

When talking about one's (un)conscious fictions around teaching, the space is anything but safe.

Exploring Art Student Teachers' Fictions of Teaching: Strategies for Teacher Educators

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Using portions of my research involving three art student teachers, I provide suggestions for strategies to examine preservice art student teachers' fictions about teaching (art). First, I begin by briefly introducing my three participants and listing my research methods. Next, I describe three of the most common teaching fictions I found through analyzation of the data. I discuss the productive usefulness, as well as a few procedures, of employing visual culture as a catalyst for unfolding student teachers' (un)conscious pedagogical fictions. Then, I describe how creating illustrations of the self as art teacher can further help explore fictions of teaching. Lastly, I end by discussing how important it is to have a supportive space to talk and theorize with student teachers about their continuous processes of identity (re)formation and to work through the anxieties of the profession of teaching art.

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Using portions of my research involving three art student teachers, I provide suggestions for strategies to examine preservice art student teachers' fictions about teaching (art). The suggestions that I have for the field of art education and preservice classrooms are based on the pedagogical breakthroughs that I encountered through conducting this research and the practical experiences of being a teacher educator and university supervisor of student teachers. Briefly, I found that art student teachers employ pedagogical fictions as well as develop affective investments in teaching and in their teacher identities while continuously (re)negotiating those identities. First, I begin by briefly introducing my three participants and describing my research methods. Next, I describe three of the most common teaching fictions¹ I found through analyzing the data. I discuss the productive usefulness, as well as a few procedures, of employing visual culture as a catalyst for unfolding student teachers' (un)conscious pedagogical fictions. Then, I describe how creating illustrations of the self as art teacher can further help explore fictions of teaching. Lastly, I end by discussing how important it is to have a supportive space to talk and theorize with student teachers about their continuous processes of identity (re)formation and to work through the anxieties of the profession of teaching art.

Research Participants and Methods

Olivia, Marissa, and Jean, the three participants² in my original study, were student teachers in art education at the same large Midwestern University. All of them had been under my immediate supervision during their teaching practicum at various elementary and secondary school placements. The interviews took place during the summer following completion of their student teaching practicum and prior to becoming licensed art teachers in the classroom. Therefore, the three participants were no longer in a position of subordination to me as their former supervisor because all three had completed their educational program, and along with our relative closeness in age, the dialogue was one more akin to art teacher allies as opposed

to graduate teaching assistant and students. The three participants all identified as White/Caucasian women in their mid-twenties who also grew up in the same state as the University they attended. While I am aware that this potentially has consequences for the results of my research, their subject position is seemingly a descriptor of many US teachers. For example, "In the 2011–12 school year, 82 percent of public school teachers were white" (U.S. Department of Education, Office of Planning, Evaluation and Policy Development, Policy and Program Studies Service, 2016, p. 6). I also recognize that the pedagogical fictions that I explore in this paper may or may not be transferable to various genders, races, nationalities, subjects taught, etc.

I conducted one individual interview each with Olivia, Marissa, and Jean in regard to their ideas, reasons, or desires for becoming an art teacher and what persons and/or representations may have mediated them. Then, once the audio-recorded individual interviews were completed, transcribed, and member checked, I gathered the same three student teachers all together to watch several pre-determined clips of various films on DVD that involve art educators, including, *Mona Lisa Smile* (2003, Columbia Pictures); *Art School Confidential* (2006, United Artists); *Speak* (2004, Showtime Independent Films); and *Ghost World* (2001, United Artists); as well as clips of the TV series, *Strangers With Candy* (1999, Comedy Central). I chose these because, "films of the 'teacher movie' genre [often] provide dramatic evidence of the elusive but ubiquitous workings of desire in the classroom and the often unintended outcome that a teacher's desire may have for students" (Zook & Schlender, 2003, p. 72). Thus, I showed the participants the movie clips as a catalyst to help discover/unfold the unconscious fictions and affective investments that the student teachers may employ in regard to their conceptualization(s) of teaching, learning, and their students. I then borrowed from the traditions of psychoanalysis, as applied to filmic media, to further interpret and better understand the participants' motivations for becoming teachers.

