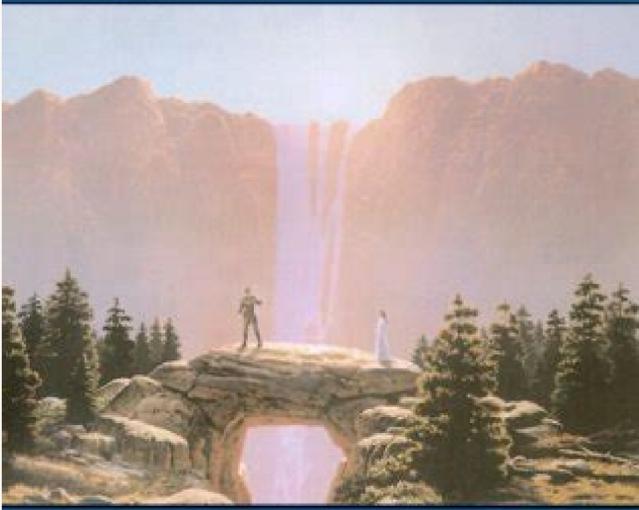


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New York Times bestselling author

# TERRY GOODKIND



## WIZARD'S FIRST RULE



THE INTERNATIONAL JOURNAL OF THE ARTS IN SOCIETY

### Focus of Study

This study focuses on providing a snapshot of current art practice in early childhood settings. By using a self-study based on recent personal experience in early childhood classrooms, it is possible to see areas of development in each of the classrooms visited.

### Reflective Practice

Narrative inquiry, the research approach we employ in this self-study (Clandinin and Connelly, 2000; 2004) is considered a personal experience method in which story serves as both method and form. Drawing on a long history that includes Lane (1988) in geography, White (1988) in history, Scheffler (1997) in philosophy and Bruner (2002) and Coles (1989) in psychology, this self-study approach involves thinking about, viewing and contextualising our experiences as teacher educators for the art in the early years using Schwab's (1983) sense of the practical as our interpretive device. Thus, we examine the "autobiographical, historical, cultural and political and [take]...a thoughtful look at texts read, experiences had, people known and ideas considered" (Hamilton and Pinnegar, 1998, p.236).

For this study, the two researchers (one an experienced art educator and the other an experienced early childhood educator) on the Australian research team each wrote a short reflection on an experience which occurred whilst visiting an early childhood context. Each reflection spanned a page and included thoughts and ideas that were of concern to the research team. The research team then analysed each of the reflective texts for key themes regarding art education practice. Vignettes from the research text are presented below.

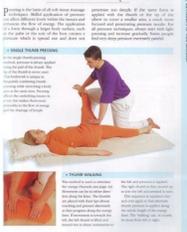
### Two Voices from the Lens of Teacher Educators

Voice 1 is of a new early childhood lecturer. Previously she had worked in Australian early childhood and primary school settings teaching art education. Voice 1 has vast experience providing an integrated approach to the art in early childhood curriculums. Her voice reflects the current tensions towards art education:

*I recently visited a pre-service teacher engaged in practical experience at an early childhood centre in one of the major city centres in Australia. The children in the centre came from various socio-cultural backgrounds and were between the ages of 3-5 years. While there, I noticed the children were engaged in phonics lessons. I asked the supervising teacher what the general plan was for each day. She responded "Well we really have to concentrate on the children learning literacy. We have moved away from a play-based curriculum to a formal teaching approach". I shivered on the insight. "What about the Art?" I ask. "Oh we did a little bit but not a lot. I don't really feel comfortable with the Art." I left the early childhood setting feeling uncomfortable. What were we valuing in early childhood education? That night I began to mark folios from the early years students. I examined each of the curriculum plans and they began to have common themes. Where was the Art in the daily plans of early childhood centres? What if children wanted to do art? What about nurturing children's talents for certain categories of the art?*

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### Self-Tissue Pressure Techniques







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