

In an inquiry into practicum as a participatory endeavor, I focus on.... transpedagogies (mine and those of pre-service teachers) as multiples and explore the challenges of examining any process of (un)becoming as fleeting, incomplete, and always in the making.

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Sorry, Not Sorry: Activating Moments of Slippage Through Transpedagogical Practice

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Abstract: While innovative approaches to teacher preparation are implemented in teacher education curricula, most practicums continue to be built around normative standards of teacher practice. Intended to prepare future teachers to be successful in K-12 settings burdened by a stifling audit culture, policy overreach, and standardized assessments, continued efforts are needed to engage preservice teachers with the unknowns of pedagogy through contemporary art practices that foreground social interaction and open space for new ways for becoming a teacher.

In this article, the author/inquirer examines preservice teachers' participation in transpedagogical practice (social practice) aimed at guiding high schoolers in a 2019 social practice project designed to make change in their schools. In this inquiry the researcher asked, *What happens when preservice teachers participate in teacher (un)preparation and how might tenuous, emergent, and even unruly transpedagogical practice unmake what seems sensible for practicum?* Careful study of course artifacts and research journal entries revealed the emergence of moments of slippage or those unexpected and often disconcerting occurrences that form when the norms of teacher practice do not sit quietly with practice that is "(un)becoming". Three moments of slippage are used as springboards for discussion and offer implications for the field of art education.

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Introduction

Expanding on social practice artist, Pablo Helguera's (2011) term, transpedagogy or the blending of art and teaching in informal settings, I suggest that transpedagogies can be found in all places of learning, informal or otherwise. I also propose that a transpedagogical practicum that foregrounds dialogue (Kester, 2004, 2011), participation (Bishop, 2006A, 2012), and civic engagement, while risky and not without constraints, should be a key element of teacher preparation. Such practices can open spaces for unexpected pedagogical events to emerge creating alternative social interactions, challenging normative teaching practices, and heightening the role that uncertainty and ambiguity can play in (un)becoming a teacher. Instead of working toward established or expected norms, preservice teachers are encouraged to consider the complicated and even paradoxical nature of a collective practice and to think anew curriculum as a collaborative, emergent and sometimes precarious undertaking, rich in potential and constraints. And finally, by engaging in pedagogy as artists preservice teachers can begin to consider the material pliability of schooling (Lucero, 2023, p.13) while realizing the potential for social change locally and globally.

In this light, transpedagogues are asked to consider their practice "in relation with" foregrounding the input of learners/participants in the design of a collective curriculum charged through social interaction. This is not unlike what Freire (1979) proposed as a key feature of critical pedagogy that is co-intentional, fosters reciprocity and honors the knowledge and assets that learners bring to learning. Yet despite calls for critical and emancipatory praxis that promotes dialogue, reflexivity, and greater participation or voice in the field, perhaps it is the field as a calcification of possibility that must be rethought with greater attention to the expansive relational potentials that need (un)making. Perhaps greater emphasis needs to be placed on *participating* in a collective practice as opposed to completing practicum as a goal for being *a* teacher. Instead,

becoming a teacher is considered a fluid state of (un)working, something to be artfully, ethically, politically transversed "in relation with". Like socially engaged art, becoming a teacher is an emergent, complex, and uncertain endeavor that often stalls or soars, skids to a halt, or dangles in a state of waiting for what's next. Wildemeersch (2018) suggests that, "the complexity of the initiative (social practice) makes it unpredictable and necessitates creative answers to unforeseen circumstances" (p.7) which, can be applied to transpedagogy as a process for enabling creatively and critically generated inquiries and potential solutions to exceedingly complicated problems (un)related to artmaking, teaching, and world(un)making.

In this inquiry, I examined preservice teachers' participation in a practicum that positioned them as artists/educators whose collective curriculum-making was aimed at guiding high schoolers in a 2019 social practice project designed to make change in their schools. I asked the following questions: What happens when preservice teachers participate in teacher (un)preparation and how might risky, emergent, and even unruly transpedagogical practice unmake what seems sensible for practicum? Yet, having worked in teacher preparation for over twenty years it is safe to say that I feel the headwinds of standards in the acronyms that make up well-meaning attempts to assign value to the work of educators while feeling guilty at times for placing preservice teachers in less predictable and often unsettling scenarios (mis)characterized as generative and necessary. For the most part becoming a competent or successful teacher has meant becoming professionally efficient, knowledgeable, and able to design strong and effective instruction that carefully aligns objectives and assessments and anticipates outcomes. While these qualities are helpful for functioning in a highly normalized school setting, the excessive focus on such qualities by preservice teachers can lead to an overwhelming desire to meet or exceed standardized performance expectations and accept cultural myths about

teaching "that render irrelevant arguments for other ways of becoming a teacher" (Britzman, 2003, p. 6).

