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Education in the Arts: Debate Between the Term Artist or Teacher

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ABSTRACT

The arts today have gained a lot of strength because it has been believed that they help improve student performance, favor education and learning, managing to lead the learner to the generation of significant knowledge. In this sense, this research aims to elucidate the impact and importance between the terms of artist and the figure of the art teacher. It seeks to express that both terms are related to education and the development of student learning. The results obtained will seek to make a proposal in which, based on what has been analyzed and referenced, the work of an art teacher within the school field can be defined, in addition to his artistic vocation that is completely balanced with his teaching vocation.

Keywords: Arts, Teaching, Artistic discipline, Education, Training.

INTRODUCTION

The current context of art teaching leads us to rethink whether it is beneficial or detrimental that an artist is the teaching figure who shares his teachings with students of different educational levels, or on the contrary, it should continue with the titular teacher giving arts class. The students in previous generations did not have a professional teaching figure in the arts, it was a complementary subject that could or could not be taught in the classroom, in the face of this problem, the educational system saw the need to give prominence to the arts as a comprehensive training subject at different educational levels.

What was thought to be a solution, now brought another dilemma, that the artists gave classes without having a teaching training, then then, their chairs were taught as they had learned without any teaching methodology, only replicating what at the time it had been learned and

since each one believed that it was the correct or most appropriate thing in the developed artistic discipline, this made the students see an excellence at the moment of executing it, but it did not go into the awareness of the art where the teacher highlighted his ego and a personality that was not always the right one for teaching the arts.

Faced with this situation, the Autonomous University of Querétaro, specifically the Faculty of Fine Arts, creates the Degree in Art Teaching, which proposes the training and professionalization of artists as teachers, providing them with methodologies, didactics and pedagogical proposals, taking up the different contexts in those who developed to comprehensively improve their way of teaching-learning.

STATEMENT OF THE PROBLEM

Art has long been considered a form of expression that allows human beings to de-stress in order to forget a little about their daily lives. However, there are many dilemmas around this word, because some attribute it to a concept of free expression, others as a way of showing artistic skills to express emotions and feelings, and within the professional field, it has been fought for a long time to consolidate this discipline as an important way for the development of the human being.

That is why art needs to be based as a fact of great importance that affects the individual's actions, and in view of this, the following question arises: What should be the figure of the art teacher compared to the traditional image of the art teacher? arts teacher, the artist and the importance of the arts in academic training?

Art, culture and education, the triad in the formation of students

To identify the difference between the figure of an artist being a teacher and a teacher giving art classes, it is necessary to define art; among the many definitions that can be obtained, it will start with the etymological definition. Within the teachings obtained in the aesthetics class of the first semester of the Degree in Art Teaching, in which it is recalled that the word art is derived from the Greek "ars", aro that means I dispose, which is understood as to do a constant activity with the impetus that is required for its development, and from the root tekné, as a manual skill, which considers the aptitudes of people to develop some discipline.

It is important to identify these two roots because it leads to the interpretation in which art is not only developed from the virtue of each human being, but also from the constant effort, to seek perfection in practice and discipline, then, it is mention that this artistic training has a lot to do with education, which is a constant of socialization, development of skills and constant discipline.

Education "is a complex human and cultural process (...) it is necessary to consider the condition and nature of man and culture as a whole, in its entirety, for which each particularity makes sense because of its link and interdependence with the others and with the set"(Leon, 2007).

So art and education have an intrinsic relationship in human nature and at the same time in the culturalization and socialization of the human, therefore, art and education are based on the formation of the human and its development in all its aspects, as As Aníbal León mentions, “education is to form subjects and not objects, it has the purpose of completing the human

condition of man, not just as nature has initiated it, has given birth to it; but as the culture wants it to be"(Leon, 2007).

However, culture has a conservative meaning, "it is a way, it is an effort, to adapt man to the environment. Because education is the construction of something that the culture considers worth maintaining. It is educated then to satisfy the expectations and desires of the culture, the implicit or explicit design of a type, of a category.(Leon, 2007).

Within this formation, one always has the possibility of expressing oneself, hence, in addition to culture and education, the human needs art as a means of freedom, because "man is energy and always generates dissatisfaction, discomfort, and seeks to be different in some way, outside the stereotype"(Leon, 2007)and this is where the importance of this triad is observed, because within what is an art class at different educational levels, there must be the figure of the teacher who knows how to mix his artistic and pedagogical work, within a sociocultural system.

The artist as creative agent and educational trainer

Defining the artist is one of the most difficult tasks, since, like the concept of art, it is ambiguous and with a polysemy that would allow anyone who creates something or any subject who expresses himself through some medium to be named an artist.

