consideration of the force of the utterance and their intended effects and the necessary conditions that Searle identifies — the proposition itself, the preconditions, sincerity conditions and essential conditions — that must be satisfied has further informed the methods adopted in continuing with the semantic analysis. The investigator would ask, what illocutionary force R2s utterance and what are the intended effects when he says, for example, ‘then you can decide’ or ‘go back to the page that had all the stitching’?

Consideration of the context and how the utterance meets these conditions inform the reporting of results as represented in this paper.

Descriptions
The development of descriptions of the students’ artworks and the events and episodes that contributed to their production as ‘cultural facts’ in the exchanges between the teacher and selected students draws on the work of Baxandall (1985). He notes the ‘cause suggesting features of the narrative of the artwork’ entailing analytic episodes — the normal and general conditions and the circumstances within the minds of the actors — that have led them to act in the way they have done. Identifying the ‘triangle of reenactment’,
Baxandall establishes how the descriptive construct can be used to ascribe motives and infer reasons in the construction of the narrative taking into account the features of the artefact, the problem at hand, intentions and the culturally determined possibilities available to respondents (1985: 33-34). At this stage descriptions have been made of four of the students and their artworks, extracts of these are included in the results below and are used in the triangulation of the evidence.

Further semantic analysis, triangulation and validation
Current research focuses on the production of a set of results from the semantic analysis of texts and triangulation with other data. This entails the characterisation of the linguistic exchanges and rich description of episodes which have been interpreted under the cover term, included terms and semantic relationship. Connections between events and episodes continue to be uncovered. These connections are vital in the bringing together of different symptoms, which provide conviction for the emergent results and the narratives within the cultural content. This activity is critical to the validation of the research.

Problems encountered
Four broad areas have been encountered as problematic. In the semantic analysis of the documented texts there appears to be some inconsistency and an ambiguity in the emergent folk domains and cover terms. Selected extracts of text have been analysed and re-analysed to retrieve the extent of the domain and cover terms used by the respondents. This analysis continues in tandem with the further triangulation of data: observations, interviews, video footage, images and other material data and contributes to the validation of emergent results.

The difficulty of retrieving these domains may be in part, attributable to the virtuosity of the teacher’s performance in the classroom. His practice, involving highly refined and polyvalent strategies does not lend itself readily to self-disclosure. For example, his ability to adapt to and anticipate future events, and his invention and use of different illusions are difficult to categorise. It follows that there is a real possibility that, in particular, the teacher’s utterances are themselves polyvalent with literal meanings registering on one level while other meanings may register differently. This dramatic effect might be used to advantage by the teacher. A further investigation of the ‘stage setting’ of respondents may be necessary to understand more of the cultural logic of the classroom (Searle 1984: 45).

The inexperience of the investigator in using this method has meant that time has been required for training and the Supervisor of the study has provided periodic external audits of emergent results and recommended a further analysis of categories to further clarify and cross-clarify the emergent results (Cohen, Manion, Morrison, 2000: 150).

Secondly, the use of a digital camcorder raises validity and confidentiality issues. There is the possibility that respondents’ might hyper dramatise their performances for the camera. Cohen, Manion, and Morrison recognise the need for ‘reactive effects’ to be
minimised to ensure that data collected is valid (116). Various means were used to counter this effect. Given the urgency of the activity in the classroom, the frequency of the investigator’s observation and her recognition that this might be a potential issue, observations were tailored, to a considerable degree, to the concentration spans of respondents. Additionally, multi method approaches and triangulation of data over time builds the validity of the evidence without sacrificing its complexity (115). The richness of the detail captured on tape and through the still images remains, for the most part, unavailable for public scrutiny. Although highly significant for the retrieval of results from the semantic analysis and further triangulation of data this media data must remain confidential. This is a considerable constraint on the study.

Thirdly, qualitative studies of this kind generate a significant amount of complex data that must be closely analysed. The additional data captured with the digital camera further contributes to vast amount of data being available that requires a systematic management structure for it to be retrieved effectively. Fourthly, the results of qualitative studies do not lend themselves to abbreviated formats of conventional reporting.

