Paying Lip Service to Education:
An investigation of teacher candidates' perceptions of 21st century learning

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Abstract

This thesis is a study of beginning teachers' concept of self at the precarious juncture between teacher education and a career in the classroom. Given that the practice of teaching sits at the juncture of past methods and proposed "new" models for teaching and learning, the ways preservice teachers take up the history of teaching in Ontario, their past learning experiences, and personal memories was of significance in understanding how they see themselves as future educators.

Situated within curriculum studies, and using *currere* (Pinar, 1975) as a methodology, this inquiry focuses on the experiences of four Bachelor of Education students at a university in Ontario, Canada. Interviews were structured around the four stages of *currere* (regressive, progressive, analytic, and synthetic) and sought to unpack how the autobiographical free-associative utterances of teacher candidates might be read with and against the larger context of "21st century teaching and learning" competencies published by the Ontario Ministry of Education which are meant to guide their careers.

Using rhetorical analysis to identify the repetitions, ambivalences, metaphors, detours, free associations, and symbolizations in the interviews, the teacher candidate narratives were coded for repetitions and meanings using a psychoanalytic stylistic. Looking at the ways the unconscious performs consciously provides insight into the ways teachers take up existing societal discourses and return to childhood experiences and traumas to forge their emerging teacher identities.

The findings of this study indicate that preservice teacher candidates are ambivalent about both the language and implementation strategy of 21st century competencies even as they struggle with their own personal identity formation as educators in relation to the expectations

placed upon them from the Ministry. As well, the participants return, in their free associative narratives, to scenes of learning and not-learning in childhood to guide them in their understanding of what it means to be a good teacher in the present moment. Weaving memories of childhood learning with new knowledge acquired in teacher education, each participant defines 21st century learning and its necessary knowledge and appropriate emotional register differently. Th multiplicity of subjectivities that emerges lends rich insight into the differences in teacher identities even as students emerge from the same undergraduate program. Furthermore, this study lays the groundwork for future examination of 21st century learning objectives in a post-COVID-19 context and what the implications might be for new teacher identities as historical discourses of what it means to learn and succeed invariably need to change as students move out of the brick-and-mortar schoolhouse to remote and virtual learning.

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Listening to those who are learning to teach is like reading a novel, and the reader does not only read between the lines, but also within the lines of thought. Perhaps there should be a warning: the story of learning to teach may not be the one that is expected.

(Britzman, 2003, p. 21)

Prologue

A Hesitant Beginning

Does '21st century teaching' even make sense to use as a phrase anymore? If not, do we just say 'teaching'? Does that fit our needs to innovate our collective profession to meet a modern circumstance?

(Teachthought, 2019)

I grew up learning from my family what it meant to be a teacher. I am the daughter of two mathematics teachers. In addition, all my aunts, uncles, and grandparents on my dad's side of the family were teachers. As I listened to the conversations around the dinner table and at family gatherings, I developed a working definition, for myself at least, of what a teacher must be. Although I knew little of what my family members were doing inside the classroom, I learned that teachers brought home lots of marking, that teachers spent evenings and weekends preparing for classes, that teachers sometimes struggled with administrators, and that teachers were always running into their students outside the school or university. I decided from a very early age that I had no desire to become a teacher. When adults would ask me what I wanted to be when I grew up, my answer was always: "I don't know, but I don't want to be a teacher, and I definitely don't want to teach math." It was tough to explain, especially since I had many exceptional and happy teachers in school and at home.

It was only when I was well into my thirties, running a martial arts school and teaching classes six days a week, that I realized I had, in fact, become a teacher. It seems that I had somehow unproblematically become an educator of sorts. And, ironically, I enjoyed it. Embracing this paradox even as I questioned my desire to enter a school and a classroom, I moved from upstate New York to Canada to change professions and become a schoolteacher. As right as it seemed to feel, turning toward the one profession I turned away from for over thirty years was also unsettling as my past understanding of myself, my desires, and my talents stood in stark contrast to who I was becoming. As I entered the B.Ed. program at the University of Ottawa, I began the work of learning to be a classroom teacher, with the voices of my past speaking to me in the present as I contemplated my future.

In my courses, I was struck by the language of the "emerging teacher" or the "beginning teacher" alongside an emphasis on "21st century learning and competencies." This language of time, suspended in the discourse of teaching made my entrance into the formal scene of becoming an educator feel even more nebulous. In a search for answers about a discordant temporality of "becoming" alongside having to adopt competencies I was supposed to master, I turned to the language of the Ontario Ministry of Education about its expectations for me as a teacher about to walk into my first classroom. A quick Google search brought me to the central working document for the government, entitled *21st Century Competencies: Foundation Document for Discussion.* It opens with a rationale for a new approach for thinking about teaching:

> Researchers acknowledge that the need to engage in problem solving and critical and creative thinking has "always been at the core of learning and innovation" (Trilling & Fadel, 2009, p. 50). What's new in the 21st century is the call for education systems to emphasize and develop these competencies in explicit and intentional ways through deliberate changes in curriculum design and pedagogical practice. The goal of these changes is to prepare students to solve messy, complex problems – including problems we don't yet know about – associated with living in a competitive, globally connected, and technologically intensive world.
>
> (Ontario Ministry of Education, 2016, p. 3)

The language of time struck me right away. On the one hand, there is a forward-looking "need to engage" while acknowledging that certain types of thinking have "always been at the core" of learning. But then I am pulled forth into a discussion of what is "new," a "call for education systems" to "develop" through "deliberate changes" to ultimately solve "problems we don't yet

know about." While the document goes on to discuss what these 21st century competencies might look like (something I will take up in the next chapter), I was emotionally pulled into a seeming vortex of responsibility layered in the uncertain language of temporality. On the one hand, I was a "beginning teacher"-- itself a term with little acknowledgement inside the B.Ed. program to individual learners' past teaching and pedagogical experience, as though we all entered the university classroom *tabula rasa* with no concept of teaching. On the other hand, laid at my feet was the need to engage in curriculum design for a "competitive, globally connected, technologically intensive world." This is anxious stuff, and I began to feel that my identity as a teacher depended on reconciling the tensionality between the two extremes.

Foremost, I felt that the language of *becoming* a teacher was an identity statement. What does it mean to "become" something that resists definition, a teacher, especially at a time when the roles and responsibilities of this person in classrooms and schools all over Canada are ever changing? Can one ever arrive at the destination of *being* a teacher, and is that even desirable? And what is the role of memory, history, and experience alongside the concept of *emerging* into a *new* identity of "teacher?"

In a search for understanding, I began looking at the phenomenon of the self in relation to time. After all, the narrative emplotment of teaching is historically grounded, and now sits at the precipice of past-methods and new models for teaching and learning. This is a highly contested space. From the government, there is the pressure to embody 21st -century-ness (if there is such a thing), with the body of the teacher remaining a central protagonist in organizing a new type of classroom space. On the other hand, there are detractors, such as Margaret Wente (2018) from *The Globe and Mail* who argues that

> the rationale for 21st century learning includes a bunch of half-baked neuroscience and formerly fashionable notions about different learning styles and multiple intelligences that have been utterly discredited. But the really curious thing is that it offers exactly the wrong remedy for students supposedly expected to grow up in a world that's becoming more competitive and more performance-oriented all the time. (n.p.)

Certainly, predictions about the world are at the center of both Wente's dissent and the Ministry's assertion that we need to change education's paradigm to keep up with the age of globalization, technology, and citizenship.

The placement and pedagogical role of teachers and especially new teachers like me in this ambiguous battleground, seems lost. It seems to me that the body of the teacher, written into being as emergent or new, takes up room in the temporal dimensions of teaching-as-continuity and also as refreshed or modernized through the discourses of 21st century learning. Facing a quandary about what that really means, as time pressures me to become something that feels intangible, I find some guidance in the words of Meissner (2007) who assures us that

> the self is an embodied self… subject to the same vicissitudes of time and space as every other physical body… As embodied the self endures through time, and... this phenomenon, as we experience it subjectively, provides one of the foundations for the sense of self-continuity and change -- our common experience is that bodies both move (change) and endure through time. (p. 212)

Meissener provides me with a starting point here to think about the tensionality between past and present, where the memory and certainty of not wanting to be a teacher comes up against my presumed embodiment of the very personal characteristics and pedagogical practices which will

eventually make me one. Aoki (2005) reminds us that the goal is not to overcome this tensionality, but to dwell within it. "To be alive is to live in tension; … in fact, it is the tensionality that allows good thoughts and actions to arise when properly tensioned chords are struck, and that tensionless strings are not only unable to give voice to songs, but also unable to allow a song to be sung" (Aoki, 2005, p. 162). Remaining mindful that tensionality produces resonances and overtones, I become attuned to the reality that multiple registers of language, tone, history, and curriculum will influence the ever-evolving definition of becoming-teacher. I take Meissner's assertion above and Aoki's metaphor as productive starting points to ask questions about the unity and disunity of consciousness as I search for meaning about the subjective-time experience of teaching in the here and now. No doubt, the "maintenance of self-continuity and change" feels like a necessary condition to avoid the existential crisis that would result from a constantly fragmented sense of self. But how might I reconcile a seemingly unified consciousness with the disparate public discourses that seek to make my identity as a 21st century teacher for me? Meissner's paraphrasing of Spero (1986) helps me along, as he further asserts that "the sense of temporal continuity is essential to the sense of identity, particularly the interweaving of past experience with present actualities as a basis for anticipation of one's advancing into the future" (p. 213). Thinking through how we experience time alongside a desire to reconcile my own disjointed relationship between past memory and desire, present conditioning within the discourses of education, and future aspirations to be the 21st century teacher I am called-upon to be, it seems critical to explore the subjective experience of time in relation to identity-construction.

Within the field of education specifically, Wang (2010) takes on the concept of temporality and its implications for teacher education directly in her exploration of in-service

and pre-service teachers' experiences, using the autobiographical method of *currere* (Pinar & Grumet, 1976/2014). *Currere* is a "sketch of subjectivity-structured temporality" (Pinar, 2012, p.5) that is organized into four stages. The *regressive* stage affords us to free associate with our past memories, the *progressive* encourages us to imagine the future in relation to the past and present, the *analytic* looks at what is uncovered through such free-associative temporal movements in relation to one's present positioning, and the *synthetic* asks us to reconsider how we might reconstruct our subjectivity in the present in relation to the wider societal and cultural contexts. "The stages of *currere* by definition, are not linear. Rather, they are related in a cyclic manner, speaking to one another. Each of the four stages is reflective and situated temporally – speaking backwards and forwards at once" (Radford, 2017, p.4). Wang (2010) explains that she "found the temporal dimension of *currere* most intriguing, distinguishing it from other forms of narrative self-reflection… [in] its role in influencing students' repositioning in their professional and personal lives" (p. 276). Looking at external time, internal time, and pedagogical time, she reveals how the *currere* process works for change and helps participants understand and reconstruct their relationships with the self and the world.

Considering the movement from rejection to acceptance of the idea of teaching, projecting it into the abstract only to reabsorb it into myself as a new identity, it feels urgent to undertake the *currere* process alongside a deep look at the subjective experience of time as a new teacher. Furthermore, I wonder if other new teachers experience time the same way, and what the implications are for their future practices. With the discourse of the emerging- or beginning-teacher pressing upon us as we enter the ambiguously defined world of 21st century competencies twenty years into the new millennium, how might other new teachers be constructing their identities with and against public discourses where temporality is a centrally

defining feature? How might memory, history, dis/embodiment, and hopes for the future be understood within the discourses of teacher education? This work is my journey to understand the ways beginning teachers understand their place in the world of teaching and in education more broadly. Westheimer (2017) reminds us that in the same way that the best teachers do not give students the answers but instead point them in the right direction, "[r]esearchers in education are rarely able to tell policy makers, teachers, administrators, or parents exactly what to see in a way that effects immediate change, but we are well-equipped to show them where to look" (p. 5). With this goal in mind, and using a theoretical framework developed to address the concept of temporality in relation to teaching, alongside a methodology of *currere*, I hope to gain insight into my own, and other beginning teachers' concept of self at the precarious juncture between teacher education and a career in the classroom.

Chapter One

Introduction

An explicit discussion of the fundamental question of the purpose of education, or for what *do we educate, is largely absent in discussions of 21st century learning. In the discourse of 21st century skills development, it is implicit, however, that education is designed to meet functional ends—to solve the world's problems, to answer the challenges of shifting workforce demands, and to develop good citizens. At the nexus of the foundational question of purpose and education writ large is the pedagogical relation, the generational leading out of the young, in the original meaning of* educere*, by a teacher who is responsible for living with children in an on-going project of renewal in a constantly shifting world.*

(Howard, 2018, p. 2)

This dissertation is foremost about questioning teacher identity. Beginning teachers are seen to be emergent at a time when political and social discourses about the purpose of education are entwined with technocratic ideals, the rise of populism, the global climate crisis, and the role of social media as political and educational discourse. No doubt, the world is "constantly shifting" as Howard reminds us. Therefore, the context of this thesis is fraught with questions of pedagogical responsibility to educate children to be certain kinds of citizens while meeting the functional demands of 21st century skills development (or "competencies" in Ontario). The identity of the becoming-teacher seems intertwined in the socio-political context of this historical juncture. These socio-political demands suggest we might be expected to unproblematically take up a government-issued checklist and implement it with a variety of teaching strategies to get us on our way to meet the ideological mantras and stay ahead of the workforce pressures that shape our contemporary era.

Once again the words "21st century" are both loaded and undefined. Twenty years into the century, educational documents still use the term in relation to fresh approaches to classroom pedagogy and technological innovation. However, the meaning of our profession lacks definition up against this discourse of "newness." From one perspective, 21st century competencies might be thought to recapitulate the demands of early 19th century ones, albeit this time in the form of meeting the needs of a "4th industrial revolution" defined by an emphasis on "smart technologies, including artificial intelligence, big data, augmented reality, blockchain, the Internet of Things, and automation" (Marr, 2019, n.p.). In this vision, education is a matter of catching-up to the unprecedented speed of technological innovation, much like education for the masses in the form of basic literacy was implemented to meet the needs of the industrial revolution two centuries ago. From another perspective, Howard (2018) asserts that "[w]hen the

goals of education are aligned with an ethos of *life* and *living*, the fundamental question of what we are reforming education *for*, can be posed as a counterpoint to the functional, future-oriented, technology-enhanced belief in education for its neoliberal, economic, career, and problem solving purposes" (p. 4, original emphasis). Howard takes aim at the value-neutral language used to encourage new modes of learning for the "common good" or for "happiness, health, and flourishing" as they unproblematically reinforce the ideologies underpinning neoliberalism, globalization and the knowledge economy. Howard goes on to contend that in commodifying learners and learning in relation to the global workforce, "[t]here is no need to engage with the 'why' of education because it is a normative apriorism, a deep value system and moral syntax that govern beneath thought or evaluation" (p. 5). Given these competing perspectives, I find myself sinking into the depths of existential crisis. What are the moral and epistemological groundings for my pedagogy? How am I situated as an educational worker at this moment in relation to historical precedents and unknown futures as I contemplate yet-untested educational practices with seemingly technocratic aims?

Background and Context: Discourses of 21st Century Learning

While the term 21st century learning may appear to be a relatively modern construct, its use of dates back to the 1980s. The British Education 2000 Trust was established in 1983 by business, academic, and community leaders who believed the current education system was not responding to the social, political, and economic changes the country was experiencing. This initiative set the stage for the development of the 21st Century Learning Initiative in 1996 (21st Century Learning Initiative, 2005). The term 21st century learning emerged in the United States during the same time period when government, educators, and corporations sought to influence

education policy to ensure students were prepared for "a rapidly emerging globalized, knowledge economy and digital society" (Howard, 2018).

In Ontario, similar shifts in educational priorities were occurring as part of a larger neoliberal movement (Davidson-Harden & Majhanovich, 2004). Schools and teachers were blamed for not preparing students for the new global knowledge economy (Davies & Guppy, 1997; MacLellan, 2009; O'Sullivan, 1999) and according to Martino and Rezai-Rashti (2012), discourses of efficiency, the market, and accountability became dominant in the context of policy making in the Ontario education system. 21st century education policies emerged in Ontario against this backdrop.

Ontario Ministry of Education documents tell a clear and consistent story regarding 21st century learning. In this story, at the beginning of the 21st century, Ontario's education system was on the brink of disaster. According to *Great to Excellent: Launching the Next Stage of Ontario's Education Agenda*, a report authored by Fullan (2013) for the Ontario Ministry of Education, by 2003 the achievement results of students had flat-lined, morale of teachers was low, schools were without focus, and the education system as a whole was downtrodden (p. 1). However, within a decade, the system had experienced a significant turn-around. It was on the right track and had been experiencing consistent year-over-year improvements such that by 2013, Ontario was recognized as "the best school system in the English-speaking world – and right up at the top with Finland, Singapore and South Korea" (Fullan, 2013, p. 1). The Ontario education system, Fullan asserts, now stands at a crossroads, with one path leading to continued future success and prosperity, and the other path making a dramatic U-turn, taking the system back to failure. In this story, the path forward is contingent upon embracing 21st century learning competencies.

These 21st century learning competencies, according to the Ontario Ministry of Education (2016; see also Fullan, 2013), include concepts like citizenship, communication, collaboration, communication, and creativity (see also Nacu, Martin, & Pinkard, 2018; Canadians for 21st Century Learning and Innovation, 2012). In early documents around 21st century learning competencies, the Ontario Ministry of Education also included character development, but that was later replaced with metacognition (Ontario Ministry of Education, 2016). Similarly, revised Ontario Ministry of Education curriculum documents define 21st century learning as critical literacy, communication, and citizenship (Ontario Ministry of Education, 2013). While many organizations research and implement 21st century learning competencies, the Ontario Ministry of Education (2016) along with Action Canada Task Force (2013) assert a near-consensus regarding the definition of 21st century learning.

One area of general agreement within the definition of 21st century learning competencies is the inclusion of digital technologies (Action Canada Task Force, 2013; Binkley et al., 2012; Canadians for 21st Century Learning & Innovation, 2012; Jerald, 2009; Nacu, Martin, & Pinkard, 2018). Although the Ontario Ministry of Education (2016) does not define digital literacy as a competency specifically, the Ministry does include digital technology as a skill that should assist with the development of other 21st century learning competencies and should be woven throughout the competencies because it can increase student engagement and achievement, assist in assessment, and facilitate communication and collaboration among students.

The Ontario Ministry of Education claims that 21st century learning competencies, as well as the inclusion of digital literacy, is essential for student success. The goal of education is "to enable students to develop the knowledge, skills, and characteristics that will lead them to become personally successful, economically productive, and actively engaged citizens" (Ontario

Ministry of Education, 2016, p. 3). It is through 21st century learning competencies that education will "help all learners develop the knowledge, skills, and perspectives they need to be informed, productive, caring, responsible, healthy, and active citizens in their own communities and in the world" (Ontario Ministry of Education, 2013, p. 3). This need for the adoption and inclusion of 21st century learning competencies is triggered by the changing economic and societal contexts in which we live.

21st century skills originate from the belief "that the current century will demand a very different set of skills and competencies from people in order for them to function effectively at work, as citizens and in their leisure time" (Ananiadou & Claro, 2009, p. 6). The changes highlighted most often include an increasingly globalized economy, automation, and a move to value information and communications over production, which have resulted in changes in the skills demanded by employers (Action Canada Task Force, 2013; Binkley, Erstad, Herman, Raizen, Ripley, Miller-Ricci, & Rumble, 2012; Griffin, Care, & McGraw, 2012; Jerald, 2009; Mishra & Mehta, 2017). In fact, Kane et al. (2013), in compiling a review of literature around 21st century learning competencies, finds that much of the recent literature suggests "that the acquisition of 21st century skills is imperative if Canada is to be a resilient society and remain competitive in the global economy" (p. 2). This assumption that the economy is changing in drastic ways is used to justify an argument that the education system must similarly undergo a dramatic change, and it is 21st century learning competencies that will best prepare student to engage in this economy.

Similarly, there is an assertion that society is experiencing other kinds of changes that must be addressed through education. Geopolitical developments (Action Canada Task Force, 2013) and advances in technology that sparked a move from an industrial to an information

society (Griffin, Care, & McGraw, 2012) will lead to cultural, health, and financial changes (Scardamalia, Bransford, Kozma, & Quellmalz, 2012) and these changes have led to the feeling that there is a "distinct disjuncture between centuries past and the one into which we are now emerging, and that the educational demands of this new century require new ways of thinking and learning" (Kereluik, Mishra, Fahnoe, & Terry, 2013, p. 127).

Because of these changes, the Ontario Ministry of Education (2016) contends that 21st century learning competencies need to be intentionally and explicitly developed in students so that "students can solve messy, complex problems – including problems we don't yet know about – associated with living in a competitive, globally connected, and technologically intensive world (p. 3). Similarly, because of these changes, Canadians for 21st Century Learning and Innovation (2012) argues that 21st century learning competencies must be included in the learning outcomes of Canada's public education system and further, that "[p]ersonalized access to teachers highly skilled in 21st [c]entury learning skills and research-based learning environments is a universal right of every Canadian learner" (p. 4).

Not only does the Ontario Ministry of education assert that 21st century learning competencies are the way forward, but intellectual leaders, business leaders, and even students themselves are demanding the incorporation of these competencies into the curriculum and the classrooms (Fullan, 2013). While 21st century learning competencies may not be explicitly new, what seems to be pressing is the way that educators evaluate student success through a paradigm of learned skills that have implications for positive impact upon the global political and financial economy (Rotherham & Willingham, 2009).

Additionally, Fullan (2013) contends that 21st century skills are important because they not only help students with educational attainment, but also with relationships, employment,

health and the well-being of all students. Howard (2018) challenges that assertion in arguing that the ends of education within this framework are economic in nature, preparing students to become workers who can thrive in a globalized economy through these 21st century skills and competencies. These workers will be "a driver of economic growth and improved competitiveness for nations seeking advantage under globalized market conditions" (Howard, 2018, p. 191). Given the economic motivation for education, Howard (2018) asserts that 21st century learning does not represent a radical rethinking of education so much as a continuation of the status quo.

Action Canada Task Force proclaims a "near-consensus among policymakers and practitioners with respect to the value of 21st century learning" (2013, p. 6). However, Howard (2018) argues that "[i]n a functional, future-oriented understanding of education represented by 21st century learning there are fundamental beliefs that betray deep value systems about the aims of education that are rarely articulated in the documents" (p. 192). These aims are highlighted by the changes Ontario Premier Doug Ford implemented increasing class size limits, significantly cutting education funding, reducing the number of teachers, and implementing mandatory online learning (Tasker, 2019). In an interview with the CBC (Powers, 2019), Education Minister Lisa Thompson turns to the language and ideas of 21st century learning to defend these changes, asserting that they "will modernize the classroom, protect the future of the education system and ensure that Ontario students will acquire the skills they need to build successful lives, families and businesses right here in Ontario." The changes themselves are clearly economically motivated, supporting Howard's (2018) assertion that 21st century learning is not a radical rethinking of education and is instead motivated by larger economic interests.

Unsurprisingly, businesses and their corporatized language are heavily represented within 21st century learning competencies. The Assessment and Teaching of 21st Century Skills (ATC21S) Project, a major contributor to the professional literature on 21st century learning, was founded and is run by Cisco, Microsoft, and Intel (Assessment and Teaching of 21st Century Skills, 2009a). ATC21S also has significant reach, having established formal partnerships with the governments of six countries, including Australia, Finland, Singapore, the United States, Costa Rica, and the Netherlands (Griffin, Care & McGraw, 2012; Assessment and Teaching of 21st Century Skills, 2009b). Partnership for 21st Century Learning (P21) counts Intel, Apple, Disney, Fisher-Price, Crayola, and other businesses among their Executive Board and Strategic Members (Partnership for 21st Century Learning, n.d.). Canadians for 21st Century Learning and Innovation (C21) has on its board SMART Technologies, IBM, and Microsoft, among others (Canadians for 21st Century Learning and Innovation, n.d.) and the Action Canada Task Force relied heavily on the input of John Kershaw in writing their statement on 21st century learning (Action Canada Task Force, 2013). Kershaw is the president of C21, which has close business ties, as addressed above.

Even the Center for Public Education, while perhaps the most removed from business interests, receives funding from Apple, Coca-Cola, a variety of insurance companies, Cisco, Microsoft, and other businesses (Center for Public Education, 2011). Craig Jerald, who wrote the policy paper on 21st century learning for The Center for Public Education, was also the Vice President for The College Board at the time he was writing the 21st century learning policy paper for the Center for Public Education. The College Board is responsible for the SAT and pre-SAT tests, some of the most important standardized tests in the United States for college/university entry, as well as the Advanced Placement program and tests (Morningstar, 2015). Jerald, who

was in the business of producing high stakes standardized tests which likely drives education priorities, as well as producing Advanced Placement programs and tests, which directly drives education priorities, was also influencing what is considered 21st century learning. It is hard to imagine he would embrace a conception of 21st century learning that runs counter to his business interests of standardized testing.

Within most of these organizations are also education-related businesses, such as Pearson, McGraw-Hill, and Nelson (Canadians for 21st Century Learning and Innovation, n.d.; Center for Public Education, 2011; Partnership for 21st Century Learning, n.d.). Businesses, both education-related and not, are dominating organizations promoting 21st century learning, which works to perpetuate the power held by these businesses by shaping education policy to suit their interests.

The presence of businesses in organizations interested in education policy is not coincidental. ATC21S was founded with the explicit goal of preparing students for future employment (Assessment and Teaching of 21st Century Skills, 2009a) and a concern for creating good employees motivates other organizations as well (see, for example, Action Canada Task Force, 2013; Griffin, Care & McGraw, 2012; Jerald, 2009). Scardamalia et al. (2012), writing for ATC21S, acknowledges that the domination of the literature by businesses and the focus on employment has "provoked some resistance among educators" (p. 235). In attempting to address these concerns, Scardamalia et al. (2012) argues that 21st century skills are not job training because they are not geared toward any particular job, are applicable regardless of where a student winds up in the workplace hierarchy, and while maintaining a distance from the term 'job training', does embrace the somewhat similar notion that education should be about preparing students for future employment. This "rhetoric of 21st century competencies is seen as yet

another facet of an economist approach to education according to which its main goal is to prepare workers for knowledge-intensive economies" (Ananiadou & Claro, 2009). This economic approach to education frames the way 21st century learning is being discussed.

The need to include communication and critical thinking or digital technology in 21st century learning competencies is done based on economic arguments. Binkley et al. (2012) argues that teaching students complex communication skills is necessary in this era of increasing globalization as students will need to have workplace communication skills that are "rapid, concise, and cognizant of cultural differences" (p. 44). Similarly, Jerald (2009) contends that only those students who are able to solve problems that have no rule-based solution and who are able to interact with other people to gather information and share information in persuasive ways will obtain the highly sought-after jobs with the highest salaries.

In defending the importance of teaching digital technology in schools, Jerald (2009) again turns to economic arguments, citing a survey in which employers ranked information technology application second in terms of hiring entry level employees, just below critical thinking and problem solving. The Action Canada Task Force (2013) further argues that "[i]n order to remain competitive in an increasingly sophisticated and integrated global economy, Canadian industries must be able to efficiently and effectively adjust to emerging technologies, practices, and environments" (p. 4). Teaching technology in schools is framed as important both individually and nationally and students should learn the requisite skills to be good employees to keep Canada's industries competitive globally. "In the West, then, creativity is no longer important in itself. Nor is academic knowledge. Nor are students, except insofar as they can be converted into 'human capital' to fund 'commercial activities'" (Pinar, 2015, p. 150). The justifications used to promote the inclusion of 21st century learning in education policies is not that they are

important in and of themselves, nor even that they are important for students generally, but rather that they will help turn students into good employees, ensuring a workforce educated to meet the needs of businesses.

While on the surface, inclusion of 21st century learning competencies such as communication and critical thinking may appear uncontroversial, the terrain of what constitutes critical thinking and communication has shifted and that shift has been driven by business interests. As Pinar (2015) contends, "[m]otive matters: are students central in curriculum due to ethical conviction or due to their incorporation into commercialized virtual 'learning spaces'? The former emphasizes the formation of a person, the latter the preparation of an employee" (Pinar, 2015, p. 152). When the motivation is to create employees, when, as Voogt and Roblin (2012) assert, the education sector, and especially schools and teachers, have not been actively involved in the development and debate around 21st century learning competencies, "the public school becomes a dystopian Deweyian Lab of sorts. One whose sole aim for society is to educate Canadian citizens toward a life of pioneering commercialized ideas for the elite" (Ng-A-Fook, 2016, p. 31). What do we make of the assertion that the cultural capital of students might then become a habitus of neoliberal economic and political ideologies (Bourdieu, 1977)?

Given the competing interests about what 21st century frameworks might be useful for, no wonder there are disparate positions about what 21st century competencies actually *are.* There are numerous websites, blogs, shareable slides, and images all seeking to guide the 21st century teacher. There are *36 Things Every 21st Century Teacher Should Be Able To Do* (Heick, 2015) as well as *33 Digital Skills Every 21st Century Teacher Should Be Able To Do* (Kharbach, 2012) both of which center around the skills and knowledge teachers should have around digital technology. There are also more general recommendations for teachers such as *8 Traits of the*

21st Century Teacher (Daugherty, 2015), encouraging teachers to be relevant, social, forward thinking, collaborative, actively engaged, lifelong learners, student centered, and flipped. Additionally, there is advice for teachers focused on the skills and competencies they should be building in students. Figures 1 (Rocky View Schools, 2019) and 2 (Holland, 2017) are examples of these types of guides for teachers, encouraging them to develop students who are self-directed learners, globally aware, communicators, innovators, financially and economically literate, civically engaged, problem-solvers, critical thinkers, collaborators, information and media literate, creative, good citizens and who have developed a good character.