The artist is "any person who creates or who participates by his interpretation in the creation or recreation of works of art, who considers his artistic creation as an essential element of his life, thus contributing to the development of art and culture, and who is recognized or asks to be recognized as an artist, whether or not they have entered into an employment relationship or another form of association" (UNESCO, 2022), before this general definition, the artist is found as an individual and creative agent.

In this sense, the artist must also be understood from his creation, which is not exclusive to one of the classical arts or also called Fine Arts, but rather everyone who manages to express something through the different artistic manifestations acquires the figure and term of artist.

The artist is usually defined as "someone who has a special sensitivity to create a work or an activity. There is no specific classification of what are the activities of an artist. There are them in the world of the circus or the show, in goldsmithing, in photography or in fashion" (Definición MX, 2015), in fact, at the moment in which an approach to the arts is given at the basic educational level , are initiated by this process, in which creativity is experimented with.

And it is that the artist, like any human being, is immersed in the formation of society, he communicates with it through his work, establishing a kind of dialogue between himself and the public. Also, it should be noted that"The traditional image of them (the artists), has historically been talked about the bohemian environments they frequent, their creative solitude, inspiration or their eccentric and misunderstood personality" (Definición MX, 2015), a central point within of the artist as an educational figure, the stigma that has been given to his appearances, his egocentric personality and the explosion of his emotions.

Based on these definitions and understanding in a general way the figure of theartist, it can be inferred that an artist can be a teacher by nature, in the sense in which he is a creator, however,

it is in his way of being, of projecting what he is and expressing what he thinks and feels, where , society itself can conflict with its image. However, the image of the artist as a creative agent and educational trainer leads us to aspiration, to that other image in which he is disciplined, in which as a teacher who inspires, the key is "a calm attitude, being a witness and not a judge." of the good and bad done, but rather to discover where the unique flow of each student is hindered. For students to express themselves authentically, it is necessary to give them confidence" (Cardona, 2011), something that as students is remembered from art teachers who are artists at the same time.

Under this idea, it is analyzed that the subject of arts is peculiar, very different from the subjects of natural or social sciences, in it concepts are not learned or formulas are applied, expression is preponderant, practice over theory, therefore Also, to this figure of the artist being a teacher, one more is added, the therapist, which has nothing to do with the traditional image mentioned above.

In this facet, the artist proposes that "teaching as therapeutics is an art and like all arts it can be apprehended in the encounter with mutual transformation. This particular challenge is assumed by each person who wishes to become a professor or teacher with his good intentions, everything depends on the artist; that is to say, his talent, his commitment or motivation and his knowledge" (Cardona, 2011).

The art teacher in the education debate

Defining the teacher is a difficult and winding task, therefore, it will begin with the definition from the Royal Spanish Academy where Orsi (2022) defines it as "that person who is professionally dedicated to teaching or who performs tasks associated with teaching. or education", under this first approach to the definition, it can be said that any person who is in the educational context in front of a group, is a teacher, regardless of their academic training, but rather, related to their teaching work.

For its part, UNESCO (2019) defines teaching as "one of the strongest and most influential forces with a view to guaranteeing equity, access and quality of education", where it is again identified that it does not say something related to pedagogical training, rather, the teacher is taken up as this social actor who manages to have a human formation without the need to have a specialization in psychology, pedagogy or education.

In fact, UNESCO (2019) also mentions that "their training, hiring, permanence, status and working conditions are issues that continue to be of concern", and it is at this point that the art teacher's proposal comes, it is not only provide pedagogical tools to students, or fill them with a wealth of knowledge, nor want to educate them based on society or its expression, the art teacher must be an image of development, discipline and commitment.

Given this proposal, it is necessary to review that the "current model called 'reflective', continuous training constitutes one of the axes in which teacher training is articulated, closing a kind of 'virtuous circle', where the profile of the graduate of the teachers turn out to be a kind of reflective subject in permanent constitution" (Martínez, 2010).

If it is compared with this specialization in the teaching of art, it will be possible to understand why it is so necessary to define, but above all, to establish whether an artist specialized in any of the arts is conducive to being the teacher who teaches the subject of art. This same author opens the panorama before the debate that has been defined in this theoretical framework.

As he rightly mentions "issues around the paradigm of the teacher-artist and the artist-theoretician are fully valid in the debate on teaching practices: should an art education teacher necessarily be an artist? Is he a better teacher if he also works as an artist? and in this case, should he theorize about his work? make theory about the disciplinary field, and is it inherent to artistic practice? (Martinez, 2010).