Emergent results
At this stage there are at least six cover terms that have been retrieved from the documented texts of the observations and interviews. Samples of presentational formats for two of the cover terms and included terms from the folk domains are detailed below. The two cover terms reported on are:

- R2 promises/declares his intentions to do certain things for the students in the making of their artworks which he needs to have others recognise
- R2 advises on the overall appearance of the students’ artworks — graphic and physical — which he believes will benefit them

The samples below reveal the semantic relationship, in both cases ‘a way that’ referencing the semantic domain of ‘way to’ which, using Spradley’s analysis, is a means-ends relationship. In each case we see how the teacher, as a consequence of his utterances, intends to secure an uptake, invite a response, or produce certain effects (Austin, Searle). While both samples reveal means-ends relationships, which indicate a transaction from the teacher to the student, the force of these utterances, their effects and subsequent actions are quite different. In the first sample the teacher promises a student, while in the second he advises another.

The narrative content and characterisation of the episodes are causally connected to the linguistic forces of promising or advising. Characterisations demonstrate how the propositions, preconditions, sincerity conditions and essential conditions of the utterances are satisfied in the exchanges between the teacher and students. Triangulated evidence in the form of extracts from interviews and observations, detailed descriptions of the artworks and still and moving images is included.

The following codes refer to the documented texts used in this study:
Sample 1:
In the first sample the teacher (R2) makes a promise to the student (S2) about where her large sculptural/photographic installation will be installed, which the student would not expect in the normal course of events but secretly hopes might occur. This obliges the teacher to do certain things for the student, which he hopes she, and ultimately others, will recognise. The instrumentality of the teacher’s promise and the action he takes on to fulfil his obligations have a considerable bearing on the student’s thinking and action and the form of the resolved artwork as it is manifest in its presentation in its school context and in how it is subsequently presented for assessment in the HSC Visual Arts examination.

<table>
<thead>
<tr>
<th>Included terms (within the folk domain)</th>
<th>Semantic relationship</th>
<th>Cover term</th>
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<tbody>
<tr>
<td>• To arrange the look of the students’ artworks</td>
<td>Is a way that</td>
<td>• R2 promises/declares his intentions to do certain things for the students in the making of their artworks (which he needs to have others recognise)</td>
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</table>
To arrange the look of the students' artworks (R2-S2)

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<thead>
<tr>
<th>Preparatory conditions</th>
<th>Date/text reference /tape reference/other</th>
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<td>SemAn2_3U_R2_S2_O5.mov</td>
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S2 is at the stage of needing to decide on how her installation will look including how the parts will be arranged in relation to one another for its in school installation. She also needs to make a decision about where her work will be installed. The situation is complicated by the fact that the student and the teacher both know that the installed artwork cannot be submitted in this form for the HSC. R2 asks S2 whether the installation will be horizontally arranged ‘in a long line’ or ‘pyramid’ shaped like her influencing artist Boltanski’s work. She hesitantly questions R2 about whether it would be possible to use both formats. He considers this in an abstract way but has little intention of proceeding as she has proposed.

<table>
<thead>
<tr>
<th>Triangulation</th>
<th>Diary entry re arrangement of the work S2D2(24).jpeg</th>
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</table>

There is an early entry in S2s diary where R2 has sketched a diagram of the potential arrangement of the work in pyramidal form indicating the placement of the individual panels. This now hold some sway in R2s thinking although at the time would have been proposed as a suggestion.

<table>
<thead>
<tr>
<th>Triangulation</th>
<th>S2 FUI, P18, L1-7 S2 diary S2D2(23).psd S2D2(30).psd</th>
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When S2 and I look at her diary and the diagram that R2 has sketched of the proposed arrangement S2 says ‘that’s something that R2 had just quickly sketched down and said to me why don’t you think about that’.

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<th>Preparatory conditions</th>
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<tr>
<td></td>
<td>O5, P8, L16</td>
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<td></td>
<td>O5, P9, L10-12</td>
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<td></td>
<td>O5, P9, L32</td>
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<td></td>
<td>O5, P9, L13</td>
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<tr>
<td></td>
<td>O5, P9, L33-34</td>
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Despite the diary entry S2 cannot assume that the teacher will make the decisions about the look of the work for her. It is after all, her work, and R2 regularly says, as he does on this occasion in offering the options and taking into account her question, ‘you’ll have to decide that’. She tentatively suggests different options for where the work could be installed. It could be set up in the drama classroom in a position using a corner and two walls or the assembly hall. R2 cautiously warns that he does not think that the drama space is suitable and goes on to say that neither is the assembly hall because of the black curtain background, which would make the work disappear. It is not obvious to S2 and R2 that R2 will decide on the arrangement of either the work or its location although various options are considered.