Figure 1: The 21st C Learner Is…

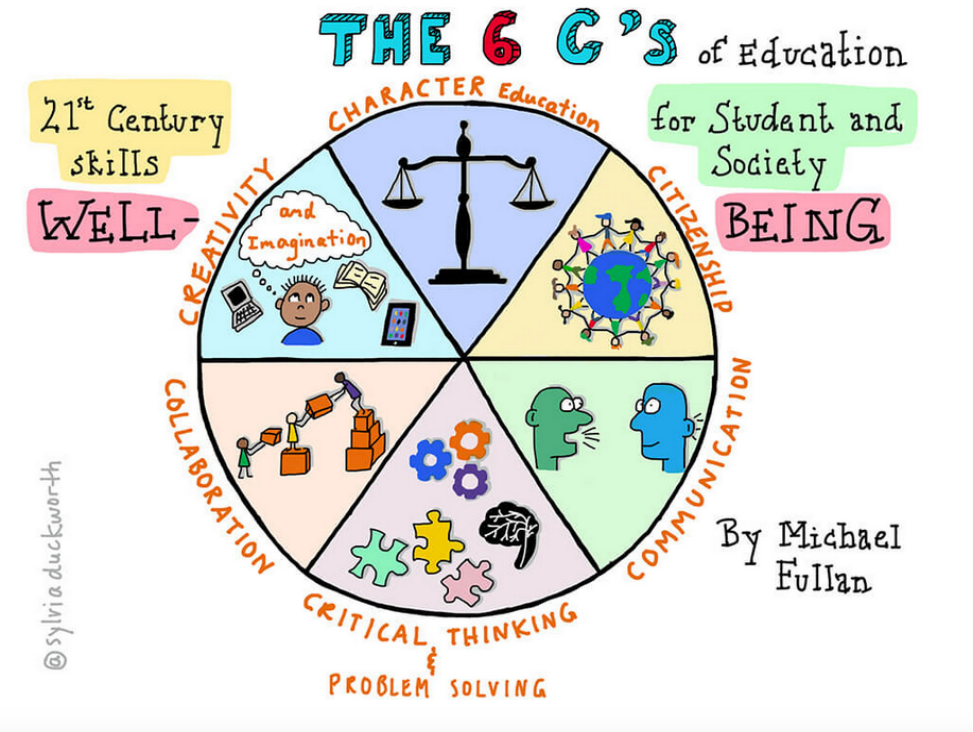

Figure 2

Despite these helpful lists aimed at aspiring and experienced educators, Kereluik et al. (2013) and Mishra and Mehta (2017) argue that the term is actually ill-defined and there is little consensus between the various organizations advocating for and implementing 21st century learning on what it is. "The inherent difficulty in making sense of the sheer number of divergent frameworks for 21st century skills are reflected in a number of recent attempts to synthesize them" (Kane et al, 2013, p. 3). Simply because the Ontario Ministry of Education embraces one framework does not mean others cease to exist.

Even if there were a general consensus, or even if we were to accept the 21st century learning competency framework that has been adopted by the Ontario Ministry of Education without consideration of the other frameworks, the one proposed remains problematic because it is disconnected from the current curriculum documents. For example, the Ontario Ministry of Education identified seven mathematical process expectations (problem solving, reasoning and

proving, reflecting, selecting tools and computational strategies, connecting, representing, communicating) in the Mathematics Grades 9 and 10 curriculum documents. While these process expectations do not reflect all of the 21st century learning competencies as detailed by the Ontario Ministry of Education (communication, citizenship, character development, critical thinking, creativity and collaboration), there is some overlap and it is the only place in the curriculum document where any of the 21st century learning competencies are discussed. Teachers are told "[w]hen developing detailed courses of study from this document, teachers are expected to weave together related expectations from different strands, as well as the relevant process expectations, in order to create an overall program" (Ontario Ministry of Education, 2005, p. 8). There are no connections made between the process expectations and the overall and specific expectations detailing the course content. How teachers are expected to cover the process expectations or other 21st century competencies, remains unarticulated and unclear.

Voogt and Roblin (2012) contend that 21st century learning competencies are rarely situated in an educational context or connected to existing curricula. "In this way, any new list of 21st century skills retains the fundamental problem of understanding how these skills relate to each other and to existing educational practice" (Kane et al, 2013, p. 4). While there are supplementary resources for teachers outlining the Ontario Ministry of Education's position on 21st century learning competencies, "the curriculum documents are lagging woefully behind practices and position statements" (Gallagher & Rowsell, 2017, p. 398). Because of the disconnect between the curriculum documents teachers are using and the policies and positions taken up by the Ontario Ministry of Education, educators are left to fill in the gaps themselves, resulting in dramatic differences between classrooms (Gallagher & Rowsell, 2017).

Two central problems thus plague 21st century learning discourse: 1) vague or inconsistent definition of 21st century learning which leads to a discourse that is devoid of intrinsic meaning; and 2) economic motivations of large corporations driving the push for incoporation of 21st century learning into government mandated curriculum. The notion of vagueness and economic motivations are evident in Pinar's (2015) critique of Williamson (2013). In *The Future of Curriculum*, Williamson (2013) seeks to answer the question: "what might be the future of curriculum in the digital age" (p. 1). Pinar (2015) asserts that Williamson envisions reform in which what teachers and students do is altered, but "it is not obvious what *teachers* will 'do'" (p. 90) in this future and additionally the future that Williamson envisions "seems to suggest an exclusively economic structuring of classroom activity. The examples he gives are almost always financed by companies, not publics" (p. 90). In particular, the vagueness of both Williamson's vision of the curriculum of the future and around 21st century learning lead to an environment in which there is confusion around the goals of education, and specifically what teachers should be doing in this era.

Overview of the Study and Research Questions: The identity of the becoming-teacher

I situate my research in this time and place and ask how teacher candidates are "becoming-teachers" and viewing themselves as the policies of 21st century learning competencies swirl around them. As teacher candidates prepare for a long career in the classroom, "much of their time is taken up with negotiating, constructing, and consenting to their identity as a teacher" (Britzman, 2003, p. 220). In Teacher Education programs, it is the time when teacher candidates are thinking about what it means to be a teacher and how they want to exist in an uncertain world in classrooms they have never entered. How teacher candidates and new teachers like me

negotiate this is undoubtedly rooted in their own histories and biographies, especially as many younger new teachers have been embedded in the language of 21st century competencies as schoolchildren well beyond entering Bachelor of Education programs.

While the journey of becoming a teacher is perhaps most obvious when teacher candidates are in their B.Ed. programs, researchers who work with teacher candidates argue that teacher candidates are on a never-ending journey of becoming as they think through what it means to become a teacher and form their professional identity (Alsup 2006; Britzman, 2003; Zembylas, 2003a). For Britzman (2003), the journey of becoming a teacher has its beginnings long before a teacher candidate enters a B.Ed. program, as she understands teacher candidate becoming as inherently entwined with the teacher candidate's "own idiomatic school biography, the conflicted history of their own deep investments in and ambivalence about what a teacher is and does" (Britzman, 2003, p. 13). Through analysis of a series of interviews with four teacher candidates, I present ways in which teacher candidates situate their own becoming as teachers.

In working through this so-called process of becoming, teacher candidates often do not have time or space to think through the unconscious workings in teaching and learning and find themselves in a "rush to find practical solutions or the correct technique [that] does not allow the opportunity to even name conflicts, let alone work through them" (Britzman and Pitt, 1996, p. 123). Teacher candidates are not alone in resisting acknowledgement of or engaging with the psychic conflicts of education. Following from Taubman (2012), Radford and Aitken (2014) note that "education as psychic crisis remains largely unacknowledged… In lieu of this recognition there has been increasing regulation in the world of education in the last decade [including] an expansion of politically and economically-driven reforms" (pp. 644-5). These reforms and expectations are inherently political, as "every curriculum authorizes relations of

power, whether it be those of the textbook industry and demographics, established scholars, business and industry, specific traditions of knowledge, or theories of cognition and human development" (Britzman, 2003, p. 52). One such reform is around 21st century learning.

To engage in the terrain of how teacher candidates perceive themselves as becoming teachers with and against discourses of 21st century learning, I situate my study in the field of curriculum studies and specifically turn to *currere*, to unpack the ways in which teacher candidates' past, present, and future come together with the current historical and social contexts, marked by 21st century learning policies and documents. Here I lean on the work of Wang (2010), who argues that attention to the temporal elements of *currere* separates it from other forms of self-reflection. Without attention to "the specific temporal arrangement of *currere*… questioning the taken-for-granted storyline is lost" (Wang, 2010, p. 275). I place temporality at the center of this research on teacher-becoming, alongside the seemingly urgent, market and technology-driven language of 21st century.

I move beyond the temporal elements of *currere* in my conceptual framework, proposing a heterogeneous temporalities framework which encompasses both external and internal temporality. Temporality that is external to a teacher candidate includes the seemingly linear temporal movement of the education system, as well as the social networks and cultural codes with and against which teacher candidates write themselves into being. In addition, each individual teacher candidate has her own individual internal temporality, that is, displays of their own personal memories and objects of their own personal past.

As we look backward and forward through biography and think about the ways in which the temporalities come up against one another, I also keep in mind the emotional responses that are central in *currere* (Wang, 2010) and ask how these temporalities come up against one

another. Returning to the concept of emplotment, I invoke Brooks (1984) who notes that plot is the ordering of stories in significant form. Specifically, "[n]arrative is one of the large categories or systems of understanding that we use in our negotiations with reality… And plot is the principal ordering force of those meanings that we try to wrest from human temporality" (p. xi). To that end, I take emplotment to encompass the dynamics of narrative and plotting as an intentional activity in the process of telling one's story. To do this, I look to psychoanalysis to provide the tools to think through the ways in which the unconscious performs in the teacher candidates' shaping of their plots, "seeking in the unfolding of the narrative a line of intention and a portent of design that hold the promise of progress toward meaning" (p. xiii). Paying special attention to the work of Britzman (1994, 1998, 2003), Lewkowich (2015), Radford (2008) and Robertson (1995) and the ways in which they locate unconscious desire, the narrative analysis which takes place in this study also goes beyond the analysis of mere story in the symbolic order into the human condition, which necessitates engaging "the dynamic of memory and the history of desire as they work to shape the creation of meaning within time" (p. xv).

By conducting a rhetorical analysis of current B.Ed. students' narratives of their educational pasts, their imagined futures, and their current positioning as emergent teachers, I sought insight with respect to the following questions:

1) How are the concepts of "becoming" and "emerging" being defined and practiced by teacher candidates?
2) What does the psychoanalytic free associative process of *currere* reveal about teachers' narrative emplotments with and against discourses about 21st century learning?

3) How can 21st century learning be re/defined as a historical moment on account of the way new teachers take up the concept from public and educational discourses?

Chapter Two

Review of Literature

In this chapter, I turn to existing literature in both curriculum studies and psychoanalysis to think through the ways in which previous research informs and guides this project. I first present literature in the area of curriculum studies. I outline the general trends in curriculum studies before turning my attention to *currere* and scholarship on teacher identity that relies on the lived experiences of teachers in specific historical and social contexts. I then turn to psychoanalysis, highlighting what psychoanalysis can offer educational researchers as well as how psychoanalysis, and specifically Lacan's approach to subjectivity, has informed identity research in education.

Curriculum Studies

Historically, the field of curriculum studies concerned the development and curricular texts, while the modern field shifts focus from development to understanding (Pinar, Reynolds, Slattery, & Taubman, 1996). The contemporary field of curriculum studies asks us to understand "the educational significance of the curriculum for the individual, society, and history" (Pinar, 2019, p. 15). In so doing, research must be situated historically, socially, and autobiographically. Chambers (2003) challenges Canadian curriculum theorists to take serious temporal and geographic considerations, grounding understanding in this time and this place. Ng-A-Fook (2010, 2014) makes similar assertions, arguing that Canadian curriculum studies is "bound together by stories of counterpointed historical moments" and as curriculum scholars, we must pay attention to the "autobiographical demand of place." This focus on curriculum studies as grounded in specific historical moments and specific geographic areas, leads to an understanding of curriculum studies as a field of study in which questions of *why* replace questions of *how-to*.

Having attended school and living most of my life in the United States and only recently immigrating to Canada, and turning toward teaching in my late thirties after turning away from the profession for as long as I can remember, I wonder how my past experiences and how I locate myself in my new country influence the ways in which I conceive of myself as teacher. I am interested not only in my own experiences, but also those of other new teachers. What might grounding my research in 21st century Ontario reveal about identities of teacher candidates?

In seeking answers to questions about the impact 21st century discourses have on the subjectivities of new teachers, I turn to *currere* as method. Part of the reconceptualization of curriculum studies from *how*, to *why*, included a shift in understanding curriculum as *currere*. *Currere* was originally conceived of by Pinar and Grumet in *Toward a Poor Curriculum* (1976/2014) to emphasize curriculum as lived experience that is influenced by past experiences and simultaneously looking toward the future. "By reconceptualizing curriculum as *currere*, attention was diverted from the artifacts of curriculum (documents, content, methods, strategies, teachers, students) to the relationships that bound them together and to the way these relationships evolved as they moved through time and space" (Sumara, 1996, p. 173). *Currere*, according to Pinar (2015) and Pinar and Grumet (1976/2014), describes not only the syllabus or the educational experience, but the syllabus and the experience in complicated conversation with the situational and biographic context in which they exist.

> As a verb – *currere* – curriculum becomes a complicated, that is, multiply referenced, inspirited conversation in which interlocutors are speaking not only among themselves but to those not present, not only to historical figures (and unnamed peoples) and places they may be studying, but to politicians and parents

> alive and dead, not to mention to the selves they have been, are in the process of becoming, and someday may become. (Pinar, 2019, p. 23)

The methodology of *currere*, according to Doerr (2004), "focuses on the educational experience of the individual as reported by the individual; it seeks to describe what the individual himself/herself makes of behaviors" (p. 8). *Currere* thus emphasizes a temporally and geographically situated understanding of the relationship between academic knowledge and autobiography.

As Pinar (1975c) proposed, *currere* has four stages: regressive, progressive, analytic, and synthetic. The regressive stage "involves description and analysis of one's intellectual biography or, if you prefer, educational past" (Pinar, 1975c, p. 424). The second stage is the progressive stage. "In the progressive moment one looks toward what is not yet present, what is not yet the case, and imagines possible futures" (Kanu & Glor, 2006, p. 105). The next stage is the analytic stage, in which the past, the future, and the present are brought together (Kanu & Glor, 2006; Pinar, 1975c; Radford, 2017). That is, we ask: how is the past evident in the future, the future evident in the past, and both the past and the future evident in the present (Kanu & Glor, 2006). Finally, the synthetic stage "relates the previous stage to the larger political and cultural context" (Radford, 2017) and brings the biographic into conversation with the external. As Radford (2017) argues, the *currere* process does not imply a linear progression through these stages, but instead a consideration of the ways in which the stages speak back and forth to each other.

These stages of *currere* have been used by educational scholars such as Doerr (2004), who employed a *currere* process with her high school students in creating an environmental autobiography. The students were asked to reach back and draw upon past memories that

informed their way of thinking about place, education, and the role of memory in forming themselves as learners. Casemore (2010) similarly turned to the role of memories in his work with teens, teachers, and sex educators. Casemore (2010) analyzed the free-associative language that emerged from focus groups in response to the film *Desire* (2005), using the film to "prompt conversation… [to] center the conflicts, uncertainties, and wishes that surface or unconsciously hold sway as adolescents shape identities, forge relationships, and come to terms with their changing bodies" (p. 309).

While *currere* demands a central focus on autobiography, Baszile (2017) argues that *currere* must be more than life writing. Within a *currere* framework, the point is "to intervene in one's educational experiences and to consider how they have manifested and how they will manifest as one's private and public self" (p. vii). According to Kanu and Glor (2006), *currere* holds significant transformative potential and there are four main purposes of *currere*. First, *currere* opens the potential to develop collaborative autobiography by allowing "teachers to understand their lives via a community that values self-understanding, but acts towards a future that is collective" (Kanu & Glor, 2006, p. 112). While teachers need to be able to critically examine the collective, it is through entering the collaborative autobiography that teachers are able to work toward a desired future. Second, "*currere* provides teachers with the capacity to gain voice, as individuals, within or even against the system" (Kanu & Glor, 2006, p. 112). Third, *currere* can help educators realize that the personal practical knowledge they possess guides their education work. Gaining voice and an understanding that their personal practical knowledge can guide their work as educators allows the possibility for teachers to engage in transformative change. Finally, "*currere* provides a connection of the public and private spaces of teachers" (Kanu & Glor, 2006, p. 113). This is particularly valuable because Grumet (1988)

argues that a separation between the public and private spaces for teachers creates a dichotomy in their consciousness. Kanu and Glor (2006) explain:

> The rejoining of the two-selves within a model of autobiography leads to a deeper sense of understanding through connectivity. Understanding of an educator's holistic identity allows for the possibility that movement can occur towards the fuller examination of self (p. 114).

These four goals of *currere* are particularly valuable in research on new teachers because, as Ausman (2018, p. 37) asserts, looking at previous educational experience as important in teacher identity construction negates the idea that teachers come to the profession as "blank slates." Rather, the educational experiences inform teacher identity and *currere* can help unpack that journey.

Several researchers have recently turned to *currere* as a way to explore teacher identity, with a focus on reaching back into past memories that inform present thinking about education. Meier (2017), draws on Pinar in turning to autobiography in employing *currere* to guide her writing around her own identity as a teacher. "[O]nly by seeking meaning of self through the lived experience of curriculum can curriculum be truly experiences, enacted, and reconstructed". Mahjani (2018) similarly makes use of *currere* in considering the ways in which her past memories as a child influence her emerging teacher identity, with significant attention paid to time and place.

Bernard (2006) similarly turns to the stages of *currere* in considering teacher identity. Through activities and assignments, teacher candidates construct their personal narratives and free-associative writings which Bernard (2006) uses to gain insight into what teacher candidates identify as relevant prior experiences and how these prior experiences shape

the teacher candidates' emerging identities. For Bernard (2006), these narratives both explicitly and implicitly illuminate the ways in which teacher candidates' shape their identities with and against their personal histories and within given social and historical contexts. This process of identity development, Bernard (2006) argues, is conditional on constantly shifting positions and contexts and thus teacher candidate identities themselves are restless, unstable, ever-changing, and never complete. Ultimately, Bernard (2006) finds teacher candidates able to make meaning of who they are and what they do as they develop richer and deeper knowledge of the possibilities within and around themselves.

In similar work using *currere* to think through the subjective experience of teacher candidates, Chang-Kredl and Kingsley (2014) and Radford (2017) ask teacher candidates about their remembered past, the present, and their imagined futures. Chang-Kredl and Kingsley (2014) find that these narrated memories and especially *how* teacher candidates narrate these memories, are important for how teacher candidates recount coming to the profession of teaching as well as to their envisioned identities as teachers. In working through the four stages of *currere*, Radford (2017) locates "an emphasis on the expressive act, a challenge to considering one's subjectivity as a story told with the belief that there is on objective truth. In other words, there is no singular way to tell the story of one's life" (p. 6). Rather, the choices we make in telling our story, and in bringing together our personal with political and historical events, both reveal and determine the meaning we make from that story, which contribute to the formatting of our own subjectivities. While meaning around teacher candidate identity is negotiated through both internal and external forces, that is, through autobiography situated in a particular historic moment, Chang-Kredl and Kingsley (2014) argue that ultimately the teacher candidates

themselves are responsible for the meaning they take away from the interplay of these forces in constructing their emerging identities.

While the narratives individuals construct around their own histories have played an important role in research on the emerging identities of teacher candidates, several researchers have also focused on the ways in which these individual narratives are understood with and against the current 21st century knowledge economy. Gilbert (2018) employs a *currere* framework to write about his own decision to leave public education and move to teacher education and the ways in which his personal experiences are wrapped up with larger neoliberal reforms.

For Kanu and Glor (2006), educational biographies and what teacher candidates learn in their B.Ed. programs must be understood within the context of the ways in which the teacher candidates make sense of the current knowledge economy. Kanu and Glor (2006) identify *currere* as "an existential experience of institutional structures" (p. 104). A teacher, Kanu and Glor (2006) argue, is not born into his or her role, but rather is "a product of the features of the world and his or her biography" (p. 119). *Currere* serves as a theoretical bridge, linking individual experiences of teacher candidates with institutional structures, including curriculum and policy documents. Providing opportunities for teacher candidates to tell stories can also open possibilities for teacher candidates to envision future ways of becoming they had not previously seen and possibilities that either conform to or resist the power structures and discourses.

Essential to the *currere* process is this double metaphor – that is, in describing our experiences we simultaneously generate them anew. Pinar and Grumet (1976/2014) assert *currere* is:

> a method of inquiry designed to give the individual information that he can use to direct his own development. As we discuss *currere* as an interpretation of experience we are examining manifest and latent meanings, the conscious and the unconscious content of our language as well as the political implications of reflection and interpretation. (p. 144-5)

In taking up this demand to attend to both the conscious and the unconscious within *currere*, Ausman (2018) combines a *currere* methodology with a psychoanalytic interpretive frame. In research with high school students around their mathematical identities, she employs *currere* to structure the interviews and analysis around the regressive, progressive, analytic, and synthetic and then turns to a psychoanalytic lens through which to read the student narratives. In similarly attending to both *currere* and psychoanalysis, in the next section I focus on a review of psychoanalysis and the potential it holds for educational research.

Psychoanalysis

In this section, I start by providing a general overview of psychoanalytic thought. From this brief overview, I move to a discussion of the connections between psychoanalysis and education, highlighting not only the contribution psychoanalysis can make to research in education, but also reviewing some of the key educational research using a psychoanalytic lens.

In general, psychoanalysis focuses attention on the unconscious. While there are significant differences between various schools of thought within psychoanalysis (and even differences within Freud's own writing), there are common assumptions, although the language used to describe these assumptions and the relative emphasis placed on each may differ between psychoanalytic theorists. The first of these assumptions, according to Bibby (2011) is that each

person has an unconscious that is dynamic, but that cannot be directly accessed or completely known. However, through dreams, puns, jokes, and parapraxes (omissions, forgetfulness, slips of the tongue), we can sometimes glimpse the unconscious. While we cannot know the unconscious, it is an active, dynamic part of ourselves. The unconscious is dynamic in two senses:

> First there is repression; the unconscious presses the unknowable away from our awareness and keeps it there although the thought fights back… Second it is dynamic in the generative, creative sense that it causes or generates dreams and phantasies. These dreams and our fantasies, our conscious or preconscious dreams and wishes developed dynamically from the unconscious, assist in the process of repression by holding out something enticing to keep our focus away from the terrifying. (Bibby, 2011, p. 7)

The unconscious, for Freud, is more active than the conscious mind. The unconscious mind is not restrained by forces of reality. This dynamism makes the unconscious mind an important aspect of ourselves as it shapes what we think and do not (or cannot) think.

The second generally accepted assumption of psychoanalysis is that people are 'defended subjects' (Bibby, 2011). Using the term psychoanalytically, defenses "develop as a way to manage the anxieties provoked by the difficult experiences of living and processing life, the difficulty of managing our conscious and unconscious lives" (p. 8). Denial, splitting, and projection are examples of defensive processes. According to Bibby (2011), denial is a refusal to recognize the importance of a situation, splitting separates what we categorize as good from what we categorize as bad, and projection either keeps the good emotions for ourselves and projects the bad onto someone else, or vice versa.

The final generally accepted assumption of psychoanalysis is that "not only does our unconscious affect us and those around us, society and culture also shape our unconscious, that is, we are psychosocial beings" (Bibby, 2011, p. 6). The public and the private, the individual and the social are mutually implicated. Similarly, for Taubman (2012), psychoanalysis involves creating narrative explanations of our present actions based on our past experiences. These narratives "always bear traces of the unconscious, and are always implicated in the social. They are our own subjective but never individual creations" (Taubman, 2012, p. 32). We are, then, psychosocial beings.

Psychoanalysis focuses attention on how the unconscious interferes with the conscious, lived experiences of individuals and therefore becomes an important research lens. Bibby (2011) further explains that psychoanalysis is especially attractive in research:

> [i]t can provide different sets of metaphors and give attention to the difficult bits: the fears and anxieties, the fantasies and desires, the loves and hates, the less than rational and the strange logics of our passions and our unconscious. It enables, indeed it requires, us to say the unsayable, to experience what it feels like to utter the forbidden words, and to know that the unbearable feelings are in us as they are in others. (p. 3)

Despite these benefits, Taubman (2012) notes that psychoanalysis is often looked down upon in the academy, and especially in education research. "Ignored or disparaged are the very theories constitutive of psychoanalysis, theories… that explore the mysteries of subjectivity, and that can illuminate the dreams, desires, ideals, and terrors that shape our understanding of education" (Taubman, 2012, p. 2). While psychoanalysis is generally disavowed in the academy (and even remaining on the margins societally), psychoanalysis is, at the same time, everywhere, finding

expression in the language we use (Taubman, 2012), such as "Freudian slips," "Oedipal complex," and "repression." Psychoanalysis is simultaneously acknowledged and denied. This is particularly glaring in the case of education research at this historical moment, where neoliberal ideals and business models are driving education pedagogy and policy, replacing the inner lives of teachers and students. Bibby (2011) argues that modern policy trends have made it difficult to consider less rational aspects of teaching, and Taubman (2012) explains that in this historic moment in education, theories of psychoanalysis are ignored, and these psychoanalytic theories "work on the border between the socio/cultural and the intrapsychic, that explore the mysteries of subjectivity, and that can illuminate the dreams, desires, ideals, and terrors that shape our understanding of education" (p. 2).

It becomes especially important to turn toward psychoanalysis when considering the previous experiences teacher candidates bring with them to their experience of becoming a teacher. As emerging teachers, teacher candidates have a long history with education through their own schooling (Britzman, 2003). As Bibby (2011) contends:

> Where early contexts and experiences are evoked, we project our unconscious phantasies into current situations, including work situations, and experience what happens around us as both objective reality and phantasy. This process creates the non-rational templates for our beliefs and values as the phantasies are poked and prodded by what we perceive to be happening around us and early feelings are re-examined. (p. 22)

Thus, teacher candidates bring their educational histories with them as they negotiate the terrain of becoming a teacher, projecting unconscious phantasies into their current

situation. In this research, I employ psychoanalytic methods in order to wade into the unconscious of teacher candidates.

Despite Taubman's assertion of a glaring absence of a psychoanalytic lens in education, there are scholars (for example, Ausman, 2018; Bibby, 2011; Britzman, 1994, 1998a, 2003, 2012; Granger, 2010; Lewkowich, 2015; Radford, 2008; Radford & Aitken, 2014) interested in the unconscious workings in teaching and learning, which are only accessible to the researcher through language, including narrating dreams and phantasies, slips of the tongue, jokes, and when individuals are engaged in free association, which can then become the site of psychoanalytic interpretation.

Radford (2008) and Lewkowich (2015) both turn to psychoanalysis and specifically Lacan's theorizing around subjectivity and language, to ask questions around identity in education, such as how the reading practices of teachers are tied to their identifications of themselves as emerging teachers (Radford, 2008) and what psychical challenges are associated with forming a teacher identity (Lewkowich, 2015). Radford (2008) draws on psychoanalysis to think through how teacher candidates read juvenile fiction and how their readings are tied to their own identifications of themselves as emerging teachers. Following Lacan (1977), Radford (2008) argues that it is through language we can access the unconscious and thus the ways in which the unconscious is at play in teacher candidate identity formation. Lewkowich (2015) similarly turns to psychoanalysis and language to conduct his research on teacher candidate identity. He looks to psychical challenges, psychic desires and psychic defenses associated with teacher candidate becoming evident in the language teacher candidates used in narrating their experiences. Lewkowich argues that the teacher candidates he researched often find themselves

experiencing psychic and cultural dissonance as they develop their teacher identity, and the language they use can help them negotiate this dissonance.

Atkinson (2004), Brown, Atkinson, and England (2007) and Brown, Dore, and Hanley (2020) all draw on Lacan in order to explore teacher identity formation. Atkinson (2004) points out that the problem with reflective practice is that it fails to consider the place of desire and fantasy. Instead of a reflective practice, Atkinson turns to Lacan's three orders of the Imaginary, the Symbolic, and the Real, as a theoretical frame. For Atkinson (2004), "the Lacanian subject emerges as a production of imaginary and symbolic of… discursive practices in which practice (teaching) and beliefs are construed, but the subject also emerges through the Real of desire and the structures of fantasy" (p. 387). Similarly, Brown, Atkinson, and England (2007) turn to teacher candidate narratives of significant teaching experiences and draw on Lacan's three orders as a theoretical framework for their analysis.

Brown, Dore, and Hanley (2020) also focus on teacher candidate narratives and the ways in which they contribute to a teacher's sense of who they are. They worked with teacher candidates, having them write reflections about classroom experiences and their representations of teachers in the media. Teacher candidates then worked with their collection of writings in order to capture a sense of themselves. Following Lacan, the remembrances of teacher candidates, and the ways in which teacher candidates construct these narratives not only reflect who a teacher is, but also contribute to that identity formation. In analyzing these narratives, Brown, Dore, and Hanley (2020) worked with teacher candidates through Lacanian psychoanalysis where "it is not what we intend to say that carries most significance, but what we *reveal* through what we say" (p. 95), and encouraged teacher candidates to think about how desires, fantasies, and wishes were revealed in their writing.

Lacan, however, is not the only psychoanalyst educational researchers turn to. In Britzman's extensive work bringing together education and psychoanalysis, Britzman turns to a variety of psychoanalysts, including Klein, Lacan, and Anna Freud. Britzman (1994) examined the experiences of teacher candidates negotiating their identity as becoming teachers. Because teacher candidates have spent many years of their lives in school, prior to entering a teacher education program, schools are a familiar place and teachers a familiar concept. Thus the role and identity of 'teacher' often seems clear. That clarity disappears when one becomes a teacher, when role speaks to function (what one should do) and identity speaks to investments and commitments (what one feels) (Britzman, 1994). Not only, then, are role and identity separate, but they are often also at odds with each other for teacher candidates. This tension between role and identity points to a larger conflict for teacher candidates. Britzman (1998) argues that there is always interference, or conflict, in learning. This conflict exists not just between teacher and learner, but also within the learner. Thus, how might we reconsider the conflict that exists within the teacher candidate herself? Britzman draws on Anna Freud and Klein to consider what love and hate might mean in learning and pedagogy.

In *Practice Makes Practice*, Britzman (2003) examines the ways in which teacher fantasies affect the practice of teaching. Teachers enter the profession with their own school histories as well as the cultural myths around teachers and teaching. Britzman (2003) again employs psychoanalysis to offer a lens through which to read the histories of teacher candidates, as well as their hopes, dreams, phantasies, tensions, conflicts, dilemmas, and contradictions teacher candidates express when they are making sense of what it means to become a teacher. Similarly, in *The Very Thought of Education*, Britzman (2009) turns to Klein, Anna

Freud, and Lacan as the psychoanalytic foundation for exploring the emotional scenery of education.

