DEAF TEACHER/ARTIST AND MAIN TEACHER DUO: NEW PEDAGOGICAL STRATEGY FOR ART AND INCLUSIVE EDUCATION

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Abstract: This paper offers an exploratory vision of some work of art education for the Deaf teacher/artist participation in the role of educator, incorporating the working together of the main teacher as a hearing person. Our goal is to introduce an innovative experience and personal reflection on the educational community within the formal school. Understand the relationship of Deaf people through their artistic manifestations and their different educational communities, establishing an open, inclusive and tolerant dialogue, with the purpose of improving certain work situations carried out in different social, artistic and cultural contexts. However, this methodological approach creates the educational model of traditional duo and traditional duo with inclusive mediator (or inclusive duo) for artistic-technological teaching in formal schools. This concludes the improvement and the inclusive methodology application rethinking the problems of the participation of the professional profile with disabilities in the formal educational system.
Keywords: inclusive education, educational model, pedagogy, Deaf, inclusive mediation.

1. INTRODUCTION
The relationship between job performance and the competitive forces of professional candidates to attract the best human talent. In any of these interpretations, undoubtedly, the inclusive employment world will transform the rules of the game as factors of social exclusion and inequality, like education, culture, and arts.

Define the concept of strategic context through dialogue, according to Monero (2007): all the teachings need to learn how to learn to respond to the demands of the 21st-century society, however, the correspondence between technique, procedure, and strategy to develop free content programs.

This situation is inevitable that the different response can be carried. In the first place, the Deaf person be willing to play an important role, collaborating in team work and class decision-making, with the purpose of establishing new relationships based on mutual trust throughout life professional school and artistic-cultural formation. In the second place, being the main protagonist of the teaching-learning process in art education. On the contrary, there is no possibility of deciding or assuming the Deaf person, which prevents them from choosing a decent job. Impossible for the support that can receive a salary equal to social/labor inclusion.

However, these different visions as one of the main obstacles and difficulties when exercising the teaching profession. There are several reasons to involve the greater inequality based on discrimination and insufficient human development (in situation) of disability. Some teachers often do not have collaborative support and endure stress to reinforce them (Ainscow, 1999; Ainscow, Booth & Dyson, 2004; Ainscow, Dyson, Goldrick & West, 2016). Most schools restrict inclusive teacher links by introducing the different elements (autonomy, responsibility, and ethics) and professional skills (pedagogical, artistic knowledge, and cultural space), of course, the political, educational, and cultural decisions towards social inclusion.

2. MATERIALS AND METHODS
Unlike integration, inclusion focuses on the changes that the school must implement to be able to attend everyone well, also the child with a disability or the one with a different culture (Puigdellívol, 2016).

Inclusive teaching methodology in the formal school that allows incorporation with the pedagogical interaction in information and communications technology (ICT) and media arts, facilitating inclusive mediation in the virtual classroom (Bernaschina, 2018, 2019, 2021). Thus, the treatment of the school and the transformation of the school through its technological-artistic context, that is, the 'school diversity' to respond to the new educational demands, both from a social perspective (Puigdellívol, 2003).

So, the fundamental question: Can you relate to a bilingual hard of hearing teacher (or also to the Deaf teacher/artist) to teach in the classroom? There are two different terms about art education:
- Create the new educational models for Deaf teachers/artists or educators who teach regular classes, facilitating with the support of interpretation service.
- Support the participation of professional educators with hearing disabilities in art activity together with the main teacher of hearing person and inclusive students.

Generally important to improve the research on professional experience in the Deaf teaching role, and artistic formation.

3. RESULTS AND DISCUSSION
This discussion, allows us to consider a series of criteria to design the new traditional models in the classroom, such as the educational incorporation of new media art, depending on the interests of students and educators. In general, this implies focusing on the profile of the educator or the artist to deepen the approach of professional delimitation in the field of art education. However, this proposal is necessary to include in the dialogue of Deaf teachers/artists through the teaching of art as an integral formation, and of course, the diversity in the classroom. Therefore, we want to reflect on the fundamentals and key concepts of artistic education towards new paths, taking advantage of real experiences of formal participation in educational communities.

