

Becoming (time) and/or Being (space) Art Teacher: A Spatio-temporal Look at the Culture of Student Teaching in Art Education

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ABSTRACT

Two university professors of art education approach the culture of art student teaching from two intimately-related and inseparable philosophical perspectives—that of time and space—though they do so as individual concepts from two disparate theoreticians' conceptualizations. This article provides brief theoretical foundations of the Deleuzian-influenced concept of becoming-art-teacher as time (Hetrick, 2010) and the Masseyan-influenced concept of being-teacher as space (Sutters, 2012). The writing is not to be read solely through the lens of just Deleuze or just Massey, but should be considered as a way to expand and enlighten the micropolitical understandings of a seemingly innocuous event in the training of most U.S. certified/licensed art teachers. The authors see this collaborative paper as only the beginning of their journey of exploring space-time forces together. Their intention is not to resolve any of their differences, but to constantly keep them in tension and challenge each other's thoughts and perspectives to further their understandings of the culture of art student teaching.

As two University professors of art education, we approach the culture of art student teaching from two intimately-related and inseparable philosophical perspectives—that of time and space—though we do so from two disparate theoreticians' conceptualizations. The dimension of space-time as a dynamic social relationship is particularly interesting for exploring the culture of preservice training in art education, specifically the semester duration of student teaching when so many transitions are in play. While this article is based upon two empirical IRB-approved studies that explored art student teaching, due to time and size constraints, it will only provide

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brief theoretical foundations of the Deleuzian inspired concept of *becoming-art-teacher* as time (Hetrick, 2010) and the Masseyan concept of *being-teacher* as space (Sutters, 2012). The intent is not to set up a dichotomous hierarchical relationship between theoreticians, nor to be read solely through the lens of just Deleuze or just Massey, but rather to expand and enlighten the micropolitical understandings of a seemingly innocuous event in the training of most U.S. certified / licensed art teachers. In order to provide clarity for the reader, we will each address our concept individually in first person singular [I] and reconvene at the end to (re)consider the multiple relations in, between, and outside of time and space with respect to art student teachers.

First, the culture of art student teaching is described as the common site when/ where both doctoral studies were situated. Second, student teaching is considered as time within the Deleuze | Guattari (1987) concept of becoming. Student teachers are seen as *becoming-art-teacher*, the space or movement in between their event of being a university art education student and of being a classroom art teacher. Attempts are made to illuminate the chaos of the temporal, dynamic transition in between these two events, though notably it is not an end state of teacher that is actualized / employed in this conceptualization. Next, by viewing the interrelatedness and intersections of space and place through writings by Doreen Massey, *being-teacher* examines how pre-service teachers bring imagined expectations (space) into varied pedagogical contexts (place) and questions how their (un)knowing is (in)visible in subsequent representations. Attempts are made to understand the displacement and consequent spatial reconstruction of preconceptions through occupancy of a far-away place.

The Culture of Art Student Teaching

While there is no one set of beliefs, practices, or experiences that are essential to *art teacher*, the systematic formation of schools within the US provides certain conditions for shared commonalities in the university training of art student teachers. A student teacher

is a college, university, or graduate student who is teaching under the supervision of a certified cooperating school teacher in order to qualify for a degree in [art] education, usually resulting in the receipt of a state teaching license. The semester of student teaching is typically the final semester before graduation and involves assuming a cooperating teacher's classroom schedule, responsibilities, and workload in order to prepare student teachers for their future of teaching. Several expectations typically exist in this short duration of training, such as: taking four years or more of art education theory and translating it into classroom practice, as well as exhibiting a mastery of knowledge in art education theories, art making techniques, classroom management, discipline, pedagogy, and curriculum construction. Expectations may also include student teachers being told to be the responsible teacher in charge, yet still function as a student malleable to best practices, all while leaving behind the known 16+ years of schooling and a relatively supportive university community. In short, this time-space comprising the culture of student teaching is fluid and constantly being [re] constructed according to each individual passing through this event and often leads to anxieties, tensions, and transformations.