Furthermore, intense focus on normative standards of practice can perpetuate stale or even unjust systems or simply fall short of producing what's needed in a field that is always unstable and always in the making. More disconcerting is the way that an audit culture and policy overreach have stripped teachers of their ability to make pedagogical decisions deemed effective (Hanawalt, 2018) and just, while reigning in any sense of creativity or autonomy, due to the risks associated with doing so. Recent examples include radical aims to pressure school boards, efforts to ban books in libraries and the misguided calls to eradicate critical race theory in K-12 curriculum (Carpenter, Crabbe, Desai, Kantawala, Kraehe, Mask & Thatte, 2021; Duckworth, 2021). These pressures coupled with having internalized 12 years of K-12 schooling, make the ability for preservice teachers to imagine otherwise at the very least challenging. Unless provided with opportunities to grapple with new ways of being in schools, preservice teachers carry forward systems which are ineffective for reaching today's learners and in many ways perpetuate a curriculum that is at best stagnant and at worst unjust. Garoian (2014) argues that unfortunately "existing metrics for gauging teaching performance and effectiveness are constituted after the fact" (p.388) making curriculum irrelevant and disconnected from the lives of students at all levels of schooling.

Instead, like Kalin and Barney (2014), I advocate for "monstrous curricular excesses and conflicts..." essential for "...perforating both our students and our own current and historical borders of a field yet to come" (19). In this light, teacher preparation programs are challenged to consider their roles in providing curricula that animates new lines of participation through guided encounters with ambiguity, uncertainty, and the unknown as energizing forces for something new (Hegeman,

Sanders-Bustle & Hanawalt, 2020). More emphasis must be placed on teaching, what Aoki (2005) referred to as the indwelling between a curriculum lived and a curriculum planned, a dynamic positioning that produces "a multiplicity of curricula, as many as there are teachers and students" (p. 2). Aoki proposed that curricula unfolds or emerges as a collective formed in relation- with as opposed to individually, setting in motion multiple intentions and motivations that stimulate unanticipated responses. browne (2017) also speaks to the presence of multiplicity in her conceptualization of emergence as "the way complex systems and patterns arise out of a multiplicity of relatively simple interactions ... a process which ...emphasizes critical connection over critical mass, building authentic relationships, listening with all senses" (p. 3). The collective and relational elements addressed by browne are similar to qualities often associated with social practice which makes participatory art a useful approach for rethinking practicum as a collective curriculum.

Social Practice as Transpedagogical Practice

The relational qualities of this work are at the center of transpedagogy as a kind of social practice or socially engaged art. While social engaged art has gained prominence in contemporary art circles (Bishop, 2006, 2012; Finkelpearl, 2013; Helguera, 2011; Kester, 2011), implementation in school settings and teacher preparation programs is still limited and practitioner applications are often left out of theoretical examinations (Sanders-Bustle, 2019). Therefore, ongoing work is needed to involve preservice teachers in contemporary art practices that encourage alternative forms of participation in schools that offer something new at a time when something else is called for. With this in mind, since 2017, in my work as a university art educator, I have tried to work outside the somewhat predictable and normative methodologies of teacher practicum (of which I am fully implicated) to involve preservice teachers in the making/teaching of socially engaged art in public schools (Sanders-Bustle, 2019). While

my practice as a K-12 art teacher in the 1990s and my work in service-learning in the 2000s (Sanders-Bustle 2014, Sanders-Bustle & Lalik, 2017) foreshadowed an ongoing interest in the potential for collaborative artmaking it was not until later that I learned about social practice as a contemporary art form. Borrowing from qualities of social practice to design a practicum curriculum, I lovingly refer to social practice in public schools as social sketches (Sanders-Bustle, 2019). Not fully formed, they reflect the imperfect and fluid nature of transpedagogical practice which serves not as a model but rather a participatory process that animates the relational potentialities for teacher practice.

A key element of social practice is the increased role that participation plays in practice, whereby the lines between artist and spectator are blurred (Bourriaud, 1997; Rancière, 2011) and possibilities for viewer involvement is broadened. Rancière (2011) describes this as emancipatory in nature, as the spectator shifts from passive onlooker to active participant. Artistic and/or pedagogical practice can thus be viewed as a shared endeavor increasing attention to intersubjectivity and interdependence and potentially enabling endless variations of participation.

For Helguera (2011), participation in socially engaged art is described as a multilayered taxonomy ranging from nominal to collaborative. Earlier Arnstein (1969) proposed that participation be thought of as a ladder of citizen participation that represents “the extent of citizens’ power in determining the plan and/or program” (p. 216). Useful in describing participation as a process, in some ways attempts to identify frameworks or models makes assumptions about the needs and motivations of communities and does not consider the role that multiplicity plays in what Kwon (2002) describes as the necessary unworking communities. In other words, both participation and community are considered key elements of social practice, yet both are often acted upon as preconceived entities rather than uniquely situated, diverse and fluid. This makes it exceedingly difficult

to determine the ethical, political, or aesthetic qualities, values, or outcomes of participatory art which Bishop (2012) asserts requires “finding a more nuanced language to address the artistic status of the work” (p. 18).

