

# Probing the Depths of the Pedagogical Fantasy: Exploring the (Re)current Fantasy of the Knowledgeable (Art) Teacher

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## Abstract

Noting a distinct pattern in student teachers' self-deprecating thoughts and behaviors around the same time of student teaching each year, the author conducted a qualitative study to figure out what was potentially contributing to this phenomenon. Wanting to have a better understanding of the unknowable or unsayable aspects of the student teachers' emotional breakdowns and their teaching identities that were conceivably (re)negotiated, Lacanian psychoanalytic literature was referenced. While three pedagogical fantasies evolved from the study, only the most common and (re)current fantasy of the knowledgeable (art) teacher, the *subject-supposed-to-know*, is addressed within this paper. The author defines the *subject-supposed-to-know* and considers where and how this pedagogical fantasy is perpetuated. Suggestions are offered for art teacher educators to provide a supportive space to facilitate dialogue that is conducive to positive and realistic identity (re)formation of art student teachers.

**Key words: Art student teachers, Pedagogical fantasy, Lacanian psychoanalytic theory**

My interest in pre-service (student teaching) art education programs began in 2007 because of my former teaching assistant position as a university supervisor of art student teachers. Noting a distinct pattern in student teachers' self-deprecating thoughts and behaviors around the same time of student teaching each year, I wanted to know what was potentially contributing to this phenomenon. Exploring this is important because, as Britzman (2003) says "the individual struggles of particular people become an allegory for the crisis of learning a profession and the more general condition of education as such" (p. 12). Wanting to have a better understanding of the unknowable or unsayable aspects of the student teachers' emotional breakdowns and their teaching identities that were conceivably (re)negotiated, I looked to the psychoanalytic literature of Jacques Lacan (1901-1981).

The repeated occurrence of emotional distress around my student teachers led me to study the emergent identity formation of art student teachers (Hetrick, 2010a). I consider the knowledge and cultural systems, including TV and movies, through which art teaching identities are conceived, and the ontological consequences that evolve from those identifications (Robertson, 1994). Some of the ontological consequences that I explore are the effects on art student teachers' collective and self (dis)identifications. The methodology of the study includes individual interviews with three art student teachers and a group interview with the same three participants that took place after watching several pre-selected DVD clips of popular Hollywood movies and a TV series featuring arts educators. The DVD clips were shown to help answer my initial question of how popular visual culture representations of arts educators can be used as a catalyst to unfold student teachers' unconscious pedagogical desires and fantasies about teaching art. Literature on psychoanalytic theory (Žižek, 1989; Fink, 1998; Jagodzinski, 2002; Hyltdgaard, 2006; Lacan, 2006), teacher culture (Markgraf & Pavlik, 1998; McCullick, et al, 2003) and art education (Barrett, 2003; Gnezda, 2009; NAEA, 2009; Stewart & Katter, 2009) prior to analysis helped approach the data with some pre-determined areas of import, but essentially it was the various themes and repetitions that revealed themselves while the collected

interview data was initially and consecutively examined that led to the construction of categories.

Using a content analysis approach, three categories were constructed of the most commonly reoccurring pedagogical fantasies that art student teachers possess and/or employ with partial regard to the type of teacher they desire to become/be recognized as. Pedagogical fantasies are fantasies that involve pedagogical encounters/exchanges between two or more people (especially teachers and students) inside or outside of an educational setting (Hetrick, 2010b). The pedagogical fantasies, of 1) *subject-supposed-to-know* (Lacan, 1977), 2) *student enchantment*, and 3) *ego-identification*, support the student teachers' desires and exist as necessary vehicles for turning their teaching realities into seemingly (deceptively) coherent wholes. While these three pedagogical fantasies evolved from the study, in this paper I conceptualize only the most common and (re)current fantasy of the knowledgeable (art) teacher, the *subject-supposed-to-know*. It is important to note that art student teachers are not the only educators to employ this fantasy, as novice and veteran teachers do also; however, student teachers are my focus in this paper.