The Path to *Becoming*

Being a supervisor of art education student teachers for three years during graduate school, I [Laura] noticed that at roughly the same time each semester the student teachers with whom I was working would begin having emotional breakdowns and start expressing a lack of confidence in their abilities. Statements such as, "I feel so incredibly frustrated most of the time and I feel, like, again nothing is ever enough and nothing is ever good enough or big enough" (Jean²), were commonly shared with me in private meetings. At first I thought it was the particular conglomeration of students and their school placements I was working with that first year, though the same thing happened the second year with a completely different group of student teachers with still different schools and cooperating teachers.

2 All names in this paper have been changed.

I wanted to figure out why this was happening and if there was anything I could do to help alleviate this phenomenon. Reading the philosophies of Deleuze and Guattari (1983; 1987; 1989; 1990; 1994), I came across the concept of *becoming* which I will explain shortly. Overlaying that concept on the process of art student teaching gave me a new perspective on how to academically approach the emotional distress I was witnessing every semester and also how to verbally and empathically work through the chaos with art student teachers.

Becoming, within the context of this paper, means something different than the everyday usage of the term, which is typically understood as a state of turning into something else. In Deleuzian philosophical terms, becoming is “the pure movement evident in changes between particular events... [it is] not a phase between two states [rather], becoming is the very dynamism of change, situated between heterogeneous terms” (Stagoll, 2005, p. 21). Specifically, I am looking at the art student teacher’s transitional movement evident in the change between being a student in the preservice college classroom and being a teacher in his/her own art classroom. Becoming-art-teacher is not an end state that each student teacher is looking to achieve, but, rather it is an unfolding of subjectivity that is a continuous process. It can also be said that there is no one path that all those learning to teach art will follow, with the same experiences, the same dynamism of change, or the same chaotic moments. Similarly, there is no universal way preservice art students conceptualize the process or actuality of student teaching, including the various subjectivities they may employ as becoming art teachers. I provide two brief interview excerpts to illustrate the concept that no two transitional movements or unfolding of subjectivities are alike. One of the student participants noted,

One of my goals going into student teaching [was] that I was going to be the one that was always upbeat and that walked in with a smile on my face no matter how scared I was or how frustrated I was or how much sleep I had the last night. (Olivia)

Another participant, Marissa, shared a different view about who she envisioned she would be as a student teacher in the art classroom.

I expected to be someone that everyone liked. [laughs] I think that’s pretty much because that’s what I wanted. I wanted everyone to like me... I wanted to be a teacher, or I expected to be a teacher, that could pretty much do anything, so [laughs] you know that type... that do *any* project... I expected to kind of be invincible, but it would just be hard, but that I could still do it. (Marissa)

Whereas Olivia was concerned with how the students saw her personality—smiling and upbeat—Marissa was more concerned about being seen as knowledgeable, creative, and strong. No two transitional movements or unfolding of subjectivities are alike because *becoming* is not an end product, but rather an energy constituted by change.

Becoming Is Its Own Time

Deleuze (1994) focuses on the individuality of each person, thing, or event and how it is perceived and experienced at that moment, not assuming a pre-existing unity with other items of its ilk. “Being as difference is a virtually existent pure duration whose unfolding we can call becoming, but only on the understanding that the difference which becomes is not [a] specific something or set of somethings, but the chaos which produces all somethings” (May, 2003, p. 147). Becoming is not becoming the actual physical subject/ object, but the very dynamism of change (chaos) that continually occurs in the process of life, as the affirmation of being. In short, becoming is the antithesis to stability; it is instability and change and each becoming has its own duration. Becoming is its own time.

Time is a very important and complex concept in many of Deleuze’s theorizations and cannot possibly be thoroughly explained in detail in the small space of this writing. However, brief descriptions of two modalities of time, *Chronos* and *Aion*, will help with a basic

understanding of the importance of exploring a *kind* of temporality for thinking difference. For Deleuze (1990), “Chronos is the regulated movement of vast and profound presents³” (p. 163). Chronos is limited to the present, whereas Aion is unlimited to both extensions of the past and the future as far as they will go. Whereas Chronos is segmented and structured as the present, Aion seems to capture how the dynamism of student teaching might be conceived as an unhinging of time. This is because Aion infinitely and endlessly expands from the present and is not bound by structure; it is a time of pure becoming.