In this inquiry into practicum as a participatory endeavor I focus on potentialities and constraints of transpedagogical practice and make no claims as to the effectiveness of activities or the responses and perspectives of the school community. Rather I focus on transpedagogies (mine and those of the preservice teachers) as multiples and explore the challenge of examining any process of (un)becoming as fleeting, incomplete, and always in the making. To think through this inquiry, I respond to emerging evidence found in my fieldnotes and preservice teachers’ final semester Pecha Kucha presentations, written reflections, and other course artifacts. I view these as partial tellings that at best offer glimpses into what I will describe later as moments of slippage or points where “participation in teaching fell out of line, uncomfortably” with pedagogical sensibilities. I realize that these moments represent only a few of the many moments that occur during practicum, yet value them as occurrences to think around when considering the future of preservice teacher education.

Our Transpedagogies

In the spring of 2019, preservice teachers enrolled in the course *Secondary Curriculum in Art Education* and I positioned ourselves as social practice artists with the intention of implementing what Bishop (2012) would describe as pedagogical projects. Working in a public high school and university settings, our charge was to think transpedagogically about practicum in dialogue with high schoolers as they explored aspects of the high school they hoped to change. At the time of this work, student outrage and protest related to shootings at Marjory Stoneman High School, police violence, and unjust policies and treatment of immigrants energized youth in the US. Having visited with the high

schoolers ahead of the semester to find out which social issues they were interested in, we learned that immigration policy was at the top of their list. Consequently, we decided that the topic of citizenship would be a productive starting point for our curriculum.

However, before designing the curriculum, we wanted a better understanding of transpedagogical practice and socially engaged art. As previously discussed, Helguera (2011) defines transpedagogy as the blending of teaching and art in informal settings; however, unlike Helguera who associates socially engaged with art in "informal" settings, we thought of the high school as neither informal or formal but rather an ecology of (un)predictable day-to-day social exceptionalities. This did not mean that we dismissed (or were able to dismiss) existing normative elements of schooling such as schedules, time and space limitations, curriculum, classroom management, assessment, and administrative considerations, but rather that we paid particular attention these qualities as part of an emergent and open-ended process for unlearning or reversing our pedagogy (Butler, 2008). In other words, the hope was that we would be able to allow unexpected events to unsettle our deeply entrenched normalized learnings about pedagogy, schooling, and art, and to work in alternative ways in the school.

This also meant considering what I refer to as the entangled quality of artistic and pedagogical participations across, between and with the preservice teachers and the highschoolers, not to mention the larger school community and beyond. Our participation was never solitary. We were always working as a group. Contemplating what "participating" might look like with this complex relational web in mind became important. Related, working to blur the lines between artist/facilitator and viewer/student, as facilitator of the course, I wanted to foreground the ideas and actions of the preservice teachers while encouraging them to make decisions, take the lead, and pose new questions along the way: in essence to co-create an emergent

curriculum. I also kept a journal of fieldnotes, documenting and reflecting on our process while the preservice teachers kept artist/ teacher/researcher sketchbooks. I wanted the students to work like artists/researchers to establish a process through which to chronicle their ideas and experiences, generate new questions related to readings or their placements, collect and generate new imagery, and to push their thinking. A transpedagogical tool, the artist/teacher/researcher sketchbook suggested a strong relationship between art, pedagogy and research highlighting the creative and critical potential art and research can play in forming an emergent pedagogy, a sentiment that I feel gets lost when becoming a teacher is practiced in compliance with what's expected, individualized, and standardized.

In addition, preparation involved learning more about socially engaged art by reading, studying, and sharing the works and methods of contemporary artists. Key readings included excerpts from Thompson's *Living as Form*, Lacy's *Mapping the Terrain: New Genre Public Art* and Helguera's, *Education for Socially Engaged Art* prompting the creation of a collaborative list of qualities found in socially engaged art which included: collaboration, dialogue, social change, social form, unknowability, fluidity, disruption, and intervention. We positioned these qualities as key drivers of our pedagogy referring to them often as the curriculum emerged. Additionally, given that the high schoolers would be creating work based on change they wanted to see in their schools, it was essential for us to think deeply about art as civic action and to consider the role that civic engagement might play in art and teaching. To gain a greater appreciation of complexities surrounding the topic of citizenship, we read and discussed Biesta's (2011) article, *The Ignorant Citizen: Mouffe, Rancière, and the Subject of Democratic Education*. In the article he explored key questions related to the nature of citizenship, challenging our own understanding of citizenship, and complicating our approach to curriculum. In response, we

generated a list of essential questions that could serve as a starting point for the curriculum we wanted to share with the high schoolers. Questions included: What is citizenship? Who gets to be a citizen and why? How does the definition of citizenship affect how we view one another? Is citizenship a barrier or a privilege? Is citizenship a feeling or a status? And, finally, what are the responsibilities of a citizen?