¹In my original research I labeled them pedagogical *fantasies* (Hetrick, 2010).

²All participant names are self-chosen pseudonyms.

Three Common Teaching Fictions

A fiction is something feigned, invented, or imagined. Teaching or pedagogical fictions are those invented ideas about what pedagogical encounters/exchanges between two or more people inside or outside of an educational setting, such as a classroom, may be like. Employing fictions often helps one circumvent or endure reality, especially those realities that may be displeasurable at times, such as teaching. Though I found that there are many fictions that teachers often tell themselves in order to continue doing what they do day in and day out, there were three fictions that consistently surfaced from the data. The first pedagogical fiction that I have named through identifying patterns from the individual and group interviews is that of *subject-supposed-to-know* (Lacan, 1977/1998). In other words, the participants imagined that they should be, and always would be, the knowledgeable teacher. When utilized as an umbrella term, the *subject-supposed-to-know* subsumes the concepts of both teacher as pedagogue and teacher as reformer/philanthropist. The concept of *subject-supposed-to-know* as pedagogue includes the characteristics of: being a knowledgeable leader, guide, or mentor in the classroom; being the expert—the respected purveyor of arts knowledge (history, movements, artists, policies, techniques, etc); and demonstrating skillful/technical abilities in a variety of artistic procedures as well as classroom management. This can be exemplified by Olivia’s interview excerpt where she states:

I see myself more as a *leader*, as a *mentor*, as an *example* of... successful adulthood, you know. And that I’m an *example*- if I want my students to be a part of a bigger community, if I want them to be creative citizens, then I need to be that. (Olivia, personal communication, July 2, 2009)

The concept of *subject-supposed-to-know* as reformer/philanthropist includes the characteristics of: being the teacher as hero who denies herself her basic needs in life so that she can, in effect, save or rescue her students (from danger and (self) destruction); being the proponent of social justice who enlightens students about overcoming personal/societal woes; desires

the improvement and/or betterment of educational/societal wrongs through changes in consciousness or policy; and being a teacher who desires to do good to/for Others with(out) expectation of immediate personal reward. This second delineation presents the teacher as “acting sincerely as a role model and a leader (often leading a group of iconoclasts), rescuing others from danger, and denying oneself for a larger good” (Markgraf & Pavlik, 1998, p. 278). The teacher as reformer/philanthropist is part of the *subject-supposed-to-know* because being a hero or rescuer or proponent of social justice implies the teacher knowing more than the students do about their own situations or best interests and *how* to remedy the students’ situations. This can be exemplified by Jean’s interview excerpt where she says of teaching art: “I think that’s it just really consists of helping... *helping students find themselves and find what their talents are, and what their passions are*” (Jean, personal communication, June 18, 2009). It is not undesirable to be a pedagogue or reformer, but these become fictions when student teachers think they must/will embody these subject positions all the time or that students will always recognize them as such.

The second fiction that I have named through identifying patterns within the interviews of the participants is that of *student enchantment*. In other words, the participants imagined that they should be and always would be the caring teacher, and also be adored and respected by students. I have used the term enchantment to represent the spell-like, magical quality of the relationship(s) that can exist between teachers and students and which often elicits feelings of love, attraction, captivation, and fascination (with the teacher, student, relationships, knowledge, subject, etc). In psychoanalytic terms, the feelings (e.g., captivation or fascination) felt by the students toward the teacher is referred to as transference (Lacan, 1977/1998). Conversely, the feelings felt by the teacher toward her student(s) is referred to as counter-transference (Evans, 1996; Fink, 1997; Jagodzinski, 2002).