Finally, Ausman (2018) leans on Lacan, Klein, and Britzman as a psychoanalytic framework in which to consider students' mathematical identities and her own identity as a mathematics teacher, asking how those who are engaged in teaching and learning mathematics read their experiences. Ausman reads one participant's narrative through Lacan, noting the ways in which mathematical knowledge occupies a place of lack for the participant, and her constant striving as an unachievable struggle for wholeness. Another participant's narrative is read through a Kleinian lens, splitting mathematics into the good object and the bad object much like the baby in Klein's object relations splitting the mother into good and bad.

Rather than using psychoanalysis as a means of diagnosing or analyzing, putting participants on the metaphorical couch, the studies above demonstrate ways in which psychoanalytic concepts can inform educational research. The authors have turned to psychoanalysis as a means of helping to think through the role of memory, desire, fantasy, love, and hate in student and teacher identity and how these revealed unconsciously in the narratives of participants. In this research, I consider how we can read the autobiographical narratives of teacher candidates and ask what might be learned by looking at the psychic life of teachers in relation to the notion of "becoming" or "emerging" read with and against the socio-political demands of 21st century learning. The existing literature in both curriculum studies and psychoanalysis lays the groundwork for the development of a conceptual framework that will guide this research.

Chapter Three

Conceptual Framework

It is neither practicable nor desirable to become a being who creates himself from himself, liberated from all conditions not his own. The liberal ideal of self-creation precludes recognition of the ways in which the self and its relations are bound up with temporally determined sedimentations.

(Colebrook, 2009, pp. 12-13)

This conceptual framework draws on theories of subjectivity to consider the ways in which teacher candidates are thinking about becoming teachers in the present moment while embedded within a series of historical relations enacted by the curriculum of teacher education in Canada. In what follows, I outline a framework through which the autobiographical free associative utterances of new teachers (vis-a-vis a *currere* methodology) might be read with and against historical presuppositions of the individual as on a (linear) historical trajectory towards self-actualization. I first outline the historical precedent for the program of teacher education in Ontario that places the identity of the becoming-teacher at a historical and discursive crossroads of past notions of "effective" teacher training and the rhetoric that entrenches similar ideals today. I then propose a framework emerging from this history of education and the personal histories of teacher candidates recollected through a *currere* process of past remembrances, future aspirations, and present contemplations that disrupts such readings as a linear temporality in order to attend to what is represented by the participants in the study.

"21st century learning": An historical moment

In order to understand the ways in which the becoming-teacher is situated in relation to the demands upon her to embody and enact the discourses and practices of 21st century learning competencies in Ontario, it is important to ask from where did the language and mandate emerge? How do we examine the center of pedagogical reconstruction, government rethinking, and industry involvement at this moment in time and what can looking at historical situatedness offer to a theory of subjectivity in relation to teacher-becoming?

An examination of the history of teachers and teacher education in Ontario reveals that positioning the subject as "teacher" has been contested for over a century. Prior to 1847, there

was no formal education for teachers in Ontario and students were often taught by people who were themselves barely literate. Normal Schools in Ontario were established as part of the *Common School Act of 1846* based on the French model, and "were a response to low standards in most schools, economic change, and a need for teachers for a rapidly growing school system. The term 'normal' meant according to rule, with the focus on ...method rather than the needs of the children being taught" (Kitchen & Petrarca, 2013/14, p. 57). At its earliest moment, teacher instruction was driven by standards and a need for teachers, themes which would remain pervasive over the next century and a half, beginning with the *School Act of 1871* which enabled all elementary aged children to go to school. In response to an influx of students, several models of alternate teacher-education programs such as the County Model Schools (where 3rd class teaching certificates were focused on those who would teach apprenticeship programs) became popular to meet the needs of rural society, where grammar schools were not seen to be vital. The late 19th century remained a time of large teacher shortages and the government created new ways to address this, establishing a School of Pedagogy in Toronto in 1890 (which would move to Hamilton as the Ontario Normal College in 1897).

The province had a great deal of control during this time. Kitchen and Petrarca (2013/14) explain, "[t]hough teacher preparation in Normal Schools, teachers were provided with the necessary knowledge base and pedagogical skills for the delivery of prescribed curriculum. On the other hand, less qualified teachers were called into service to meet shortages" (p. 59). These concerns resonate today, as teachers are gathered to fill "holes" in various schools, particularly in sought after positions (of French immersion subjects, for example). As well, itinerant teachers are similarly used to temporarily address contract gaps, creating a kind of "class system" of the highly sought-after permanent teachers and the occasional teachers. These "occasional"

contracts in some cases replace a teacher on leave, but in many cases are temporary positions created by boards who cannot offer permanent positions for long term posts, or do not commit to turning those positions into permanent spaces.

As teacher education moved into the 20th century and teacher education was moved into the university environment, the goal was to "add academic legitimacy to the fledgling discipline of education studies" (MacDonald, 1996, p. 4). But the experiment failed, as many of the students who only had a secondary school education were not prepared for the university environment. Vocational teacher shortages created another new paradigm of teacher education in 1925 and twenty-week programs were established to fill these gaps. Increased elementary education in Normal schools persisted throughout this time, but economic factors and the onset of World War II changed the dynamics of what was required to teach, yet again. Responding to shortages, "students with high school diplomas could teach on a Temporary Certificate upon completion of two six-week summer courses; they could then qualify for a permanent certificate after another year of teaching. Also, diploma expectations for candidates with high school diplomas were diminished from nine Grade 13 requirements down to five" (Kitchen & Petrarca, 2013/14, p. 61). Nevertheless, by 1950, "Ontario had a well structured, highly centralized, and comprehensive system of teacher education" (Fiorino, 1978, p. 4) that standardized elementary teachers as having a general education and university education to become a secondary teacher. Kitchen and Petrarca explain that "two assumptions guided the program: (1) instruction in detailed methodology for teaching each subject, and (2) emphasis on "broad general principles of learning" (LaZerte, 195) rather than adaptation to the needs of students or the learning context" (p. 61). To this point in Ontario, teacher education did not respond to the needs of specific students but was rather a provincial response to the need to simply *have* teachers which met basic

qualification requirements. Not until after 1950 did the face of Ontario teacher education change as Teachers' Colleges moved to Faculties of Education.

Between 1950 and 1980, there was a paradigm shift that began with what was commonly called the Hope Report. The Hope Report tackled concerns about teacher preparation but foremost needed to tackle the shortage of qualified teachers via emergency measures (Gidney, 1999). Through summer intensive programs and a stratification of certifications, more teachers were qualified to teach vocational, elementary and secondary programs. The emergency programs also included ways to "certify less academically qualified teachers" by allowing "Ontario College of Education graduates to take commercial subjects as one of their three teaching options" (Kitchen & Petrarca, 2013/14, p. 62). While this was the height of government control, teacher education began to shift to universities after 1965.

Some of the first language to acknowledge the autonomy of the teacher as a human subject emerged in the Patten Report of 1962 and McLeod Report of 1966, where the teacher was seen not just as a conveyor of facts, but "a participating, creative responsible person who must be skilled in the complexities and subtleties of the educational process in democratic society" (Minister's Committee on the Training of Secondary School Teachers ,1962, p.17). Here we begin to see the role of the teacher as someone who should respond to democratic society's needs. What were the "subtleties" to which they were responding and why? Subsequent reports do not make this clear. Even though the terrain of teacher education programs and their aims began to change, the language offers little guidance for new teachers. In the Hall-Dennis Report, entitled *Living and Learning*, the aims of education clearly began to shift: "The focus is more on how to learn and think, and less on what we know and remember. Education is becoming a process, rather than a thing" (Provincial Committee on Aims and

Objectives of Education in the Schools of Ontario, 1968, p. 123). While the Hall-Dennis report emphasized a more rigorous teacher selection process, and language centered around emphasizing child-development approaches, I would argue that this report marks the beginning of a type of language in government reports that becomes increasingly vague over subsequent decades. Even as teaching became a profession through the 1970s, the rhetoric surrounding the aims of teacher education (and teaching overall) offers little insight. Sheehan and Fullan (1995) note the tensionality present between older models of teacher education, seen as inflexible and overly practical, and university teacher education, "largely seen as an irrelevant or hopeless player in educational reform" (p. 89) due to the overemphasis of research over practice. In 1995, the Royal Commission on Education in Ontario opened its report acknowledging a "climate of uncertainty" (vol. 1, p.1) due to changes in social and cultural demographics in Ontario, economic stressors, technological advancement, limited educational budgets, among other things. Stating that teacher education was one of the four engines of change, The Royal Commission declared that "a high-quality, effective, lifelong learning system is a realistic possibility for this province" (p. 5). And yet the confidence underpinning this declaration leaves new teachers in particular, and the programs in which they were enrolled, without a strict mandate. Vague language such as "high quality" and "effective" hang in the balance. After all, what determines what is effective in a climate of uncertainty, especially when left in the hands of some of the most uncertain folks of all: new teachers entering the workplace for the first time.

The Royal Commission also recommended that teacher education be regulated by stakeholders through a new institution: the Ontario College of Teachers. Teachers now had a self-regulating body, one that vetted and approved new teacher education programs and their curricula. Interestingly, even as the OCT is able to establish standards, and ensures consistency

across teacher education programs, Gannon (2005) discovered that deans of education and union leaders see the OCT as "merely another bureaucratic structure, which provides no assurance to improved quality of teaching" (p. 130). As Kitchen and Petrarca (2013/14) explain, "the Ontario College of Teachers has assumed responsibility for accreditation, but the Ministry is guiding current discussions about education reform. Faculties of education, while interested in consultation with stakeholders, are reluctant to give up their recently won freedom to develop their own programs" (p. 69). All of this leaves teachers enrolled in these programs in the center of tensionality between various stakeholders in Ontario education. The 21st centuries documents from EDUGAINS that guide the implementation of "next generation learning" (21st century Teaching and Learning, 2013) have become a mantra that is being repeated, implemented, and worked on in pedagogical circles without a great deal of explanation as to the tensionality between the stakeholders and their investments to new teachers.

At this juncture, one might ask how a historical review of Ontario teacher education might inform the subjectivities of new teachers. Foremost, I wish to assert that the historical positioning of the discourses of 21st century learning (in all of their iterations as teacher education lessons, professional development documents, white papers, social media blogs, YouTube videos and so forth) is a new historical moment in Ontario teacher education where the past is nevertheless rewritten in the present. Here I borrow from New Historicism, a critical practice that is not a theory but is "an array of reading practices that investigate a series of issues that emerge when critics seek to chart the ways texts, in dialectical fashion, both represent a society's behavior patterns and perpetuate, shape, or alter that culture's dominant codes" (Cadzow, Conway, & Traister, 2012, p. 373). If we look at the history of Ontario teacher education for a moment, it is clear that the subject at its center, the new teacher, is formed in

relation to societal, economic and social needs for most of its history. Up until the 1970s, the new teacher was merely a person created by the government to fill a void, becoming what I would argue, the subject designed to fill a lack, the originary and perpetuating image of a deficit model of education.

Even as we take into account the idea that the new teacher became more than a workhorse of early normal schoolhouses over time, she remains the figure of government authority in a system that sought to standardize both the education of the new teacher by class (1st, 2nd, and 3rd degree certificates based on the level of the teacher's primary and secondary education) and of the students (elementary being the lowest and secondary the highest). This myth of relative importance of teachers and students still resonates today as high school teachers are required to be specialists in two teachable subjects on the basis of a four-year degree, whereas elementary teachers might have no specialist subjects (say, a degree in sociology prior to entering teacher's college).

While faculties of education "fundamentally changed views on teaching, from technical practice to theories related to teaching and learning" (Gannon, 2005, p. 112), the struggle to professionalize teaching appears to be more complicated than a push and pull between faculties with their research focus, and historical practices of delivering pre-set curriculum without looking at ways that students and teachers learn. Much of the language that emerged in the 1960s relating to child-development approaches has proliferated into an array of programs and theories about the most effective (and now, technological) ways to improve student outcomes. While social-constructivist approaches informed teaching methodologies in the late 1960s and early 1970s in the university setting, industry and ministry stakeholders have seemingly maintained course in reproducing the language of "teacher effectiveness" and "improvement of

education in Ontario" based on rigorous teacher selection practices, new applications, and constant curriculum reform that continues to this day. The problem with this kind of non-specific language, I would contend, is that it lacks any real meaning. Stripped from the historical imperative of a lack of qualified teachers that drove teacher education program expansion forward to the moment of the Hall-Dennis Report, the announcement of a shift from "teaching to learning" has created a deficit of knowledge about the goals, meaning, and reasoning behind the ways to approach this.

Even as McLellan in the late nineteenth century advocated against Socratic methods of teaching children in favor of active learning, the content of such education still recapitulated racist, colonial, government ideals. As Ng-A-Fook, Ingham and Burrows (2018) remind us, "the colonial-industrial content, one might argue, only indoctrinates more effectively by being dressed up in the rhetoric of inclusive child-centric communities of learning" (p. 132). No doubt, despite implementing the child-centered pedagogical methods of the 1960s and 1970s, Eurocentric curricular ideals reinforced racism, exclusion, and marginalization of large groups of Canadian children – indigenous peoples, new immigrants, refugees, second language learners, those with disabilities, and others. Curriculum in schools has always been heavily influenced by party politics when it comes to representation and recognition of traditionally marginalized groups, leaving those in teacher education sidelined when shifts in power occur. In 1992, the Ontario Ministry of Education added the amendment to the Education Act whereby multicultural and antiracist policies were to be added to the curriculum, but the Progressive Conservative government in 1995 backpedaled, removing elements that helped address race-based concerns (p. 136). Since 2009, the curriculum includes a mandate to address methods to allow students to see themselves in the curriculum through their backgrounds, experiences and knowledge in

culturally relevant and responsive ways, including those that reflect traditional First Nation, Métis and Inuit ways of being and knowing" (Ontario College of Teachers Accreditation Resource Guide, 2014, p. 12). What these shifts in values indicate is that teachers are expected to follow and implement, if not adopt into their identity frameworks, a value system defined by the government *du jour* unproblematically. However, with governments having far shorter tenures than the teachers they employ, enculturating new teachers through higher education programs that represent the present-moment values of a particular government does little to help candidates develop a core set of ethics related to their profession. Perhaps this is intentional, as new teachers remain at arms-length from the state-mediated apparatus of accreditation, especially in the first years of teaching without permanent status. Nevertheless, even as teachers are asked to absorb the values of the moment, even as they might recapitulate colonial histories of violence and oppression, the terrain is not altogether clear.

To exemplify the problem, we might take a look at the two-page summary from the 2013 roundtable in Ontario on 21st century teaching and learning, a meeting of teams from 72 Ontario District School Boards (21st Century Teaching and Learning, 2013). The context for the summary document opens with the assertion that,

> Ontario is engaged in "next generation learning" in a focused and intentional way, while maintaining a strong focus on the government's core priorities of high levels of student achievement, reduced gaps in student achievement, and increased confidence in publicly funded education.

The language of this document, and countless ones like it, leads me to ask how we, as educators, are supposed to engage with the interminable government rhetoric like the above paragraph. New Historicist critic Louis Montrose (1989) asserts that "critics must problematize or reject

both the formalist and reflectionist conceptions of literature in order to explain how texts not only represent culturally constructed forms of knowledge and authority but instantiate or reproduce in readers the very practices and codes they embody" (in Cadzow, Conway, & Traister, 2012, p. 374). Though different from the literary canon, educational rhetoric embedded in the kinds of "info docs" put out by the government like the one above, leave us entrenched in the same practices. These documents do great work in manufacturing generalizations. There is no definition of "next generation learning" (what generation does it oppose or build from and how?), the clarity between high levels of student achievement and reducing gaps is hardly explicated, and "increased public confidence" no doubt reminds the teachers in the 21st century for whom they are actually teaching (is it child-centered, or public-pleasing? And can it be both?). Any teacher in Ontario might recount a professional development session or several where the language of "increased student achievement" and "next century goals" is announced unproblematically by session presenters or administrators as though it defines itself for all those in attendance. To invoke the popular vernacular of being "woke," who is putting their hand up to ask whether the cyclic language that is perpetuated by the ministry and taken up by teachers isn't that commonsense after all? Without a doubt, the goal of the PD sessions is to reproduce in the readers the practices of cycling the "knowledge" put forth by the government about "best practices" for the "next generation learning" without hesitation.

New teachers entering this discursive terrain of cyclic information about 21st century learning (from Ministry to administration to teachers to industry to the public and back again) are being offered a story without a protagonist. Without a central rationale for the acquisition of the skills associated with the 21st century ideals, teachers are being asked to unquestioningly engage

with the narrative that it is best for our learners and for society at large (perhaps an extension of the early democratic ideals put forth in the Patten and McLeod reports?). If we take the 21st century paradigm to be both pervasive (twenty years into the century) and discursively constructed foremost, we are left with questions about individual agency. Again Montrose offers a nuanced argument that averts New Historicism's concern about social determinism as the natural end point of a kind of constrained agency within society's prescribed social and cultural networks. He calls the human agential relationship one of *subjectification*, "on the one hand, culture produces individuals endowed with subjectivity and the capacity of agency; on the other, it positions them within social networks and subjects them to cultural codes that ultimately exceed their comprehension and control" (Cadzow, Conway, & Traister, 2012, p. 374). The culture of teacher education might be thought to be one such social network that produces new-teachers through the very discourses it seeks to have them reproduce. What remains here is the question of subjectivity: how do the individuals who are in the process of "becoming" engage with or against these discourses intended to shape their professional identities?

Deficit and lack: Thinking through new teacher subjectivities

> *I often work on the dead, and as time goes by I have begun to think of myself as a future dead person writing myself out of my time while time is running out...I keep trying to re-turn, but like that angel, I keep getting blown backward, away from or toward. This is my experience of the limit (a limit) to thinking through temporality.*
>
> (Freccero (vignette) in Dinshaw et al., 2007, p. 184)

While drawing on New Historicism to bring the history of Ontario Teacher Education into view as a set of conventions that positions beginning teachers within a highly codified social and political network is useful, I am aware that in reading the past dialectically in this way risks

essentializing a particular identity, trapped between past and present. New Historicism's central project is anti-essentialist at its core, arguing that representations are best understood in their original historical context. In reading the cultivation of the concept of "new teacher" today in relation to its historical emplotment in the past risks "refashioning... the past into the infancy of the present, effectively reproduc[ing] an Enlightenment narrative of human development, one of the totalizing master narratives New Historicism putatively opposes" (Cadzow, Conway, & Traister, 2012, p. 377). Nevertheless, the goal here is not to reread the historical role of the new teacher against her present role, but rather to note a common trend in the way new teachers have been narratively positioned in the history of educational expansion and development as filling several kinds of voids. The education system has struggled to find teachers, has faced a lack of so-called "effective pedagogy," and teaching was not professionalized until well into the 20th century.

Thinking through a history that locates the beginning-teacher as part of a system always in a deficit, the identity of the teacher candidate is defined by lack as well. Labelled the beginning- or becoming- teacher, the new enrollee in teacher's college is seen to enter the system devoid of the skills necessary to take on the pedagogical tasks yet to be assigned to her in an imaginary future classroom. It is this element of lack that I suggest is a productive narrative and psychic frame for understanding the temporally situated autobiographical utterances offered by the participants in this study.

Colebrook (2009) reminds us that looking at the subject through history poses problems that originate with Hegel, "where all that appears to be other than the active, self-forming life of the subject ultimately appears as nothing more than the medium through which the subject comes to recognise himself" (p. 11). In this model, temporality is a medium through which the subject

acts and puts forth ethics and politics that emanate from the self. Colebrook invokes Irigaray (1985) who critiques this notion of the subject passing through 'dead time' by reminding us that "philosophy had appropriated images of birth, generation and relation to privilege *self-generation*" (p. 11, original emphasis). In other words, the subject gives form to himself (philosophy taking on the masculine pronoun), and creates time via notions of inheritance, generations, and history. Since time can be fully appropriated and created by man, nothing remains Other, and nothing is beyond appropriation. Colebrook explains,

> [t]he idea of a proper human subjectivity that is naturally oriented towards the true and the good implies a subject of reason for whom time is the passage towards complete actualisation. Change and becoming are essential to self-realisation, but the self to be realised -- rational man, finally free from the distortions of prejudice and ideology -- would be the proper end towards which all time would tend. (p. 11)

Over the course of history, such a totalizing view of the cartesian subject tends to neglect other models of selfhood, particularly for marginalized groups (such as women). Agential relations are more than morally grounded, politically informed, intrinsically rational, and by extension of these qualities, masculinist. In fact, the idea of becoming for the new teacher, one who has not achieved professional actualization (not for the least reason of being named as someone in-progress on account of becoming something new), resists a totalizing account of the free agent described in philosophy. How can we account for a determinism of conditions (the entry of the new teacher into a discursive historically-situated terrain of 'becoming' embedded in the pressures of 'being' 21st century competent along the way)? These might not be conditions

chosen by a person of her own free will. As Colebrook further illuminates, the model of a totally free subjectivity

> presupposes a mode of time in which the past is *only actual* -- only the set of archived and stored events that have occurred and been completed -- rather than a permanently pregnant (*virtual*) past that harbours potentials that may be seized upon in each present, and that never arrive at self-fulfillment. (p. 12, original emphasis)

The inability to arrive at total fulfilment is no doubt a threat to subjectivity as individuals thus remain in a state of progress, of desiring to fulfill that which is constantly lacking.

Psychoanalysis offers us some insight into this condition, particularly the writings of Jacques Lacan, who structures subjectivity into three orders: the Imaginary, Symbolic, and Real. The Imaginary is the arena of fantasy, "a narcissistic realm in which we act as if we are whole and can find true meaning of our lives, when in fact what we are embedded in is a fragmentary world in which there are splits and fissures, contradictions and impossibilities" (Frosh, 2012, p. 114). For Lacan, the basis of the Imaginary order gives rise to the "mirror stage" whereby the infant recognizes itself for the first time in the mirror, giving it the illusion of wholeness, as though its real being is revealed through the mirror and is in fact not fragmented despite its experiences of being pulled by visceral drives of hunger, pain and so forth. The illusion is powerful and helps the infant confront the sense of incompleteness or the threat of falling apart, and this is the origin of the ego. It is the fantasy of the ego that it can function autonomously without destruction. The ego is prone to mistakes, such as the subject seeking gratifying objects and the belief that they will provide a wholeness that reaffirms the totality of being (such as one true love, or the answer to the meaning of life). The Symbolic, on the other hand, places

language at its center and acknowledges the fissures and divisions. Frosh (2012) explains that "in order to become a member of a society, the individual has to become 'subject to' language, using it in ways that are comprehensible by others and consequently having her or his thoughts and fantasies structured by it" (p. 115). The Symbolic shatters the fantasy of totality of self, splitting the subject, and organizing subjectivity around the concept of lack. This is because language cannot fully represent one's inner life; the unconscious is formed out of the imperfectness of language to fully represent the totality of one's being. The third order, the Real, is the realm of that which resists symbolization through language, and is under the surface (Frosh, 2012). It is what is left over after seeking the gratifying object but without being fulfilled, and has the potential to erupt to the surface (in its most extreme form as psychosis). Kirshner (2004) explains, that "the unsatisfied residue left after attainment of ...pleasures represents the subject's desire, whose cause is a fantasy—*the objet petit a*" (p. 2). On a constant quest for total satisfaction (perhaps even pre-linguistic totality experienced by the infant prior to language), the subject is in pursuit of what Lacan calls *jouissance* in that the body is the locale for human drives and pursuits fundamentally. *Jouissance* is "retroactive effect of becoming a separate subject, which leaves a permanent ache of desire in its wake" (p. 2). As new teachers face the governmental discourses structuring their identities within a paradigm of proper professionalism, they risk seeking the gratifying objects such as the countless checklists, professional books, blogs, seminars and so forth. These gratifying objects offer the promise of totality through becoming the mythical and singular "Teacher." According to Lacan, desire is a force that can never be satisfied, which is because of the structuring of the unconscious on account of language. In the mirror stage, as Thacker (2000) summarizes, "[t]he symbolic order imposes the law of language and, in so doing, reveals the arbitrariness of meaning embodied in

the sign. Thus there is a gap between the signifier "I" and the actual I of the subject who speaks" (p. 3). With this in mind, language is never quite enough to bring one's totality into being, and we live in a constant state of striving for *jouissance* precisely because what we describe as reality is not in essence the Real, which lies outside symbolization.

If all we truly have is language and the symbolic order in which to operate, then narrative "becomes the site of unresolvable quest for meaning, originating in the conditions of infancy and the beginnings of subjectivity" (Thacker, 2000, p. 3). To that end, the language that describes teachers' past remembrances, future aspirations, and present conditions with and against the symbolizations provided through government tracts and marketing materials dedicated to 21st century discourses lends insight into the *objet petit a* of becoming a new teacher. If the "subject is the effect of the signifier" for Lacan, how are new teachers constituted by and through the language imposed on them (defining and positioning them in their newness and within a profession with particular semiotic registers) and how to they use similar or different language to symbolize their experiences? What do their utterances tell us about the ways in which the representations of new teachers are important to think with in regards to meaning making and the work of teacher education?

It is here that I need to offer a working definition of identity, particularly in relation to the discursive construction of subjectivity in the unconscious. In Lacan's mirror stage, the pre-linguistic identification of the subject with the image of itself is a fiction – a kind of primordial identification of the self before it becomes entrenched in the Symbolic order which is language. The early-ego which still has total form, nevertheless begins to recognize its fragility and its differences from other objects, as recognitions or misrecognitions (*meconnaissances*). If this early "I" in the mirror stage is narcissistic, emerging from the joy of recognition of the self, it is

soon fragmented as the subject realizes they do not feel the cohesion and wholeness in the body anticipated in the image. This limits the subject within linguistic boundaries and defines the emergence of the unconscious. The instability of the ego, and the structure of language and the Symbolic dimension, leads to desire to return to the pre-linguistic state in the unconscious – one that is forever structured and alienated by the incompleteness of language. The language of society is transindividual, however. We belong to a shared cultural and linguistic regime, and to this end, our subjectivities are always subject to the system of signs that operates back on the unconscious as well as in the conscious. What does this mean for identity formation? Since we draw on the language of our culture – in our own histories, entwined here in this study with the cultural and linguistic registers of "emergence as a new teacher," identity might be thought of as discursively constructed. Identity, as argued by Aitken (2010) is:

> …produced discursively in changing everyday contexts and is expressed in speaking and writing. In our written and spoken expression, we position ourselves, that is, we draw on discourses that offer a range of possible ways of giving meaning to the world. (p. 57)

The desire for cohesion and other feelings of lack determine what subject positions are taken to form identity, and as Aitken (2010) further argues, "the power dynamics at work in each context will influence the resistance or identification that individuals have to particular discursive positions" (p. 58). The Symbolic is entwined with the linguistic signifiers of the cultures in which we are immersed, including those entrenched in teaching – such as being productive, caring, responsive, or knowledgeable. We cannot change the grammar or the way that the signifier signals particular cultural elements at a particular time. Both linguistic rules and cultural signifiers play against our psychic agency in the sense that our unconscious cannot be

separated from the intersubjective experiences we have, and cultures with particular discursive regimes, such as the language associated with "Teaching in Ontario" or "becoming a new teacher" interpolates its subjects and calls them forth to assume particular subject positions at a given moment in time.

Returning to the concept of temporality as I think about identities as narratively structured, I suggest a consolidating frame that might attend to these questions for the purposes of understanding new teacher narratives. Rather than take a "turn toward time" in this dissertation, I adopt a position from Edelman (in Dinshaw et al, 2007) who rejects

> ...the troping by which we're obliged to keep turning time *into* history. Whether polyphonous or univocal, history, thus ontologized, displaces the epistemological impasse, the aporia of relationality, the nonidentity of things, by offering the promise of sequence as the royal road to *con*sequence. Meaning thus hangs in the balance -- a meaning that time, as the medium of its advent, defers while affirming its constant approach… (p. 181)

Edelman goes on to argue that those who figure its refusal (such as the role of the queer throughout history) reveals that "we aren't, in fact, subjects of history constrained by the death-in-life of futurism and its illusion of productivity. We're subjects, instead, of the real, of the drive, of the encounter with futurism's emptiness..." (p. 181). As a consequence of the mirror stage, we are all on a hunt for meaning in and through objects, and so the nonidentity of things can be a crisis, and surfaces in the symbolic through language. Might we locate instances of "aporia of relationality" by looking at the utterances of new teachers as they traverse the narrative terrain of making the self with and against discourses of 21st century learning, which I might contend are the narrative objects devoid of intrinsic meaning and are entirely relational?

The role of memory in the making of history is important in order to find out. After all, in order to maintain some unity of consciousness, we persist through time, where "maintenance of continuity is ...essential to the emergence and preservation of self-constancy" (Meissner, 2007, p. 213). That is, we walk about in the world with a general sense that we are the same person from one moment to the next. Memory plays an important role in consolidating the self through language because, as Meares (1995) explains, "at least a certain kind of memory, unifies the multitudinous atoms of experienced data, past and present, that make up the flow of inner life" (p. 543). What that means is that in general, our psychic life is less concerned about our grand historical emplotment than our history as singular -- as *my history*, or *my past.* Using *currere* to open up free associative moments of reaching into one's personal history through temporal frames of past remembrances, future aspirations, and present contemplations thus evokes multiple consciousnesses at different moments through time. The four stages of *currere* of autobiographical reflection are explained in temporal terms by Pinar and Grumet (1976/2014) as leading towards a reimagining of ways to be free to choose the present, in agential terms:

> [*Currere*] is therefore temporal and conceptual in nature, and it aims for the cultivation of developmental point of view that is transtemporal and transconceptual. From another perspective, the method is the self-conscious conceptualization of the temporal, and from another, it is the viewing of what is conceptualized through time. So it is that we hope to explore the complex relation between the temporal and the conceptual. (p. 65).