We also read Claudia Rankin's (2014) collection of prose and images, titled *Citizen: An American Lyric*. In this book, Rankin explores the intersections of race and citizenship in America offering provocative, complicated, and painful examples of microaggressions toward Black citizens in the US. In response to our discussions about the book and an audiotaped interview of Rankin discussing her work, the preservice teachers created visual responses using texts from Rankin's poems as well as other materials. I purposefully left the prompt for the assignment vague only asking the students to respond visually using any of the materials available in the room. By doing so the students could produce a work that expressed connections made with the reading providing a range of perspectives. Visual responses were shared and discussed with the larger group and the conversation widened as students were given opportunities to write comments and questions written in the margins of students' work. Questions included: How can we approach issues that society may not yet accept? If we cry out, how loud does our voice have to be to make a change? How to mark the unmarked? But what if what you say is seen as wrong? (Figure 1)

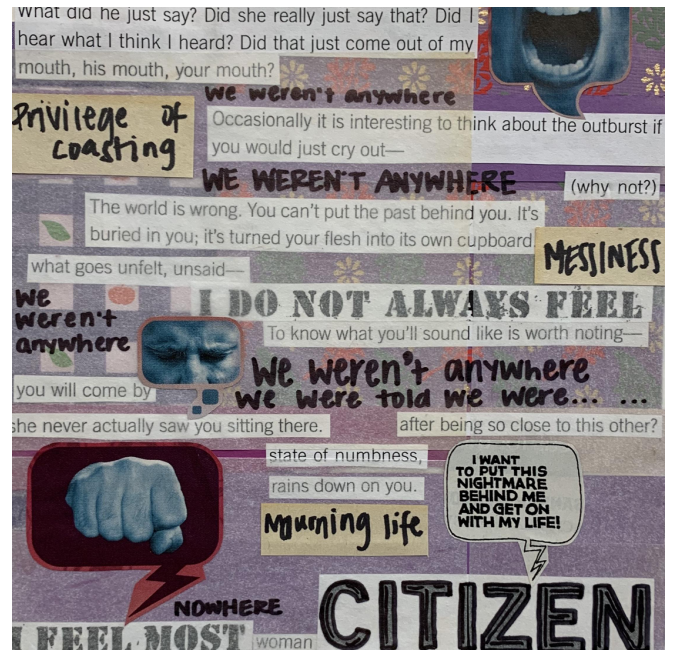


Fig 1. Pre-Service Teacher's Visual Response to Rankin's: An American. Photograph by Sanders-Bustle

To prepare for upcoming instruction at the high school, the preservice teachers formed four small groups of four, each responsible for teaching two lessons at the high school. Prior to going to the school, for the next month the preservice teachers met at the university in their groups alternating with whole group discussions to share lesson ideas and to make sure that lessons built off one another. After about six weeks, we split our time between the high school and the university. While at the school, the students began by taking turns observing in the classroom and getting to know the high schoolers. Back at the university the students continued to plan their lessons and share their ideas with the whole class. A key element of this work was the time devoted to co-designing instruction that aligned across groups offering time for feedback and revision. In essence, the preservice teachers were engaging in a participatory pedagogy which involved the difficult task of trying to reach consensus on how to move forward. In the end decisions had to be made. While the co-designing of lessons provided valuable opportunities to discuss the potentials and constraints of our work, it also proved taxing for some who found letting go of their ideas painful. For me, it was always challenging to know when to step

in and when to step back and probably, like the students, often later questioned my decisions, comments, and actions.

The first lesson involved the high schoolers in a free writing activity and the making of altered poems. The preservice teachers opened with a five-minute free response activity which asked the high schoolers to, through writing or drawing, answer the following questions: What is a citizen? What does citizenship mean to you? And, what qualities make you a citizen? Using these questions to generate discussion, of which there was very little, the preservice teachers introduced poets such as Claudia Rankin, Gwendolyn Brooks, Sean O’Kane, Rupi Kaur, John Loving III, and Audre Lorde explaining how each have explored the topic of citizenship in their work. Then, prompted with the question, "What does citizenship mean to me?", using tape, markers and scissors the high schoolers selected and altered excerpts from poetry or lyrics by reassembling materials as a response (Figure 2). The class ended with a closure activity they called "snowfall" in which the high schoolers wrote what they learned on small slips of paper which were thrown into the air at the end of class. Later that week, back at the university, we reflected on the lesson and specifically discussed the varying degrees of participation during activities. Some preservice teachers expressed discomfort talking with the students and others were concerned about the lack of excitement and quiet demeanor of the high schoolers.



Fig 2. High Schoolers Creating Altered Citizenship Poems. Photograph by Mary Beth Garrett