Teaching is not a purely cognitive, informative experience, it is also an emotional, erotical experience. “I deemed it necessary,” insists Lacan, “to

support the idea of transference, as indistinguishable from love, with the formula of the subject presumed to know. I cannot fail to underline the new resonance with which this notion of knowledge is endowed. The person in whom I presume knowledge to exist, thereby acquires my love" (S-XX, 64). (Felman, 1997, p. 31)

The concept of *student enchantment* as fiction, existing as teacher and student (counter)transference³, is indistinguishable from love and is intimately tied to the first fiction of the *subject-supposed-to-know*, or the person in whom a student presumes knowledge to exist. "As soon as the subject who is supposed to know exists somewhere...there is transference," (Lacan, 1977/1998, p. 232). On the other side of the transference relationship is the teacher and his feelings of counter-transference which are "the sum total of the analyst's [teacher's] biases, passions, difficulties, or even of his inadequate information" (Lacan, 2006, p. 225) toward/about his student(s). The feelings that a teacher may have toward her student(s) might be based on her personal assumptions about where that student is from, what that student might be thinking, and/or why a student behaves in a certain manner, etc. Therefore, the fiction of *student enchantment* includes the concept of the tug-of-war and/or reciprocal inter/intra play between the student's transference toward the teacher as the *subject-supposed-to-know* and the teacher's counter-transference toward the student(s). I have recognized enchantment as a type of play because the teacher's feelings and actions toward the student often enable and encourage the students' captivation-through-transference beyond the initial recognition of their teacher as *subject-supposed-to-know* (i.e., the teacher will favorably change her behaviors or set up situations that purposely elicit feelings of transference from her students). The fiction of *student enchantment* can be recognized by the following characteristics of being a teacher that always: forms *connections* with her students which can

³The differentiation is intentional of counter-transference or (counter) transference. Hyphenated is when speaking of students only; parentheses is when mentioning both teachers and students in same sentence because it is both transference [for students] and counter-transference [for teachers].

result in friendships; creates a *community* amongst her classroom; shares/expresses a *love* for her students; recognizes the students' points of view and what they have to offer; and/or exhibits a personal charm, charisma, and/or appeal toward the student(s), sometimes with unconscious expectations of reciprocity and sometimes with(out) any conscious expectation of immediate personal satisfaction. This can be exemplified by Olivia's interview excerpt where she exclaims: "I *love, love, love* working with the kids and working with the students and just being able to get *involved with their personal lives* and that's one of the reasons that I chose art," (Olivia, personal communication, July 2, 2009). Similar to being knowledgeable, student teachers are allowed and even encouraged to form connections with their students, but it becomes a fiction when they believe connections will always happen, or believe connections will occur immediately, or believe they are unsuccessful as teachers if students dislike them and resist connections in any way.

The third most common pedagogical fiction that is employed by teachers is what I call *ego-identification*. This delineation includes ideas from the Lacanian concepts of the *ideal-ego* (imaginary identification) and *ego-ideal* (symbolic identification). As Žižek (1989) explains, "imaginary identification is identification with the image in which we appear likable to ourselves, with the image representing 'what we would like to be'" (p. 105). In other words, the ideal-ego is a collection of images or conglomeration of traits of others, such as former and/or current teachers, that student teachers may wish to emulate in their professional lives. Likewise, as Žižek (1989) also explains, symbolic identification is "identification with the very place *from where* we are being observed, *from where* we look at ourselves so that we appear to ourselves likable, worthy of love" (p. 105, emphasis in original). Instead of identifying with the image of perfection representing what the student teachers would like to be, the ego-ideal is symbolic identification from the point of view of the *perfect* Others who they believe are observing them or from the point of view of that perfect representation they hold of themselves. Therefore, the fiction of *ego-identification* includes the characteristics of: physically adopting certain attire