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### **Lacan's *Subject-supposed-to-know***

Within educational contexts, Lacan's *subject-supposed-to-know* is to be understood as something more than the individual words or literal phrasing separated by hyphens. While it does designate the one who knows, or the one who holds knowledge, the concept of the *subject-supposed-to-know* should not be separated from the psychoanalytic concept of transference which further endows with power the one presupposed to know. In Lacan's psychoanalytic transference

the student's love for the teacher is initiated when s/he perceives in the teacher something that s/he doesn't have... The teacher is an Authority figure who is "supposed-to-know." The loving student presupposes that this object is in the teacher "more than in him/herself," creating the fantasy—the spell of transference (Jagodzinski, 2002, p. xxi) .

Students in K-12<sup>1</sup> art classes regard art teachers as *the subjects-supposed-to-know*, the authority figures who are presupposed to know everything (in their case about art), or at the very least, volumes more about art than do any of them as beginning art students. Most art teachers have completed four years of art school- they should know something about it, and definitely more than their students do, or else why would teachers be up there in front of the room and instructing the students with lessons that they created. Consequently, it is the students' supposition of an art teacher who knows, who have something more than they have in themselves, that initiates the teaching and learning process rather than the art knowledge actually possessed by the teacher. Once an art teacher is situated in front of the art room and recognized as *the* teacher, the spell of transference begins for some students. For others, it will take "some time for the transference to become established" (Evans, 1996, p. 197), being completely indifferent to the teacher or thinking any number of potentially negative things about the teacher upon first sight/meeting. However, "sooner or later some chance gesture of the [teacher's] is taken by the [student] as a sign of some secret intention, some hidden knowledge. As this point the [teacher] has come to embody the subject supposed to know; [then] the transference is established" (Evans, 1996, p. 197).

Transference is therefore incredibly important to education and specifically the teaching-learning process, or pedagogical encounter. Often identified as indistinguishable from love (Lacan, 1977), the concept offers a reasonable explanation for the teachers' own students' respect and love toward them as their teachers because "[t]ransference may be understood as the general propensity to displace past relationships onto current experiences" (Robertson, 1994, p. 18). In the context of education, this is most often the students' relationships with their teachers being considered and treated with reference to the students' past relationships with their

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<sup>1</sup>"K-12" refers to the demarcation of grades 'kindergarten through twelfth' in most public and private schools throughout the United States [US]. This notation will be used in the paper as a means of specifying between students who are situated within these grades and students who attend higher education [college] institutions. As a further note of importance, most art student teachers become licensed for K-12 visual arts, so it is a commonly used and understood notation within the field of US art education.

parents. So, the love and respect felt toward the parents is transferred to the love and respect felt toward the teachers who assume a similar authoritative position in the students' academic experiences. As a teacher educator, exploring the fantasy of the *subject-supposed-to-know* with regard to transference, helps me to identify relationships within the data that aids in understanding the type of teacher that art student teachers may desire to become/be recognized as and the resulting behaviors and/or beliefs that may manifest.

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### The Fantasy of *Subject-supposed-to-know* as Pedagogue

Drawing upon Lacanian psychoanalysis (Lacan, 1964), I name the most (re)current pedagogical fantasy among art student teachers as *subject-supposed-to-know*. When utilized as an umbrella term, the *subject-supposed-to-know* subsumes the concepts of both teacher as pedagogue and teacher as reformer/philanthropist. Adapting Lacan's concept of *subject-supposed-to-know* as pedagogue, I envision it to include the characteristics of: being a knowledgeable leader in the classroom, as well as a guide or mentor; being the expert, the respected purveyor of arts knowledge (history, movements, artists, policies, techniques, and so on); and demonstrating skillful/technical abilities in a variety of artistic procedures as well as classroom management. Illustrative of these characteristics are excerpts from my participants' interview transcripts which exemplify the *subject-supposed-to-know* as pedagogue.

I see myself more as a *leader*, as a *mentor*, as an example of... successful adulthood, you know. And that I'm an *example*- if I want my students to be a part of a bigger community, if I want them to be creative citizens, then I need to be that. And that's a *huge responsibility*, that's a *huge role* that you have to play (Olivia<sup>2</sup>, emphasis added) .