The next project was designed to help the high schoolers identify aspects of the school they wanted to change. Working in groups and provided with large, printed maps of the school, the high schoolers reflected on places they felt comfortable or uncomfortable and those in which they participated or wanted to change. Using a legend, colored dots, and markers the students provided input and further embellished the maps with comments and drawings. As a result of these activities, over time the high schoolers formed groups around issues that were important to them which included: bad school lunches, graffitied bathrooms, student|teacher relationships, and unfair enforcement of dress codes. Given that the high schooler’s participation in whole group discussions was limited, we intentionally decided that all future pedagogy would take place in small groups instead of the whole class. We felt that this would give the preservice teachers more flexibility and allow them to listen more closely to student ideas. For the high schoolers we hoped that this would invite more dialogue, encourage decision-making, and generate new ideas. Back at the university we reflected on our practice specifically talking about how participation was unfolding. To deepen our understanding of overall participation in the project, I asked the preservice teachers to create

a visual representation of participation thus far. A few drew conceptual maps depicting participants and drawing arrows and lines to indicate interactions. Others drew tables identifying participants who were involved, and one student elaborated on the nature of participation as generative and reactive, which I failed to follow up on. Another student sketched a Venn diagram accompanied by percentages of active and passive participants. Finally, two students worked together to create a page of thought bubbles reflecting their ideas (Figure 3). All of the visuals centered participation on people or institutions involved and all tried to capture the relational dynamics at play. Yet they did not take into account other structural, political, or material elements at play. In a way, we were trapped in a preconceived idea about participation.

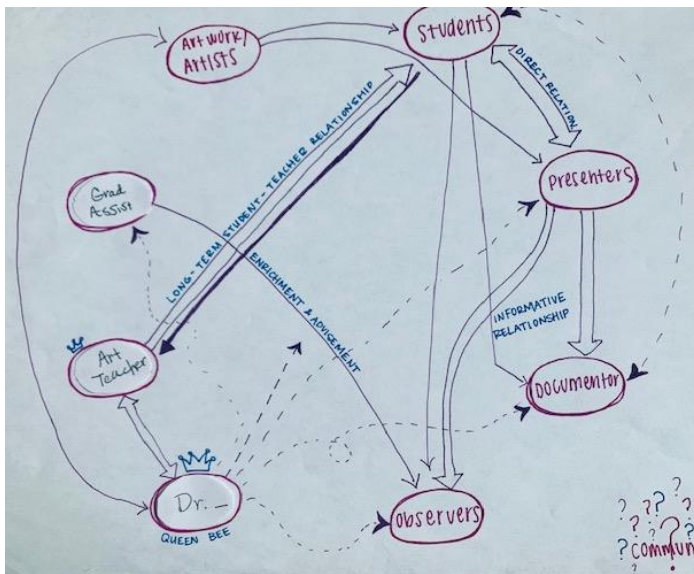


Fig 3. Preservice Teacher Visual Representation of Participation, Photograph by Sanders-Bustle

Going forward the preservice teachers worked alongside the high schoolers as they learned more about socially engaged art and created proposals for their social practice projects which were shared with an administrator and later with the principal. Over time, the preservice teachers noticed that the high schoolers were talking more and contributing ideas, however they still expressed that in some groups high schoolers had difficulty taking the lead and, in

some cases, they were not sure if they were interested. One high schooler shared that she was not used to being able to make all the decisions and found it difficult. The preservice teachers also expressed difficulty deciding when they needed to step in or when they needed to step back and noticed that some students tended to take the lead while others were fine saying nothing. I offered that we were still probably viewed as outsiders and that building trust takes more time than we have. Time and participation are inextricably linked.

Weeks passed and the high schoolers continued to work on their projects. One group decided to create a blackboard to be installed in a school bathroom that would feature uplifting phrases and chalk for students to respond. They hoped that this would take the place of random and sometimes obscene graffiti and hopefully improve the bathroom environment overall. In response to what the students described as "bad" lunches, one group decided to have a pizza tasting contest and created place settings to be installed in the cafeteria for a meal with school board members. Genuinely wanting to get to know teachers better, another group created a series of games they could play with teachers. And finally, concerned with the way that mostly girls of color were treated differently when it came to dress code enforcement, one group created door covers to raise awareness about inconsistencies in treatment and to solicit responses from other students. Their collaborative research is represented in Figure 4.

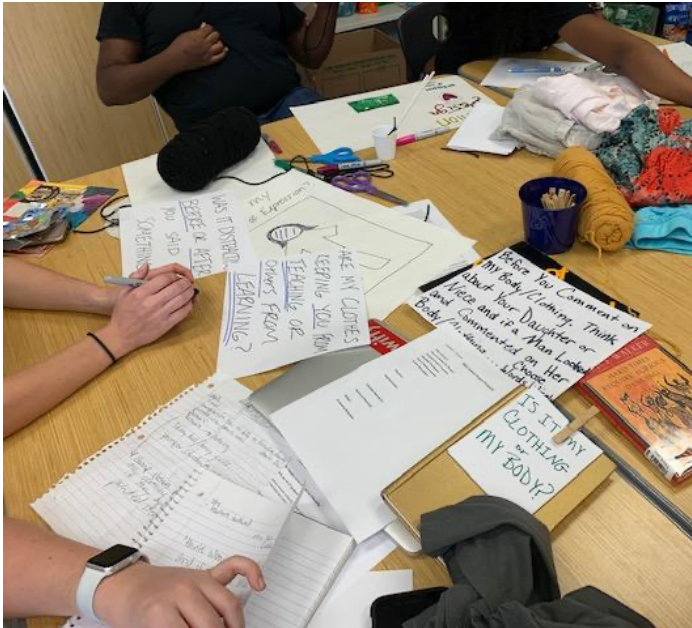


Fig 4. Dress Code as Social Practice: High-schooler's Research. Photograph by Sanders-Bustle