and/or teacherly stances in and out of the classroom; displaying/performing certain behaviors that embody desirable signifiers; admiration and love for a former/current teacher; aspiration to be like or similar to someone else perceived as *good*; disinclination to be like someone else perceived as *bad*; and/or seeing themselves [actions, beliefs, behaviors] reflected in someone else. This can be exemplified by Marissa's interview excerpt talking of her former teacher's influence: "So when I look back on it *I want to be the type of teacher that [my elementary teacher] was* [emphasis added]... I chose to do this because of the role model that I had... *she was a fabulous teacher* [emphasis added]," (Marissa, personal communication, June 25, 2009). Again, it's not wrong to want to emulate a favorite teacher, imagine your students becoming like you, or adapting teacher traits, but it is a fiction if teachers believe this will *always* happen when entering a classroom. These three fictions I just described often lead to affective investments in teaching.

An affective investment is concerned with arousing feelings or emotions in something, such as a job (teaching art) or particular identity (art teacher), that offers potential profitable returns when put to use or employed. It is "the intensity or desire with which we invest [in] the world and our relations to it. We are placed into an apparently immediate relation to the world through our affective investments" (Dasgip & Weaver, 1999, p. 41). After interviewing the three participants individually and then considering their answers collectively, I noticed various similarities and patterns in their responses pertaining to their conceptualizations of the act of teaching art. As their narratives unfolded, Olivia, Marissa, and Jean had answers and explanations that were congruous to one another's in several aspects, signaling to me possible affective investments that they had developed and may employ in their individual and collective teacher identities, as well as about the overall discipline of teaching art.

Jean, like Olivia and Marissa, had an affective investment in the idea of teaching art as something more than teaching elements or principles of design, or other arts techniques. Instead, they are all invested in the idea that teaching art is an all-encompassing,

highly important profession that can inform students about life skills, cultural history, and societal criticism. This can be exemplified by Marissa's comment explaining how she speaks to her friends about how teaching art is not just coloring. "'Well it's [art] all encompassing.' It's not just production; it can be criticism and it can be history and it can be a lot of different things" (Marissa, personal communication, June 25, 2009). Likewise, the three participants had very strong investments in their commitment to teaching and in their individual and collective art teacher identities as something they passionately defend. Similarly, the three student teachers imagine teaching art as something they love doing and/or one of the only things that makes sense in life. This is exemplified by Jean's comment about becoming an art teacher: "I think that it's [teaching] everything to me...I think that it's the only thing in this world that even makes sense to me. And really, I don't understand how anybody would want to do anything else" (Jean, personal communication, June 18, 2009). These affective investments are directly tied to their pedagogical fictions which became more apparent to me through our viewing of several visual culture representations of arts educators.

Visual Culture as a Catalyst

Here I briefly discuss the productive usefulness of employing visual culture as a catalyst for unfolding student teachers' pedagogical fictions. I suggest that discussing repeated images of art teachers in the media (as social activists, carefree bohemians, saviors, etc.) is productive when working with student teachers in a preservice program because "[p]opular culture, much of which is influenced by images in film and other media, is meaningful in shaping how students [student teachers] view themselves and their relationship to learning [and teaching]" (McCullick, Belcher, Hardin, & Hardin, 2003, p. 4). Beyond helping shape how student teachers view themselves (personal identity) and other art teachers (collective and professional identities), the repetition in the media's portrayals of art teachers also affects student teachers' pedagogical fictions. Heightened experiences in viewing "enable the replaying of positions of desire

in which viewers find their places in a film's fantasy, and an 'original' fantasy exercises its capacity through the ongoing structuration of subjectivity, a process irrevocably wedded to representational practices" (Robertson, 1997, p. 85). As an example, within screen instances featuring *Mona Lisa Smile's* art history professor Katherine, student teachers may find their place in the fiction of teacher as reformer. This can be exemplified by Jean's response to one of *Mona Lisa Smile's* clips that resonated with her:

She [Katherine] had to follow her syllabus, but *not* doing that was what made her an impactful teacher... not doing it that way can be *more* powerful and have a bigger impact on your students than if you plan everything out and say 'this is what we're going to look at' and 'this is what you're [students] going to think.' (Jean, July 13, 2009)

These screen identifications in moments of pedagogical fiction help construct the psychical image of what it is to be an art teacher and may affect what student teachers are desiring and/or expecting in their future classrooms. "It involves acknowledging that investments in particular images allow people to construct something for themselves out of the material at hand, something having to do with need, demand, habit, hope, pleasure, and even profit" (Robertson, 1997, p. 90). Art teacher educators can use visual culture images of (art) teachers as catalysts to assist student teachers in exploring and unfolding how they imagine teaching and open up a supportive space where they can talk about the potential needs, hopes, and pleasures that may accompany those imaginings.

In the preservice classroom, art teacher educators can follow some of the same procedures that I followed when conducting my research. First, it is advisable to prescreen each movie or TV show to be aware of potentially explicit or graphic content and in order to decide which clips may be best to share. I selected some of the clips (see list of movies in methods section above) because they were similar to narratives/situations that the participants mentioned in the individual interviews and I chose some of the other clips because they personally resonated with

me as an art educator. I also selected clips I believed would elicit rich discussion due to seemingly realistic happenings (in the classroom, with students) and also due to seemingly stereotypical situations (clothing, behaviors). These visual culture referents create a type of fantasy screen of which to point to and in turn, avoid pointing directly at the self and expressing what may otherwise be difficult or troubling to admit. The act of self-incrimination and admission of guilt or pleasure can be difficult to share with the self, let alone contemporaries in a group or an authority figure such as a teacher educator. Before showing each DVD, I provided a summary of the movie and then prior to each clip, as I was forwarding to the next selection, I shared a very short lead-in to each clip in order to set the scene. After viewing the clips, I started a discussion with questions pertaining to whether the student teachers related to the characters, whether/how the characters fit within their concept of art teacher culture, and other questions that were constructed with close consideration of the literature on identity and desire. These discussions helped us uncover fictions they had about teaching art.

Similarly, teacher educators and/or supervisors can discuss what happens when a breakage of the fictional structure occurs (without necessarily using those specific terms) when student teachers get too close to their own fiction(s) and they soon realize it is only imaginary, an image, a deception—it is a product of their own positing—which can lead to frustration or hopelessness when teaching in real life does not effectively equate to their fictions of teaching. This reaffirms my belief that "popular culture can be used within pedagogy to explore what fantasy hopes for and ignores when it imagines teaching" (Robertson, 1997, p. 91). Art teacher educators and/or supervisors can encourage student teachers to reflect on their feelings, affective investments, and pedagogical fictions (verbally or in writing) as well as the possible effects on their identities. "Getting students to explore in personal journals [or verbally] the thoughts and feelings that these [images] evoke can help them work through their own inner conflicts and anxieties concerning particular issues" (Bracher, 2002, p. 117) that they may encounter in their teaching lives (iden-

tities). In other words, visual culture (re)presentations of art educators can be utilized in art education pre-service classrooms to act as an impetus for discussion about/working through the anxieties of the profession of teaching art and art teacher identity. Another way I have found to incite discussion about the fictions of teaching art is through creating personal illustrations of the self as art teacher.

Personal Illustrations of Self as Art Teacher

One technique I used to generate discussion about the fictions of teaching in my research and that I still use in my preservice classroom is to ask student teachers to draw a picture of themselves as an *art teacher*. These illustrations can be done with any artistic media available or that they choose (e.g. crayons, colored pencils, markers, etc). I usually ask the students not to pay attention to technical details so they will be comfortable expressing themselves fully because of reduced levels of self-consciousness of artistic ability or competition. Before beginning, I state the following directions to students:

Draw yourself as an art teacher. You may use any or all of the supplies provided. In your drawing, you should also consider where you are when you are teaching. We will spend no more than 10-15 minutes on the drawing. Once you are finished, I will ask for volunteers to explain the drawing to the class.