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<tr>
<th>Sincerity conditions</th>
<th>Date/text reference /tape reference/other</th>
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<tr>
<td></td>
<td>O5, P9, L19-21</td>
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</table>

R2 takes it upon himself to search out a space that he believes will be better suited to the scale, impact and effect that he desires, the work in his view being of some considerable merit. His intention, he anticipates, will also benefit the student in the opportunities it will offer her for documenting the installation which will be included as part of her
<table>
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<tr>
<th>Essential conditions</th>
<th>R2 declares his intention and promises to find a suitable space for S2's installation. He says ‘I’m just thinking where it would be good’, and ‘...you need a good space to put it up’ and a few minutes later, coming back to the point ‘we’ll see what we can do’. This places R2 under an obligation, within a very limited timeframe and with other demands being placed on him by other students, to search out the best option that is available in the school or beyond the school and the student’s suggestions. He recognises that they need an ‘uninterrupted space to view it from’, and suggests idealistically that ‘in an ideal world we’d basically hire a gallery space’. More feasibly, he comments ‘in all honesty I can see it more so if we have a brick wall’ even suggesting the potential pyramid shape would be suited to a wall in a Church. R2 comments ‘then you can take shots...’ referring to the photographs she will be able to take to document the event which she will be able to use as part of her HSC submission. R2 believes that it is possible to find this space and also believes S2 would prefer his taking this action to his not. The student wants the best for her work, given its significance to her examination mark, and is aware of how important his proposed action is for her, beyond what she can offer. He declares his intentions for future action, which he intends S2 to recognise by virtue of her knowledge of the importance of this decision for her work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>O5, P9, L14-15</td>
<td>R2 subsequently agrees to the work being re-installed in the school hall at a later date. This occurs after the photographic documentation is taken which is later included in the student’s book that accompanies the selected pieces of the work for the HSC examination. This new event offers S2 the opportunity to set up</td>
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<tr>
<td>O5, P9, L18-19</td>
<td></td>
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<tr>
<td>O5, P10, L6</td>
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<tr>
<td>O5, P10, L5</td>
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<tr>
<td>O5, P10, L7</td>
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<td>O5, P10, L8-9</td>
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<tr>
<td>O5, P10, L10-14</td>
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<tr>
<td>O5, P9, L20</td>
<td></td>
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<tr>
<td>DSC00028.jpg</td>
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<tr>
<td>Clip 74</td>
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<tr>
<td>Images from O5, S2closeupinstall12.8.jpg, S2_1.pict, S2_2.pict, S2_4.pict, S2_5.pict, S2_6.pict</td>
<td></td>
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</tbody>
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<thead>
<tr>
<th>Triangulation</th>
<th>O6, P1-2, P16-18</th>
<th>The work is finally installed on the side of the art portable classroom. ‘The work is ‘framed’ by the separated panels of the building and the light buff coloured wall provides a contrast to the more somber tones of the panels. It has been set up for public viewing to take advantage of the evening light’.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Des: S2s installation ‘Anonymity’</td>
<td>P1, Pa1</td>
<td></td>
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<thead>
<tr>
<th>Triangulation</th>
<th>Des: S2s installation ‘Anonymity’</th>
<th>‘This final decision that appeared so natural had both pragmatic and aesthetic virtues. The teacher was readily on hand for when his assistance was required. The symmetry, size and consistency of the work heightened its dramatic effect. There was sufficient space for her [S2] to photograph the work from a distance and to get the desired effects of the scale and the presence of the work. The building itself was put to good effect. The ‘natural’ framing that the aluminum panels and the colour of the wall where the photographs were attached enhanced the work’s formal and aesthetic appeal. Each piece had to be just right for the overall effect to be successful’.</th>
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<tbody>
<tr>
<td>P2, Pa4</td>
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<thead>
<tr>
<th>Triangulation</th>
<th>S2s diary</th>
<th></th>
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<tbody>
<tr>
<td>S2D2(73).tiff</td>
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<thead>
<tr>
<th>Triangulation</th>
<th>S2s installation ‘Anonymity’</th>
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</thead>
<tbody>
<tr>
<td>P2, Pa4</td>
<td></td>
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<tr>
<td>O5, P10, L8-11</td>
<td>the installation using a brick wall in the hall to advantage, which R2 had previously considered as an option for where the work might be installed.</td>
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<tr>
<td><strong>Triangulation</strong></td>
<td><strong>FUI S2, P23, L3-4</strong></td>
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<tr>
<td>O5, P10, L8-12</td>
<td>S2 commented in regard to her installation being reinstalled: ‘so I liked the brick wall as well… its curious they’re [bricks] inside, unfinished brick outside’. It had been the teacher in the first place who had identified how valuable the brick wall would be as a surface for the panels of the installation, and she mirrors R2s comments about the wall here.</td>
<td></td>
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<tr>
<td><strong>Student diary</strong></td>
<td><strong>S2D2(73).tiff</strong></td>
<td></td>
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<tr>
<td><strong>In this new location, a smaller version of the installation of one of the pyramids comprising 10 of the individual panels is available for a larger viewing audience. This event provides both R2 and S2 with more of the recognition they desired and the further documentation for S2, which is of added value to her examination submission.</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>Triangulation</strong></td>
<td><strong>FUI S2, P23, L3-4</strong></td>
<td></td>
</tr>
<tr>
<td><strong>FUI S2, P23, L9-11</strong></td>
<td>S2 commented in thinking back to the first installation of the work ‘I would have liked more people to have seen it…I blame myself for that… I wasn’t organised enough. In regard to the reinstallation she says ‘Mr X brought up more of his kids – they were Year 11s and sort of said to them “girls this is the sort of thing you could do next year” and I was really pleased a few other people got to see it’.</td>
<td></td>
</tr>
<tr>
<td><strong>Triangulation</strong></td>
<td><strong>FUI S2, P8, L21-23</strong></td>
<td></td>
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<tr>
<td><strong>FUI S2, P8, L25-28</strong></td>
<td>When S2 was asked how she finally came to the decision about how her work would look and what arrangement she would use she commented: ‘I think a lot of it came back to how much time I had left before handing it in’ and ‘where would be the most appropriate and convenient’ referring to the fact that she wanted to use the pyramidal form as Boltanski had done. There is no mention made of the teacher at this point.</td>
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<tr>
<td><strong>Triangulation</strong></td>
<td><strong>FUI S2, P13, L14-15</strong></td>
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<tr>
<td><strong>S2 says in reflecting on this work ‘I knew I wanted to work with what I could do.. the best artwork I could..’</strong></td>
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<tr>
<td><strong>Triangulation</strong></td>
<td><strong>FUI S2, P18, L31-32</strong></td>
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<tr>
<td><strong>The student comments as we viewed her diary ‘At this stage I still hadn’t decided what the final was going to look like… and so I was deciding that’. There is no reference to the teacher.</strong></td>
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Sample 2:
In the second sample, the teacher (R2) advises the student (S12) about a way to present her digital photographic images, drawing on his knowledge of contemporary artists whose works they have viewed in a recent exhibition that the student should be familiar with. He believes this advice, although not obvious to the student, will be of benefit to her and will be in her best interest in terms of the resolved look and meaning of her artwork. As with Sample 1, the instrumentality of the teacher’s advice and his
consequential practical support for the student have a considerable bearing on the students thinking and subsequent action which are manifest in the resolved artwork presented for assessment in the HSC Visual Arts examination.