After students in the “lunch” group did not receive responses to lunch invitations they sent to school board members, a preservice teacher who was working with the group decided to email an invitation to school board members. Upon receiving the email and wanting to avoid a larger problem, the Director of Nutrition immediately contacted the principal and at 7am the following morning a preservice teacher and I found ourselves in a meeting with five other administrators talking about the social practice project. From this meeting, the Director on Nutrition agreed to meet with students, myself, a preservice teacher, and the art teacher at another time at which point she shared how and why decisions are made about lunches and the students were given an opportunity to talk about concerns. As for the other projects, the principal felt it best to put them on hold for the time being, leaving my students feeling that we had failed. One preservice remarked, “We told the students that their voices did matter, and, in the end, they didn’t.” Dismayed, back on campus, we spent an entire three-hour class thinking through our next steps and decided to be honest with the high schoolers and give them an opportunity to express their thoughts. With a peace offering of pizza, we involved them in

an activity in which they could express their ideas with chalk on pizza lids painted with blackboard paint. Finally, while we were not able to implement the social practice projects as expected, we did exhibit photographs and proposals for their projects at an open house at the high school later that month. A last-minute addition, it seemed like a lackluster attempt to bring value to a process that on many accounts seemed like a failed social practice project, a misguided curriculum, and a transpedagogical fiasco.

Moments of Slippage as New Ways of Participating

The aforementioned activities in some ways were the (un)making of our collective transpedagogies. While it might be argued that the relational nature of our work was positive and even fruitful in some regards, key moments of slippage emerged for us out of the tensions that we encountered. I describe moments of slippage as those unexpected and often disconcerting occurrences that form when the norms of teacher practice do not sit quietly with pedagogical practice that is “(un)becoming”. Instead, by participating collectively, our pedagogies precariously dwelled in the in-between spaces, waiting, often anxiously for the unknown next event—an ambiguous place which I would argue is in fact, fruitful, albeit unsettling. Similar to Rancière's (2015) concept of dissensus described as a “conflict between a sensory presentation and a way of making sense of it, or between several sensory regimes and/or bodies” (p. 147), moments of slippage may or may not speak to the presence of sense or sensibility, conflict or conviviality, but rather unfolds as ruptures in normality or what is expected. Such moments are similarly described by Garoian (2014) as unexpected crises of knowledge in pedagogy or “an awkward, unfamiliar event that emerges unexpectedly and disrupts normalcy in the classroom” (p. 388). Whether emerging unexpectedly or initiated, these ruptures act as sentient provocations that may or may not challenge norms or raise new questions

about practice but perhaps provide glimpses into new ways of becoming a teacher. However, at the same time, participating collectively added a layer of precarity and risk that is not without consideration. In the following section I introduce three moments of slippage that provide insights about transpedagogy recognizing that they represent only glimpses into the multiple, varied, and complex forms of participation at play in social practice.

Moment of Slippage #1: Off-road pedagogy

The first moment is reflected in a journal entry describing how I felt once we learned that we were in trouble with the administration at the high school and that the social practice projects were on hold (or were they?). It reads:

I distinctly remember, back at the university, leaning forward on the table, weight on my elbows and remarking to my preservice teachers, with an exasperated, but sly smile on my face, "Boy, this is a wonderful problem we've made". I responded to this sudden realization by laughing out loud, shaking my head and looking to the preservice teachers in front of me for next steps as I am sure they wondered what I might offer. I had nothing. Secretly I was pleased with the seemingly precarious result. We had in fact, found ourselves off the curricular grid, bumping around in unknown territory, unsure about where we were going while dodging the debris of institutional norms that popped up in unforeseen places regardless of efforts to account for and perhaps manage them.

While I had engaged in potentially risky pedagogical ventures over the years, never before had the risks involved so many, including preservice teachers, the art teacher, the school administration and the school board, parents, not to mention other unknown actors or forces. "I" became "we", yet I still internalized our semester's work as *my* failure, not being able to distribute the weight of "our" unfolding dilemma. This transpedagogical scenario was new, both energizing and uncomfortable, a strange reworking of a normally obedient citizen/teacher who still chased the ever evasive

"successful project" as my (undoing). Oddly, the idea of going to the principal's office was far more intriguing than it was scary. At the time, I was reading Boyd & Mitchell's (2012) collection of tactics *Beautiful Trouble* and took some solace in Dr. Martin Luther King's quote that appears at the beginning of the introduction which reads, "Human salvation lies in the hands of the creatively maladjusted" (cited in Boyd and Mitchell, 2016, p. 1). Conversely, anxiety and angst rose up from uncertainty about a solution and options available to us as the semester drew to a close. Time pressing on us, worry was far flung scattered across a participatory web as I questioned my practice and worried relentlessly about failing the preservice teachers.