It [Aion] rather retreats and advances in two directions at once, being the perpetual object of a double question: what is going to happen? What has just happened? The agonizing aspect of the pure event is that it is always and at the same time something which has just happened and something about to happen; never something which is happening. (Deleuze, 1990, p. 63)

The art student teacher who has just graduated from preservice training but not yet begun teaching can be thought of as existing in a time that is always just past [schooling] and always almost there [teaching], and might therefore be understood as moving outside of time. Considering these nuances of temporality, with art student teachers functioning as unhinged time within a space of regulated time such as instructional blocks of the school day, it becomes evident what may be the impetus for the chaos and dynamism that is art student teaching.

To further illustrate the connectedness to my art student teacher research participants, I briefly consider the relationship between *becoming* and Deleuze | Guattari subjectivity. Deleuze “abandons the old image of the subject as a fixed substance or foundation stone... [t]he Deleuzian subject is an assemblage of heterogeneous elements whose source is not the interiority of the traditional image

of thought... subjectivity is not given” (Boundas, 2005, p. 268). In other words, subjectivity is not something that is pre-existing, nor recognized as an unchanging core, or a central being, rather it is something that is always under construction and influenced by external sources. So, for Deleuze, “the self is only a threshold, a door, a becoming between two multiplicities” (Deleuze & Guattari, 1987, p. 249). Because student teachers are at the very point where their subjectivities, or sense of self, may transform due to their transversal into new intensified roles, becoming, and specifically, becoming-art-teacher, aptly describes the culture and duration of art student teaching.

Becoming-art-teacher

I posit that art student teachers are *becoming-art-teacher* or in a sense overcoming the face of student and his/her passive/receptive subjectivity of gathering knowledge, and transitioning to the active teacher subjectivity of one supposed to know. For me to consider student teachers as *becoming-art-teacher*, I need to look at the dynamism, or compelling forces, moving between two heterogeneous events—that of student and that of professional educator. “The subject-in-process [art student teacher], that is, as *becoming*, is always placed between two multiplicities, yet one term does not become the other; the becoming is something *between* the two” (Semetsky, 2006, p. 6). *Becoming-art-teacher* does not mean that a subject, in this case an art student teacher, becomes another person (art teacher) in actuality. These indissociable aspects of *becoming-art-teacher* must first be understood as a function of something else: not imitating or assuming the teacher form, but emitting particles that enter the relation of movement and rest, or the zone of proximity—where a student can no longer be distinguished from a teacher—of a micro-teacherness to produce in the student teachers a molecular teacher (Deleuze & Guattari, 1987). Emitting particles that enter the relation of movement and rest of a teacher could include utilizing teacher-speak, standing in front of the class looking back at the students, and/or holding one’s posture in an authoritative teacher pose, etc. In effect,

3 Present is to be understood as one dimension of time that fills time, “whereas past and future are two dimensions relative to the present in time,” (Deleuze, 1990, p 186).

becoming-art-teacher allows the art student teacher to see the world from a non-student standpoint, opening up new understandings and perspectives, new conceptualizations of the very movement and being of difference between her/his current event and another event. My participant Olivia exemplifies this change of perspective as she recalls her movement between her event of being an art education student and her event of being an art teacher.

I have a whole new respect for teachers for sure. The amount of work that it takes to develop a lesson and to write a plan and to cut paper and have materials and order materials and then when it comes down to it, you get ready to present the lesson. The kids are all over the place, you have to have the classroom management, you have to have the rules set and in place, I mean it is *a lot* to keep track of and I never knew that it was like that. You know I thought it would be a fun job; you go in and get to paint with kids or get to teach high school kids how to throw on the potter's wheel. But it's not that easy, it is not. And my perspective changed dramatically in the amount of work and preparation and organizational skills and leadership skills that it takes. I had no idea. None. (Olivia)

Whereas Olivia had a change of perspective of what the everyday school life of an art teacher might be, there are also opportunities for student teachers to have changes of theoretical perspectives [curriculum and pedagogical thoughts; philosophies of teaching; etc.] as well.