Below, we show that there is a proposal for traditional models for the educational system. The structure of two models of traditional duo and traditional duo with inclusive mediator or inclusive duo (Figure 1).

Figure 1. Structure of two traditional models.
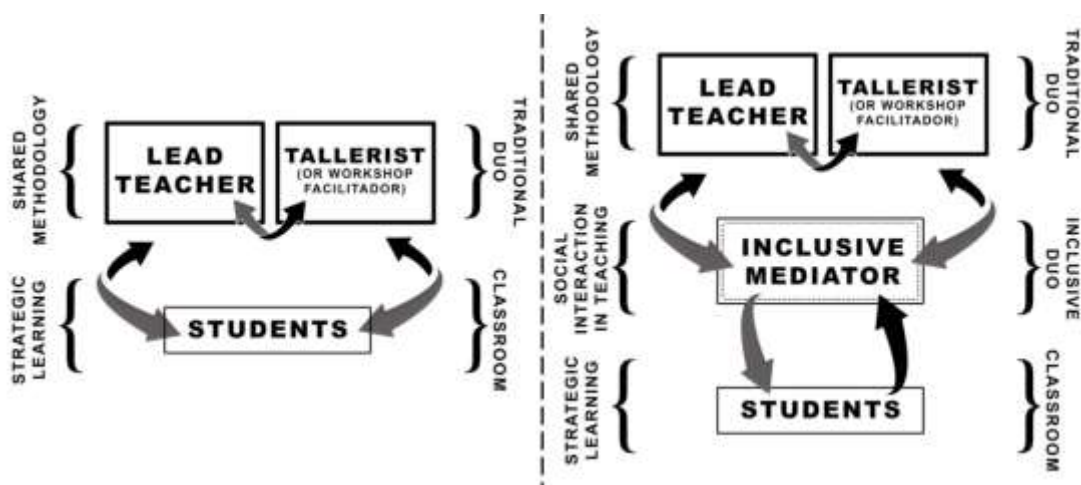
Source: Bernaschina (2018)

Our model divides into two:
- *Traditional duo*: is related to the shared methodology of the traditional duo (Lead teacher or main teacher – Tallerist or workshop facilitator) together with the interaction of students to motivate the strategic learning.
- *Traditional duo with inclusive mediator (or inclusive duo)*: is related to the shared methodology of the traditional duo (Lead teacher or main teacher - Tallerist or workshop facilitator) together with the social interaction in teaching as a mediator (service of sign language interpreter) to facilitate with students through the strategic learning.

Some words, 'Lead teacher' and 'Tallerist' in both models correspond to the translation from the original languages in Spanish. The lead teacher responsible for teaching staff of the curricular subject or classroom course. The tallerist responsible for didactic activity or art education program.

Traditional duo model
Traditional duo model consists of an educational system by the curricular program to develop artistic sensitivity and cultural spaces in the educational process. However, this model represents the educational system through collaborative work between educated/artist and main teacher, where each one contributes their knowledge and experiences in the use of tools and methodologies to develop strategic learning in art education.

Thus, the methodology favors the collective construction of the didactic project in the formal school. Collective reflection to enhance pedagogical accompaniment requires a regular way of both observing classes and observing creation processes, favoring creative and personalized learning by students, both individually and in groups, through a flexible environment. Likewise, the teacher-workshop supports the design plan of the curricular program and the development of artistic projects, based on the practices of art education.

Traditional duo with inclusive mediator (or inclusive duo) model
Traditional duo with inclusive mediator (or inclusive duo) consists of the incorporation of the traditional duo to adapt and facilitate open dialogue on queries, suggestions, and comments for the Deaf teacher/artist who has difficulty communicating with sign language.

The inclusive mediator with the collaborative work methodology does not associate but only works with the interpretation of sign language for the Deaf teacher/artist. All-inclusive mediators that should be included in accredited and recognized certifications by the Deaf community and the origin of sign language.

The inclusive mediator can also be built into the students with open dialogue, depending on the need of the main teacher.