Thinking through Pinar and Grumet's (1976/2014) call for "bracketing what is, what was, and what can be…hence more free to choose the present" (p. 77), I wish to name the framework for this research *heterogeneous temporalities.* Foremost, heterogeneous temporalities makes room

for the perspective of time as involving regressive, progressive, and present memories and perspectives. Because memory is not linear, this model of personal and societal histories thus also becomes multi-faceted, recognizing that the new teacher, for example, is not merely an actor in a grand narrative of larger history chugging along, but has agency in initiating and changing the trajectory of temporality and history along the way. This becomes most clear in the synthetical moment, where:

> The intellect is thus an appendage of the Self, a medium, like the body, through which the Self, the world are accessible to themselves. No longer am I completely identified with my mind. My mind is identified as part of me. (Descartes is thus corrected.) Mind in its place, I conceptualize the present situation. I am placed together. Synthesis. (Pinar & Grumet, 1976/2014, p. 79)

As an initiator of new temporalities through the act of remembrance, told narratively, the individual is not merely a contemporary product of her past actions but has the capacity to reorganize and reactivate particular displays of past events through selective autobiographical remembrances thus changing and rewriting her plot along the way. As Damasio (1999) explains, "[i]n core consciousness, the sense of self arises in the subtle, fleeting feeling of knowing, constructed anew in each pulse. Instead, in extended consciousness, the sense of self arises in the consistent, reiterated display of our own personal memories, the *objects of our personal past*, those that can easily substantiate our identity, moment by moment, and our personhood" (p. 196, original emphasis). Memories are thus both the narrative objects that we re/collect, *and* the products of that collection, revealing desire, loss, and other residues (the *objet petit a*).

Lacan is not the only psychoanalytic lens through which we might think of objects, as well. Considering Melanie Klein's object-relations theory, individuals and parts of them towards which feelings of love and hate are directed are considered objects. Frosh (2012) explains:

> It sometimes refers to the things themselves – parents, or the mother's breast, for instance – but its main meaning is that of the mental *representations* to which these things give rise, the 'internal', fantasized versions of people that populate the mind. This is why one can talk about a 'gratifying object' or a 'punitive object': the 'real person' concerned may or may not have these attributes, but in the mind they have become *personalized* in these ways. (p. 129, original emphasis).

Klein worked with young children, and argued that for babies, there is no ego, much as Lacan did. Given that the baby is completely dependent upon the mother as the primary caregiver, psychologically, the mother is the baby's ego. What's implied here is that if babies have wonderful mothers, all remains good; however, the wounding caused by bad motherhood, has deep ramifications for the life of adults. In some sense, we are all wounded by our mothers – they go away to fix dinner and the child feels separated, or the mother's breast which gives milk is not always present when the baby wants it. To that end, these objects that are either present or absent (such as the mother's breast) can become symbolic later in life. Object relations theory looks at the relationships with objects, where the themes of envy, greed, and jealousy might be transferred onto everyday scenarios – such as onto the self (an individual who says they are not lovable because their parents are terrible). What Klein describes as the paranoid-schizoid position is the idea that individuals can associate multiple feelings with the same object, such as rejecting the mother's breast for example, but then being paranoid that it will come back to bite you – an irrational fear of the infant, but one that plays out in adults as well. In our lives, we

split feelings towards single objects and they can be both bad and good, and the objects can be real or things such as careers, personal lives or even food to which we associate split feelings. In relation to teaching, we have a relationship to the act of teaching, with its content, norms, and other objects of the actual curriculum. We might associate extreme forms of love and hate, or attribute qualities to the self and other in our understanding of the stories of teaching – such as the teacher who is bad because she lacks empathy, or the child who struggles with division because the numbers might not like to be chopped up and hurt (Black *et al,* 2009). Considering objects as both our autobiographical narratives and the things inside them which are symbolized allows us to understand what attachments and desires teachers articulate specifically around the objects of teaching as they play back with and against their own experiences of schooling. We trace the objects of memories of learning and the anticipation of teaching sometimes revealed as splitting and object associations.

In being both the object and the symbolization of the imaginary, autobiographical narratives produced by the beginning teachers in this study are ways to both consolidate a sense of constancy through time and disrupt linearity via the multiple temporalities evoked in the telling. In making oneself up (figuratively and literally) through autobiography, participants make bare the object-seeking that defines the split-subject of the Symbolic, which then makes the psychic realm, via narrative, available for analysis. At the same time, in disrupting linear historicism in averting a grand narrative -- that is by telling *my history* -- participants also re/collect life stories that contribute to continuity so that the fragmented self does not perpetuate as an ongoing existential crisis as they enter the world of new teaching. After all, as Sacks (1970) puts it, we must "recollect the inner drama, the narrative of ourselves. A man *needs* such a narrative, a continuous inner narrative, to maintain his identity, his self" (p. 111, original

emphasis). Heterogenous temporalities sets the stage to think about how the theater of both unity and fragmentation of subjectivity and temporality plays out in the psyche. Looking at individual narratives of becoming a teacher in this way averts totalizing new teachers into one homogenous group necessarily on the same temporal and emotional path toward the ambiguous destination of new-teacherhood.

Chapter Four

Methodology and Research Design

Methodology

In this study, I turn to *currere* in an attempt to gain insight into the subjectivities of teachers in this historical moment. Given our particular geopolitical moment, the present study asks how teachers see themselves and develop identities in relation to 21st century learning discourses. In doing so, I use teacher candidate narratives, both what they are saying and how they are saying it, to better understand the ways in which teacher candidates are negotiating their identities with and against their personal histories given the historic moment in which we are currently living. The four stages of *currere* offer a structure to think through the ways in which teacher candidate identity is implicated in (and implicates) the past, future and present educational experiences of teacher candidates together with external factors (in this case, 21st century learning discourses).

In developing the interview protocols, I followed Ausman (2018) in considering the ways in which I might be able to work with my participants "in the self-conscious conceptualization of the temporal that Pinar calls for in his four stages" (p. 92). How can the participants and I narrate our understanding of ourselves in relation to both our histories and the discourses of 21st century learning? In working through the regressive, progressive, analytic, and synthetic stages of *currere*, I needed to work with teacher candidates not to develop causal narratives from their educational histories to their current emerging identities as teachers, but rather to unpack how these narratives are brought forth and used by teacher candidates in thinking about their identities and how these narratives are part of the larger historical context in which the teacher candidates are situated.

To use *currere* as a methodology, I structured the teacher candidate interviews around the four stages of *currere*. The first interview asked teacher candidates to think through their own

previous educational experiences. The second interview asked teacher candidates to imagine their future teacher identities. In the third interview I sought to have teacher candidates narrate their current understanding of themselves as teachers as well as, and in relation to, 21st century learning concepts. Finally, a synthesis emerged as interpretations of teacher candidates' identities read with and against the 21st century learning discourses.

It is critical to note that the four stages of *currere*, while typically presented linearly (from regressive to progressive to analytic to synthetic) are not, in fact, a linear progression, but rather there is a back-and-forth movement within these stages. "The stages of *currere*, by definition, are not linear. Rather, they are related in a cyclic manner, speaking to one another. Each of the four stages is reflective and situated temporally -- speaking backwards and forwards at once" (Radford, 2017, p. 4). This opens possibilities to consider the ways in which teacher candidates think through and narrate their own movement between these stages, consistent with heterogeneous temporalities. How may teacher candidates think about the past, present, and future as interacting and how may these interactions influence their emerging teacher identities?

Given my theoretical framework of heterogeneous temporalities and its connection to Lacan and psychoanalysis, I understand subjectivity to be structured narratively and thus I read the interviews as narratives where analysis of both what is said and how it is said, that is, the type of language, repetitions, and thoughts of the participants, form the core of my analysis. Following Radford (2008) and Ausman (2018), I turn to rhetorical analysis. In doing do, I seek repetitions of language and the ways in which teacher candidates are situating themselves and their narratives temporally in order to uncover the workings of the unconscious in relation to educational experiences and becoming a teacher. This rhetorical analysis "relies on the language of psychoanalysis to answer questions about identity and subjectivity" (Ausman,

2018, p. 46). By reading rhetorically the ways in which teacher candidates narrate their memories, hopes, fears, and emergence as teachers, I hope to better understand teacher candidate identities in this historic moment.

Participant Selection

Participants were recruited from the University of Ottawa's Bachelor of Education program. I began recruitment through social media, reaching out to first-year and second-year students in the Urban Communities Cohort (UCC) I had known and maintained contact with through my previous Research Assistant position with the UCC. I additionally used snowball sampling, asking the UCC B.Ed. students to invite their peers (both within and outside the UCC) to participate. I set out to recruit a maximum of five current or recent graduates. The Recruitment Script and the Informed Consent form I used can be found in Appendix A and Appendix B, respectively. Of the initial teacher candidates I invited to participate, as well as the peers they subsequently invited, four teacher candidates agreed to participate in this project and completed all three interviews. Two participants were finishing the first year of the B.Ed. program and two participants were completing their second (and final) year of the program. All participants were enrolled in the Intermediate/Senior division. One student graduated from high school in 2005, one in 2011, and two in 2012 and thus all participants were attending middle and/or high school during the 21st century. Data collection took place between May and July 2018 as that fit well with the schedules of the participants. The teacher candidates who participated in these interviews were currently living in relatively close proximity to the university so we were able to conduct all except one interview in person. The interview that was not conducted in person was done via Skype. Participants were given pseudonyms in the analysis chapters that follow.

Method of Data Collection

I conducted three interviews with each of the four teacher candidates. These interviews were semi-structured (see Appendix C for interview guides) and were conducted at a mutually agreeable time and location. The 12 interviews ranged in length between 31 min 41 sec and 58 min 53 sec. As I had previously established relationships with all the participants, the interview tone was conversational. Additionally, having worked together previously, the teacher candidates and I spent some time, especially at the beginning of the first interview, catching up and talking about future plans. These established relationships grounded our current interactions in familiarity and we were able to immerse ourselves in the current research project and interview questions without having to spend time on formal introductions and the teacher candidates were able to speak openly about their previous educational experiences, often delving into difficult memories, their current experiences within the B.Ed. program (some good and some not), and their hopes for the future. After each interview was completed, it was transcribed into a separate word document for each participant and each interview.

The first interview was grounded in the regressive stage of *currere*, focusing on the historical and biographical context of the teacher candidates (see Appendix C for the interview guide). After basic biographical questions were asked and answered (for example, age, where the teacher candidate was born, where they grew up, when they graduated from high school) the participants were asked to reflect on their early educational experiences. Questions included: 1) How did you feel about school? 2) Can you tell me about your early memories of school? 3) What memories stand out from elementary school, middle school, and high school? 4) How did you understand the roles of teachers and students? After these questions, I then asked the

participants to reflect on the extent to and ways in which the following six competencies that have been taken up by the Ontario Ministry of Education under the general 21st century learning umbrella were present in their educational histories: 1) critical thinking and problem solving; 2) innovation, creativity, and entrepreneurship; 3) metacognition; 4) collaboration; 5) communication; 6) citizenship. The interview concluded by asking participants to reflect on and narrate their decision to become a teacher.

Generally, a week or two after the first interview, I scheduled a time to meet with the teacher candidates for the second interview focusing on the progressive stage of *currere*. The second interview (see Appendix C for the interview guide) asked teacher candidates to fantasize about how they envision their future selves as well as the future of education. In doing so, teacher candidates were asked to return to the six competencies of 21st century learning as defined by the Ontario Ministry of Education, listed above. Here they were asked how they envision themselves engaging with (or not) each of the six competencies. Participants were then asked a more general question of how they envision themselves as teachers in the future.

After another week or two following the second interview, I scheduled the third and final interviews with the participants. The final interview asked teacher candidates to think through the analysis and synthesis stages of *currere*, how the past and the future play out in the present (see Appendix C for the interview guide). Teacher candidates were asked to reflect on an experience in their practicum that particularly stood out for them as well as reflecting on how they understand the roles of teachers and students. Participants were also asked to consider how, given their histories and fantasized futures, they would describe becoming a teacher generally, and then with specific thought to the role the six 21st century learning competencies may or may not have played, how these competencies are being taken up in their placement schools and

within the B.Ed. program and how they feel about that, as well as to articulate their emerging educational philosophies.

Method of Analysis

To conduct the analysis of the teacher candidate interviews, I turned to Radford (2008) and Ausman (2018) who employ rhetorical analysis based on the work of Robertson (1997, 2004) and Felman (1982, 1987). Robertson (1997) focuses our attention on "Freud's notion that speech performs as a vehicle through which unconscious effects are established" (p. 128) and argues that through an examination of the ways in which "individuals take hold of certain ideals through forms of language, educators can learn how beginning teachers come to think in different ways about teaching" (p. 124). An analysis of language, in this approach, requires attention to "ambivalences, repetitions, detours, and exhilarations" (Radford, 2008, p. 33). After reading through all the transcribed interviews, I turned to an analysis of each teacher candidate and conducted analysis within the regressive, progressive, analytic, and synthetic stages in turn. For each teacher candidate and at each stage, I identified key words, paying special attention to repetitions of language, themes, and memories. Following Robertson (1997), in order to "conceptualize the psychic demands of learning, I listened not only to the manifest content of the [teacher candidates'] thoughts and feelings, but also to enigmatic qualities such as contradiction, silence, and groping to make meaning through tentative speech, repetitions, laughter, and even jokes" (p. 127). Attention to the ambivalences, repetitions, metaphors, detours, free associations, and symbolizations open possibilities for understanding what may be unconsciously performing for teacher candidates as they become teachers against the backdrop of 21st century learning policies and discourse. In the last chapter, I begin to think through the larger implications of

these four individual stories within the context of emplotment and implications for the teachers in this historic moment as well as how the use of heterogeneous temporalities might open new ways of thinking about teacher identity.

Chapter Five

Between Worlds: Mirrors, hauntings, and temporal discontinuities

... the effects of free association in currere are worked through encouraging the suspension of conceptual categories and judgment in order to get in touch with the sensory experience. This unlocking of rational control over the mind allows what is forgotten to return and introduces the internal experiencing of time that is not chronological.

(Hongyu Wang, 2010, p. 77)

In this chapter, we meet Rebecca, whom I interviewed over three afternoons. Returning to university as a Bachelor of Education student in her late thirties, she described a journey filled with gaps in knowledge, years of education gone missing, and returns to alternate school environments. Her narrative spills over with moments of self-questioning and doubt about her future, cradled in the memories of a turbulent past and looking toward a future in which the teacher she wishes to become is at odds with her understanding of the ideal teacher presented in 21st century learning discourses. Through Rebecca's journey toward and within the Bachelor of Education program, it becomes clear that she encounters the concept of becoming a teacher from multiple temporal dimensions situated in histories woven with conflicting and sometimes opaque notions of the role of adult figures in children's lives – particularly for children who have experienced loss and trauma.

A regressive moment: Ghosts of education's pasts

The interviews began by asking Rebecca about her elementary and high school remembrances of the past, letting her free associate memories as they emerged. The questions I asked were open ended: "how did you feel about school?" and "what was your first memory of school?" Rebecca's responses were rich with emotions or the desire to represent them, juxtaposed with the absence of feelings as displayed by the teachers, students, and parents involved in the scene. She begins with an assignment instead:

> My first memory of school is kindergarten, watching *The Land Before Time*. And then having to draw pictures of it, of our favorite scene and stuff like that. And just looking around, I remember seeing what the other kids had drawn, like the

> dinosaurs and whatnot. So that's my first memory, my first memory is doing art and watching a great movie… I loved it. I thought it was a great idea on their part, because I remember them saying to draw a scene that you liked the most but not just that…. [one] that made you feel the most emotion.

Shortly after, she describes being pleased at the only good memories in her journey through primary and middle school as those from art class and the drama group:

> I mean, what kid doesn't want to be taken out of class to go act, to go practice a play?... . just being part of a group where you felt like you were doing something of value. It was the one area in the school where I felt like I was contributing something, and I think that was always something that was very important to me, especially when you don't feel like you're contributing anything academically, to be able to provide something and feel useful.

In both of these remembrances, sandwiched between descriptions of being relentlessly bullied elsewhere in the school by students and teachers or being forgotten altogether, Rebecca's attachment to being useful brings her being into focus. She becomes visible on account of the plays that she is in, and the art that she produces. More than this, she can express the emotions that are otherwise repressed. She goes on to assert that since "you're there every single day, Monday to Friday...if you don't feel like you're contributing anything, it's just gonna make it that much worse. It's such a heavy weight for a kid to have." As Casemore (2010) reminds us about the use of free association in recalling the past, "juxtapositions of ideas or chains of ideas… introduce counter-thoughts and, therefore, make available for consideration the force and significance of the speaker's unconscious thinking process" (p. 309). In the case of Rebecca, her

remembrances of being invisible in the classroom, of "not contributing anything academically" are juxtaposed with the only two thoughts that were positive from her elementary school experience: making art and acting in a play. In both of these memories, Rebecca was contributing beyond to something larger than herself in producing art presumably for public consumption. Ironically, while seen as a side effect -- producing art on account of literally being taken out of the classroom, the counter-thoughts that Casemore (2010) notes, hang at the edges. Rebecca's reading of her own memories as the only times when she felt she could contribute something to the overall system of learning thus conflate the nature of learning as a public affair for all to see with the intensely internal experience of not-learning in other conventional ways.

It is here that I wish to turn to Lacan to understand the social forces of Rebecca's recollected educational history. Lacan (1955, 1958) asserts that our recollection of past events, our mental representations of those events are subject to the language available to us to represent them, but that desire is also the result of "lack" (*manque-à-être* or want-to-be, in Lacan's own English translation). The nature of what is lacking constitutes a deficit in the self, in "being." While we are both the subject of language and subjected to its constraints, the way we articulate lack, and hence desire, gives a window into how the concept of one's "lack of being" is "the heart of the analytic experience" and the "very field in which the neurotic's passion is deployed" (Lacan, 1958/1977, p. 251). In Rebecca's narrative, lack is articulated as the physical removal of her body from the traditional learning space into one where her passion is indeed deployed. The result is her recollection as having dual meaning – first as leaving a void where she was formerly present, and second, emphasizing the perception that she was invisible in the first place in the conventional learning space and not "contributing anything." The juxtaposition of the physical removal with the production of artifacts of self expression in peripheral spaces (the theatre and

the art studio) is formative for her identity development through absence and deficit. Emphasizing her marginal existence, Rebecca nevertheless chooses to narrate this in a relatively positive manner in order to create a happy memory of elementary school which, notably in further sections of the interview, stands in juxtaposition to her further education. Interestingly, while she recalls her artistic contributions to the elementary classroom, she does not mention any other pedagogical or social elements. Her memories are tied to the one assignment where her emotions were quite literally the assignment.

When Rebecca transitions to her high school experience, we begin to understand why she might narrate her life in terms of productivity and artistic creation. Creating something offers Rebecca a sense of purpose within a system where she existed on the margins. By high school, she moves from being on the periphery within classrooms to literally left outside them:

> The first six months of my high school experience it was, I think, two different schools. And then I was put out of my home, so I didn't go to school for the next two years because I had to work full-time to pay rent and whatnot. So, then I returned to high school when I was sixteen, and the school that I had attended when I was fourteen wouldn't accept me anymore 'cause I was too old. So, it was going to a lot of alternative schools because I was too young to go to an adult high school, but I was too old to start grade nine. So, it was me being a couple of years older than other grade nine students, but also kind of behind the times, you know, because they had been together and they were busy the last two years being kids and I didn't really have that luxury, so I didn't know what was cool, what was in, and it just felt like an alien, basically walking in on grade nine again.

Rebecca's journey into high school, feeling like an "alien" walking back into school, places her at the interstices of adulthood (working and paying rent) and childhood. In looking at human development and the ways we see the world through Lacan's stages, the Imaginary, Symbolic, and Real, I note that Rebecca's narrative seems halted in the Imaginary stage in her recollection of the past. The language she chooses to use to describe herself as detached, alien, and apart-from others reactivates the language of the infant who is born into a state of lack. Surrounded by structures not of its own making, such as the world of the mother, being fed or not fed, caressed or not, despite its desires, the infant is both set apart from and a product of this world of interactions of which it literally has no voice to influence. According to Lacan, because this is so confusing for the infant, "the infant is initially at the mercy of its drives and unable to deal adequately with the overwhelming sense of disintegration produced by the combination of these drives, the loss or gap into which the infant feels itself to have fallen, and the desire of the 'other'" (Frosh, 2012, p. 178). The result is a longing for objects or belonging for something yet identified, or something yet to be known but is a pressing condition upon the infant. So Rebecca returns multiple times to the schoolhouse, attempting to re-enter education from multiple avenues failing each time. She notes how she literally did not have the vocabulary of childhood inside her anymore. Rebecca did not know what to say, what to wear, or what was trendy. Though caught in a liminal state of educational development, she is certain that she needs to return to the scene regardless of indeterminate outcomes, stating later on, "I was the first person to graduate from high school in my family, so I saw what not getting that piece of paper did to people."

In her interview, Rebecca's description of the adults in her life might also be read as part of the infantile Imaginary prior to the mirror stage (where the infant sees itself for the first time

and suddenly feels less fragmented on account of its image back to itself as a whole being). Rebecca's recollection of the adults in her life frame them as the "missing object that [the infant] cannot adequately conceptualize" (Frosh, 2012, p.178), who are omnipresent and yet unreachable. Rebecca recalls:

> Elementary school teachers for me were barely on the radar. I barely remember the teacher themselves actually lecturing or talking, but I also don't remember very many activities or anything like that I just remember a lot of textbook stuff and work on this on your desk quietly kind of thing. And the only other kind of role that I saw them in actually was of a parent figure. It was like 'Oh you better do what mom wants you to do or you'll get in trouble.' It was that kind of thing…. It just felt like we were a bunch of kids being babysat by a parental figure.

Rebecca goes on to elaborate about her high school experience similarly:

> For high school, it was, "this person is the enemy" for the first couple of years… I can't even imagine what my schooling would've been like if my teacher had gotten to know us… I feel like maybe I wouldn't have just seen them as these obscure parental figures, and maybe connections would've been made and maybe I would have come into contact with something on an academic level that I could've connected with...

The adults in both the elementary and high school remembrances seem like dreams where the teachers are both voiceless and faceless stereotypes but are strongly connected to the figure of the parent. Rebecca's own parents are missing from the narrative because they are literally

absent. Rebecca's father died when she was eleven and her mother kicked her out of the house when she was fourteen. The description of the teachers, though omnipresent and looming, are interesting in that she describes them with words like "mom's mad" or "babysitters," and uses the phrase "parental figures" often. The infant's primal need for the mother seems to reside under the surface of Rebecca's description, as she substitutes teachers, however stereotypically, for the absent parent, filling the void left by abandonment. For Lacan, lack defines the human subject since at the moment where the infant recognizes that its body is not confluent with the world and the world can hurt it, it feels anxiety. The loss of coherence leads to increasing demands by the infant that are then not met, but the impossibility of realizing these demands define the infant's state of being. Interestingly, Rebecca constructs the teacher figures who could fulfil the (parental) lack as failing to do just that. They just give out worksheets so the kids can "do it for the next couple of hours… and work on your desk quietly."

Because the trajectory of family life and the path of schooling are temporally out of joint, Rebecca's recollection is halted at the Imaginary. Like reliving the societal and familial constraints of that time, she cannot tell the story beyond its narrative infancy. In other words, in progressing to the Mirror Stage, we might expect a revelation about what gave her a sense of wholeness, purpose, or even false coherency throughout her journey. The remembrances deny us this analytic possibility. In looking at the absent parent resurrected in the nevertheless-absent teacher, we seem to be chasing ghosts. The perceived role of the mother, who is absent from the scene of teaching and parenting alike, is collapsed into the opaque "parental figure" of the teacher, where the hybrid teacher/parent 'other' to which Rebecca cannot attach herself despite trying (and projects the failure onto herself for being academically devoid) is still voiceless throughout the recollection, much like the teachers in Charlie Brown comic strips who speak

only gibberish but are nevertheless omnipresent. Unlike Charlie Brown, Rebecca's educational journey is out-of-sync, temporally disconnected from both the concept of childhood and the normative route of taking twelve years to linearly complete the stages prescribed by the ministry. She chases her education from behind. A kind of Frankenstein's monster of schooling, Rebecca is both too young and too old to return to school at the time of her choosing. She is put together and torn apart by the system that encourages her to return and simultaneously turns her away. While the system that makes the rules preventing sixteen-year-olds to return to the youth sector but names them too young to attend adult high school, is faceless, its equally faceless teachers from the past remain hidden behind its walls in any case.

Only when Rebecca finally arrives at an alternate high school, out of the mainstream education sector, and into a series of courses intended for "people who were never gonna go to university" she finds some coherence for herself, describing teachers that helped her become the highest achiever in her woodworking class, and a strong student in auto mechanics. Her memories, both negative and positive, begin to turn from entirely opaque to vivid experiences, involving real people that teach her skills, believe in her, and keep her for extra projects for business clients and so forth. As Rebecca recounts:

> So when I finally did land in a high school that stuck, I excelled academically because I was actually able to understand and build things with my hands and fix things with my hands and that's what I love to do. So it made me feel like "Oh, I'm not a total idiot. I can actually do this." It gave me a glimpse of how much an impact differentiated learning can have. You know how much it means to the individual who can finally comprehend what people are trying to come across... I think a lot of my high school teachers as well, being a teacher in a kind of

> [alternative] school that I was in, you did have teachers who were very empathetic and who treated you like a human being instead of just some student number. So their role really took on this kind of new dynamic in my mind where I actually became more comfortable around the teachers than I was with the students who were giving me a hard time.

Finally, Rebecca is able to see herself as excelling in school and being able to contribute to the learning environment. Returning to Lacan, because the infant is born into a state of chaos where much is expected of it but where everything is confusing, it seeks to prop itself up with a missing object, even if that missing object is one the infant cannot yet conceptualize. "This is a painful and potentially damaging state of psychic affairs, so it is no surprise to find the infant experiencing joy when it discovers something that makes it feel less broken apart and more whole" (Frosh, 2012, p. 179). According to Lacan, it is the infant's own image in the mirror that brings about this feeling of being more whole. Rebecca's remembrance of excelling in the alternate high school can be read through this lens, in which the teachers play the role of the mother figure, pointing out to Rebecca her own reflection as a successful student. This feeling only comes about outside of the mainstream education system and while Rebecca may see the possibility of wholeness through education, her narrative does not continue with her seeking this feeling of wholeness as a Lacanian analysis would have us expect. Rather than education becoming the gratifying object Rebecca seeks, this episode seems to instead offer us a foreshadowing of education's potential in Rebecca's narrative.

A progressive moment: The Mirror stage and the Symbolic

In reading her past through the regressive stage of *currere*, Rebecca's free associative remembrance seemed halted in a kind of Lacanian Imaginary, where she does not tell a story of seeking out and latching onto an extended gratifying object. Unlike the infant who, upon seeing itself in the mirror, fantasizes itself as psychologically unified on account of viewing its physical wholeness, Rebecca's utterances are narrativized as a series of fragmented anecdotes. This fragmentation may be in part due to the interview structure, but her language of feeling out of sync is entwined with choices to gloss over large gaps in telling the story of her schooling. Rebecca arrives at the doors of the alternative school after two years of supporting herself, and then on the campus of a university many years after that. Rebecca alludes to her family life in her elementary years as a series of absences: the father who passed away and mother who could not help with her homework and would not buy things like computers to facilitate it. Especially striking is that Rebecca leaves these absences as gaps in story. She does not fill in the narrative in places where family life superseded schooling and she became absent from attending. Rebecca chooses not to narrate the two years where she supported herself from ages fourteen to sixteen before going back to alternative high school, and in the many years between getting her diploma and returning to university. Nevertheless, Rebecca's cyclic path, the return again and again to the scene of education, allows us to ask why she speaks in great detail about, and continues to seek out educational spaces that once were places of rejection and a sense of displacement and alienation.

The answers begin to emerge as the interviews progress. Rebecca emphasizes the impact a continuous journey of learning has had on her life. Speaking of her education from a larger temporal arc, Rebecca begins to make clear that learning for her was distinct from the act of

going to the school itself. And she begins articulating a distinction between *learning* and *schooling* that brought toward her journey of enrolling in the B.Ed. program:

> I just liked the idea of it. I think it was also because I didn't have many friends or many people. I was alone a lot as a kid. So what do you do when you're alone and your mom refuses to get you this new thing called the computer or video games or anything like that? You read. All you do is read and you read and you develop an imagination and you get a taste for it, and you wanna keep reading and keep learning and keep putting your nose in a book. And I think that that was one of the reasons why I just, I wanted to do something where I could always be close to what never failed me, which was books, and which was information… So I'm not thinking that I'm going to go into this and change lives or save people and all that stuff.

One might consider Rebecca's insistence here and her vision of herself as a future learner in relation to teaching as a kind of psychic leap into the mirror stage, where the concept of learning, and reading specifically, provides a sense of cohesion and narrative wholeness. In saying "I just, I wanted to do something where I could always be close to what never failed me," Rebecca's remembrance of what gave her both comfort and direction in her past gives the object (reading) that she can transport with her into an unknown future (teaching). The concept of the teacher becomes the vehicle for Rebecca, as she imagines her future in the progressive stage of the *currere* process, to keep returning to learning and reading to make herself whole. There is an important distinction here. Rebecca does not suggest learning is part of becoming a teacher or the natural partner of evolving in one's profession, but rather teaching is the job that will give Rebecca the space to always learn by herself and thus feel whole. The mirror stage for Lacan is

quite similar to what Rebecca articulates. When presented with the specular image of itself, the infant feels whole, on account of

> *identifying with* a vision that comes from elsewhere, from outside. This is taken by Lacan as the origin of the ego… Lacan claims that the ego is adopted as a kind of defence, an armour or shell supporting the psyche, which is otherwise experienced as in fragments. (Frosh, 2012, p. 179, original emphasis)

The fantasy sustaining the wholeness achieved by identifying with the gratifying object that is the image of the self, cannot be sustained. There is no such thing as total integrity, wholeness of being, or a sense of fullness that is possible entirely through an external relationship. The analogy often used in psychoanalytic literature is that of a romantic relationship. Because we can only know an/other through language and by reading and internally narrating our relationship to another person through our own linguistic capacities, we cannot fully know (or completely possess) that which is external to us. We cannot fully know our partners or the love they represent. We cannot achieve the totality of wholeness through an external object of fantasy on account of our ego being created through language. Similarly, the infant, in narrativizing its life through the pronoun "I" is nevertheless left coming up short, because the pronoun can never fully encapsulate the totality of being. The narrative "I" is a representation in language only, and its capacity on the page is analogous to the fiction of wholeness an image in a mirror represents.

