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mentor's introduction

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Understanding the many ways that art students come to constitute themselves as art teachers and how we can help them to accomplish this transformation are crucial questions for art education. Our post-modern recognition of diverse and divergent art content as appropriate within a culturally pluralistic society is mirrored in current awareness of the multiplicity of means for learning about art. In our post-modern Zeitgeist neither teaching methods nor the philosophies of art in which they are grounded are transparent, that is, taken-for-granted as an unquestioned tradition. Rather each emerging art teacher--and established ones, too--must continually choose among these possibilities. Their choices are not merely, What will I do tomorrow? or What will I say in the next moment? Although these questions are real, their urgency can occlude attention to more generative questions which are the only authentic sources for guiding each art teacher's agency. What is art--for me, for this student, for that student, in this time and place? How can I help students establish their own artistic causality, idiosyncratic meanings, and intentional symbolization? Is reconciliation of the differing expectations among students, art teachers and administrators about life in an art classroom possible?

Mary Catherine Bateson wrote of "composing a life through memory as well as through day-to-day choices" (1989, p. 34), and the student teachers Patrick Fahey investigates are engaged in composing their lives as artists and teachers. Simultaneously, Mr. Fahey is composing his own life as a researcher and a teacher of emerging teachers. Journals have a long tradition as pedagogical vehicles for incorporating memory into the education of teachers, however research into the contents of such journals has a briefer history. Mr. Fahey's study extends Christine Thompson's (1986) inquiry about art methods students' journals to the reflections of art student teachers. Together, they give us valuable insights into the transformation of individuals from art education students to art teachers.

Reflecting in his own journal on the reflections of art student teachers in their journals, both Mr. Fahey and these students shape their memories through the form of narratives. Such storytelling not only is a fundamental way that humans compose, or make sense of, their lives from ongoing daily events, it also is a form of discourse that is accessible and, so, a powerful means of acculturation into communities, including art classrooms. As his

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students bring their life histories to their various art teaching situations and their journals about these experiences, Mr. Fahey, too, explores his history as artist, student, and elementary, high school, community college and university teacher in this study because "Like art, the past is not merely a passive object of investigation but exists as a multitude of possibilities for meaning, to be transformed again and again" (Zurmuehlen, 1990, p. 62). Part of that past for Mr. Fahey is an invaluable context of readings from artists, philosophers, educators, and art educators, encompassing nearly three decades. Such a grounding is noteworthy because occasionally inexperienced researchers regard a review of literature as an onerous obligation and are tempted to suffice with a cursory search through a data base with perhaps a five-year span. Mr. Fahey and his readers are enriched by the breadth of the artistic, educational, and intellectual context in which he situates his study.

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