Incorporation of students with the inclusive duo model
Most of the students do not have specific knowledge and skills through the use of ICT at media arts. These professionals should not be appointed as regular teachers, nor should they be appointed by the workshop facilitators, but share collaborative work in different educational areas. Thus, only seeks to improve the quality of content and teaching strategies, using educational methods and teaching techniques that allow greater autonomy for students to create their idea of artistic and simple project (Figure 2).

Figure 2. Captures of the final sample of the Video Art Workshop by the hearing students in 2015.
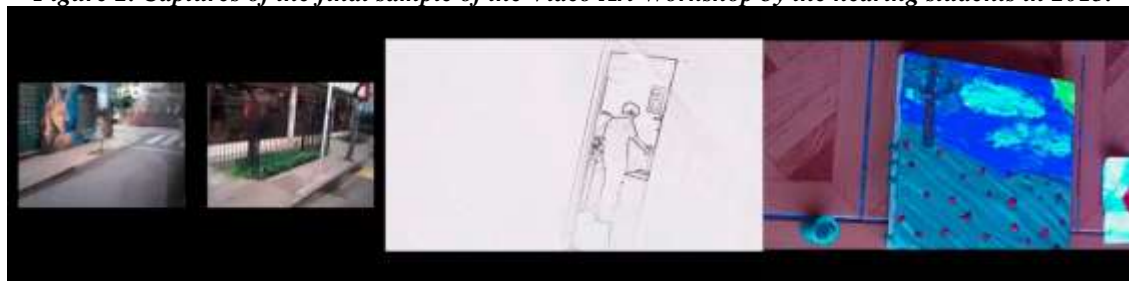
Source: Bernaschina (2018)

Thanks to the technology to enable the 'connectivity of digital media or new media' on the educational methodology. However, depending on the state and educational situation. What are the advantages and disadvantages of the couple relationship? The advantage is precisely what allows the exchange of ideas and opinions through artistic and school-related activities (outing to visit the cultural space or cultural mediation, commitment to collaborative work, motivation of student work, etc.). And the disadvantage is that does not have favorable results within the school (class suspension, absence of a regular teacher, poor student attendance, conflicts in the classroom, school failure in creative-artistic work, etc.).

On the other hand, some results that are based on the analysis of strategic learning and creativity for students. Therefore, they are quite complex in the participation of students, the teachers and also the educational administrators for hearing impairment. Important to develop communicative and personal skills of the students towards the inclusive duo.

4. CONCLUSION
The fact of creating cooperative spaces for human diversity and inclusive education gives a satisfactory answer to all models. In this sense, we must establish a useful procedure for the educational interaction toward social inclusion and labor market inclusion in formal schools.

Currently, the educational system for inclusion, especially the lack of participation of daily barriers. Thus, the issue that most concerns the Deaf person who works in arts education. They live in double isolation: discrimination on the professional profile, and lack of inclusive mediation. The lack of economic support from the public and private institutions to incorporate educational services, both the Deaf teacher/artist contract and inclusive mediation within the formal school in the field of arts education. Do not always use both models, but also makes possible to incorporate the role of the sign language and interpreting professionally for inclusive mediation.

There are two main reasons for the higher financing requirement: i) the greater need to respect the act on the employment contract for people with disabilities with completed university studies; ii) the obligation accompanying the service of sign language interpreter during job activity. However, the fulfillment of certain rights and duties for Deaf people who are currently exercising their professional roles in education, technology, and culture. Not all people with good promises, but the time of professional life was not easy for them.

From this perspective, the inaccessibility to information causes certain social sectors to be excluded from today's society (Elboj, Puigdellívol, Soler & Valls, 2006, p. 14). Therefore, the role of the Deaf teacher/artist in art education, we can conclude in our collaborative spaces between artists and schools. Therefore, regarding the role of the Deaf teacher/artist in art education, we can conclude that most formal schools do not have sufficient economic, technical, and human resources; thus, due to the absence of specialized teachers with the necessary formation for the innovation process through the inclusive duo model.

Finally, both models can be incorporated and adapted to new roles and professional challenges for educational and cultural sector towards social inclusion. Likewise, important to be able to work cooperatively, such as the autonomy of each role. In fact, Deaf artists and teachers will be looking to the future in the participation of educational and cultural policies to continue promoting true creativity and being human talent based on professional formation.

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