Rebecca's latching onto the role of teaching as the vehicle for learning/reading as the one thing that never lets her down might be thought of as the "narcissistic relation with the image, in which the fantasy that is wholeness and integrity can be achieved... [as when people] seek out something that will completely fill the gaps in their experiences" (Frosh, 2012, p.179). For her,

teaching is internal, as she is "not going into it to change lives or save people," which is the opposite of what one might expect from someone entering a profession whose mandate is predicated on changing lives in one way or another.

An analytic moment: From National Geographic to machine minds

The analytic stage of *currere* takes us into the present moment, where the participant reads the self with and against the remembrances of past and speculations of the future. One of the frames that Rebecca uses to do this is to compare the two scenes of learning through the language of a wilderness scene. She describes her elementary school experience where children are like animals in the wild:

> [T]he role of students was almost like an ecosystem on National Geographic viewing. It was just seeing these little groups that I didn't have access to, and that I had to kind of maneuver my way around… All I could see were packs that I had to avoid.

In her imagination of the players of the teaching scene -- teachers and students alike -- she brings us to a conceptualization of learning as refined but dangerously mechanized:

> We're still expecting the acceleration almost of a machine mind, as opposed to a human mind. And I see that very much from the industrial industry where we were looking at people more like numbers, and machines, and modes of production as opposed to the human being...

What can we make of these narrative choices? In presenting teaching in the present as the product of a kind of human evolution, we might read Rebecca's narration as the entry into the Lacanian Symbolic, where language is the organizing force of the ego and, for Lacan, the infant realizes that its experiences are mediated by the limits of linguistic representation. Choosing metaphor here is one way that Rebecca's projection of being a teacher so to live the fantasy "learner" experience until told not to, begins to fall apart. As Frosh (2012) explains, "the need to use language ...interferes with the Imaginary fantasy, revealing that the relationship with the other is already organized by something outside it...time, self and other cannot ever be in total unmediated connection with one another" (p. 180). Rebecca begins with narrating the primal scene of schooling as a literal National Geographic survival scene, where she had to intelligently maneuver her way through schooling to find the thing that kept her alive: reading and learning alone. She then projects the future of learning as mechanized, that erases the humanity from the experience: "numbers, and machines, and modes of production as opposed to the human being." In proposing this shift in the landscape of the learning space, Rebecca first uses highly metaphoric language to establish her relationship and place within learning as someone who opposes a machine-mind model. In doing so, Rebecca articulates one of the problems of language that, in fact, defines the Lacanian Symbolic. As much as language connects people to a certain degree, it also comes between them and one cannot fully know an/other. The problem is writ large in teaching and learning where if the human mind becomes mechanized, perhaps replicable, automated, digitized, then the fundamental visceral connection to learning (as reading, for Rebecca) might be lost. And we see this in her anxieties about losing the ability to be a teacher at every turn. She articulates time and again the idea that she can only teach until she is told not to. In several instances throughout the interview process, her sense of being at the

margins, still being hunted, or being threatened by not fitting into the prescribed modes of what teaching looks like now (automated, machine-driven or otherwise), emerge as utterances of finality:

> [T]he last thing I wanna do is find out that, 'Oh no, I'm actually not made for this job.' So that would kind of, not necessarily put the last thirty years of my life down the drain, but if I ever had someone seriously come up to me and say 'You're not suited for this' I would, I think I would just have a slight crisis of identity. I have to fight the part of my mind that keeps telling me, 'No, you're not good enough to do this. You're not gonna be good in a school or for the kids or whatever.' So I do have to push myself through it. I have to push myself through my insecurities and my fears. And again, I think I've said this before, I'm just gonna keep going until they say I can't.

Rebecca recalls an educational career working to maneuver around the packs of students and teachers, almost as if in a predator-prey relationship. She positions herself as someone who has been searching for her place in the pack and has recently found it through becoming a teacher and simultaneously understands the educational system as shifting from something natural to something mechanized. Rebecca cannot seem to imagine herself as participating in this machine model of education and her anxieties about her place as a teacher (and thus as a person given her identity being so entwined with her ability to be useful and to keep learning) return as she imagines a future in which she is told she cannot teach.

A synthetic moment: On the margins

In this synthetic moment, we read Rebecca's narratives about her past, her future, and her present with and against social and political forces that are at play. Specifically, in this research, I am interested in the ways in which Rebecca understands education and herself as a becoming teacher come up against 21st century educational policies and I ask what are the implications for taking up 21st century narratives for individuals like Rebecca, who have non-traditional schooling experiences. As seen in the previous three sections, *currere* brings forth multiple elements of the unconscious as Rebecca narrates her past, her imagined future, and her present. We can read her present and future not simply as a linear progression from her past, but rather think about the ways in which she narrates her experiences and imaginings (both what she tells and how she tells it) from the present as a way in which she is attempting to maintain a coherent story about education as she understands it.

One of the prominent and recurring themes throughout the interviews with Rebecca was the idea of existing peripherally. She narrated her educational history as one in which she was on the margins, only becoming visible through art and in plays, which she contrasts with the "traditional" academics of schooling. In addition to the learning taking place at school, Rebecca narrates her own emplotment in the social scene of schooling through using the metaphor of animals in packs, which she spent her time navigating. When Rebecca returns to school as a teacher, she has a moment of having to remind herself that she is not a student anymore, that the other students cannot bully her. Rebecca is now the leader of the pack rather than potential prey. Even as Rebecca becomes a central figure within the evolutionary scene, she envisions a future consistent with her narrated past, one in which she is contributing to education through her existence at the edges by moving education itself to the margins. As Rebecca imagines her

future classroom, she seems to rewrite what it means to exist on the periphery by bringing her whole classroom with her to where she once found comfort:

> I wish my classroom would be outside. I would love to have an outdoor classroom, or at least access to an outdoor classroom… I know that the outdoors can be a distraction, but it's also so important to be connected with the outdoors, just having that fresh air. And so, I mean, ideally I would like for my classroom to be an open space that's accessible to everyone, regardless of physical or cognitive disabilities. And ideally, if I, I really don't want those rows of desks, like I really don't want that. I want my kids to feel comfortable where they're sitting, so I get that sometimes kids who sit in the back of the class sit there because they're uncomfortable being in the spotlight or they don't wanna be the center of attention. So I wanna offer safe spaces for them to go, but I don't want my classroom to feel like a military academy. I want people to be relaxed… So I want an open space, a green space.

As Rebecca writes herself at the margins, she opens possibilities for ways in which she can develop her identity as a teacher with and against 21st century learning discourses. At the periphery in both her remembered past and imagined future, Rebecca has no need to cling to current educational discourses in shaping her identity. When asked specifically about 21st century learning discourses throughout the interviews, Rebecca speaks in generalities, and she is caught between feeling like things have not changed as much as they need to, while simultaneously changing too rapidly.

> I understand them in a way that I can see that we're trying to change the expectations, but I don't know if we've necessarily completely caught up with the 21st century yet. I still see us kind of being chained down by the 20th century expectations and kind of intertwine that with technology and that kind of stuff… I sometimes wonder how good that is for the students when it almost seems like things are changing so rapidly that it's hard to catch up. It's kind of hard to find some kind of stability.

The discourse around 21st century learning follows an unnatural evolution for Rebecca, from nature and pack animals like those seen on National Geographic to the "machine mind." Rebecca resists that unnatural evolution by returning her imagined classroom outside with limited use of digital technology. In portraying 21st century education as tied to the industrial model and mechanization, it is similarly about rapid change in the name of progress, change Rebecca finds overwhelming in both speed and quantity. Despite this rapid change, despite an acceleration of the machine mind, Rebecca still sees education in the 21st century as closely tied to the 20th century model and education itself seems out of sync, mimicking the way she once wrote herself as being out of sync with education.

In writing 21st century education Rebecca notes that it is like "like steering a boat through rocky waters. It's never gonna be, the waters are never going to be calm, but it can feel like it is if you know how to steer the boat right." As the external forces of the education system are working on, and against, Rebecca, she seems to cling to a fantasy that an omnipotence is out there to be had which will then allow her to steer through the rocky waters smoothly. In her earlier reflections, Rebecca externalizes the forces which shape her future as well, as when she states that "she will keep teaching until they tell me I can't" but the "they" is really herself and

her own self-doubt. Similarly, the assertion that teaching isn't going to "save lives" is interesting when placed in juxtaposition with the boat in rocky waters. Viewed another way, she turns the rescue impulse inside out, that while she can't save anybody, turning to teaching is a way of rescuing herself. As someone rescued by education in the alternative school, we might wonder whether the impulse to rescue is inverted – where teachers often have the fantasy of rescuing children who cannot learn or from bad homes (as in the Hollywood tropes in movies such as *Freedom Writers* or *Precious*), she seeks to rescue the self through teaching.

Rebecca speaks against the discourse of 21st century learning that she sees as making the journey so difficult. When pressed to consider the ways in which 21st century learning discourses come up against the image she envisions as a becoming teacher, Rebecca responds: "[I]f you're paying attention to them they should be shaping, 'cause it's kind of like this is what they're looking for. That being said, there are certain things that I don't necessarily 100% agree with, and I can't go against my moral fiber." When asked to elaborate on examples of 21st century learning policies that run contrary to her morals, Rebecca struggles to find an example, eventually explaining that she objects to what she understands to be the Ontario government's plan to get rid of the new Indigenous curriculum, something she has very much attached herself to in the work of becoming a teacher. While 21st century learning policies do not address Indigenous curriculum, for Rebecca, teaching that curriculum is essential to what it means to be an educator in 21st century Canada. Elsewhere in the interviews, Rebecca expresses hesitance around the incorporation of digital technology in the classroom. Rather than embracing the popular discourses around 21st century learning such as teaching collaboration, citizenship, communication, creativity, or metacognition, Rebecca emphasizes the importance of safety, security, a positive environment, and helping students navigate the unknown and the uncertain.

Despite her commitment to pushing back against what she understands as 21st century learning discourses, Rebecca does worry about the professional consequences of resistance.

> I do worry about how I'll react if I'm not producing what they want exactly, and I feel like, I don't know, I don't want it to feel like industry, I don't want it to feel like cookie cutter, I want it to flow in the classroom for me and for the kids, so I'm hoping that that will be welcomed by… whoever I work for.

Rebecca desires a natural flow in her imagined classroom, contrasted with the industrial model of education she sees as being promoted by 21st century discourses. Again, we see the imaginary machine chasing Rebecca down in her future profession opening this response – threatening to pull her apart, and perhaps disrupting the reflective gaze upon herself as the teacher.

Thinking through the conceptual framing of this monograph, I wish to return to the framework of heterogenous temporalities for a moment. Britzman (2014) invokes Rosen (1988) to describe the term the "autobiographical impulse" where there is a "schooled prohibition on worded lives" (p.122) that influences how individuals tell their stories through omissions, fears of saying what's on one's mind, and the sense that what one has to say might not have value. Britzman recalls Miller's (2010) memoir *Crazy Age: Thoughts on Being Old*, in which she describes an "embargo on old age" where women were encouraged to not talk about their babies (who should remain silent and not seen), alongside and the disappearance of memory and presence in old age, explaining that "one impossible scene reminds [Miller] of the other. There is the courage of freely associating with passing time" (p. 123). In going through the *currere* process, Rebecca's omissions recall the impossible scene of being outside education – like having her nose pressed up against the glass of the school as a child, looking in instead of being

brought in by a loving mother and welcomed by a loving teacher– and then, simultaneously, being an interloper into the space years later now as an adult and as an educator. The omissions and gaps in her life story recall the schooled prohibition that Britzman recounts, that are "structural and subjectively felt and make waves in everyday speech" (p. 123) as when Rebecca both refuses to narrate the gaps in her schooling while emphasizing the inevitability of being kicked out of the teaching scene once the ambiguous "they" come for her. Her throw away lines of not being there to save anybody calls forth her own desire to be rescued by education and now looking for the structure of teaching to rescue the self. What is most interesting is how both the omnipotence and opacity of the 21st century teaching culture – the ambiguous "they" of the "machine mind" -- have the potential to disrupt the fantasy, leading to Rebecca's foreshadowing of a crisis of identity. Whether what is not said, or not quite said correctly in the framing of her desire around teaching, becomes the template for her emerging identity as a teacher in the 21st century remains to be seen, as Rebecca embarks on entering the very space where she is certain she's not welcome.

Chapter Six

The Big Machine of Education: The good and the bad teacher

In this chapter we meet Jennifer, whom I interviewed on three different days over the course of two months. Growing up in an Anglophone household and attending a Francophone school, Jennifer describes her educational experiences in largely positive terms, with school being a place where she would thrive, both academically and socially. Early in her schooling Jennifer decided to become a teacher, and she describes her journey in the years leading to teacher's college as moving toward the singular goal of becoming one. Interestingly, as Jennifer's story reaches into past remembrances, she begins to describe in unequivocal terms the things she determines to be attributes of good teachers and bad ones, shaping her identity within this paradigm. However, as she projects herself into the future, Jennifer laments the uncertainty and ambiguity of 21st century learning discourses and it becomes difficult to identify the attributes of the good teacher she desires to become. To better understand the significance of Jennifer's splitting of the good and bad in this present moment as well as the implications it has for teacher education in the 21st century, I turn to Klein's psychoanalytic theories of identity formation.

The splitting of objects into binaries of good and bad is a common element of object-relations theory first theorized by Melanie Klein (1930, 1946). The object as we will see in this chapter, is the teacher herself, who is assigned attributes towards which feelings of love and hate can be directed. Frosh (2012) describes Klein's theory of object-relations as follows:

> It sometimes refers to the things themselves – parents, or the mother's breast, for instance – but its main meaning is that of the mental *representations* to which these things give rise, the 'internal', fantasized version of people that populate the mind. This is why one can talk about a 'gratifying object' or a 'punitive object': the 'real person' concerned may or may not have these attributes but in the mind they have become *personalized* in these ways (p. 129, original emphasis).

For Jennifer, in what follows, the personalization of the teacher as an abstraction becomes personalized through her experiences that construct her mental representation of what a good teacher and bad teacher might look like, and her translation of her own story onto the object – the image of teacher -- becomes highly internalized as she projects her fantasy of becoming onto what that object should look like.

A regressive moment: The student (as) teacher

This regressive moment begins with Jennifer narrating her early educational memories about being present at school and her associated feelings about the experiences. Jennifer's memories of her early educational experiences are filled with questions of belonging. Vividly recalling kindergarten experiences, Jennifer calls forth feelings of endangerment in her play spaces:

> I semi-remember that mostly just the outside playground, there was a big play structure that resembled a fire truck. And that's what I remember from that. And I also remember it being 1999 and them about it being, it's gonna be 2000 and that was a really big deal. I remember learning about that and being like, "okay" and being also really confused about the number because it was like, I was always confused ... I remember going into the kindergarten room with my parents 'cause they were hoping to get me into the school… So they were being introduced to the room, the teacher, and all of that. And I remember playing with Play-Doh and listening to them talk, and they were talking in English but it was an all-French school and I remember my parents saying "Will she be okay even though she

> doesn't speak French at home?" Like, "will she be okay?" And then the teacher was like, "Yeah, she'll absorb it like all the other kids, she'll be fine."

While most small children might not remember their earliest schooling experiences, Jennifer recalls these moments of confusion and concern. The scene calls forth the anxiety about feeling safe, where teachers provide assurance to her parents that she will be academically suitable for kindergarten. At the moment she is to start her education, Jennifer recalls this pivotal moment where it might have gone wrong. Her remembrance implies that a sense of security became the template for her future schooling, so long as teachers provide it in the correct ways. Later, Jennifer's father dies when she is in fourth grade. She recounts "really supportive teachers… who were really kind and really watched out for us" and at the same time, recalls negative experiences where teachers did not provide the right kind of safe feelings.

> There [were] a lot of those memories, for sure, of unwanted attention and things like… I know it's good intentions but they would pull me out of gym class to talk to a priest for counseling, and I was like, "can you not pull me out of math?" Like seriously, if you're gonna pull me out of a class, don't make it gym. That's like, I'm having fun! I'm having fun with my friends. I remember going and being super bitter, super closed off, and I'm sure they were seeing that as a sign of like, she is super, like she's troubled, she needs help, she needs more counseling, she needs this and that. And I was like, "No. I want to hang out with my friends. I'm fine."

The caring, empathetic teachers who were watching out for her, her strong connections to her friends, and having fun in school, are positioned against times in which school authorities stood in the way of those connections and fun in the face of her father's death.

Over the years, Jennifer's recollections about her teachers begin to take shape as a binary where certain educators become supportive, good teachers, and others fall short. Here, we see an early instance of object-relations where, "[h]uman relatedness is the backdrop against which a sense of selfhood is formed, and thus relational processes are at the heart of individual experience and self-definition" (Elliott, 2002, p. 69). Images of people or events become "objects" in the unconscious that people carry as they negotiate their identity. For Jennifer, the concept of "teacher" becomes idealized, and she begins to read her real flesh and blood teachers through an imaginary concept of this ideal. For Klein, objects are often internalized images of the mother. The infant begins to develop a sense of self through interactions with the mother and it is through a relationship with her that the infant learns about need, love, fear, and anxiety. Initially, the infant does not recognize the mother as a whole person, but rather focuses only on part of the mother, specifically the breast. The infant further separates the breast into good and bad. The "good" giving breast fulfills the infant's needs and the "bad" withholding breast is not available when the infant is hungry. Even as the infant begins to see the mother as whole, "fantasized aspects of the 'good mother' need to be kept quite distinct and separate from the 'bad mother'" (Elliott, 2002, p. 84) to keep the bad feelings toward the beloved object at bay. This splitting is characterized by intense feelings of love and hate. The split of an object results in a corresponding split in the ego and the loving element of the mind is separated from the destructive element as the good object is separated from the bad object (Frosh, 2012). Much like

the infant in Kleinian object-relations, Jennifer splits the good giving and nurturing teacher from the bad teacher who withholds and prevents the social connections Jennifer longs for.

Jennifer continues positioning positive and negative experiences against each other in defining the good and bad teacher when she tells the story of her first boyfriend. The social aspect of school was especially important to Jennifer. She recalls: "I would often stay at school even though I was sick, 'cause I didn't wanna miss out on anything important. I don't know if that was so much that academic portion, but I think it was more the social. I didn't wanna leave because I didn't want to miss any really important friend events." Having her first boyfriend in grade eight was a progression in the social aspect of school. They would hang out together both during and after school. Jennifer recounts the importance of this relationship, but at least as important as the relationship, in Jennifer's narrative, is the "unwanted attention" it drew from teachers.

> I also remember getting a lot of attention from teachers… They would pull me in at recess and be like, 'You're hanging out too much with him, what's going on?'... They were just very concerned for me, apparently. I remember one teacher saying, 'Distance makes the heart grow fonder. And that will always be etched into my memory. I was like, 'What?' It was very innocent, we were in grade eight, it's not anything serious, but I don't know what they were thinking… But never him! He never got the talking to, always me… I remember feeling really awkward about that.

While in Jennifer's narration, she seems to appreciate the safety net her teachers are attempting to provide, whether regarding her father's death or her first boyfriend, her appreciation is

mitigated by the ways in which the teachers express this concern in punitive and gendered ways, by having her miss her favorite class to talk about her dead father and in being pulled out of her friend group to talk about the inappropriate boyfriend. For Jennifer, the guise of offering safety and support felt like a ruse to discipline her for her for the social elements she cherished most about schooling. Jennifer began to resent the teachers for their personal conversations with her that were awkward and unwanted. In remembering her early school experiences, Jennifer engages in a splitting of the good teacher (the one who provides real care for her students) from the bad teacher (the one who imposes social norms and behaviors according to adult expectations).

While Jennifer often felt teachers were intruding on her personal life, she appreciated the teachers who were willing to share details about their own lives. These teachers who shared personal anecdotes became, for Jennifer, the good teachers. Read through a Kleinian object-relations lens, Jennifer positions herself as the infant who is unable to maintain a unified concept of others, and thus forms relationships with parts of objects, split between good and bad. Negative feelings are projected outward onto the bad teachers, while positive feelings associated with the good teacher, such as the safety and trust they offer to students through forming positive relationships, are internalized.

> I liked teachers best when they were talking about themselves. That was like… those were my favorite teachers, the ones who would let us in a little bit, and would teach by stories and by… Just stuff about themselves, like personal facts or whatever. And I always thought those were the most interesting teachers, and the ones that I really liked the best. I saw myself in that role of like, "Oh, I would

like to be a cool teacher who's kind of a role model in the sense of I'm having good relationships with students."

Jennifer describes a bad teacher in contrast to these good teachers.

> I really hated most of French class though… I really hated specifically Grade eleven French teacher. I really didn't like her. She was new, fresh out of school, and I was never amazing… And I remember getting back a paper, an essay I wrote, and she gave me a C minus or something on it. And I was like, 'Excuse you?' So I looked at her rubric and I was like, 'You said I did that… I didn't do this, but I did it.' And I picked it apart. I went to her and I was like, 'I did this, I did this, I did this.' And she's like, 'Oh, I guess I can raise your mark.' And I was like, 'Then why did you put it down in the first place?' I was super mad. I was like, 'Read your rubric. It says it right there. This is the criteria. I did all these things.' So anyway, she raised it, I think, to a B minus or something. I was like, 'You raised it a whole level. How are you grading this? It makes no sense.' Still rattled about it…. I really disliked her. But I also felt bad for her though, because I feel like we made her cry a lot. [laughter] We were kind of awful.

In remembering instances in which the teacher did not live up to Jennifer's expectations of the "good teacher," Jennifer expresses lingering feelings of disappointment, frustration, and anger much as the infant views the "bad breast" as unable to fill its needs. This inability to provide the infant what it desires causes the infant to project negative feelings onto the bad object, coupled with drive to destroy the object. Jennifer remembers the interaction with the bad teacher and still

takes a pleasure in not only "winning" the fight, but also in the destruction of the bad teacher by her and her classmates.

This splitting between the good and the bad teacher allows Jennifer to tie her emerging concept of self as a new teacher to the positive of the good role model.

> I knew that there [were] good teachers and that there were bad teachers. And I was always trying to think about what made good teachers good teachers, and bad teachers bad teachers. And thinking about… I think I just adopted, like, in thinking about that, I just adopted it as if… I was a teacher.

This moment in Jennifer's story is quite striking. She is narrating herself from the current position as a B.Ed. student, looking back on herself as student and simultaneously as teacher. Jennifer's categorization of good and bad teachers can be read as an effort to demarcate the categories for herself so that she may become the good teacher as she negotiates her developing identity. It is within the space of coexistence between mother and child that the infant begins to form a sense of self. As Elliott (2002) explains, "[t]he origins of the emergence of self... are rooted in feelings of trust. Striving to construct a core of meaningful selfhood, the small infant learns to trust in the reliability and responsiveness of the mother and hence, by extension, the external world" (p. 69). Jennifer's emergence into teacher-hood is like the infant's developing self and in the same way that the infant seeks to avoid risk and pain, her rhetorical stances (through evoking childhood memories of safety and endangerment) set the boundaries that are akin to avoiding pain. Within object-relations theory, the negative feelings toward the bad object projected outward, coupled with drives to destroy the bad, result in a paranoia that the bad will

return to seek revenge.

A progressive moment: Anxiety of the good teacher

As Jennifer and I moved from the regressive in the first interview to the progressive in the second interview, Jennifer's narrations of her imagined future teacher identity continued to be structured by clearly demarcated categories of the good teacher and the bad teacher.

While Jennifer's initial interview was filled with the confident value positions of her previous educational experiences, her words describing an uncertain future begin to sound less confident. She repeatedly answers questions about how she understands the expectations that will be placed on her as a teacher and the expectations of students with "I don't know," "It's hard to say," or "I'm not really sure." When asked how she imagines herself as a future teacher responding to the expectations placed on students, she responds:

> I'm not sure what the right expectations are necessarily… I don't know what the standard is, I don't know what's considered right… So I think there is a sense of "Oh my God, what if I'm not doing the right thing?" ... So I guess I'm like worried about it.

As Elliot (2002) explains, Klein's observations of the fantasy life of children "led her to stress that the infant, in the earliest months of life experiences fantasies of attacking and destroying the maternal body, and in turn suffers paranoid anxieties that it too will be destroyed" (Elliott, 2002, p. 80). In Jennifer's narrations, it is as if her early remembrances of attempting to destroy the beginning teacher come back to haunt her as she becomes a teacher herself, fearing her own

destruction as she forges her identity. Jennifer seems almost afraid to commit to her earlier assertions of what expectations she should follow, even though these were clear in her mind from her childhood memories. This conflict between Jennifer wanting to become the good teacher and anxiety that she may not be able to achieve that is unmanageable. Stresses which the ego is unable to manage are dealt with through repression (Frosh, 2012) and Jennifer relegates the expectations of the good teacher out of sight.

As Jennifer is finishing her second year of the B.Ed. program and thus graduation is near, this uncertainty is striking. Additionally, the sense of not knowing what lies ahead becomes Jennifer's primary narrative. Her future projections about herself are the same qualities she identified as markers of the bad teacher when she was narrating her early educational experiences. As stated earlier, within object-relations theory "[a]nxiety… is generated from a muddling of these fantasized states, and the key task is to continually distinguish and keep apart good and bad" (Elliott, 2002, p. 84). What is perplexing is that with such a defined binary in place, Jennifer nonetheless retreats from her earlier rhetorical stance. As she begins to imagine out-loud about her future life as a teacher, she feels bombarded by things she does not know and she can no longer keep the categories of good and bad teacher apart as she sees elements of both within herself.

As Jennifer continues to imagine herself as a future teacher, she develops coping strategies for the anxieties she expressed earlier. When I asked Jennifer follow-up questions regarding her feelings of not-knowing, or not being able to imagine the expectations she might have for students in her future classroom, she revises her earlier claim of being worried about it, and instead says:

> I probably should be worried about it, but I'm not. I feel like education and schooling is such a big machine that you will have, you'll be told what the expectations are and you'll be told it, like it will be figured out for me… The school will tell me what's appropriate… I think they'll tell me what the expectations are… The Ministry of Education for Ontario will tell you what you're supposed to teach and that's what you do. I think you're just part of [the big machine of education] .... you're part of it.

As Jennifer re-narrates her lack of knowing, the part of her that is consistent with her earlier portrayal of the bad teacher, she seems to resolve her anxiety through a dehumanization of the idea of teacher. At the core of object-relations is the assertion that people come to understand themselves through dynamic, internalized relationships between the self and others. That is, people form mental representations of: 1) the object perceived by the self; 2) the self in relation to the object; and 3) the relationship between the self and object. For example, an infant might think: 1) my mother is good because she feeds when I am hungry; 2) because my mother feeds me, I must be good; and 3) I love my mother. In Jennifer's narrative, the teacher is the object and while remembering her early educational experiences she was able to perceive the object by the self (her teacher is good because she cares and shares), her self in relation to the object (she herself must be good because the teacher is caring and sharing), and the relationship between herself and the object (she loves her teacher), in Jennifer's imagined future, the teacher becomes inhuman and thus incapable of feeling. The object (the teacher) no longer loves (or hates) Jennifer and so she cannot write herself as good or bad in response. There can be no relationship between self and object. By understanding teachers to be cogs in the "big machine of

education", Jennifer can let go of the anxiety not-knowing brings and also resolve her of any responsibility to develop relationships with students.

Regardless of her distancing strategies from the emotional demands of teaching, Jennifer's anxieties about becoming the bad teacher nevertheless emerge as she imagines herself in her first classroom. In response to a question about how she would like to interact with future students and teachers, she first answers about how she would like her colleagues to view her:

> I think professionally, like other teachers, I would like them to think that I am competent, that I know what I'm doing, and that I'm open, so if they wanna collaborate or talk or share resources of whatever, I want them to feel comfortable approaching me and able to work with me. So I hope I come off as a nice person who can be worked with easily, I guess, but also who's good at what she does…

Being seen as competent becomes important to Jennifer, in contrast to the bad teacher of her past, who was inexperienced and incompetent. The language Jennifer uses when talking about being seen as competent is striking here. The word "good" for Jennifer reemerges as part of the social and how her previous teachers disrupted this, which is why she also wants to be seen as a nice person. I'm left with the question of whether Jennifer wants to be competent and nice, or whether appearing so will suffice. As well, Jessica talks about the educational machine of policy but seeks to be viewed as competent, as an authority. So I might assert that Jessica's desire to be seen as competent is entwined with questions of power and authority in the making of a good teacher.

Here I would like to highlight the flux of temporalities at play. While Jessica positions herself within the paradigm of doing whatever the Ministry of Education tells her to do – as it

has always done to teachers over time -- she begins to build her identifications and dis-identifications with past teachers. The personal and the "machine" are intertwined. But the process of personal identifications temporally and psychically is not linear. The image of the ideal teacher provokes both a sense of desire and oppression at once, largely because any fantasy of the "good teacher" (just as for the perfect mother, the unfaltering lover) cannot sustain our own intrinsic value or sense of self-worth. The moment that image is tarnished, which is will because it is a projection in the Imaginary, it becomes oppressive. Individuals cannot sustain living against an ideal image, and this becomes painful – particularly for perfectionists. When Jennifer begins to think about herself in relation to students, she cannot bear the thought of her students not liking her.

> In terms of students, I would like them to know that I am understanding… that I'm a fair person. I would like to be transparent, so if I'm not being fair, there's a reason for it. It's not because I'm an evil, evil person… I hope they remember the important stuff we talk about. I hope they remember the skills and they can use them and transfer them to different situations… I hope they remember enjoying it. I hope no one. That must be the most awful, if a student hates your class, I can't even fathom it. I know not everyone's gonna like you, but I would hate for them to feel like it's their least favorite class.