I expected to be a teacher that could pretty much *do anything*, so [laughs] you know that type... that do any project. Or I guess I expected to kind of *be invincible*... I think I expected, too, to come into the classroom and that

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<sup>2</sup> All names were changed.

*everyone to listen to me... I expected that; I expected respect immediately* (Marissa, emphasis added) .

There is a need, a strong need to... keep art educators *up to date on new research* and the *things that are going on* because I think that my idea of art teachers now is that *the material and the techniques and the theories* that are being utilized and implemented in schools are extremely dated (Jean, emphasis added) .

The thoughts expressed above by my participants about being/needing to be the “leader who is respected” and “up-to-date on arts research” are completely reinforced by literature from art education (Barrett, 2003; Gnezda, 2009; NAEA, 2009; Stewart & Katter, 2009) and correspond with ideas of the *subject-supposed-to-know* in psychoanalytic theory (Finke, 1997).

## Field of Art Education as Purveyor of the Pedagogue

In this section, I mention a few pieces of art education literature that exemplify the necessity for the readers, often student teachers that are assigned the articles in classes, to be knowledgeable arts pedagogues. This is to demonstrate that the field of art education as part of the student teachers’ knowledge and cultural systems is a major contributor to the student teachers’ fantasies that they must be highly knowledgeable to be competent or even *good* art teachers.

Illustrative of the desire for a knowledgeable arts pedagogue is Gnezda’s (2009) article in *Art Education* that ends with a list of nine suggested guidelines for teaching meaningful art making, including such suggestions as having “a thematically designed curriculum; open-ended, issue based assignments; presentations of exemplars; facilitation of students’ creative processes; criteria for assessment; and intervention” (p. 51). It is implied that through the implementation of any or all of these guidelines, the knowledgeable art educator will be teaching meaningful art making using knowledge tried and tested from the field of art education. Another example of the importance or necessity of being a knowledgeable art pedagogue is Barrett’s (2003) book, *Interpreting Art: Reflecting, Wondering, and Responding* which is geared toward college-aged art studio

and art education students as much as it is toward practicing arts educators. Having an entire text devoted to telling one how to interpret art suggests that a knowledgeable art pedagogue should be well-trained in this skill. Similarly, Stewart and Katter's (2009) *A Global Pursuit*, an art curriculum text for elementary-aged students, is accompanied by a teacher's edition, as are many textbooks, which by its very existence presupposes that the art teacher needs to be knowledgeable, or at least *more* knowledgeable than his/her students, in talking about, presenting, and understanding art and its various concepts. This expectation for art teachers to be the *subjects-supposed-to-know* is supported and encouraged by national art teacher organizations (e.g. NAEA) as well, especially within their written standards for art teacher competency.

For example, the National Art Education Association's (2009) "Professional Standards for Visual Arts Educators represents the knowledge, skills, and attitudes art educators should possess to provide high-quality art instruction for all students" (NAEA, 2009, p. 1). Four of the first nine standards regarding the content of art begin with the phrase, "visual arts educators are knowledgeable about," and then list a series of skills, such as knowing about the cultural and historical contexts surrounding works of art, that the art teacher must have in order to be considered competent. On this three-page document there are 67 separate standards which support the idea that the art teacher should embody the *subject-supposed-to-know*. These professional standards are then passed down to the pre-service program managers as necessary attributes their student teacher candidates must employ in order to pass their practicum and receive their licenses. It is understandable that a national teaching organization of any academic discipline would require their members to be knowledgeable in their content area since most students "attribute knowledge and mastery to their teachers whether the teachers accept or relinquish this authority. Students enter the classroom believing that the teacher knows the 'right' answer" (Finke, 1997, p. 129); hence, the pedagogue is *subject-supposed-to-know*.