Unfolding the Chaos of *Becoming-art-teacher*

Becoming-art-teacher, as a continual process, is one that is constantly in flux and is affected by external sources or a variety of different influences and [un]expected encounters. The three art student teachers that participated in my doctoral study were all in the process of *becoming-art-teacher*. Though there may be similarities in their processes due to institutional structures, because of the foundational concept of difference-in-itself, which is the incomparability inherent

in the singularity of things and the instants of their origins and understandings, no two *becomings-art-teacher* were the same. To reiterate, Deleuze focused on the individuality of each person, thing, or event and how it is perceived and experienced at that moment, not assuming a pre-existing unity with other items of its ilk or with other persons in the same preservice art program. Rather, Deleuze's "conception of difference seeks to privilege the individual differences between them" (Stagoll, 2005, p. 73), and this is especially plausible in the context of the unique circumstances of a particular art student teacher's production of self as art teacher. I studied each participant's individual experience of the process of student teaching through their retreats and advances between the events of art student and art teacher. Now that I have provided this cursory explanation of how I used the Deleuze | Guattari concept of becoming to frame the chaotic process of art student teaching as a temporal unhinging or betweenness, Justin will discuss how Doreen Massey's use of space and place provides yet another means of understanding how art student teachers can negotiate the culture of student teaching.

Being-teacher: What—or Who—Takes Place in the Art Room?

I [Justin] have occupied the space of various identities during my career in art education, many simultaneously. As such, I am sensitive to the omnipresent temporal structures inherent in each but I am specifically interested in the culture of student teaching in art education, its various intersections of space and time, and how (un)knowing⁴ is visually represented in field practices. Undergraduate students are subject to an academic calendar and rigid timelines imposed on them in order to graduate and receive state certification

4 In conjunction with knowing, (un)knowing is used in this text in relation to visual (mis)representation. As an act of volition, participants choose what to include in their digital maps. Of equal interest is what is absent, or not included. This can be either a conscious omission or evidence of an observational lack. The term is also employed in terms of misrepresentation in that regardless of their experiences and interpretations, some participants still adopt erroneous or troublesome stances. This will be further explicated through discourse pertaining to Critical Cartography.

before a particular date. They have to continually adjust their teaching to account for things such as daily bell schedules, weekly rotations, and marking periods. Factor in external demands, and for undergraduate art education students, time—as Chronos—*becomes* oppressive.

Another observed phenomenon in teacher education is how undergraduate students desire to teach in a context similar to one in which they were raised. Why do undergraduate students resist *being placed* somewhere far, both literally and figuratively? As one who student taught and then was eventually hired in an inner-city school district, I empathize with their resistance since I was raised and educated in a homogenous, suburban school district. One explanation might be that now, more than ever, the period for student teaching is short and the stakes are high, resulting in little to no space for mistakes during student teaching. Candidates often opt for a “safe place” similar to what they already know.

Spatio-temporal Relations

[T]hinking of time and space together does not mean they are identical, rather it means that the imagination of one will have repercussions for the imagination of the other and that space and time are implicated in each other. (Massey, 2005, p. 18)

I am not suggesting by any means that temporal factors should or could ever be removed from the equation of student teaching. However, I am concerned that if “space is seen as *being* and time as *becoming*” (Massey, 2005, p. 29), a focus on *becoming* art teacher has advanced a temporal epistemology. I suggest that a shift to a spatial paradigm with an ontological emphasis would encourage art student teachers to more aptly embrace *being* art teacher.

While Laura has described *becoming* as the change situated between two events, I advance an ethnographic approach to field practices that investigates *being* as informed occupancy of place. I challenge art student teachers to view field observations not as visitations, which

emphasizes the temporal, but to engage in reflexive practices that investigate how the place they are coming from, and the distance traveled in between, informs their understanding therein. The eventual representation—in the forms of visual imagery, narratives, and additional ethnographic data⁵—of their occupancy reveals the visual data collected while in a distant place, which can then be analyzed in relation to what was previously known and/or imagined about the site.