And it is that it must be understood that this duality between artist and teacher, which until a few years ago was polarized, has now had the opening to accept that not only a graduate of the normal school or the Bachelor of Pedagogy has the tools to impart a class, in fact, different Bachelor's and Engineering degrees have been opened, which have a wealth of specific knowledge in the different areas of training, especially at the upper secondary and higher levels, to be able to share them using the pedagogical and didactic methodologies , giving favorable results.

Faced with this constant dialogue, the author comments that there is "a field where, for example, issues around the paradigm of the teacher-artist and the artist-theoretician are fully valid in the debate on teaching practices: should an arts education teacher necessarily be an artist?; Is he a better teacher if, in addition, he works as an artist?; And in this case, should he theorize about his work? make theory about the disciplinary field, and is it inherent to artistic practice? (Martínez, 2010), and it is based on these questions, which are revolving around the training of art teachers and their professional practice, that a figure of the arts teacher is proposed, which brings together the terms analyzed previously.

ANALYSIS METHOD

The deductive method has been chosen since, by making a contextual analysis of the problem statement, we sought to return to specific cases in which artists teach arts classes without teaching professionalization, and to the generality of teachers who give an art class without know 100% the artistic disciplines they teach.

It was carried out from the experience of these two situations that create conflicts when facing a group, and it is that a theoretical-reflexive analysis is made taking into account the experiences as teachers and as artists.

PROPOSAL FOR THE FIGURE OF THE ART TEACHER

The question: Are you an artist or a teacher? It turns out to be controversial, but based on what has already been analyzed, rather than enter into a dilemma, an adaptation to what was visualized since the incoming millennium is proposed, the interrelation of concepts, theories, terms and methodologies, obviously, in the case of education something similar was going to happen. For this reason, from the teaching and artistic experience, the following is proposed:

- The art teacher mustto become that teacher who, in addition to being an innovative artist, must be creative, full of strategies, methodologies and pedagogies to achieve meaningful learning. This so that the student is able to create their own artistic strokes,

their expressions, return to freedom as a way of life and natural right and not as an obligation to the established.

As Crespo (2011) puts it “it can be seen as a contribution to the quality of teaching that the teacher is an active professional in the world of art”, and that is where it must be identified that the artist does not lose his essence as a teacher, but neither does he detonate his facet of being a teacher. artist, since he is in front of a group, it will be of no use to a group of students who observe an artist who tries to establish a dialogue from his presentations in front of them, if he is not able to sensitize them in art.

This is where a second proposal comes in, making an analogy, just as when a person ceases to be single at the time of marriage, the teaching vocation will mean that the moment an artist steps foot in a classroom, they first visualize as a teacher rather than as an artist, since if you do it the other way around, you will find yourself in constant frustration in the matter in which as a high-performance artist you will not be able to demand and demand the same in a school context, nor will you live on the applause of his audience, which has now become his student body and less will be able to overcome his ego in the presentations in which he will be the director, not the main star.

Precisely, Crespo (2011) comments that "artistic education falls on recent graduates in Fine Arts and despite the vocational nature of these studies, there are not many artist teachers who regularly produce and exhibit works of art", the reason is, in many cases, that it has not been possible to overcome that vocation as an artist to return to the teaching vocation, in which the important thing is teaching and significant learning, more than the presentation at the end of the school year.

This leads to one more proposal, to be a teacher of the arts, one must be an active and attentive artist to observe the students, since we get surprises when we find artistic abilities in them, leaving the ego to a lake, and understand that the mission is to lead with humility and professionalism to the world of the arts and with it, human development. So, are you an artist or a teacher? It should be a perfectly balanced mixture of both, where there is no point of preference, but rather a directed vocation, like a tightrope walker on a skyscraper, not going to one side or the other putting at risk advances in art studies.

CONCLUSIONS

After the documentary research with theoretical bases and the reflection to which the training of art teachers leads, it can be concluded that the importance of professionalizing artists to carry out a correct methodology when sharing knowledge, expressions and artistic experiences to students requires professionals who have a love for teaching, no matter if they are a teacher by training or an artist by training.

The art teacher has to balance his personality as an artist with his vocation as a teacher to reach a teaching responsibility that encompasses not only didactics and pedagogical methodologies, but also be sensitive to the artistic discipline that he develops being an expert and taking it to the level of his students to understand, experience and become aware of it.

The figure of the art teacher must transcend beyond a staging, a name or a series of applause to raise the ego, it must be impregnated in the expression of the students, in the motivation to be creative agents, of change and freedom, to be sensitive to what happens in their environment and above all, to understand art for art's sake, to expression being an inherent form of the human and, therefore, necessary in an educational context.

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