Noting the pervasive use of the personal pronoun in this above section, Jennifer's narration always places herself at the center of student attention. She ponders and resists the idea that love and hate matter in the classroom. When the thought that a student might not like her, or her class, enters into her consciousness, she pushes it away as impossible. Jennifer cannot even finish the sentence that begins with "I hope no one…" We can only ponder what the ending

might mean – that nobody hates her? Considers her a failure? Doesn't like her? It is outside of her scope of imagination for a student to hate her or her class, but her silence in being unable to finish the sentence is telling. She does not talk about love for her students (or from her students), only that she hopes they do not hate her. Any relationship between teacher and student (love from the teacher for the student, a reciprocal love of each other, or love from the student toward the teacher) is negated and written in the negative. Jennifer hopes the students do not see her as evil, but also does not propose the kinds of emotional conditions that might make her otherwise, such as acting with empathy or being driven by love of teacher, kids, and/or curriculum.

An analytic moment: A cog in the machine

The third interview with Jennifer focused on ways in which the past and the future come together in the present to ask her about her views of what a "becoming teacher" might entail. In the progressive moment, Jennifer expresses significant uncertainty and not knowing, but maintains her position as the good teacher through an understanding of education as a big machine in which she will be told what she needs to do and that so long as she complies, she should be fine. Once she is actually a teacher and part of the "big machine" of teaching, she will know her role more clearly and be able to act within its bounds. In the present, Jennifer discusses education as regulatory and what that means for her:

> It's the education system. It is a system and it is controlled by policies and politics and, in this case, by the province… I think it's the system as it is, sort of, the way traditional schooling, in a lot of cases, school still looks like that. The bells and the specific start times, and the very regulated. I think that's also to

> teach kids to listen to authority and to understand their role within a structure, and within a system. It's not as organic as I think education is, or should be, but I think that's sort of the way it is now. I think that's, it's just the way it is. It is a regulatory sort of system.

Interestingly, in acknowledging the regulatory aspects of schooling, Jessica points to the positive aspect of how kids understand "their role within a structure, within a system." This reminds us of her time as a little girl, perhaps when school provided the structure to her life after her father's death and helps to explain why she didn't want to be removed from gym class because it gave her day structure and let her forget the loss of her father so she could play. As an adult, the start times, stop times, bells to tell teachers when students need to go outside or to switch lessons, provides the same kind of regulatory emotional mechanics that give Jennifer comfort. We see this when Jennifer talks about herself in the present and her experiences as a student teacher on practicum, and where continues to position herself as the good teacher when the lessons go well, but feels resentment towards those that didn't fit the time, purpose or outcome as designed.

> I find stuff that I didn't like it's just 'cause it didn't work out. You know what I mean. It's not like the idea wasn't good. I liked the idea, I still like the idea. I would just have to go about it a different way. And it didn't work out either because of timing. There just wasn't enough time or there was some sort of interruption and that happens a lot, especially in the intermediate level, because you're with them pretty much all day, so periods don't really exist. So it's not like we have a period to do this, it's like everything is very mushed together, so it's like, "oh well, that history lesson that my associate teacher was doing took

> way longer than expected, so now she's left me 30 minutes to get this done." Stuff like that, so that was annoying.

Even in talking about things that did not go well, Jennifer displaces feelings of being a bad teacher outside of the self – she has good ideas and lesson plans but was thwarted by interruptions or the bad Associate Teacher who cannot manage time. Jennifer projects onto her Associate Teacher the image of the bad teacher, one who does not always follow the structure of the school day as regulated by the big machine of education, while Jennifer struggles to perform under those conditions. This experience seems to reactivate her childhood distress.

Jennifer further positions herself as the good teacher in recounting the ways in which the students were reaching out to her in order to establish connections with her.

> I loved connecting with the students and them noticing I would wear my little Harry Potter necklace and they'd be like, "Oh my God, miss, I love Harry Potter!" And they would, we would just connect on that. And that was always super fun. Or getting comments from students like, "You're the best student teacher we've ever had!" Stuff like that and it's like, oh man, okay, I guess I can do this. It's pretty nice, just feeling good and like you belong there in that role and it's really nice.

In recounting these experiences, Jennifer focuses on the moments when students worked to establish relationships with her and moments when they expressed their adoration of her. Jennifer does not talk about a reciprocal relationship in which she is also working to form relationships with them but rather her stories are all one-sided with the students reaching out to her. In these moments, Jennifer continues to position herself as the good teacher not against the

metric she established in narrating her remembered educational history but through her current understanding of the good teacher as being seen as nice and competent. Jennifer has created an ideal of the fantasy teacher by establishing this dynamic and then reading herself with and against it to measure her worth.

In living out this fantasy of good teacher, Jennifer tells a story about a student in her class who had striking similarities to her in school.

> He was so difficult to work with, but he had such a terrible childhood experience. His father died and his mom, I think there's 12 kids or something. They had to go back and move. I don't remember where he's from, but somewhere, somewhere in Africa, not super good location in terms of safety and things like that. So he basically, he missed four years of school and he was living back home with his mom because they had to go sort things out because his father died. Anyway, so this kid was just really behind. So he missed grade four to grade eight, which is a huge gap, and he wasn't eligible for [English Language Development] because he was born in Canada. So it was just a nightmare, and you could tell he was just... felt so different from his peers and really wanted to mask the fact that he was so behind by being a bad boy, by just being disruptive.

Jennifer's choice to tell this story is interesting because the student, in many ways, is more like her than not in terms of the loss of a parent. Both Jennifer and her student experienced significant loss around the same age, thought Jennifer's experience was arguably less profound in terms of language, the repercussions of war, and gaps in education. While recounting her own experiences after the death of her father, Jennifer had some clear feelings about what she would

have liked the teachers to do, how she would have liked to be supported on her terms. When Jennifer encountered this student in a similar situation, however, she does not make any comparisons to the teachers of her past, nor does she talk about the ways in which she worked to become the teacher she wished she had, supporting the student by asking him what he might need. It is as if the ideal teacher Jennifer established in the regressive interview has disappeared. It is as if, by saying she understands the situation the student is in and the ways in which his recent past explain his current behavior, she will be understood to be a competent and understanding. Perhaps her refusal to intervene emerges from her unconscious, where she resented being removed by teachers with misplaced sense of duty and inappropriate (in her mind) ways of caring.

A synthetic moment: Temporal compartmentalization

Throughout all of the interviews with Jennifer, she structures and narrates her understanding of her (becoming) teacher self as one emerging from a lifetime of seeing herself as teacher and against the historical regulation imposed by Ministries of Education. Yet the past, the present, and the future are often narrativized as distinct from one another, with sections repressed and reactivated either only when pressed or under certain conditions. in the way Jennifer tells her story. Her interviews raise questions fundamental to the core of education: what does it mean to learn if the process is not continually recursive?

In Jennifer's construction of her educational past, she constructed the image of a fully formed teacher – total in her wholeness as either competent or incompetent. Much like the infant in object-relations theory, Jennifer's understanding of what it meant to be a good teacher or a bad

teacher was shaped by love and hate, safety and endangerment. In the section that follows, Jennifer is asked to integrate her remembrances to speak about the social and educational elements that frame 21st century learning. We see that she begins to clarify expectations of what it means to be the good teacher alongside the concept of 21st century pedagogy. Given that nearly the entirety of her education occurred in the 21st century, she has much to say on the topic. Specifically, Jennifer was able to recall specific times and ways in which concepts like critical thinking, communication, and creativity were integrated into her education. In repeating these elements, Jennifer thus performs herself as the good teacher and plays the mirror game of wholeness. In the desire to be seen and recognized, her performances within this trope are meant to attract others toward her and help fulfill her social need to perhaps cover over her feelings of lack.

As Jennifer projects herself into the future, the clarity from her past dissolves where the categories of good and bad teacher seem to begin to blend together; however, the externalizing structure of the "big machine of education" gives her both place and purpose – perhaps because it has been her dream to be on the inside of it not the outside. Gazing through the window, so to speak, she can see familiar concepts such as citizenship, communication, and creativity which, in her words, "are gonna come up", but she lacks clarity from the past as to how she as a teacher can embrace these concepts in her pedagogy. It is almost as if Jennifer is removed from her own teaching because she does not draw upon ways these concepts were taught or used in her past in order to structure the present. As well, Jennifer avoids talking about the ways in which she will integrate 21st century learning into her future classrooms, but rather projects herself as a teacher within a system where the concepts will be defined and given to her. Since, everything is outside of her control, Jennifer's future is marked by a dehumanization of teachers, no longer thinking

beings making decisions about their classrooms, but rather cogs in a machine that will dictate what and how to teach. In addition, when asked questions about 21st century learning, Jennifer is extremely uncertain. Despite talking about the fact that she has read policies on 21st century learning, Jennifer has trouble even determining *if* what she has read informs her teaching let alone *how*, instead leaving her sentence hanging: "So I think it definitely informs… I don't know if the policies inform, like, what I read necessarily informs…".

Jennifer's positioning of herself both in relation to her past and her future as well as in relation to 21st century expectations begs the question: how does one write oneself as emerging teacher when the past, the present, and the future are kept distinct in both policy and personal remembrance, especially when the expectations for what it means to be a teacher are so unclear? Jennifer feels uncertainty about being able to do the "right" thing. She expressed both confidence and worry about being able to become the good teacher. Heterogeneous temporalities allows insight into both the clarity Jennifer seeks in defining the good and the bad teacher (as she was able to do as a child), Jennifer's lament that these expectations are no longer clear within a 21st century context, and her hope that the education "system" will somehow clarify the good and the bad teacher once she enters the space of the classroom. This faith in the system acts as a salve to Jennifer's anxieties about her ability to become the good teacher in a situation of unclear expectations. In her narrative, Jennifer is committed to an internally constructed binary of the good and the bad teacher, as well as the external (and in her mind immutable) regulating factors that govern her (the "big machine of education"), so she works to construct herself as the good teacher, even while how that is defined might be shifting under her feet. Jennifer places her trust in the reliability of the external world in setting clear expectations that she only must follow in order to become the good teacher of her desires, perhaps because of her own feelings of loss and

lack. In contrast to Rebecca, who positioned herself as outside the scene of education even as she is becoming a teacher, Jennifer positions herself as a cog within a system that afforded her early success and offered her an emergent identity of teacher even at a very young age.

As Jennifer tells the history and imagines her future in relation to teaching, her past is one construct, the future another, and the present is quite ambiguous. Rather than telling her story of becoming a teacher as a linear progression through time, Jennifer recalls the past without allowing her remembrances of the social and emotional times of a tumultuous childhood inform her present interactions with children. To that end, when talking about the importance of student communication, Jennifer articulates the disconnect between her previous educational experiences and her current position as becoming a teacher:

> I think teachers are huge hypocrites a lot of the time, too. I hated participating in class. I'd rather write it down… So I don't like participating orally in class and yet when I'm a teacher, I'm like, 'Oh my god, everyone participate, show me your hands.'

Jennifer follows this with recounting how her current experience as a B.Ed. student who hated group work will have little influence on how she values group work as a teacher.

The histories and projections live with and through Jennifer as she is about to enter her own classroom. The system gave her a sense of who she is, and she looks to that same system as she is becoming who she always was meant to be. Embracing her place within the system seems to reduce the discomfort of ambiguity created by 21st century policies and discontinuous temporalities. In light of this ambiguity and seeing herself as in-between (the old school and the new school), Jennifer places her faith in a system, something bigger than and outside of herself, to determine the expectations for good/bad so that she can work toward overcoming the loss she

experienced as a child, surviving in an ambiguous pedagogical regime, and turning to the social and her peers for authority.

Chapter Seven

Negations and Contradictions

In this chapter, we meet Emilia, a first-year B.Ed. student who narrates her educational experiences as a spectator looking in on her own scene of education from the outside-in. Her narratives around 21st century learning are front-ended with negativity and denial, but then followed often with a disconnected tone where she unpacks her utterances, seemingly with much different intention than what she originally said. With this as a backdrop, rather than forming a teacher identity from her own experiences or opinions, Emilia instead turns to "experts" and curriculum documents, quoting these external sources about what a teacher should be or do. In this chapter I read Emilia's narratives through a psychoanalytic lens guided Britzman's work on negations and uncertainty.

A regressive moment: A desire to forget and remember

Emilia was born and raised in a community geographically close to the university where she is now enrolled in the B.Ed. program and undertakes a practicum. She remains close to her family, gathering every week with her parents, grandparents, aunts, uncles, and cousins, and some of her cousins attend the school where Emilia is conducting her practicum. I began our dialogue, as with the previous participants, about her first memories of school. Emilia responded:

> I don't… that's a hard question. I have some memories of sort of pretty early elementary school. I remember having to give a presentation in grade one once and that was, I think that that freaked me out ... That I remember recess, also, when I was pretty young, probably grade two or three.

While Emilia begins her narrative about early memories in the negative (not knowing, claiming that this is a difficult question), she follows up by identifying a few experiences that do stand out. When asked to elaborate on these early memories of an assigned presentation, to narrate the

memories rather than simply name then, Emilia instantly negates her remembrances. I asked her to tell me a bit about the presentation from Grade 1 she identified as an early memory, and Emilia responded: "I don't remember. I have no idea what it was supposed to be about. I'm sure it was, get up in front of the class and talk for like a minute on whatever." Emilia struggles to identify significant early memories, and perhaps they aren't significant to her or they are repressed. In either instance, she generally begins any answers to my questions in the negative: not remembering, having no idea, and being "freaked out."

This pattern of initial negation followed by unpacking an experience in a way that contradicts the initial denial of any significant memories is one Emilia frequently employs as she describes her educational experiences. When asked to reflect on times in which she was asked to be creative in school, Emilia responds:

> Not a thing. Not a thing that I ever remember hearing about in school, that's for sure. And maybe it was inherent in some subjects like music. Obviously there's creativity there. I took a writer's craft in grade twelve and I'm sure there was creativity there as well. I heard, I participated in this program called SHAD, Shad Valley it used to be called, and in grade 11, and that was very, the whole premise is innovation and design and all that stuff. This summer camp, and you go to a university outside your hometown, and you live there for a month. It's super intense. And I remember going there, and the weird thing is, I remember talking to my roommate and saying, 'This is cool, but this isn't really going to change my life per se, the way that advertise that it will.' And it's hard to say whether that is sort of true or not because I've worked there for the last two summers. So who knows? But yeah, that was a big push for innovation.

Emilia begins her remembrance with an explicit and sure denial that she was ever asked to be creative in school, and then follows up with memories of times in which she was, including music, writer's craft, and Shad Valley. What is obvious is that the SHAD program did change her life, even into adulthood when she became an employee, but she seemingly cannot reconcile that it did so, or how it impacted her.

In thinking about Emilia's repeated negations, followed by contradictory elaborations, I am reminded of Britzman's (2013) connection between psychoanalysis to the painting of Magritte (1928-29) entitled "The Treachery of Images." This painting consists of a pipe with the words "Ceci n'est pas une pipe" (this is not a pipe). The words in this painting negate the image itself, and these counterdynamics indicate both presence and absence. Britzman (2013) further explains:

> Psychoanalytic curiosity turns toward the affected speaking subject: the one who dreams, who wishes, who forgets, who resists, and who says more than she or he means and probably means more than what is said. And within the imaginary of psychoanalysis the negation, or the intellectual dismissal of an incompatible idea, catches the subject's urge to say both yes and no. Negations hold a great deal in store and psychoanalysis names them as repression (p. 95).

It is a series of negations, and I might argue, repressions, that scaffold Emilia's recollections of her elementary and high school years. We begin with Emilia's inspection of the concept of 21st century learning which she frames as new different, something that she did not experience, despite attending school almost completely in the 21st century, graduating from high school in 2012. 21st century learning, for Emilia is "so different… it's a different mindset that you have to have, it's a different teaching style that you have to have if you're gonna be implementing that

kind of stuff." When asked about any experiences when she was asked to reflect on her own learning, metacognition, after all, being one of the more commonly accepted notions of 21st century learning, Emilia replies: "I don't remember that really being a thing either. I remember in writer's craft we did peer edits and that was awesome." Similarly when asked about times in which she was asked to think critically or engage in problem solving (also sometimes included in lists of 21st century learning), Emilia talks about music class and that when a student would ask a silly question, the other students would yell "critical thinking!" We all can envision the scene, with students using a phrase to signal a dumb answer, but the irony here is that they yell "critical thinking" as the meaningless phrase of choice. Linked to Emilia's memory, this moment stands out as her intersection with one of the 21st century concepts – one that also holds little meaning for her without a rebuttal to its usage in the music class context. She further elaborates that there were few other elements that might be named 21st century learning that strike her:

> I don't remember what other, that was just sort of jokes, like I don't. So I don't know. And it was in music class, I'm not really sure how much of that was really present in other courses. I guess, I took a history course once, and we had to write a big essay, and so it was like, but you have to research. When you're researching for your topic, you have to research both sides, 'cause that was usually a sort of yes or now and expand type of thing, and he did say you have to research both sides and there's a reason for this, and so that you can see things from different perspectives. And I guess that was useful and kind of along the lines of critical thinking. But I'd say it wasn't.

Further along in the interview, when asked to consider times when citizenship was addressed in her school experiences, Emilia responds: "Apart from the three weeks of civics class, or however

many weeks it was… I'd say there probably wasn't a whole lot of that discussed." Thinking specifically about the civics course and any connections to citizenship that might have been discussed during that time, Emilia responds: "I don't remember what happened in that course… I sort of, yeah, I don't remember what happened in that course, to be honest."

As we see across three lines of inquiry, Emilia is quick to negate the possibility of anything of significance happening in her educational past, which is striking given her choice of career. In addition to the tension inherent in negation, Emilia also explains her experiences in such a way that she seems hesitant to write herself out of the scene of her own educational history by not remembering or giving only vague details. Even when talking about seemingly the one thing that was important to her, music class and an inspiring teacher, Emilia seems to repress the most significant elements of her experience, glossing over details.

> I found people to really connect with about something other than class… It's a really big high school… so they had a choir, and they had a band, and I'm like, a huge music nerd. I started taking piano lessons when I was six. But piano is very like by yourself, right? You'd only ever play piano with one other person. And so I joined the choir, which I had never done before. I hadn't done that as a kid, but the teacher was amazing, and I can't even. She is amazing. I still keep in touch with her… So that was a really big deal, and I've kept up with that through my undergrad, and even here a little bit to some extent, so that's been really really really nice.

While Emilia positions her experiences with choir as one of the most significant aspects of her high school experience, she provides no details about what she sang, what the teacher was like (except to say that the teacher "can never retire" because she is so phenomenal), or even the

friends that she made while singing. Even as Emilia returns to the school years later to watch a choir concert and relive the memories, her anecdote is quickly wrapped up and closed off, even as it continues temporally into the present with the music teacher remaining a part of her life.

This foreclosing of relationships and experiences becomes a temporal disjunction we cannot seem to get past, as though Emilia's educational history has little relevance to her present journey. Here I return to Britzman (2013) and the painting by Magritte once again for guidance:

> However, what if, borrowing from the imaginary of Magritte's painting, one could picture education from the advent of impressions left behind and as containing what is questionable in experiences of loss and uncertainty? What if part of the treachery of images or the surreal parade of objections to education is oriented by passionate scenarios—residues of phantasy—or objects in the mind at odds with the flux of old and new meaning? These novel questions picture education as interiority and so a schoolhouse in the mind and its negation, "*This is not (my) education.*" (p. 96)

Most of us think we know what a teacher is and does because of our experiences in education which inform our understanding of teachers, students, and education. That is, we bring our individual and collective educational histories with us to the scene of teaching. For Emilia, it seems as though she is caught between remembering and not wanting to remember, between negating an experience, unpacking the very same experience, and not wanting to write herself into her memories, as though they neither belong to the 21st century paradigm or to her own journey. The players in each scene she describes are distant – nameless students yelling shallow educational terms, a beloved yet nameless music teacher, the absence of friends. In some ways, as she shifts towards the scene of becoming a new teacher, she is caught between the negation of

her educational experience as meaningful, such as the SHAD experience or her classes in civics, yet is drawn towards one music class that gave her comfort. The displacement of feelings onto the music teacher, rather than the class in which critical thinking meant literally nothing, the feelings of loss and uncertainty frame her educational beginnings and lend little insight into her choice of career in the present. After all, why choose teaching unless the lure of new meaning to old memories is a possibility?

Next in the interview, Emilia introduces the idea that she might have had undiagnosed anxiety during her school years. This becomes the first time she opens up about her feelings, and enriches her diagnostic undertone – first the school and its absences in terms of giving her structure and clarity, and now the anxiety and the absent diagnosis:

> I've always been a strong student in terms of academics. I realize looking back on it now and being in Teacher's College and learning about education and even things like anxiety, because that's a huge thing now talking about mental health in students, and I realize I was probably, I was a super anxious kid, but I don't know if I recognized it as such. I don't know that my parents recognized it as such either. So it's sort of, it's funny to think, well, if I was a student now and if I did all the things that I did when I was a kid and I did them now that it would probably…well I hope there'd be, you know, more, I don't know, there might have been more interventions, more, that kind of thing. I mean, generally I was happy in school but the normal ups and downs, social, like friend issues. Yeah, but no, I was a, let's say strong student. Socially, probably some anxiety there, but it's one of those things that I feel like I kind of outgrew.

On account of learning about anxiety, Emilia returns to the scene of her own education and begins to reread her experiences through a diagnostic lens. While Emilia does not talk about her experiences with anxiety as a student being severe enough to impede her academic or social life, she wishes there had been interventions based on psychological tests or measures today. Ignoring the fact that the pressures and environment of schooling have changed since she was there, she seemingly wants to combine two temporal periods – the diagnostic measures of now to memories of the past. Another glaring absence in Emilia's self-diagnosis is what she might have gained from interventions or help with her anxiety, especially juxtaposed with her assertions that she was an excellent student and got on just fine academically. A strong reading of Emilia's story here might imply another layer of negation – namely that a medical (or medicated?) intervention during her school years might have closed off either the banality or negativity of her schooling life once and for all. Perhaps it is the ultimate repression. While her memories exist and are available for analysis, they remain disconnected from herself as a student and especially as a teacher candidate who might help students who face similar challenges to the ones she did as a child.

A progressive moment: Writing out the self

In the second interview, Emilia and I turn from a focus on her educational past to the ways in which she imagines herself as a teacher in the future. With this move, we enter the progressive stage of *currere*. As Emilia describes her imagined future, similar elements that marked her narration of the past return: initial negation followed by contradictory elaboration and a reading of her future self from the outside, as if Emilia herself is absent from the scene she creates.

As Emilia considers the future of teaching as a profession, and her future as a teacher within it, she understands the larger goal of education as constantly shifting.

> I think there's always been a bit of a pendulum. And so maybe in the years that I was in school… I've heard about the Harris years. I'm not exactly sure that that means, but I hear it was not a good time. And so it's just shifting. Maybe ten years ago there was a really big push for accountability and standardization and all that, and maybe it's starting to swing the other way now.

Emilia's analysis seems quite astute in many ways, recognizing that education is not necessarily progressive over time. The objectives of education are always changing over time, but not necessarily improving. It is within this context as Emilia defines education that she seeks to create an identity as a teacher. I note that Emilia does not know what implications the passing of time through the Harris years might have had on education, but that they weren't good. To return to Britzman (2013), "Both psychoanalysis and education have a share in a further irony: each practice must charge the subject with uncertainty in learning and be affected by this relation. But this places a new and unknown burden on the analyst and teacher: as the soft grounds of their work both must welcome what they do not know" (p. 97). Britzman further elaborates that uncertainty is the defining characteristic of the emotional situation in psychoanalysis but is at odds with education in that it provides a challenge to authority and order in education's regime. Emilia struggles with the uncertainty in education by taking an exit from the pedagogical highway in order to become a mentor.

> I would like to see myself as more of a mentor… I would like maybe relationships on different levels that are not solely academic… I sort of think about why I want to be a teacher, is to pay forward what teachers have done for me in the past, and I

> think what has really connected with me the most is when we have that relationships that's just a little bit more. And it's not in an inappropriate way, for the record.

What is striking about the emotional commitment to being a mentor here is again the uncertainty and negation in the way she describes herself. Emilia does not draw on specific attributes that make a teacher a good mentor, nor hone in on the elements of her past teachers' behaviors that guide her. Other than not being inappropriate – a label also left undefined in the negative – she cannot seem to add characteristics to her future identity as a mentor that help to define her vision for herself. Additionally, when asked how she would like colleagues and students to think of her, she hopes that she hopes that she will be "more calm than I am now. More sort of, and more able to go with the flow, I think." She does not especially care if her students develop a love for the subject she is teaching, but she does hope that they learn how to learn. Finally, she hopes that her colleagues see her as someone who "actually took care of herself. 'Cause I feel like I'm the kind of person who will just, I take on a lot and I like doing that, and I'm generally successful, which is why I take on more. And it just leads to insanity down the road." She concludes: "I did not lose my mind. And yes, that is how I would like people to remember me." Again, the repression of anxiety and the negation that goes with uncertainty is prevalent in Emilia's framing of her future as resistance to destruction, rather than hopeful aspiration towards constructive elements (building a classroom, working with kids, helping people learn). For her, school is where one goes to "lose their minds" not build them.

Just as Emilia wrote herself out of the scene of her educational past, she seems to be doing the same in her vision for her future as a teacher. She does not talk about the act of teaching and with the exception of wanting her students to learn how to learn (a concept that

remains vague as she gives no indication of how she might achieve that), she does not talk about students. Emilia's vision for herself as a teacher remains a general vision for herself. There is nothing in wanting to be calm and take care of oneself that is unique to one's identity as a teacher, to differentiate how her future might look as a teacher from when she was considering a career as an environmental scientist.

Just as writing herself out of the scene of teaching is a theme repeated from the regressive interview, so too does Emilia's narrations about her future teaching self include negations and contradictions. When asked about how she might or might not include critical thinking into her teaching, Emilia responds:

> I don't know. So my teachables are geography and biology. And I think I'm not all that well-read on news and the fake news and all this stuff, but I think that could really come in handy if you're running a world-issues course, which is exciting but also terrifying to think of how on top of everything I would have to be. Anyway, side story. I might be teaching world issues next year, I don't know. Yeah. So, that's a huge thing these days, and media knowledge, and you can pull geography into anything, you can pull science into lots of things… So there's a critical thinking piece there where you're not just absorbing whatever it is, you're thinking about methodology.

Emilia's vignette here takes us back to the Lacanian concept of lack with the subject who is supposed to know (in this case the teacher, standing in for the patriarchal system of education), and is also entwined with the uncertainty that we know underpins Emilia's negations in my previous analysis through Britzman (2013). Defending against her uncertainty is one very troubling negation – that of factual knowledge in teaching at all. Emilia isn't sure about the

"fake news" and asserts that you "can bring science into lots of things," which leaves open the possibility of errors and miscalculations in her future teaching. Defending against what she might not know, she ironically returns to the phrase which has held least meaning in her early schooling days: critical thinking. We might push further to read her denial of the possibility of accessing truthful knowledge as equally the impossibility of including 21st century learning into her vision of herself as a teacher. This rhetorical move is coupled with one later on in the conversation where creativity comes up, and she asserts: "That one's tricky because I don't know that I am really of that bent. But I do think that what I've done, what I envision doing with just connecting to other people who are not in my building is pretty innovative and cool." Similarly, Emilia's response to citizenship is:

> That is tricky, and it's tricky because I'm not. I'm not sure. I feel like I have to be. I think with a lot of these ideas, I feel that I'm already sort of in it. I'm in it, I'll do it, I've had experience with it before. I know what I'm doing... With citizenship, I think it's very broad but I guess because it's not as obvious a part of my life, I would hesitate more to do it. And there's also I think a lot of pushback, some resistance maybe within myself. Like, 'I don't know what I'm doing." ... What does citizenship mean to begin with? But also what does that mean for when you're teaching electricity? Like, I don't know. You know? Do you read your, read your meter at home, and snoop at your hydro bills at home?

Here again denial is at play as Emilia initially begins with uncertainty and equivocation, minimizing the importance of interrogating ideas deeply. Her repeated use of the word "tricky" returns us to her discomfort with both content and pedagogy as a new teacher – as though teaching is somewhere one might be bamboozled, much like with fake news. As she builds

herself up through the above quote, saying things like "I'm in it, I'll do it, I've had experience with it before. I know what I'm doing...", it seems as though what Emilia is denying is not the idea of 21st century learning, but rather pushing aside anxieties around her knowledge and ability as a teacher. As she builds herself up and convinces herself that she knows what she's doing, Emilia's narrative suggests she is having difficulty locating the place where students might even begin working through difficult and abstract concepts such as citizenship.

An analytic moment: Defending against expectations and uncertainty

In the third interview, Emilia and I move into an analytic moment and consider Emilia as an emerging teacher in the present. *Currere* instructs us to consider not just the decontextualized present moment, but rather how the past and the future come together. For Emilia this seems especially relevant as we consider the psychic implications of the negations, contradictions, and writing out the self in both her remembrances and future imaginings.

Recall that in both the regressive and progressive interviews, Emilia front-ends her experiences negatively, as though they are not meaningful or did not happen at all. Additionally, she employs binaries (for example: good and bad) in her narratives, leaving little room for nuance. As well, in her discussion of experiences she had with creativity, where she initially asserts that creativity was never a thing she did in school, and then mentions writer's craft in grade twelve in which she is sure there must have been some creativity. Similarly, as she considers the ways in which she was taught math, she presents grade ten math as weird and different. "In grade ten math they did really weird things with the math and my school was I think one of the first schools to do this in the Board. Must've been. [That school is] always doing weird things." Emilia then begins to equivocate a bit, saying perhaps it just wasn't

implemented very well. She still remembers the summative project in which she was given two dots on a Cartesian plane and asked to show what she had learned in the course. While she feels quite negatively toward that project and asserts that she almost failed it, she continues to describe some deep mathematical thinking and an interesting presentation of the material that she did learn. Emilia constructs a story around this event that is critical of 21st century pedagogies as played out in the mathematics classroom and yet she simultaneously embraces these same discourses in her narrative as she discusses the ways she employed creativity and problem solving to tackle this project.