Zygmunt Bauman (1998), a Polish sociologist concerned with modernity and postmodern consumerism, positions near and far as discordant spaces in that one is rarely at a loss at home whereas being in a “far-away space is an unnerving experience; venturing far away means being beyond one’s ken, out of place and out of one’s element, inviting trouble and fearing harm” (p. 13). Enacting Bauman’s distinction, I theorize art student teachers’ homes—the spaces they were raised in—as *near* and the disparate⁶ school placement as *far*, in terms of both distance and difference, which I position as *foreign*. By conceiving of them not as separate, dichotomous durations but as geographical positions, the travels to and fro illustrate the physical area traversed in between points and also the interrelated, spatial construction of both. As one place is contested, it has immediate and direct implications for the other.

Doreen Massey (2005) echoes a similar conceptual framework when explaining what happens when one returns from what could be considered far by stating that “the truth is that you can never simply ‘go back’, to home or to anywhere else. When you get ‘there’ the place

5 In both my dissertation and current field practices, students enact a mapping methodology of representing their trajectory to their field placement through handheld media and the Open Source Software (OSS) Google Maps, which allows the end user to overlay multiple visual modalities of visual data through *place-markers*, such as photos and videos, while also collecting spatio-temporal data such as GPS coordinates and timestamps (Sutters, 2012).

6 My dissertation study intentionally placed student teachers in urban/inner city school districts, which furthers the distinction between near and far and gives credence to the subsequent use of “foreign”.

will have moved on just as you yourself will have changed... You can't go back in space-time" (pp. 124–125).

Laura suggests that subjectivity is always under construction and influenced by external sources. Similarly, the process of knowing self is consistent with how one comes to know a place. Both are not static but rather constitutive and to a degree cartographic. All observers visiting a classroom perform actions during their occupancy. Observation is not passive. Therefore, the data collected provides visual evidence of what is both appropriated through representation and often more subtly, that which is left out through *omission*, either intentionally or unintentionally. Jeremy Crampton (2010) and others in the field of Critical Cartography deftly inquire into how power is ascribed, represented, and maintained through mapping, a critical practice that I have implemented with art student teachers. For those who are trained in artistic modalities of learning, it is vital that future art educators are aware of how space and place are visually represented. Similar to education, cartography is a political act (Crampton, 2010; Freire, 1993) in that a shared, public space is created where contemporary issues are (in)visible. I seek these visual manifestations, or absences, in the academic space as it allows for the articulation of experience, an opportunity to make sense of what it means to *be* an art teacher. Massey (2005) furthers this sentiment when claiming that the exploration of these representations "has reverberations for thinking about politics and the spatial" (p. 18).

Drawing from Massey's problematizing of the spatial and the resulting emergence of related socio-political issues, I suggest that a synthesis of Bauman's distinction between near and far with art education site observations during fieldwork opens a space to collect and analyze the visual narratives collected while traveling to the site from home (near) and while in the physical place of the art classroom (far). The spatial imaginations of both places coalesce through the continual layering of contested, unnerving experiences in the digital interface. The temporal becomes minimized since the events are not viewed nor understood in a linear fashion. Rather, the resulting visual

representation is atemporal since it presents their being based on the entirety of their experiences.

A distinction therefore needs to be adopted between place and space. While some theorists have attempted to rectify this convoluted debate stemming back to ancient Grecian philosophy (Casey, 1998), Doreen Massey (2005) differentiates between the two by suggesting that *place* "can be seen as a particular, unique point of [an] intersection ... a meeting place" and that places should "be imagined as articulated moments in networks of social relations and understandings" (p. 7). Massey (2005) later describes space as a product of interrelations that is always under construction, that is, the process of being made (p. 9). By adopting Massey's distinction between space and place and what happens when the two meet, I suggest that when art student teachers enter a "meeting place," some pre-conceived aspect of space will be disrupted and ultimately *dis-placed*. In *The Fate of Place*, Edward Casey (1998) evokes Descartes who suggested that "[e]veryone imagines in space—even imaginary or empty space—various parts of determinate size and shape, some of which can be transferred in imagination to the place of others, but no two of which can be conceived as copenetrating each other at the same time in one and the same place, since it is contradictory for this to happen without any piece of space being removed" (p. 152). I question the effect a subject—or art student teacher—has on both space and place while entering, occupying, and then leaving a classroom.