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## The Fantasy of *Subject-supposed-to-know* as Reformer/Philanthropist

The concept of *subject-supposed-to-know* as reformer/philanthropist includes the characteristics of: being the teacher as hero who denies himself/herself her basic needs in life so that he or she can in effect save or rescue his/her students (from danger and [self] destruction); being the proponent of social justice who enlightens students about overcoming personal/societal woes; desires the improvement and/or betterment of educational/societal wrongs through changes in consciousness or policy; and a teacher that desires to do good to/for Others with(out) expectation of immediate personal reward. This second delineation of the *subject-supposed-to-know* presents the teacher as “acting sincerely as a role model and a leader (often leading a group of iconoclasts), rescuing others from danger, and denying oneself for a larger good” (Markgraf & Pavlik, 1998, p. 278). The teacher as reformer/philanthropist is part of the *subject-supposed-to-know* because being a hero or rescuer or proponent of social justice implies the teacher knowing more than the students do about their own situations or best interests as well as how to remedy the students’ situations.

I think that’s it just really consists of helping... *helping students find themselves and find what their talents are, and what their passions are.* Because I think that when you’re *passionate about what you do* that’s when you’re the most- you can be a beneficial- not that you can’t otherwise, but- *be a productive member of society* where you’re contributing in ways and when you’re happy with what you’re doing. I think that comes naturally and I think it’s important for kids to know... to find that peace in themselves to where they feel content (Jean, emphasis added) .

I think you learn so much about *problem solving* and *trouble shooting ability from the art room* and that’s the satisfaction I get is just knowing that no matter where they [students] go and no matter what path they choose that there’s no way they can *walk out of my class* without



*bettering their abilities to make decisions and think through things* (Olivia, emphasis added) .

Though both subsidiaries of *subject-supposed-to-know* require a heightened level of knowledge/awareness, the reformer/philanthropist was bifurcated from the first because it seemingly exudes more concern, care, and altruism than does the teacher as pedagogue. This is evident in the student teachers' excerpts with phrases such as "helping students find themselves" and "bettering their abilities to make decisions and think through things". The requirement for being a knowledgeable pedagogue persists in order for a teacher to help students find or to better their problem solving abilities, but the reformer/philanthropist also has an aura and an expectation of a consequent positive change. These thoughts, about being/needing to be the teacher who helps students find themselves and their talents and/or bettering students' abilities to make decisions, expressed above, are also reinforced by literature from art education (Efland, Freedman, & Stuhr, 1996; Wilson, 1997) and correspond with ideas of the *subject-supposed-to-know* as reformer/philanthropist.

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## **Art Education Literature as Purveyor of the Reformer/Philanthropist**

Illustrative of the desire for an arts reformer/philanthropist to increase student awareness and ability is a statement by Wilson (1997). Speaking about the then-recent shifts in art education paradigms, Wilson compared the differences between discipline-based art education and visual cultural education, suggesting a switch to the latter. "If art education were to become visual cultural education - I believe we [arts educators] could provide our students with opportunities to know themselves and their worlds more fully and deeply than they do through today's versions [of] art education" (Wilson, 1997, p. 10). Wilson's remark about arts teachers providing students with opportunities to know themselves resounds clearly in Jean's comment above that arts teachers can "help students find themselves." Another example of the importance or necessity of being an arts reformer/philanthropist is found in Efland, Freedman, and Stuhr's (1996) book, *Postmodern Art Education: An Approach to Curriculum*, which is geared toward higher education faculty

and students as much as it is toward practicing arts educators. Outlining five multicultural approaches found in general education and explaining them in relation to the field of art education, the authors write of their desire for the improvement and/or betterment of educational/societal wrongs through changes in consciousness or policy. Reinforcing the need for the reformer/philanthropist to be knowledgeable about the needs of the students, the authors emphasize that “with the help of the teacher, students can analyze the information, discuss their feelings and attitudes toward it [any chosen topic], and challenge existing views and preconceptions” (Efland, et al, 1996, p. 84). Their statement resembles Olivia’s hope that her future students will walk out of her art classroom having bettered their abilities to make life decisions and think through things before acting.