It seems as though, in writing her previous educational experiences as bad or irrelevant, and in writing herself out of both her educational past and her imagined future, she is working to defend against anxiety produced by expectations of what it means to be a good teacher. Britzman (2007) notes that "[g]rowing up in education permeates our meanings of education and learning; it lends commotion to our anticipations for and judgements toward the self and our relations with others" (Britzman, 2007, p. 2). Through her resistance to writing herself into the past and the future, Emilia is able to negate those anticipations and judgements by writing her educational history as irrelevant. It is not simply that Emilia's educational history is in conflict with her future and present, creating anxiety, but rather that Emilia is avoiding such anxiety through writing herself out of her narratives. Britzman (2010) again lends insight into Emilia's narrative in suggesting that we can read desire through resistance. "With resistance, desire is held in suspense. The self is caught between wishes for goodness and the terror of mistakes" (p. 244). I would suggest that Emilia's resistance to writing her personal feelings into her narrative concretely suggests that Emilia desires to be a good teacher, but is terrified to make mistakes and

be seen as the opposite. If there are no expectations about what it means to be a good teacher from Emilia's past, and no expectations written onto her future teacher self, Emilia cannot fail.

Teacher candidates often, according to Britzman (2012) "trade uncertainty about meeting the adolescent and thoughts about their own development for an idealization of the role of teacher. Such anxiety may touch the chaos of beginnings. As phantasy, it also carries a defense in the form of an idealization of curriculum that is then symbolically equated with the teacher's authority" (2012, p. 274). This is evident in Emilia's present, where we see how the changes in pedagogy and discourses of education add a challenge she is scared of but also is something she uses to set herself apart in turning toward an idealization of "experts" that are symbolically equated with the teacher's authority.

In thinking about the present state of education and her journey to becoming a teacher, Emilia appears overwhelmed by the expectations placed on teachers.

> I've heard from various sources, mostly teachers who have been teaching a long time… that like, there's just more. There's a lot more expectations placed on teacher today than there used to be… It's a lot. Because when you think about the work that has to go into making your lessons in ways that students can be creative and they can collaborate, that's a lot of work… it's just getting more.

In order to alleviate this anxiety about the vastness of the expectations placed on teachers, Emilia turns to authority figures, from "experts" she has listened to on podcasts, to professors from the B.Ed. program and speakers they have invited in to speak, to a more general and unspecified "they". Emilia clings to their opinions and utterances as assurance.

A synthetic moment: Temporal discontinuity

In turning to experts within her narrative, Emilia frees herself from any need to develop her own understanding of what it means to teach and how she wants to teach. Consistent with Britzman's (1998) theorizing, Emilia seems to be defending herself against the making of insight. Developing thoughts and opinions around what it means to teach and how she wants to teach carry risk because they could be wrong. The negations and contradictions seem to free Emilia from having to draw any conclusions about expectations placed on her as a becoming teacher, either by herself, by the demands of history, or the expectations of the future.

Reading Emilia's narrative through the lens of heterogeneous temporalities not only highlights the questioning of linear progress as we march through time, but also highlights Emilia's ability to hold onto both her initial negation and her subsequent contradictions of that narration simultaneously. As Emilia participates in free association there is an interesting temporal disconnect - the heterogeneity of temporalities is writ large - in which Emilia begins with a definitive remembrance (no, it didn't happen, or I don't know), which is followed by a temporal slippage in contradicting that definitive remembrance. In these contradictions, Emilia often seems to be seeking categorical assurances in definitive good or bad notions of teaching and teachers. It is as if, through denial and repression, Emilia can avoid anxiety of what it means to be a teacher when much of what is expected of her remains unclear and confusing. Emilia is able to avoid thinking about what it means to be a teacher in the 21st century, and about 21st century learning, which she understands as a moving target. Even within herself, the meaning of 21st century learning expectations are shifting, from something she does not understand, to something she has some insight about, and back to uncertainty. This reminds me of the fort/da game of Freud, named

> … for a game played by his 18-month-old grandson involving a cotton reel which the boy would repeatedly throw out of his cot, exclaiming 'Oo' as he did so, forcing his mother to retrieve it for him, at which he would utter an appreciative 'Ah'. Freud interpreted these noises as babyish approximations of '*fort*', meaning 'gone', and '*da*', meaning 'there'. The significance of the game, which Freud discusses in 'Beyond the Pleasure Principle' (1920), is that it shows the child transforming an unhappy situation, one in which they have no control over the presence of their parents, into a happy one in which the parents are at the beck and call of the child. Freud also interpreted it as a kind of revenge on the parents, a way of saying to them that they aren't so important (Buchanan, 2010, n.p.).

Emilia's understanding of educational expectations as always changing, as if they were on a pendulum going back and forth, calls into question her sense of education as linear or progressive. As Emilia calls up the happy situation of education through her attachment to the educational experts that reinforce her presence and held beliefs, she throws the concepts of bad teaching out of the metaphorical cot, also tossing out the concept of the bad teacher. The repeated act Freud describes can be the metaphor for education, both redundant (constantly returning to a scene of repeated behavior) and where its participants behave unexpectedly and abnormally (not playing nicely in the confined space). Emilia hones in on the banality and redundancy of the temporal scene – education is not progressive or forward-moving all of the time, and sometimes isn't moving at all, in the same way the parents are held hostage at the crib-side waiting for the next toy to be flung forth. Despite latching onto the notion of the "good" teacher, the cyclic nature of education's interpersonal engagements upends any directional movement towards progress. It is within this lack of any clear understanding of good education,

made even more unclear by the ambiguous policies around 21st century learning, that Emilia is thinking through what it means for her to become a teacher. She seems to have difficulty constructing an image of the teacher she would like to become against this ambiguity, hesitant to articulate any vision of herself as teacher, replying to questions with phrases such as "I think I want to…" and "It's tricky."

Britzman (2012) says that uncertainty felt by teacher candidates can lead to an idealization of the curriculum. For Emilia, the curriculum itself is unstable, unsure, and so she turns to the public spaces and conversations around 21st century learning, checklists and especially experts such as those presenting on VoiceEd radio, teachers she is working with, and professors within the B.Ed. program. Rather than presenting a vision of her own conception of teaching and teachers, Emilia tells me what others think. Emilia's fragile identity hangs in the midst of uncertainty. Britzman (2013) explains that for many teacher candidates, an "attachment to and idealization of certainty, authority, and control indicates resistance to interpreting the uncertainties made from meeting the emotional situation of having to learn from experience" (p. 103). Read through this lens, Emilia's immediate negation of her own experiences – her self-diagnosed anxiety storied alongside lamentations about the loss of rote math learning or joy in singing the words on the page in choir under the direction of a strict conductor -- paint a clear picture about why Emilia's narrative is full of contradictory elaborations. She resists making meaning from her own experiences because that meaning may be uncertain rather than structured or predictable.

Chapter Eight

Love and Hate

In this chapter we meet the final participant, Elizabeth. Elizabeth was born and raised in New Brunswick, graduating from high school in 2011. Elizabeth is finishing her second, and final, year of the B.Ed. program and brings with her an educational history filled with love for both teachers and school and a tendency to put her former teachers on a pedestal. Elizabeth forms attachments to the teachers of her past and writes herself with and against those images of her former teachers. In reading Elizabeth's story and following how she negotiates the discourses of 21st century learning, while idolizing her former teachers with and against her own coming into being as a teacher, I turn to Robertson's (1997) work that looks carefully at this phenomena.

A regressive moment: The ideal teacher

In analyzing the interviews with Elizabeth, I am struck by the ways in which she creates the image of teacher from the teachers of her past. As you will see in the section that follows, Elizabeth's idealization of the image of teachers is grounded in a fantasy of the teacher as rescuer, full of unending love and selflessness. The work of Robertson (1997) outlines this fantasy space of new teachers, where she asks how "preservice teachers make sense of dominant representations of teaching… [and h]ow do heroic identifications in learning influence how beginning teachers define their aspirations, and what can be said about the limits and anxieties that trouble these effects?" (p. 124). In her research, Robertson asks preservice teachers to watch Hollywood films depicting the idealized teacher (examples of the trope include *Stand and Deliver, Freedom Writers, Precious,* and *Dangerous Minds*) and record their reactions. She then analyzes the data by looking at the language teacher candidates use, and specifically repetitions of words, phrases, or ideas. Robertson discovered strong identifications between preservice teachers and idealized Hollywood representations of the teacher-as-savior, as beloved, and as all-

knowing and giving. In reading Elizabeth's narratives of her educational past, she does not respond to fictional Hollywood characterizations of teachers, but some of the same themes emerge. To that end, I examine the narrative reconstructions of educators and the educational system that Elizabeth provides and note the repetitions of language and themes that arise on account of her utterances.

In narrating her past experience, future ambitions, and current experiences as a becoming teacher, one of the most prominent words Elizabeth repeats is "love." When asked how she felt about school, Elizabeth responds: "When I was young, I loved school. Even if I was sick it was hard to keep me home. I loved it. And I loved learning, I loved socializing, my teachers, everything." Similarly, when asked about her early memories of school, Elizabeth constructs a narrative in which love is the central theme.

> My first memory of school? I did preschool when I was really young, which is like three, four, and I loved that. And I think it was only like twice a week or something, but it felt like you were going to school 'cause you were getting dropped off with the other kids, and there was story time and all that. So I loved that, loved the activities… I was very excited to go to kindergarten. I loved getting on the bus. I loved being at school.

In her later elementary years, Elizabeth's love of school diminished, but she explains that school became less wonderful because the students did not deserve to have fun: "It started to be, I think, a little less fun and a little more behavioral issues and trying to rein in classes, and maybe less fun work, too. I'm not sure if that might have had a part to play, but that also could have been because classes didn't, let's say, deserve fun." The teachers themselves were not to blame for the lack of fun and Elizabeth's waning love of the educational experiences, but rather the other

students. Her past recollections thus begin with a firm hold on the image of the teacher as immune to criticism.

As Elizabeth moved into middle school and began French Immersion, her love of education and teachers re-emerged in full force.

> I loved my teachers, had a good time. They were very, they joked a lot, they were a lot of fun. I remember when I was, the following year, grade seven, I was supposed to have a teacher who was a regular teacher at the school, and a familiar face at the school, but instead she was on a leave of absence. And so there was this teacher that came in, who I would say had a very volatile personality. I could never expect how she would react to a given situation, so that wasn't a fun environment that year. So I would say that kind of took the fun out of school.

We might notice the repeated use of the word "fun" in conjunction with love, and the intertwining of the two makes good education something that must be enjoyable and entertaining for Elizabeth. The fun was taken out of school by a bad teacher who was volatile and humorless. Setting aside the structures of schooling (curriculum, content, administration), Elizabeth continues to locate the responsibility of teaching onto the individuals conveying the material itself.

> [I]n high school, I would say whether I liked school or not depended on the class in particular. It wasn't necessarily a general feeling, more of like, I liked this class and I didn't like this other class. So it varied wildly, depending on the courses, which is mostly impacted by who was teaching the course… For example, one year I really loved my English class. Another year I really loved my Physics class. It wasn't like it was just this one subject I was super passionate

about. I would say it was more to do with the teacher, their passion for the subject, and the way they taught the course.

While Elizabeth felt much love for her teachers, she understood that love to be reciprocated through the special connections she had with her teachers. For example, when talking about her experiences with technology in school, Elizabeth's narrative turns to a way in which she stood out and had a different connection to her teachers than other students.

> When I was [in elementary school] I don't think I learned how to use anything other than a photocopier 'cause my teachers would send me to make photocopies when they didn't know what to do with me, I think. 'Oh, you're done. Here, I need these photocopies.' Their little secretary, I guess.

In this recollection, what stands out is both the gendered representation of the "little secretary" as an essential worker in her classroom after having met all of the other needs of the space such as finishing her work early and correctly. Elizabeth learns early that she can transcend the role of student into a kind of surrogate educational worker if she fulfills the roles prescribed to her early and well enough. Similarly, in talking about her decision to become a teacher, Elizabeth makes particular note of the ways in which, even as a student, she was more teacher than student.

> Probably first when I was about five years old, and I decided I wanted to be a teacher. I loved school. I loved being at school. I loved. I feel like I became an unofficial tutor at a very young age. I just, like, that was what I did when I was done doing my work, was helping my classmates do their work. And I was very, I don't know how to put it… Often, I think when young students are helping their friends, they're giving their friends the answers. But I would not give my friends the answers. I would sit down and be helping them through the problem or

whatever it was that they were working on. So I think I really loved being at school. And I loved that aspect of it. So I decided at a very young age.

As Elizabeth reconstructs her early educational experiences, she is careful to emphasize that she both understood the necessary elements of good pedagogy at a young age (not just give the answers but teaches her peers) and once again, fulfils the role unproblematically and above, all, naturally. The extension of her personality as a child and as a learner into the future teacher amounts to a childhood fantasy of what the good teacher acts like, and she absorbs it into her developing identity.

To explain the implications of this early identity framework, we might turn to the links between social and cultural constructs and identity formations. In connecting the inner psychic world to the larger social world, psychoanalysis "works with and tries to describe the establishment of culture in the inner world... which starts as the diversely expressed but nevertheless general or universal rules, regulations, and laws we are all meant to obey without thinking or even consciously knowing about" (Mitchell, 2013, p. 152). Elizabeth recounts her time as a young student in the educational system in which she learned the rules well, what is most important is that her identity was not only reinforced but rewarded by becoming a young version of the teachers themselves. Additionally, as Elizabeth reconstructs her experiences, she places herself as a student who really gets it, who plays by the rules established in school, in comparison to those "other" students who are not deserving of fun or a teacher's love.

As Elizabeth moves through the educational system, the language in her story takes on a bodily, visceral element. In many of her recollections, Elizabeth does not "think," for example, but rather "feels." In recounting times in which problem solving was addressed in classes, Elizabeth says: "I *feel like* it was used in such a generic way." Or when addressing issues of

creativity in her educational past, "I always *felt like* you're saying to make something up. What does that mean?... It seemed like a bad word when I was young." Again, in thinking about the times in which she was asked to consider her own learning, it "more just *felt like* a time-waster." Collaboration was also a "bad word" and in regards to communication, Elizabeth replied:

> I f*eel like* the communication piece was talked about a lot [in French Immersion] ... I don't know that the focus on communication was as large in courses that were not part of languages courses because I *feel like* there was a lot of individual work… Elementary school, I *feel like* there's probably more communication and focus on sharing and working together. (Emphasis added).

Rather than an intellectualizing of her experiences, Elizabeth's visceral reactions invoke a language of instinct rather than an objective analysis of her past. In returning to the early absorption of the teacher identity into her early elementary years, we might understand the implications of time here, that during her most formative years, Elizabeth adopted an out-of-synch adult repertoire of behaviors and feelings into her childhood identity.

For Lacan, drawing on Freud, instinct is relegated to the sphere of animals, not humans. Animals "are led to *find* what instinct (as a sort of imprinted, pre-inscribed, encrypted knowledge) instructs them to look for. Humans, lacking such innate knowledge of what will provide satisfaction, must first encounter it through the good graces of fortune, and only then can initiate action to repeat the satisfying experience" (Fink, 1995, p. 93-4). Rather than instinct, Lacan argues that humans experience drives. While the object of desire in instinct is constant and attainable, drives are variable and humans never attain the sought after object. "[T]here is no… deliberate *finding* of an object, only a *refinding* of an object in the 'outside' world that corresponds to one's memory of an experience of satisfaction once *happened upon*" (Fink, 1995,

p. 93). I would suggest that, just like the infantile memories of satisfaction outlined in earlier chapters (provided by proximity to the mother), Elizabeth's early primary years provide the same satisfaction of the mother/teacher through love, and that that she seeks to both relive the deeply gratifying emotional feelings through telling the story, and that wholeness of her identity are inextricable from feelings of love and adoration she felt as a child. By becoming a teacher, the feelings become part of her completely, in that she both has absorbed the full history of her experiences but also becomes the never-ending conduit to perpetuating the gratifying feelings in her future career.

A progressive moment: A desire to be loved

As we move into the imagined future, the repetition of love as an important theme continues. Elizabeth envisions herself as a teacher that cares for her students, but the students must recognize the care she offers in order for the cycle to be complete.

> I would like to be a teacher that you had a positive experience and that you felt they cared about you as a person, but also as a student. That I cared about your accomplishments and achievements, whether or not you were the best student in the classroom. And best being a big word to use, but the most studious or enthusiastic or whatever word you wanna call it. So even if you weren't any of those things then that I still cared about your achievement and you as a student. And I also think that even if you really weren't a huge fan of whatever subject I was teaching that you still didn't hate coming to my classroom, would be a positive thing. So I think from the students that would be a positive thing.

There is a cycle of emotions in this vignette as well – the giving of love and, most importantly, that students *recognize* that the love was given. Elizabeth reveals that it is important that students take on the responsibility of acknowledging and internalizing the emotions she is giving out, and reciprocate accordingly, as in her last sentence, "from the students, that would be a positive thing." To that end, Elizabeth's giving is not unconditional, even though she might consciously believe that it is. Her identity seems to hang on the presumption that her efforts will be recognized by the students she teaches and she scripts the emotional reactions they ought to have towards her, in turn. The repetition of love (from the regressive interview) and care (in the progressive interview) as contrasted with hate are important because, according to Robertson (1997) for Freud, "speech performs as a vehicle through which unconscious effects are established" (p. 128). The love of students for teachers who care makes visible a "desired, imagined reality of classroom life: the promise of student-teacher devotion" (Robertson, 1997, p. 126). Similarly, for Lacan, there is no such thing as love for another. Rather, love is autoerotic and narcissistic (Fink, 1995). When someone speaks about love, it is their own ego that they love. To love is to wish for love in return. Reading this narrative through Robertson's work in psychoanalysis, which reveals how the psychic and the social are intertwined, Elizabeth projects the love she had for her teachers onto her future students as a manifestation of her desire to be loved by her own students.

Elizabeth's narrated desire to have a longstanding positive influence on her students is reminiscent of the Hollywood trope. Much like the Hollywood teacher, Elizabeth does not want to be forgotten after the course has ended nor revered only in the moment of teaching. Rather, she envisions herself as someone who will make her students better people throughout their

lives. When thinking about what her students will remember from her classes, Elizabeth hopes that the influence will loom large.

> I guess I'd go back to the idea of what do they remember after they've forgotten all of the details. So I guess it sounds so simple at the end of it all, but even if you forget all of the definitions you learned, or all of the little processes that you remember bigger things like, "I can solve problems, I can figure it out. Even if I forget that, I know that I could learn it again or I could refresh. And I can learn more in the future." So I guess just that positivity for learning itself. Even if you've forgotten all the details, it's not the most critical thing, I guess. And that you're a learner even if you learn differently that other people, or even if you didn't come out with a beautiful grade in my class, that doesn't mean you're not a learner. So I think that more the ideas about themselves that are left over and not necessarily just about the subjects that I taught them in particular.

In this way, it seems as though Elizabeth is not content to teach her students only the subject matter, but seeks a larger influence in their lives, one that might sear her into their future memories. She seeks to instill her students with self-confidence, a love for learning, a belief that they can all be learners, even without "beautiful grades." She seeks to fundamentally alter who they are as people, which is not inherently negative. However, we might note that the teachers from Elizabeth's past return to influence her present. Elizabeth had teachers she loved, teachers who set her apart as special, teachers who set her on the course to becoming a teacher and she remembers them fondly. These teachers shaped her future and as Elizabeth imagines her future as a teacher, she imagines herself playing that same character for her students.

An analytic moment: Playing by the (ambiguous and overwhelming) rules

Elizabeth's remembered educational past and her imagined future as a teacher come together as she narrates her current position as a student finishing her second (and final) year of a B.Ed. program and also a teacher who has just taken on a long-term replacement contract. Elizabeth brings her previous love of her teachers, as well as the imagined love she receives from her students because of the care she offers them, to bear on the present moment in which she is experiencing enormous expectations and uncertainty. When asked to consider the expectations she is facing as a new teacher, Elizabeth responds:

> I think that everyone in education and in society at large kind of has their own point of view. So depending on who you ask and what their perspective is on it they'll have different expectations. So if you look at it from within education and what the Board and the Ministry of Education expects of you, that might be different than what parents and others expect. But I guess I'll just go maybe from within the education world, what the expectations seem to be. I would say they're large. The expectations are large and far-reaching. Because you can talk about so many different things before you even remember to mention curriculum. So obviously, when you're talking about all the things that are expected, you're expected to teach from a curriculum on your subject. And to deliver that information in a variety of different and interesting ways that satisfy the needs of a variety of students with their own individual needs and interests and potentially Individual Education Plans et cetera, in a way that is engaging and makes them excited to be in school or at least not make them not want to be at school, at the very least. But also I think there's an expectation that you're not just teaching

> students about your subject you're teaching them about things like life skills and future work skills, and social skills and how to interact with their peers and others within their school community. And then I think there's an expectation that you have sort of a relationship with each of your students in some sort of way that is positive as much as possible. And then there's the expectation of communication with parents and communication with administration and documentation and all the things that feel more like office administration work of your own, your own day-to-day life as a teacher. So I think all of that plays into it in a big way. And then as a 21st century teacher to talk about, it's all of that and then plus preparing students to work in a world where the job market is ever-changing and the skills and tools they need or may need in the future may not even exist right now. So the expectation that you're not just teaching them specific tools but certain skills that would allow them to be flexible and solve problems and take on any new tools and challenges that will certainly come to them in the future that maybe we can't even see at the moment. So it's a big ask.

Elizabeth understands the expectations she faces as a new teacher as both different than the ones she understood teachers to face when she was a student (different than the ones her teachers-as-character faced), as coming from multiple sources, and as overwhelming. The expectations are far-reaching and I note the repeated use of words such as "large" and "big" throughout the narrative. In listing expectations such as teaching students life skills, future work skills, flexibility, and problem solving skills, Elizabeth seems to be rehearsing many of the concepts often included in discussions of 21st century learning as she considers her future teaching.

As Elizabeth's remembered past and imagined future come together in the present, Elizabeth is filled with uncertainty as she contrasts her experience of being on practicum with having a long-term occasional (LTO) appointment.

> It's just the nature of being in a practicum, is that if there's ever a situation that you're not 100% sure how to handle, or you are not sure who to go to help you with that, then you kind of have this person with a lot more experience than you do who will tell you how to handle that situation. Whereas when you're the one in the room, alone, and you're like, 'How do I handle this?' it's just up to you and your best judgement and your experience, and sometimes you're still not 100% sure.

Elizabeth continues to express uncertainty as she elaborates on the expectations of teachers.

> I would say that you're teaching for your certain goal but that the goal posts are always shifting too. So that's kind of what I would describe it. Like the goal posts are always shifting and nobody agrees on what, on where they are either. And the 21st century especially, I think that's the case where the goal posts are constantly changing and everyone's expectations on what that looks like is different.

This uncertainty Elizabeth is expressing seems to come into contrast with the positive and clear remembrances and imaginings Elizabeth narrated as she created the character of teacher from her past and positioned herself as taking up that character in the future. In order to defend against this confusion and uncertainty, Elizabeth narrates a very analytic response. When asked how these multiple and uncertain expectations make her feel, Elizabeth responds:

> [I] think of it in terms of what's it within my realm of control. I don't control school budgets, I don't control necessarily all of the rules and regulations around education. There's certain things that are not in my realm and so I try to think about what is actually in my realm of control. Not always successfully. But that's what I try to do.

It is as if by accepting the system as it is, rather than dreaming of changing the system itself, Elizabeth accepts the current (multiple and competing) expectations placed on her. She may still enact positive change for her students. She can control the ways in which she relates to her students, what happens in her own classroom, and so she focuses on that, rather than the looming expectations that are placed on her from the educational system itself.

As Elizabeth narrates her educational memories, her ability to understand and play by the rules established through the educational system resulted in rewards. Elizabeth gets love from her teachers and is allowed to take on the role of the teacher. As she considers her current position, struggling to become a teacher in 21st century Canada against expectations she understands to be vague and fraught with multiple and competing definitions, Elizabeth places her trust in the system that has provided her with love and meaning. Elizabeth is willing to point out flaws, especially around 21st century learning, which she does not quite define in the interview to this point, but she has learned from an early age how to play within the rules of the system and she strives to do that still as she becomes a teacher. The system has not failed her, in fact quite the opposite, and while Elizabeth expresses uncertainty about her role as a becoming teacher, she remains committed to play her role as the dutiful rule-follower, perhaps in the hopes of reaping the rewards of love she once did as a student, if she can lock into the correct mode of operating within this shifting terrain.

A synthetic moment: Linear progression and temporal breaks

The past remembrances, future imaginings, and present understandings are once again read with and against contemporary discourses in this synthetic moment. As seen in the previous three sections, the ways in which Elizabeth narrates her educational past, her imagined future, and her current experiences as a B.Ed. student moving into a teaching role highlight an individual linear progression through time coming up against systemic temporal breaks. The ways in which Elizabeth understands herself begins to emerge within these contexts and we see how the 21st century discourses are at play and become an undercurrent of anxiety while Elizabeth holds onto is the cherished memories of her former teachers.

Elizabeth's journey from student to teacher is narrated as a relatively continuous journey. While as a student, Elizabeth loved school and her teachers. Even when school became less fun, she protected her beloved teachers from criticism in presenting the situation as one in which the students were to blame. The students were not obedient and thus were undeserving. The image of the perfect classroom, the teacher who is free to make learning fun for the deserving students, who in turn love their teacher, is one Elizabeth carries with her as she begins to think about herself as a teacher. While once a dutiful student, Elizabeth now understands herself in the teacher role wanting the same love from students and wanting to care for her students. She wants to give the students the love she once received. A focus on care for students and developing positive relationships with students dominates Elizabeth's understanding of herself as a teacher. Elizabeth's story sets her on a cyclic, emotionally gratifying path from obedient student who loves her teachers to a teacher deserving of love from her students. This drive for love from students, to return to Lacan, is her object of desire. Elizabeth thrives on the possibility

of love from students in order to return to the memories of intense satisfaction in her own childhood. In remembering and idealizing the love she once gave to her teachers and received in return, Elizabeth seeks a future in which she is on the other side of that relationship, receiving the love and admiration from students and free to give it in return.

The temporal continuity that Elizabeth narrates as structuring her becoming a teacher is set against temporal breaks Elizabeth sees within the larger educational system. She understands 21st century learning as a break with the past and as nothing more than what is currently popular. Elizabeth further understands the idea of 21st century learning as broad and which can mean many different things to different people, which might give her negotiating room to continue perpetuating the fantasy of the ideal teacher of the future as an image of the past. Elizabeth also understands the concept as temporary. It is currently in vogue, but could change tomorrow. In light of this uncertainty about what teaching and learning mean in the current sociopolitical context, Elizabeth focuses on what she can control, what does have a clear and linear progression through time: her highly constructed relationships with the students. Elizabeth desires to become the teachers she loved but only in tandem with love and adoration from her students.

In addition, Elizabeth seems to be caught in between understanding 21st century learning as something temporary with an uncertain definition, and wanting to embrace its facets in her teaching. She describes herself as caught in between the old school and the new school. She wants to teach in new ways, but also worries about what other teachers, themselves caught in between, will think. In light of this progression through time combined with temporal breaks laden with uncertainty, Elizabeth commits to accepting her role within the system that is changing, and ready to set aside, or even ignore the uncertainty within the system, in order to define herself as a teacher.

Chapter Nine

Conclusions

Calculus thrives on continuity. At its core is the assumption that things change smoothly, that everything is only infinitesimally different from what it was a moment before… This way of understanding change has proven to be powerful beyond words… Yet in another way, calculus is fundamentally naive, almost childish in its optimism. Experience teaches us that change can be sudden, discontinuous, and wrenching.

(Strogatz, 2009, p. 1)

Strange pedagogical times

This is a bizarre time in history to be writing a conclusion about education. Taking inspiration from Strogatz (2009) in the quotation above, I have arrived at a place where, much like the mathematics teaching in my classroom -- full of discontinuities, bifurcations, and an array of possible answers -- I feel that the path of education has no clean solution. However, after four years of reading, taking comprehensive examinations, meeting with participants, and writing, I note that the calculus of education needs to "show its work," so to speak, so we might begin to peel back the process, the "sudden, discontinuous, and wrenching" changes that learning evokes. We are in the middle of a global pandemic -- the COVID-19 crisis, which began with the end of classes on Friday March 13, 2020 in the school where I teach high school mathematics in Quebec. As students were told to "run for the buses" at the end of that day, we thought we would be returning to our classrooms the way they were, a mere two weeks later. Leaving my coffee cups out and my plants freshly watered, I walked out of the building. How does one talk about time, history, systemic change, the life of new educators, and what it means to be living and teaching in the 21st century, when the paradigm has shifted even further than we imagined? Here, I embark on the more difficult task of asking what these interviews mean after the fact, and how my own educational world intersects with those of the participants.

"Keep your sanity!" – A Pinterest post for the age

As I scroll through the internet, planning for my fall classes at my Quebec high school, I think about what teaching looked like when schools were let out. Every two weeks, we had updates about the situation, and when it became clear that we would not return in person, teachers took on the insurmountable task of converting their classes to online learning experiences. I plugged

in a Wacom tablet, readied my stylus, bought the Zoom Pro package, and opened the metaphorical classroom doors. During the first days of such an experience, I was confronted with the very notions about 21st century learning that were merely theoretical suggestions from websites in the past. What is resilience? How do we engage in 21st century "growth mindsets" when faced with a series of black squares on Zoom screens as students sat at home, terrified? I recall searching the internet for new teaching ideas given the unprecedented conditions, and finding this image on Pinterest. Now, while the list seems like a lot of fun, I was struck by how much is seemingly incorporated under the banner of 21st century learning.