While Laura explores the function of *emitting* particles to produce a molecular teacher, I draw attention to how imagined preconceptions are displaced through *consuming*. I do so by positioning student teachers as consumers in order to illuminate intentions and take stock of what is taken from a classroom. What effect does an art student teacher enact on a classroom (place) and what voids (space) are created through unidirectional, consumerist practices such as *observing* behaviors, *collecting* narratives, *getting* experience, *taking* pictures, and *gaining* confidence? If the aforementioned Cartesian stance is accepted that prior knowledge cannot copenetrates with

disjunctive lived experiences, then an ensuing spatial transaction must occur. Either the newfound understanding is rejected, thus reifying previous (un)knowing, or it discredits a prior assumption and therefore dis-places it.

The art student teacher must actively choose what to represent in his/her spatial construction of the place and what is discounted, similar to cartography. Art student teachers, by physically traveling to a distant place, bring an imagined space—of both near and far—with them. Quite often, these imagined notions of what they see as foreign schools are accumulations of heard narratives and media representations. The process of spatial (re)construction requires clearance as a means to disrupt previous misconceptions, or flawed knowing. Likewise, experience and subsequent reflection is continually filling a void, or lack in knowing. I question what is *dis-placed* when art student teachers are positioned within a physical place, as well as what is disrupted and/or affirmed in their imagined (un)knowing of the space. I argue that spatial understanding—as opposed to temporal—is fluid, nonlinear, and transitory and is carried *into* place and subsequently changed or altered by it, just as place is effected by the subsequent disembarkation of the subject. The ensuing visual modality of representation clears space for the socio-political to manifest; inquiries about who we are and how we teach in an increasingly diverse world can be raised, and hopefully addressed.

Mary: Narrating Space

I conducted an initial focus group with my undergraduate student participants, which was followed by regular individual interviews and group training sessions throughout the semester. The methodological commonality during the training sessions was Google Maps. I employed this Open Source Software (OSS) as the primary modality for investigating the trajectory from their homes to their placements because it is free, intuitive, and one that many undergraduate students are already familiar with through related GPS software programs. I later showed them how to upload collected

data into Google Maps and attach visual signifiers through *place-markers*, a feature available in Google Maps consisting of various icons that can be selected and applied on the mapping plane. As students *marked-place*, their visual representations became a bricolage of temporal incidents superimposed onto one interface. A paradigmatic shift towards the ontological occurred as the imagery allowed multiple spatial factors to simultaneously emerge, thus mapping a “coherent closed system ... that is instantaneously interconnected” (Massey, 2005, p. 106).

After the three training sessions, each participant took rather divergent routes. I will share one particular participant’s narrative that most clearly places a focus on being in a discordant place. Mary described herself as a typical middle-class girl from an affluent suburb of Columbus, the “type of person that you can say, ‘Mary, don’t jump off that cliff’ and I am going to do it because I have to figure it out myself” (Mary).

After numerous site observations, Mary shared the Google Map with her sister. To her amazement, Mary’s sister stated that her field placement is in the neighborhood where their father was raised. Mary’s father did not talk much about his childhood and intentionally did not take his children to see where he lived out of fear of the current condition of the neighborhood. Mary called her father to ask about it and he said he would tell her more if she promised not to venture out into the neighborhood by herself. Indicative of her personality, she did otherwise.

Then it was after I talked to my dad, I was like, Oh, I got to go back out again. So I like made a special trip and I was really excited about it. I couldn’t find anybody to go with me so I was still like “I don’t care, I’m going.” I need to put a picture with these stories. (Mary)

In a later interview, Mary divulged a rather poignant realization:

I should probably have listened to him because he doesn’t even

go back to the area any more but no, so I go there with you know my little North Face coat on, and my Cannon camera, my iPhone, and I am like “Oh my gosh, this is not safe right now.” And I just felt so *out of place*. Like everybody was looking at me. Like every single person was like stopping and like turning their heads and seeing what I was *taking* a picture of and why. It was like I was *invading their space* and judging them because I was out photographing their lifestyle. (Mary, italics added)