## Conclusion

The purpose of my discussion about the focus on being a *subject-supposed-to-know* within the field of art education and its literature is not to imply that I take issue with it. Likewise, I am not recommending that as arts educators we are not to talk about artistic knowledge or be knowledgeable in the foundations of our field, have a working knowledge of various artistic procedures, the fundamentals of classroom management techniques, or suggesting that we should not introduce our students to such concepts. Rather it is my intention to acknowledge the *knowledgeable leader* as a continuous discourse within the field of art education, though one that has considered the concept of being a *subject-supposed-to-know* in ways differently than how I am approaching it within this study. It is my intention to go beyond the continuous discussion around the expectation of having an intimate and working knowledge of art (education, history, critique, techniques, etc) and explore the pedagogical fantasy that student teachers are employing as being (self) identified as all knowledgeable and what happens when they recognize they are not. Likewise, I am interested in what happens when student teachers recognize that they have not saved or rescued their students from societal danger and (self) destruction.

Recognizing the *subject-supposed-to-know* as a pedagogical fantasy possessed by many art student teachers is important to teacher educators

and/or supervisors because it helps us understand the anxieties the student teachers feel when they realize they don't hold all arts knowledge. In those moments when art student teachers begin to realize their pedagogical fantasies about teaching (art) are merely (deceptive) illusions, two of the bodily affects/effects that can possibly transpire are that of frustration and anxiety. Frustration, a feeling of dissatisfaction, often accompanied by anxiety or depression of unmet needs, actually comes from the refusal of (student) love (Evans, 1996). Anxiety, a feeling of distress or uneasiness, a sense of loss of self with no future reemergence, or a threat of fragmentation of the body (Evans, 1996), never lies and always indicates a loss of the *objet a* (Fink, 1997). These two affects that can have serious mental effects on student teachers' feelings toward self, teaching, and students are only two of the potentially disbaring results of coming too close to their pedagogical fantasies. As an example, student teachers often tell me they are anxious because they don't feel prepared to be in front of the classroom and are afraid of not having all the answers to their students' possible [imagined] questions. In moments such as these, I reassure my student teachers that being all-knowledgeable is a fantasy of their own ideation and they cannot possibly know everything about art nor have an answer to every single question raised by students—and that this is acceptable. If my student teacher's anxiety is not sayable or knowable to him/her, as the teacher educator, I make a concerted effort to be aware of that anxiety and offer the appropriate levels of support.

I offer this example as a potential way to theoretically impact and change the existing discourse and protocol (standards) for pre-service art education programs. Recognizing that the anxiety in student teachers may be exasperated by employing the fantasy that they must know everything about art and teaching should help teacher educators and/or supervisors better understand some of the conflicts and disruptions that the student teachers may be dealing with as they negotiate their school placements. Knowing this may assist the educators and/or supervisors in constructing curriculum, seminars, and dialogue that are conducive to positive and realistic identity (re)formation that includes the concept that a teacher does not need to know everything, but can, and will, learn from his/her students.

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Since art teacher educators and/or supervisors are working closely with student teachers, it is an excellent time to provide a supportive space to work through the difficulties they may be facing in their clinical placements due to assuming new art teacher identities that they have not had opportunity to construct previously.

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# 深探教學想像：探索（重複）出現的博學（美術）教師想像

深探教學想像：探索（重複）出現的博學（美術）教師想像

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## 摘要

筆者在每學年指導的教學實習期間，都會發現實習教師有自我貶低的想法和行爲，因此試圖利用量化研究瞭解相關現象背後的可能原因。爲了深入瞭解實習教師不可知或不可說的情緒崩潰情況，以及他們可能遭到（再次）權衡的教師身分，本研究將藉助拉岡的精神分析文獻實施分析。雖然研究歸結出三種教學想像，但本文只探討最常見與（重複）出現的博學的（美術）教師想像，也就是*理應知道的主體*。筆者將定義*理應知道的主體*這個概念，並思考這種教學想像持續存在於何處，以及持續存在的方式。筆者建議藝術教育工作者建立一個有利於對話的互助空間，從而協助美術實習教師展開正面而實際的身分（再）形構過程。