<table>
<thead>
<tr>
<th>Included terms (within the folk domain)</th>
<th>Semantic relationship</th>
<th>Cover term</th>
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<tbody>
<tr>
<td>to refer to the idea and look of particular contemporary artists works and contemporary ideas to orientate the look/and meaning of the students artworks</td>
<td>Is a way that</td>
<td>R2 advises on the overall appearance of the students’ artworks — graphic and physical — which he believes will benefit them</td>
</tr>
</tbody>
</table>

- to refer to the idea and look of particular contemporary artists works and contemporary ideas to orientate the look/and meaning of the students artworks

(R2-S12)

<table>
<thead>
<tr>
<th>Preparatory conditions</th>
<th>Date/text reference/tape reference/other</th>
</tr>
</thead>
<tbody>
<tr>
<td>O 4, P16, L35</td>
<td>DSC00144.jpg, DSC00145.jpg</td>
</tr>
</tbody>
</table>

R2 has been discussing how S12s large digital prints will be illuminated and encased in lightboxes. R2 believes that this is the best way for S12 to present her artworks for examination and can justify his position based on his knowledge of contemporary artists such as Jeff Wall and Thomas Struth whose works he and the students have viewed in the recent Biennale exhibition. Yet it is not obvious to R2 and S12 that the student would remember Wall’s lightbox artworks, their relevance to his intentions for her artworks or the benefits that may accrue for her.