At the same time, disappointment, doubt, and uncertainty landed hard on the preservice teachers, the significance of which hung heavy around us. We found ourselves in a very precarious position brought on by what Tsing (2015) might refer to as unstable "shifting assemblages" that often unknowingly "remake us as well as others" (p. 21). And, we were in this remaking collectively, stymied by the mysteries of possible pedagogies in relation-with as opposed to individually oriented solutions, making it impossible to ascertain a solution much less gain control of the curriculum that unfolded before us.

For me, remaking my practice meant being okay with multiplicities and widening the parameters of potential responses to a collective, liminal space buzzing with possibilities, uncertainties, and vulnerabilities. Additionally, working-with, invested me further in practicum as a collective unmaking, tempering my own lineage of "curriculum-as-planned" as a stabilizing force in my own teacher preparation which called for decentering my presence while at the same time being accountable for what was expected by preservice teachers who as third year undergraduates were within one or two semesters of student teaching in schools.

Moment of Slippage 2: Feeling Unprepared and Not Knowing What's Next

The next moment of slippage is represented by text from preservice teacher, Rachel's (pseudonym) *Pecha Kucha* slide show presented on the final day of class and a follow-up conversation I had with her. In what can be seen as a form of resistance to the transpedagogical practice I initiated, Rachel's summative reflection offers another perspective on what it means when practicum does not align with normative expectations for teacher preparation. She included the following text on two of her slides: *I feel that if we had a better plan of action we would have more to account for. I understand that in all it was hard for us to know what was going to come next because we were going off of the students. Knowing that this is the last class for art education before I start student teaching is a bit nerve racking. To be honest I feel that this semester did not give me what I was hoping for in order to feel more confident as a teacher and to just be more fully equipped with more teaching information.*

In many ways Rachel's *Pecha Kucha* presentation was a public indictment of the semesters' work and our transpedagogical practice which she foreshadowed by looking at me at the start of her presentation and remarking that she hoped her comments wouldn't hurt my feelings. They did. Not so much for the sentiment but for the publicness of her assessment. Later, when the two of us sat down to talk she explained that she wished I would have taken more control over the process and that it really made her anxious not to know what we were doing. I explained that the transpedagogical practice was designed intentionally to be emergent so that she and the other preservice teachers could work together to create curriculum based on the high schoolers' expressed interests. Even though, early in the semester, we had identified unknowability and fluidity as key elements of social practice, for her, these qualities did not translate over to a pedagogy she could put into practice. Nor was Rachel able to reconcile a collective and emergent process with the anticipated pedagogy she expected to integrate into her clinical placement the following semester.

In the end, this put her in a vulnerable situation created by a felt disconnect between her expectations for a sensible practicum and one that was collectively-driven, unruly and full of variables. In her presentation she spoke directly to her need to have the information she needed to "feel" confident, certainly not vulnerable, or unsure moving forward. Confidence, being prepared and informed, clashed with the ambiguity, uncertainty, and risk she experienced, potentially rendering her participation of little value for her future work as a teacher. Instead, the transpedagogical practicum offered an alternative, competing form of teacher practice, one that at the time of the reflections seemed irrelevant for what was next.

In essence, as her instructor, I had asked her to participate in a risky manner by imposing my own form of governmentality as her participation was tied to a grade I, in the end, would administer. As a student, her willingness to share her disappointment in the class (me) compounded her risk while at the same time exercising her right to voice her opinion, an equally compelling response to transpedagogical practice. Both vulnerable and powerful, she was able to share her thoughts and resist what I was offering, a quality of the work, which I was slow to acknowledge as a significant part of practice. In this case risk shared a space with resistance, prompting Rachel to take action. Consequently, I had to consider the (im)possibility of transpedagogical curriculum and to question the ethics of failing to deliver an experience that would, in fact, prepare her to transition successfully and with less trepidation into her teaching role the following semester.

Moments of Slippage #3: Sorry, Not Sorry

The final moment of slippage actually comes from a *Pecha Kucha* presented by Massie (pseudonym), who led the lunchroom group and sent an email to the school board. It reads:

There have been a lot of "I'm sorrys" this semester
I'm sorry another schedule change

I'm sorry I sent an email to the Board of Education
I'm sorry your proposals are not approved

But despite all these apologies I'm learning that
maybe we shouldn't be sorry
.... So I'm not sorry. I think while what we did at the
high school had its flaws and risks, something good
can come from this drive for social change. As
teachers we owe it to our students to take risks for
their education and to not be scared or sorry (Figure
5).