By entering a neighborhood foreign to her, she immediately felt “out of place.” Flipping the fieldwork construct, Mary became the object of inquiry, the observer being observed. Her invasion was consumerist in nature as she “took” pictures and suffered the cost associated with their purchase. Interestingly, this practice does not differ much from standard observation practices enacted inside the physical school building so it brings into question why the participant responded so differently when positioned in a different context. This particular experience as well as the entire field placement challenged Mary’s preconceived notion of urban schools, called for critical examination of her upbringing, and ultimately informed her pedagogy through the design and implementation of site-specific art lessons informed by her newfound knowledge of the surrounding neighborhood.

Implications for Becoming/Being-Art Student Teacher

When we set out to collaborate on theorizing about the culture of student teaching from two individual spatio-temporal perspectives, we knew that space and time must be thought of together, but we also knew we had very different approaches. Here we address, in a more conversational manner, some implications for utilizing a spatio-temporal approach to understanding the culture of student teaching in art education.

Laura: I think it is important to remember that becoming is not becoming the actual physical subject of teacher, but the very dynamism of change (chaos) that continually occurs in the process of life. Becoming is instability and change and each becoming has

its own duration. This is important for art teacher educators to understand as they facilitate each student’s negotiation through student teaching. No two becomings-art-teacher will be alike, so we must make allowances for each and every student to unfold in his/her own time. Some students will be quick to comprehend and implement our suggestions and some will be slow, and this is to be an expected part of growth, not a way to legitimate a label of being *behind* expectations.

Justin: While I understand what Laura is saying, I suggest that an advancement of a spatial paradigm in undergraduate education could feasibly mitigate problematic issues related to time. If art student teachers were increasingly attuned to the places they occupy, it is quite possible they might handle an unexpected encounter differently. If Massey’s (2005) assertion is correct that feelings of fear and anxiety are tied to time, furthering a spatial way of knowing could mitigate this tension and encourage prospective educators to venture further from home, both geographically and metaphorically.

Laura: Likewise, while I understand what Justin is saying about space, I think we really need to consider the nuances of temporality that I outlined above. With art student teachers functioning as unhinged time (Aion), within a space of regulated time such as instructional blocks of the school day (Chronos), it becomes evident what may be the impetus for the chaos and dynamism that is art student teaching. Therefore, I suggest that teacher education programs address different modalities of time and allow students to unfold their teacher subjectivities in their own time. This is not to say that student teaching needs to be longer than a semester duration. This is to posit that we do not set strict deadlines for when certain highly valued teacher-attributes should be recognizable by specific times (such as midterm) and consequently label the student as making ‘unsatisfactory progress’ when she doesn’t meet our arbitrary structuring of acceptable timeliness.

Justin: Conversely, I believe teacher education programs should design and implement field placements that intentionally position

future teachers in locales consistent with potential employment contexts (far) and avoid sheltering undergraduate students through replication of normative ideologies in education (near). Avoidance of issues related to geographic location is disingenuous and therefore a dis-service to pre-service students. As art student teachers navigate the spatial dimension of being-teacher while occupying field placements, academia is proximally situated to come alongside future art educators during the critical incidents that emerge while in varied school settings so as to make visible and potentially reconstruct misconceptions of not only a foreign place (far), but also their notion of home (near).

Laura: I agree with Justin in that we as teacher educators should not avoid issues related to space or location, just as we cannot avoid issues related to an unhinging of time. As the experts in academia, we are in the position of power to make the necessary changes that will foster a deeper and more empathic understanding of the culture of student teaching. Instead of blaming/guiltying student teachers for not being timely and efficient or for not being fearless in encountering foreign teaching sites, let's reconsider what we are asking our student teachers to endure. We're telling them to adhere to structured and regulated time while they are operating as an unhinging of time, all while we are positioning them in foreign spaces. Though we as teacher educators cannot possibly alleviate all the anxieties and tensions associated with student teaching, we can reframe how we consider each student's spatio-temporal passing through this event. And in so doing, we can help them unfold their teacher subjectivities in their own times and spaces.

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