I asked for personal illustrations because often it is difficult to verbally articulate and interrogate one's self identity, while a drawing/illustration provides an external referent to point to while explaining the visual symbols included/excluded. Seen as a window into the mind, the student teachers' "art becomes a way to explore what is unsayable, unthinkable, and invisible" (Jagodzinski, 2008, p. 154). Immediately after the students drew the *self as teacher*, I asked them to talk about and interpret their own drawing and indicate any ideas about why they drew (included/excluded) what they did in hopes of discovering/uncovering certain signifiers or images.

Because a picture can communicate simultaneously on many levels, drawings are useful...as layered paintings *that hide or combine other social, cultural, and personal images* [emphasis added]... [A personal interpretation] of drawings can thus *reveal aspects of our personal and social knowledge* [emphasis added]—how we see the world, how we feel, and what we can imagine—that have largely been ignored. (Weber & Mitchell, 1995, p. 19)

I did not attempt to personally interpret the drawings, but rather I interpreted the verbal statements that the student teachers made about their own illustrations. The addition of the student teachers' "interpretation[s] to the analysis [of the illustrations] complicates the reading and enables a researcher to explore the various ways [they] resist and/or appropriate images" (Freedman, 2003, p. 87). In some cases I made probing statements such as, "tell me what is going on here" if the students neglected to explain a particular part of their personal illustration. I also tried to remain cognizant of not offering any judgmental statements of their illustrations such as, "that's really good" or "what is this supposed to be?" Some semesters, I start the first day with this exercise and end on the last day with the same exercise. After they draw and explain, I pass back the first day illustrations and we compare the differences in how each student sees the *self as teacher* in the ending illustration after 16 weeks of practicum experiences with K-12 children. This always leads to productive discussions about fictions of teaching and how much the student teachers have changed their ideas about teaching in only one semester.

Supportive Spaces for Identity Development

Besides showing media clips and drawing the self as teacher, information on identity will help teacher educators and/or supervisors in the field of art education better understand some of the conflicts and disruptions that the student teachers may be dealing with as they complete their primary and secondary school placements. Reading scholarship about identity formation from education (Danielewicz, 2001; Pittard, 2003; Stout, 2004), art education (Walker, Daiello, Hathaway, & Rhoades, 2006), and psychoan-

alytic theory (Bracher, 2002, 2006; Žižek, 1989;) may assist the educators and/or supervisors in constructing curriculum, seminars, and dialogue that are conducive to positive and realistic identity (re)formation. Because, as Stout (2004) states, an “optimal time for actively working with the identity development process is during the beginning of any new endeavor, especially entry into a profession, since the formative nature of this process may occur simultaneously with the beginning of professional practice” (p. 1). In other words, since art teacher educators and/or supervisors are working closely with student teachers, it is an excellent time to provide a supportive space to work through the difficulties they may be facing in their clinical placements due to assuming new (professional) identities that they have not had opportunity to construct previously. This is because

student teaching is typically the first time preservice teachers are immersed for an extended period of time in the context of schooling as the teacher in charge, and one of the first opportunities for them to test self perceptions of their developing identity as a teacher. (Pittard, 2003, p. 5)

As I mentioned above, teacher educators need to provide a supportive space to work through their student teachers’ potential difficulties and developing identities. While one might argue that the space being opened up to talk with student teachers should also be a *safe* space, when talking about one’s (un)conscious fictions around teaching, the space is anything but *safe*. Divulging and coming to terms with concepts that may be disrupting one’s fiction or fantasy of a whole self will be intensely personal and potentially disrupting (Aoki, 2000). Therefore, I suggest that the space for talking through the fictions around teaching (art) should be done in a *supportive* space because of the potentially unavoidable and necessary disruptions that may result.