Fig 5. Sorry, not sorry: Slide from Massie's Pecha Kucha. Slide by Massie

A play on a phrase used in a popular commercial for *Reese's Peanut Butter Cups*, Massie's defiant response to the seemingly negative result of the projects highlights the generative and creative potential for risk taking or failure as elements of transpedagogical practice. Her perspective echoes Halberstam's (2011) claim that "under certain circumstances failing, losing, forgetting, unmaking, undoing, unbecoming, not knowing may in fact offer more creative, more cooperative, more surprising ways of being in the world" (p. 3). Instead of lamenting about the failures and subsequent apologies throughout, she can see the productive and positive aspects of the work that in essence dismantles logic (Halberstam, 2011) which often calls for tangible, preconceived outcomes as indications of success and value. Contrastingly,

transpedagogical offers an alternative to expected standards of pedagogy placing value on happenstance, emergence, and often dialogical or relational (re)makings of social interactions that cannot be predetermined. While the level of risk Massie took was similar in scope to that of Rachel's and despite the lunchroom incident, she still acknowledges the value of taking that risk in curriculum and, in this instance, is confident in what was learned. However, this does not mean that she didn't have other concerns related to her work as a future intern.

Concluding thoughts

All three moments of dissensus offer considerations for transpedagogical practice moving forward. However, it's important to note that I acknowledge that it must be very daunting for preservice teachers to engage in practices that ask them to grapple with social issues, contemporary art, transpedagogy, and schools all at the same time, and to consider how these things relate in a curricular sense which is always "complicated" (Pinar, 2019). While contemporary art and topics related to social justice, equity, diversity, and inclusion are woven throughout the art education program at the university where I work, considering practicum as an artistic practice is not prevalent to my knowledge and, in my experience, is thus far something that takes a back seat in the minds of preservice teachers in their internships. Yet, approaching pedagogy as teachers/artists seems necessary especially when asked to co-exist with frameworks and structures that are seemingly static and resistant to change. Rancière (2015) asserts that:

Within any given framework, artists are those whose strategies aim to change the frames, speeds and scales according to which we perceive the visible, and combine it with a specific invisible element and a specific meaning. Such strategies are intended to make the invisible visible or to question the self-evidence of the visible; to rupture given relations between things and meanings and inversely, to invent

novel relationships between things and meanings that were previously unrelated. (p.149)

It is, in my view, by working as artists that preservice teachers can (re)invent relationships among seemingly unrelated normative and emergent practices animating moments of slippage through a range of possible encounters with risk, failure, and ambiguity. However, it's important to note that risk-taking like participating is not evenly distributed, nor are consequences. For example, my risk as a White, tenured, late career university professor in an art school afforded me some composure and even exhilaration at the prospect of making trouble, a process which I felt would be supported by my administrators. For the preservice teachers participating in practicum differently put their immediate future practice (unknown) at risk. Many were getting ready to student teach and "being unprepared" or in the end at risk of not being hired were key concerns making seeing any benefits difficult. A sense of urgency coupled with a higher degree of vulnerability were also at play with the students which I did not have to contend with.

Furthermore, the perceived risks taken by others, such as the high school art teacher who supported our curriculum and her students who participated was not fully clear, but certainly present. For me as a teacher educator, new questions emerged as I grappled with how to reconcile the need for predictability with an emergent and participatory curriculum. Given the risks, I wondered if social practice as a kind of pedagogy could prove valuable for preservice teachers given the stage of their study? Was it too soon, too much, too fast? I asked, can the need for confidence, control, information, and planning co-exist with emergence, fluidity, uncertainty, and if so, what does that look like, and what is produced?

While I continue to grapple with these questions, I offer a few insights. Key in a transpedagogical practice is foregrounding the felt presence of becoming a teacher, through artistic practices which

encourage a deliberation of pedagogical paradoxes, deeply felt vulnerabilities, and tightly held anxieties.

Participating as artist/teachers must also include playful engagement with everyday occurrences, mysteries, and curiosities often associated with seemingly restrictive settings. While individual forms of assessment will continue to loom large, shared ownership of "teacher practice" can be encouraged early on. Besides including group activities, investigating the potential for collective curriculum through contemporary works that raise questions about how teachers and learners are expected to participate—and how they might participate differently—can lead to rethinking preconceived notions of teacher practice. Consequently, for teacher educators, it might be helpful to release our grip on the very things that seem to restrict us such as standards, lesson design, classroom management strategies etc. and instead situate them as malleable materials to be experimented with and then presented anew. Honest conversations need to be initiated with preservice teachers about what makes for a valuable practicum experience, for whom, and why? In the end, it's important to consider that the values that shape pedagogy are never fully understood and are always in the making, perhaps always leaving us vulnerable, unsure and even fearful. With this in mind, preservice teachers might be encouraged to acknowledge vulnerability, failure, and uncertainty as expected and even valuable qualities of pedagogy alongside preparedness, sound grasp of content, and effective classroom management. Perhaps part of what is learned through an unstable and risky state of teacher practice is our comfort level with precarity, a tutorial in our willingness to participate anew in the tenuous and liminal spaces afforded by not fully knowing what's next and how to respond, making participating with others necessary.

I close with the assertion that transpedagogical practicum enlivens the expansive and diverse relational qualities that have and will always be a part of teacher practice. By attending closely to these

nuanced qualities, new ways of doing, being, and acting in and out of schools can take form and, in doing so, offer diverse entry points for participating. If approached with vulnerability and a greater awareness of our relational presence the greater hope is that new and more socially just ways of being can be collectively created that honor both the precarity of existence and the need to be cared for.

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