Sincerity conditions
R2 believes that these references are of value to the student’s digital prints and their illumination and will be of great benefit to the resolution of her digital works.

Essential conditions
R2 seeks to identify Walls’ works that the student needs to be thinking about relative to her prints and how they will be illuminated and encased in the lightboxes, commenting ‘you know Jeff Wall’, ‘he did the photographs’ and ‘he does a lot of lightboxes’. Attempting to provoke her interest but unsure of her recollection of the artist’s works, he reminds her that she has viewed his artworks at the recent Biennale exhibition that they have seen at the MCA. He goes on to identify particular images ‘the woman outside the house’, ‘the derelict house’ ‘you were trying to make sense of what was going on’. Somewhat frustrated he asserts ‘the look you want is like Jeff Wall’s work’. She, seeking his assurance questions whether ‘it looks good’. He replies, trying to conceal his frustration, yet determined to have her recognise the importance of his decision which he believes is in her best interest appealing that even Thomas Struth
uses light boxes and they are used in advertising where viewers gravitate to the image and that’s what he anticipates will happen to viewers with hers. He remarks ‘and that’s a little bit like what will be happening with yours. OK?’

**Triangulation**

**SI_2, P2, L7-13**  
When R2 discusses S12s digital works with me early in the following year he charts her change from video to digital works in terms of their realising that her work with video was ‘just not working’. He comments but with no reference to how he has intervened to advise the student ‘from this video aspect to suddenly a digital …her understanding of the medium, although she didn’t fully understand the complexities of it’.

**Triangulation**  
**SI_2, P19, L39-40**  
Later in the same interview R2 comments ‘S12…. different… you could turn around and say “it’s not working and what are you going to do?” and she would say “what can the solutions be? “

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**Discussion**

The results emergent in these two samples are sustained in other emergent cover terms. There is overwhelming evidence of the teacher’s strategic command of the students and the artworks that are produced. There is an urgency revealed in the teacher’s need to bring the students to the point of accommodating tactical measures which he offers that will lend predictability to the production of their artworks and which will satisfy the terms of creative success in the HSC examination. Whilst the ends are recognised to some extent in the teachers and students thinking, the lengths that he and they will go to for the artworks to succeed and them recognised in this high stakes examination is collectively misrecognised in the transfiguration of economic acts into symbolic acts and material actions into social bonds (Bourdieu 1998: 104).

In the first sample above, the teacher promises to find a place for S2s installation to be installed which is beyond that which would be expected from him in the normal course of events and yet his action is highly significant for the student and the resolved artwork. Honorably, R2 comments that he will do all he can to assist the students in the structured interview that follows the observations and yet he simultaneously, although somewhat paradoxically, interprets his own actions as simply technical assistance denying the ends to which they are orientated (SI_2). This assistance, not regarded by him as critical, falls beyond the limits of his narrative of creative origination that is ascribed to this student. S2, reflecting the collective misrecognition at work and sustained retrospectively by the support of the group that has benefited from it denies, to a considerable degree, the conceptual and practical agency of the teacher in her performance and the artefact produced (FUI S2). In the second sample, the teacher’s advice contributes to a significant degree to the resolution of S12s digital work although R2 later down plays the power of his advice while we know he believed it was in her best interest. He denies his own agency in the reasons why the student has
changed her direction in artmaking whist recognising the concerted agreement he has had with her (1998: 121).

There are sufficient grounds for us to infer from the samples presented in this paper that in the teacher’s transactions with students he is engaged in the exchange of symbolic capital. These pedagogical tokens, for the very best of reasons, are misrecognised as creative capital. The system of reasoning that underlies the teacher and students’ collective misrecognition requires further investigation.

References

Board of Studies, N.S.W. (2001). ARTEXRESS Catalogue. Sydney: Board of Studies, N.S.W.
Rowe, K. (2002). The Importance of Teacher Quality, Canberra: Centre for Independent Studies