Beyond providing a supportive space to work through the difficulties the student teachers may be facing, it will also be imperative that teacher educators and/or supervisors within art education discuss how the student teachers’ personal and professional

identities may affect how they construct knowledge and teach their students. In some cases, their personal beliefs and life experiences may lead them to employ a hidden pedagogy or subconsciously cause them to work out their own past conflicts while projecting onto their students. It is therefore

incumbent on us [teachers and teacher educators] to make every effort to discern the respective identity contents, structures, and maintenance practices that underwrite each facet of our teaching, and in particular to make every effort to determine when and how our identity needs and strategies may be driving us to engage in pedagogical practices that are unproductive or even harmful to our students and/or society in general. (Bracher, 2006, p. 76)

In other words, understanding their different and sometimes conflicting identities and recognizing how those may influence their teaching habits and styles may help student teachers refrain from pedagogical practices that are potentially unproductive or even harmful to their students (racist, sexist, classist, etc.). An intimate knowledge of different identity possibilities and identity influences can potentially contribute to student teachers’ broader acceptance of other educators and their collective in-group and non-group memberships. Additionally, student teachers may need a lot of emotional support as they traverse their pedagogical border crossings. This is because student teachers

need support for their commitment, energy and skill over their careers if they are to grapple with the immense emotional, intellectual and social demands and as they work towards building the internal and external relationships demanded by ongoing government reforms and social movements. (Day, Kington, Stobart, & Sammons, 2006, p. 614)

Teacher educators and supervisors have the distinct opportunity to provide support for student teachers as they grapple with their complex and ever-changing

identities while they transition from a student at the university to a teacher in the classroom.

Final Thoughts

I offer these aforementioned suggestions as potential ways to theoretically impact and change the existing discourse and protocol (standards) for preservice art education programs. While it may seem plausible or probable that art teacher educators and supervisors might already be incorporating some of these suggestions for exploring fictions of teaching and teacher identity, for the most part it seems as if they are not. Instead, teacher educators insightfully facilitate discussions on instructing their preservice students on how to do this with the student teachers' future K-12 student populations. Admiringly, art education scholarship offers numerous strategies and art projects and big ideas that can be implemented to help K-12 students understand and/or display their various individual and collective identities. However, while art teacher educators and supervisors focus on K-12 students' identity (re)formations, they are potentially overlooking engaging in that activity with their own preservice students. In other words, most preservice classrooms have not been spaces, so far, for talking through how the student teachers' individual and collective teaching identities can be shaped by the social and cultural groups to which *they* belong or how these groups potentially influence or disrupt how they understand or imagine teaching and learning and their conceptualization of students. To be clear, it is not wrong to focus preservice courses on the development of K-12 student identity, but I ask you to think of how much better beginning teachers might be able to

grapple with that knowledge if they first began with interrogating and unpacking their own identity development processes.

What is overlooked and often left unsaid and untaught within current art teacher preparation are ways to navigate the nuanced processes of teacher identity (re)construction and (re)negotiation that are inherent in that development and maturation process. This gap in art teacher preparation is where this particular paper finds one of its distinctive niches, as information gleaned from this research could be used as a framework for interrogation and introspection of the psychic self as teacher. Utilizing visual culture representations of art educators in TV and film and creating illustrations for the self as teacher are two pedagogical activities that can act as springboards for (teacher) identity discussions. Anna Freud's (1974) assertion that "teachers should have learned to know and to control their own conflicts before they begin educational work" (as cited in Zook & Schlender, 2003, p. 75) supports my proposal of a supportive space for preservice teacher-identity (re)negotiation and as a result could point to a reconceptualization of art teacher preparation programs in general. It is important to remember that "learning to teach is not a mere matter of applying decontextualized skills or of mirroring predetermined images; it is a time when one's past, present, and future are set in dynamic tension" (Britzman, 2003, p. 31). As teacher educators, we have the perfect positions to help our future teachers explore their fictions of teaching and assist our preservice students in working through their dynamic tensions of identity (re)construction.

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