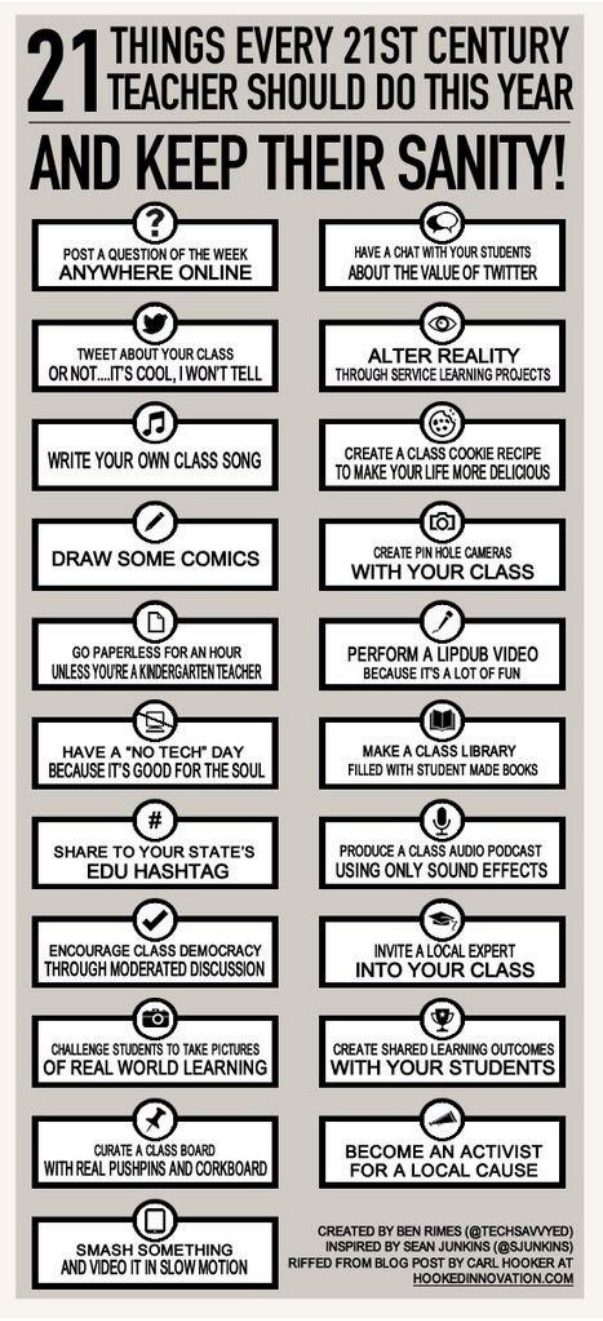

Figure 3

I recall thinking, "have I missed the point?" Far from writing our own class song, my students sought connection with each other, a place to express fears, ask questions, get help, find out if they would graduate, and hopefully, somewhere in the picture, learn mathematics. As the Black Lives Matter movement began to take hold across the United States, Canada, and elsewhere, I started teaching summer school courses online. My news feed was filled with images of my home country and city of Detroit,

filled with protesting citizens, demanding changes to systemic injustice, equal rights and access to services, revision of discriminatory laws, and electoral reform. At the same time, I got an email from a parent seeking a qualified teacher to teach in a learning pod in their well-furnished and equipped East Ottawa home, willing to pay the same as a full-time teacher's salary ("don't worry," I was told with a smiley emoticon added for emphasis), so that a group of students could avoid returning to the "ill prepared Ontario public school system." It was not lost on me that the parents willing to let me in the front doors of their home to care for their kids unsupervised would only do so because I fit the classic trope: white, female, and well-educated. Trustworthy.

What is teaching, anyway?

This question might seem affronting or banal or plain silly. But as we have seen over the months since March 2020, the question of what constitutes teaching, in what time and place, and in relation to time is truly a matter of heterogenous temporalities. I proposed a framework that outlined heterogeneous temporalities as a possible way of thinking about the intersection between historical time and its amorphous memory over the school system – imposed as the impenetrable regularity of curriculum documents, building arrangements, and standardized test structures – and the effects of time as person, as the world of *my* memories and *my* experiences. Reconciling the two is not the goal, but as the process of *currere* unfolds for both participants and for me, the purpose then becomes how we redefine teaching altogether alongside searching for meaning around the concept of 21st century for the new teachers in this study, and for myself. I return to thinking about my opening vignette, about not wanting to be a teacher, and about what keeps me returning to the virtual, or imminently, the real classroom despite those nagging feelings.

I consider at this junction the work of curriculum theorist Cynthia Chambers (1999) as she describes a topography of Canadian curriculum theorizing and its relationship to speculative fiction. The interviews and stories here are not fictional, of course, but Chambers emphasizes the questions central to Canadian narratives including, "where is here?" and "how do we survive here?," which strike me as particularly relevant as the terrain of education moves underneath my feet. The locality of teaching has shifted from the classroom to the home, and the question of (literal and figurative) survival hangs in the balance as we teach students who might become sick with a deadly virus ravaging the globe. Questions of pedagogical survival also become writ large, returning me to the two characteristics of speculative fiction that Chambers emphasizes as pertinent to Canadian curriculum theory: "first, the critical role that setting plays in the stories, and second, the theme of the Alienated Outsider" (p. 139). As the emerging teachers and myself search for our place within the "genre" of teaching from outside the schoolhouse and the field overall, I am reminded that the emergence of speculative fiction as pluralistic. It is meant to "subvert the post-Enlightenment mindset" especially in its history of excluding "stories that departed from consensus reality or embraced a different form of reality than the empirical-materialist one" (Oziewicz, 2017, n.p.). Much how this work departs from the Enlightenment view of the Cartesian, unified subject, it also thus departs from a view of new teachers as a monolithic group – a genre of *humans* located within a prescribed set of teaching norms – that might be subsumed into an easily absorbed category whose plots are easily read and apprehended.

While I don't have the answers to the question I pose in this subtitle, what is clear is that the historical tropes that defined teaching as belonging in the rigid physical and psychic walls of the schoolhouse simply won't do anymore. The pandemic began with a mandate not to contact

parents or students until further notice, then a flip to contact everybody all the time, about everything, call home to find vulnerable students, refurbish laptops for those who might need them, and to ensure everybody was accounted for. In the midst of this, the concept of what constitutes the curriculum began to shift enormously. The province of Quebec created virtual backpacks of learning lessons which were well thought out, distributed each week to school boards, and had a single activity for each subject in each grade from K-11. We modified these, chose to use them or not, and implemented accordingly. I watched in Ontario as the online *Learn at Home* website from the Ministry largely consisted of TV shows pulled from a handful of channels. Nobody had answers at the time as to what to do, and we might consider that both provinces did their best and I got lucky. That said, the notion of what counts as learning was definitely up in the air. Singh (2020) lends perspective to the profound changes educators have experiences in his blog post entitled "It took a pandemic to end 20th century education ideas" that:

> A pandemic of the magnitude of COVID-19 in the ever-evolving Information Age has a sobering way of giving massive doses of perspective, bridging as much socio-economic disparity to earnestly find the broad stroke priorities of living with hope, connection, and kindness. For example, standardized testing is effectively dead. It might still march on for the rest of this decade, but the only ones trumpeting and parading around its importance will be the shallowest and most self-serving government and education officials. (n.p.)

The interesting thing about time "marching on," as Singh notes, is that we not only feel the forward movement of education once it gets back "on track" when this crisis is over but the uncomfortable cycling back to a system entrenched in histories of injustice, measuring students

using old methods, and a falling away of hope and collective effort in the name of something meaningful. Right now, those priorities are taking care of one another through social distancing but also creative social action, with people offering new thoughts on ways to connect, starting online book clubs, Facebook explorations with home cooking, playing in their yards, talking across the fence more than 2 metres apart, singing from balconies, and other ways to get innovative and share life and living with one another. Dare I think that this might be the paradigm for future education, returning not to the governmental regimes of making teachers in the mold of bureaucratic rhetoric devoid of meaning, thinly instructing us to get aboard the 21st century learning train and keep on chugging? But perhaps instead, to return to older historical ideals that sadly did not become the model for present educational models, such as Rousseau's view of science, simply put: "we should not teach children the sciences; but give them a taste for them." I can only hope we are tasting the coming of a new era in education but I fear the worst.

Heterogeneous temporalities, *currere*, the participants, and me

As I return to the beginning of my journey through this research project, I re-examine my own emplotment. I see that I have written myself as almost inevitably becoming a teacher, descending from two generations of teachers, following in the footsteps of my mathematics-teaching parents by becoming a mathematics teacher myself and now working as a part-time professor in mathematics education, just like my mom. Forcing temporal linearity onto the narrative, I somehow forget how it all began with denial, the roundabout educational journey I took to get here, and the ongoing psychic refusals to finish this dissertation. I am only brought back into that space and time of uncertainty as I re-read the introduction. I'm struck by the ways in which the story of myself as teacher has changed. The revelation about temporality in relation

to my developing certainty about what it means to be a teacher in the 21st century is that, in the search to resolve ambiguity, it is possible to locate oneself as the metaphorical rowboat in rough current, and adopt a kind of responsive identity to what it means to be a teacher as you bob about the waves. Perhaps part of the elusive definition is to live within spaces of ambiguity and recognize that refusals to learn are as much part of becoming a teacher as they are in being a child in the first stages of schooling. The fantasy of wholeness in times of uncertainty begins to fade away.

And yet in another way, I find myself still searching for something concrete, something to offer an illusion of wholeness. In an initial draft of this conclusion, I sought to develop a typology of psychoanalytic defenses used by the teacher candidates, revealing my own desire to make meaning through offering categorical conclusions, reproducing the false assurances offered by the discourse of 21st century learning.

Returning to the research questions posed at the start of this project, I asked about the emplotment of new teachers in this moment, the kinds of identities teachers are forming in relation to 21st century discourses, the ways in which we can read teacher autobiographical narratives in relation to heterogeneous temporalities and what might be learned by looking at the psychic life of teachers. As I reflect on the four teacher candidates participating in this research project, it becomes clear that 21st century discourses produced anxieties and deepened fantasies of rescue, whether teacher candidates embraced 21st century discourses or prided themselves on not using them. In what follows, I invoke a metaphor of a train in considering what the multiplicity of subjectivities might mean when read through the lens of heterogeneous temporalities. Finding lists and categories aren't the project here, nor are they appropriate in terms of diagnosing or analyzing the participants. My role as researcher and fellow teacher is

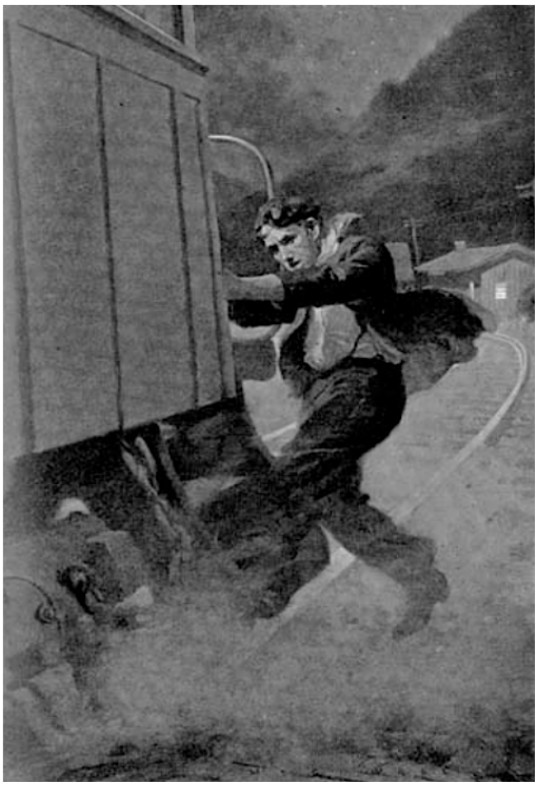

Figure 4:
from Jack London's Holding Her Down

not to neatly fit the participants into categories by degree of adherence to 21st century competencies. Resisting categorization, I instead imagined the participants embarking on a journey through their own becoming. The metaphor of a train came to mind immediately, invoking the historical evolution of the technology from steam to bullet trains, much like the curriculum which barrels forth through time, and helping to explain what the participants' narratives represented and how we can visualize the way discourses impact the lived experiences of beginning teachers. I have outlined in my theoretical framework the temporal linearity of "progress" and "development" which are the hallmarks of the way Ontario education has unfolded over the past two centuries, taking us on a ride down the tracks to the present day. The big question as the train passes at the present moment is what are 21st century competencies (a question not easily answered given the multiplicity of definitions) and when/how do teachers get on board?

In returning to Rebecca, someone who narrated her own educational history with repeated temporal breaks because her education was interrupted due to her family life and economics, she came to education from the margins. I read her narrative through Lacan, where learning is the gratifying object to provide wholeness. All through her starts, stops, and gaps, learning is the one constant in her life that never let her down. In contrast to her own personal narrative, Rebecca sees education as an evolutionary process, a linear progression from the

primal scene of predator and prey to a mechanized present where teachers and students alike are expected to become more like machines than humans. However, Rebecca also sees education as following an unnatural evolution, moving both too quickly and not quickly enough, almost as if the educational system is simultaneously in the past and in a dystopian future. Rebecca cannot seem to bring her understanding of education and her understanding of her own history together in the present moment. There are too many temporal breaks and she continues to write herself from the margins. I see Rebecca as neither on the train already nor attempting to board, but instead trying to teach while the train is rushing past (or not rushing past), all the while worried that the train is going to run her down and she is going to be told that she cannot be a teacher (the only thing holding her identity together) because she cannot (or will not) embrace 21st century learning.

For Jennifer, school was a place of comfort and assurance. This sense of security became the template for schooling as Jennifer developed a fantasy of what makes a good teacher. We can read Jennifer's narrations through Klein's object relations as Jennifer holds her actual teachers against her constructed ideal, where they either live up to it or fall short, becoming the good and the bad object. Jennifer narrates her past, present, and future in a way that they do not intersect and her past ideals of the good teacher no longer influence who she wants to become and she laments that 21st century expectations offer little guidance for what a teacher is or should be. To ease her anxiety around these distinct temporal moments and unclear expectations, Jennifer returns to her faith in the educational system, that she will be told what to do or be once she has a teaching position. Jennifer is clinging to the handrail of the train, unsure of what she is holding onto, but confident that the conductor will come by at some point and clarify what the expectations are and how she is to perform them.

Emilia's initial response to my questions about her educational experiences or imaginings into the future were front-ended with negativity and denial. She didn't have any memories, didn't experience what I was asking about, or had no idea what the future might hold for her as a teacher. These initial negations were often followed by contradictory elaborations of experiences she had. Heterogeneous temporalities highlights Emilia's ability to hold onto both her initial negation and her subsequent contradictions simultaneously - an interesting temporal disconnect. Emilia seems to both want to make meaning and not make meaning from her educational experiences as they relate to her becoming a teacher against the ambiguous backdrop of 21st century learning. When read through Britzman, Emilia's denial and repression of her experiences allows her to avoid the anxiety of trying to make sense of what it means to be a teacher. Much like the beginning teachers in Britzman's research invoke curriculum documents to stand in for the authority of the teacher, Emilia turns to experts in the form of podcasts and her B.Ed. professors. Returning to the metaphor of the train for a moment, it is as though with one hand Emilia is holding onto her previous education while also denying these experiences exist, while looking at the scenery flying by in the form of lectures, blogs and posts for answers as to the destination.

In Elizabeth's interviews, she narrates her journey to becoming a teacher as almost an inevitable progression from student (who loved school, learning, and especially her teachers) to teacher (desiring to love and be loved by her students). Even as a student, Elizabeth was a surrogate educational worker, making photocopies and running errands for her teachers once she finished her work. The extension of her personality as a child and a learner into the future teacher amounts to a childhood fantasy of what the good teacher acts like, and Elizabeth absorbs that into her developing identity. Read through Lacan, we can understand Elizabeth's early

primary years as providing a satisfaction and Elizabeth seeks to re-live the feeling of wholeness both through telling her story and in becoming a teacher. A heterogeneous temporalities framework highlights the out-of-sync adult repertoire of behaviors and feelings Elizabeth developed in her childhood identity, the temporal continuity of her journey from student to teacher, and the temporal breaks Elizabeth identifies in 21st century learning. Elizabeth sees 21st century learning as a distinct temporal moment, unconnected to its past, and also temporary. Elizabeth accepts the educational system as it is - a system in which she learned to play by the rules and was rewarded - and focuses instead on what she can control - her own journey. Once again returning to the train metaphor, it is as if Elizabeth has always been on the train. While she no longer is certain of the destination, Elizabeth is confident in the system that has never let her down.

The transbiographic realm

Once we get beyond the individual details of their stories, what emerges are the ways in which becoming teachers shape their understandings of themselves as teachers with and against 21st century discourses. Pinar (1975a) argues:

> [I]t seems plausible that initial information generated by [*currere*] will be in fact idiosyncratic. However, later information derived by free association and information derived by critical analysis of the associative kind of information, will reveal aspects of a collective or transpersonal realm of educational experience. That is to say, once we get past the individualized details of an individual's biography, we may gain access to a transbiographic realm of *currere*. (p. 411)

Through the multiplicity of ways that the participants narratively structure their past encounters with learning and their future projections and aspirations, we learn that the interplay between the psychic and the teaching space (a discursively regulated social regime) is individually constructed. While public discourse may position teachers and education within a linear movement through time, as teacher candidates take up these discourses in constructing their identities, the temporal construct is not a given but rather is individually interpreted. Some of the teacher candidates see the current moment as a break from the past while others understand it as a continuation and evolution of the past. The way people construct the passage of time generates new meaning about the way they envision themselves as teachers moving through a potential career.

Through analyzing the interviews, it became clear that these four teacher candidates understand what it means to be a teacher in the 21st century in different ways and that often the participants had little knowledge or understanding of the ways in which the Ontario Ministry of Education defines 21st century learning. Perhaps because 21st century learning lacks a clear definition, these teacher candidates are giving it a definition themselves. Rather than adopting the ways in which the Ministry is defining 21st century learning, teacher candidates seem to individually define (or not) what it means to be a teacher in this historical context. Even in the interviews, the teacher candidates employ some of the Ministry's 21st century concepts such as Emilia embracing the Voice Ed, Rebecca talking about creativity and reading as her forces for change, and Elizabeth reciting the script of 21st century learning so to speak, whether she feels secure in its force or power compared to her desire to become the loved teacher. From Rebecca's situatedness outside the system to Jennifer and Elizabeth thriving within the system, and Emilia

writing herself out of the scene of education, what becomes important is the ways in which, in talking about their own understandings of 21st century learning, teacher candidates reveal ways in which their educational pasts are written into their experiences of becoming teachers. A reflexive pedagogy (like *currere*) becomes important in unpacking for new teachers how they see their role within a system that is not well-defined.

All four teacher candidates present narratives where temporalities have different roles – as memory, as historical paradigms, and as precedents for future engagement in the classroom. These provide an array of structures for how each candidate understands herself as becoming or emerging. These teacher candidates are writing themselves with or against (or some combination of with and against) the current historical moment, with all of its uncertainty – and likely more so if I were to re-interview them today during the COVID crisis. The ways in which teacher candidates understand themselves within their own histories seems to be related to the ways in which they understand themselves in relation to the larger socio-political discourse around teaching and teachers. Each teacher candidate provides a distinct understanding of what a teacher is and should be in light of the ways in which they locate themselves and their narratives as historically situated – either as the continuation of a beloved trope (the idealized teacher), or conversely, as the subversive teacher who always existed on education's margins. What this disrupts is the notion that teaching and teachers, including new educators, have the same concept of time in relation to schooling. Education's myth, after all, is that all students want to learn, engage in a process of not-knowing to knowing things, and return to the school each year to grow. In the case of the teacher candidates in this study, not all of them had the same educational successes and pathways, and their own journeys upend education's overarching narrative, especially Rebecca, who returned again and again to schooling through its

back doors, so to speak. As well, the notion that education is progressive was not a central theme in the teacher candidate's narratives. In most cases, there was an element of conceding the circular nature of teaching and learning, that relationships might supersede excellent grades, that students might not learn something, and that the experience matters. This is a departure from the historical concept of education through levels, one that Sir Ken Robinson explains as graduating students in "batches" in his Ted Talk that brings us back to the factory model of schooling that emerged from the industrial revolution. Bearing that in mind, the participants in this study have integrated more progressive (dare I say) ideas about the mandatory, historical temporal structures imposed on the life of schooling than one might expect.

This points to the importance and possibilities held by incorporating a currere pedagogy into B.Ed. programs. This research highlights the importance of the *currere* processes and heterogeneous temporalities as teacher candidates negotiate their developing identities and points to the possibilities for teacher candidates to think through the ways in which their own narratives of their remembered past, imagined future, and current positioning rub up against current discourses in education.

Future research

At this time and place in history, the most pressing questions have emerged in the final months of this dissertation. We need to ask questions about how teachers are beginning to redefine the profession when the structures we have known and historically relied upon disappear entirely. The paradigm for what constitutes instruction has changed in terms of place and space on account of the global pandemic – from face-to-face as the default to virtual, hybrid, and distance models. Further research into 21st century learning models might ask what kinds of

learning takes place when we cannot be together in the same place. How can 21st century paradigms be studied in relation to their proposed goals of creativity, ethics, communication, and growth in times when the arts, sports, technology, vocational studies, and other activities that require co-creation, collaboration, and making-together are under threat, and what are the psychic implications for teachers, students, and society as a whole as we move together into an uncertain future? In returning to the intersection between the Black Lives Matter movement and the interruptive email I received about learning pods, questions of equity are also writ large. Do 21st century models of schooling address the widening socio-economic inequities resulting from our capitalist society that have been made bare on account of lack of access to technology, the role of schools as catch-alls for a host of social services such as counselling, food security, and children's aid, and health care? What groups are historically and contemporarily most affected by these inequities and what kind of systemic change needs to occur to ensure education is accessible to all Canadians?

As well, while this research project sought to understand some ways in which becoming teachers are reading themselves with and against 21st century learning discourses, there was nothing explicitly built into the research design cataloguing or assessing teacher candidates' knowledge of specific 21st century learning policies. An extension of this research could thus include a survey of what teacher candidates learned in their B.Ed. coursework, how they internalized the discourses, and in what ways they employ 21st century learning policies in their classrooms in Ontario and elsewhere.

Additionally, this project requires a close reading and analysis of each interview conducted and therefore the number of research participants necessarily remained limited and future research might take up similar questions with additional participants. While the limited

number of participants impedes the development of broad generalizations, as discussed at the beginning of this conclusion, *currere* as method is not about a large number of subjects and an attempt to generalize experiences, but rather emphasizes rich, thick, description. Much of what I uncover in this research is unique to the individuals and their situations, but *currere* does offer the possibility of moving beyond the individual. In examining the narratives of four B.Ed. students negotiating the space of becoming a teacher in 21st century Canada, against the backdrop of historical discourses on what it means to be a teacher, the present demand to be a 21st century educator, and their own remembered pasts and imagined futures, four unique stories emerge. Taken together, these stories point to the important work of thinking about our own subjectivities and how they function in the realm of education, either as individuals defend against teaching (as I did in saying I would never become a teacher) or in embracing it to make the self. Either way, because of time and place and the ways in which we are haunted by the time of childhood, considering how becoming teachers think about and narrate their experiences becomes important in understanding the role of 21st century discourses in shaping teacher identity.

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Appendix A: Recruitment Script

Catherine James, PhD. Candidate
Faculty of Education, University of Ottawa
Lamoureux Hall, 145 Jean-Jacques Lussier
E-mail:

Supervisor: Ruth Kane, Ph.D.
Faculty of Education, University of Ottawa
Lamoureux Hall, 145 Jean-Jacques Lussier
Phone: 613-562-5800 x 5294
E-mail:

Dear <NAME OF STUDENT>,

As you know, I am a Ph.D. candidate in the University of Ottawa's Faculty of Education. I am conducting research to better understand how teacher candidates situate their own becoming as teachers in relation to their own histories as well as 21st century documents and policies. In order to accomplish this, I am asking willing B.Ed. students to participate in my research project. Your participation would include:

- Three (3) or Four (4) one-on-one interviews. Interviews will take place at your convenience between May and June 2018. The initial interview will include questions about your memories of your previous educational experiences. In subsequent interviews you will be asked to consider how your pedagogy has developed in relation to this history as well as in relation to 21st century competencies such as critical thinking, creativity, metacognition, collaboration, communication, and citizenship. These interviews will each last about 30 minutes, and will be scheduled at your convenience.

- Participating students who are willing will also be asked to reach out to their B.Ed. peers (through email or social media) to inform them of this research project and ask them to get in touch with Catherine if they are interested in participating.

Your participation in this project is completely voluntary and will not impact your standing within any course or the faculty. You can also decide not to participate in the research, or in the recruitment of peers, with no consequences.

If you are willing to participate, please contact Catherine James at [email address] and we will arrange a time to discuss the project and the consent process.

Sincerely

Catherine James

PhD Candidate
University of Ottawa
Faculty of Education

Appendix B: Informed Consent Form

Catherine James, PhD. Candidate
Faculty of Education, University of Ottawa
Lamoureux Hall, 145 Jean-Jacques Lussier
E-mail:

Supervisor: Ruth Kane, Ph.D.
Faculty of Education, University of Ottawa
Lamoureux Hall, 145 Jean-Jacques Lussier
Phone:
E-mail:

Invitation to Participate: I am invited to participate in the abovementioned research study conducted by Ph.D. candidate Catherine James (Principal Investigator), supervised by Dr. Ruth Kane.

Purpose of the Study: This research project seeks to develop a better understanding of how teacher candidates situate their own becoming as teachers in relation to their own histories as well as the 21st century documents and policies.

Participation: As a student in the B.Ed. program at the University of Ottawa, I will be part of regular program activities. My participation in this research project goes beyond these activities to include:

- Participating in three or four one-on-one interviews with Catherine James. These interviews will be conducted between April and June. Interviews will explore my own experiences with and memories of with schooling. I will also be asked to consider my pedagogy and my aspirations in terms of pedagogy and practice as the relate to 21st century learning competencies. These interviews will each last about 30 minutes, and will be scheduled at my convenience. All interviews will be audio recorded.

My decision to participate or not will not impact or influence my academic standing and/or any future involvement within the Faculty of Education or the University of Ottawa.

Risks: My participation in this research is completely voluntary. I am free to withdraw at any point. I can ask questions at any time, including during the research. If I choose to stop participating, there will be no negative consequences and any interview data I have provided up to that time will be withdrawn from the research project.

There are no risks associated with involvement in this project aside from those experienced in everyday life. I have also been assured by the researcher that even though some of data I provide and pertinent quotes may be used in publications, my identity will not be divulged and, if selected, my quotes will be attributed to a pseudonym.

Benefits: This is an opportunity to have my voice and experiences heard. My participation in this study will help the researcher generate insights about how teacher candidates understand their own process of becoming teachers, especially in relation to 21st century policies and documents.

Confidentiality and anonymity: I have received assurance from the researcher that the information I share will remain strictly confidential. I understand that the contents will be used only for conference presentations and publications of scholarly articles or books, and that a pseudonym will be used in any written results of the project in order to protect my identity.

Conservation of data: Interviews will be digitally recorded and stored as electronic files in a password-protected folder on the researcher's computer. This computer with stored data will be password protected and made accessible only to the researcher and her supervisor. All names and identifying features will be removed. Only the researcher and her supervisor will have access to the files for purposes of analysis. The data will be analyzed and processed with the assistance of computer software and the findings will be saved electronically. All files will be identified with unique codes that will prevent identification of individual participants. Data will be stored securely for a period of five years beyond the life of the project at which time electronic files will be deleted and hard copy files shredded. The data and final findings will be used in academic publications and conference presentations. The data will not be used to evaluate my work within the B.Ed. program.

Voluntary Participation: I am under no obligation to participate and if I choose to participate, I can withdraw from the study at any time and/or refuse to answer any questions, without suffering any negative consequences. If I choose to withdraw, all data gathered until the time of withdrawal will be destroyed and not be included in the publication of results.

Acceptance: I, _____, agree to participate in the above research study conducted by Catherine James, Ph.D. candidate in the Faculty of Education at the University of Ottawa.

If I have any questions about the study, I may contact the researcher.

If I have any questions regarding the ethical conduct of this study, I may contact the Protocol Officer for Ethics in Research, University of Ottawa, Tabaret Hall, 550 Cumberland Street, Room 154, Ottawa, ON K1N 6N5, (613) 562-5387, Email: ethics@uottawa.ca

There are two copies of the consent form, one of which is mine to keep.

Teacher Candidate's Signature: _____ Date: _____

Researcher's Signature: _____---____ Date: _____

Appendix C: Interview Guide

Interview 1 – The Regressive

1) Where were you born?
2) Where did you grow up?
3) Where did you attend school?
4) When did you graduate from high school?
5) How did you feel about school?
6) Can you tell me about your early memories of school?
    a. What is your first memory of school?
    b. What memories stand out in elementary, middle, and high school?
    c. From your perspective, what did the teachers do? How did you understand their job?
    d. From your perspective, what did the students do? How did you understand your role as a student?
    e. What did you think the role of education was?
7) How much digital technology was incorporated into your elementary and high schools? What kind? How was it integrated?
8) Reflect on the extent to which and the ways in which the following were part of your schooling experience. Can you think of any interactions you had with your teachers around these concepts?
    a. Critical thinking and problem solving
    b. Innovation, creativity, and entrepreneurship
    c. Learning to learn (metacognition)
    d. Collaboration
    e. Communication
    f. Citizenship
9) Tell me about a classroom activity, pedagogical method, or assignment that you experienced that you liked very much. What about one that you disliked very much.
10) Thinking back to when you were in school, how do those experiences compare to the ways you are being asked to teach now? In what ways are they similar? Different?
11) When did you decide to become a teacher?

Interview 2 – The Progressive

1) How do you understand the expectations for teachers in the 21st century? Where do you think these expectations come from? How do you feel about these expectations?
2) To you, what does it mean to be a teacher in the 21st century?
3) How do you understand the expectations for students in the 21st century? Where do you think these expectations come from? How do you feel about these expectations?
4) To you, what does it mean to be a student in the 21st century?

5) How do you understand the role of education in the 21st century? How do you feel about that?

6) When you think about your future teacher self, how do you envision yourself engaging with the following:

a. Critical thinking and problem solving
b. Innovation, creativity, and entrepreneurship
c. Learning to learn (metacognition)
d. Collaboration
e. Communication
f. Citizenship

7) When you think about your future self, how do you imagine yourself as a teacher?

Interview 3 – Analysis and Synthesis

1) Tell me an experience that stands out from your practicum.

2) Tell me about a classroom activity, pedagogical method, or assignment you have developed as a teacher that you liked very much. What about one you developed that you ended up not liking very much?

3) Please develop a metaphor for what it means to be a teacher in the 21st century.

4) How do you understand your role as a becoming teacher?

5) How do you understand the role of education?

6) How do you understand the role of students?

7) Thinking about your whole story, how would you describe becoming a teacher? Where would you place the role of 21st century learning policies such as those around critical thinking, creativity, metacognition, collaboration, communication, and citizenship?

8) How are you taking up these policies in your placement school? How do you feel about that?

9) How have you seen the B.Ed. program take up 21st Century Learning?

10) How would you describe your educational philosophy? Think of memories or experiences you have had to provide evidence or concrete referents for the abstract words, phrases, or sentences in the statement.