關鍵詞：美術實習教師、教學想像、拉岡精神分析理論

我在 2007 年開始對職前（教學實習）藝術教育課程發生興趣，因為之前曾擔任一位大學美術實習教師指導教授的教學助理。每年的教學實習期間，我發現實習教師會出現自我貶低的想法和行為，促使我進一步瞭解造成這個現象的可能原因。這個問題值得探究的原因在於，如 Britzman (2003) 所言，「特定人士的個別難題可能代表某種專業學習危機以及更普遍的教育狀況」（p. 12）。爲了瞭解這些實習教師不可知或不可說的情緒崩潰面向，和可能被（重新）權衡的教師身分，我試圖引用 Jacques Lacan (1901-1981) 精神分析文獻來切入問題。

反覆出現情緒低潮的實習教師，讓我進一步開始研究美術實習教師的身分形構問題 (Hetrick, 2010a)。研究考量的範圍包括了知識與文化系統，例如大眾藉以理解美術教學身分的電視與電影，以及從這些身分建構中衍生而來的本體論後果 (Robertson, 1994)。我探討的某些本體論後果來自美術實習教師集體與自我（去）身分化的影響。本研究的方法學包括在觀賞幾部預先挑選的熱門好萊塢電影 DVD 片段和以藝術教育者爲主題的電視影集後，與三位美術實習教師進行個別訪談和與同樣三位參與者集體訪談。播放這些 DVD 片段的目的是要瞭解筆者最初設想的一個問題，也就是流行視覺文化對於藝術教育者的再現方式如何成爲一種催化劑，激發了實習教師潛意識裡，對於美術教學的慾望與想像。精神分析理論文獻 (Žižek, 1989; Fink, 1998; jagodzinski, 2002; Hyldgaard, 2006; Lacan, 2006)，教師文化 (Markgraf & Pavlik, 1998; McCullick, et al, 2003) 與藝術教育 (Barrett, 2003; Gnezda, 2009; NAEA, 2009; Stewart & Katter, 2009) 有助於在分析之前，先處理具有預設重要性的若干資料，但基本上是由各種不同的主題和重複現象在揭露自己，同時在研究初期與之後連續檢視集體訪談資料，由此獲得不同的類型。

透過內容分析法，我找到三個最常見且重複發生的教學想像類型，美術實習教師擁有和／或運用這些想像來塑造他們渴望成爲／被認爲的教師類型。教學想像包含對於兩人以上（尤其是教師與學生）在教育場合內、外的教學情境／交流情形的想像 Hetrick, 2010b)。1) 理應知道的主體 (Lacan, 1977)、2) 學生魅力和 3) 自我－認同的教學想像支撐起實習教師的慾望，並成爲使其教學現實看似（虛假地）前後連貫整體的必要工具。雖然本研究歸納出三種想像，但本文只討論最常見且（重複）出現的博學（美術）教師的想像類型，也就是理應知道的主體。值得注意的是，美術實習教師不是唯一運用這種想像的



教育工作者，新進教師與資深教師也都會出現同樣狀況；但本文將以實習教師為分析主體。

深探教學想像：探索（重複）出現的博學（美術）教師想像

## Lacan 式理應知道的主體

若將 Lacan 所謂的理應知道主體放在教育背景中來理解，應該不能只看到個別的這幾個字，或以連字號分開的文字片段。雖然這個用語意謂那個知道的人，或掌握知識的人，但理應知道的主體應該與精神分析裡的移情概念一起思考，而移情會進一步賦予理應知道的人更多權力。在 Lacan 的移情理論裡，

學生對教師的愛慕從她／他發現教師擁有自己沒有的東西開始…教師是「理應知道」的權威。心生愛慕的學生假設這個客體存在於教師身上，「而不在他／她自己身上」，由此產生想像—移情的魔咒 (jagodzinski, 2002, p. xxi)。

K-12<sup>1</sup> 美術課程裡的學生認為美術教師是理應知道的主體，他們預先假設無所不知的權威（這邊指在美術方面），或至少，對於美術的知識遠超過他們這些美術新手。大部分美術教師均已完成四年美術學校教育，他們應該對美術有些認識，而且程度一定超過自己的學生，不然為何教師可以站在教室前面教授自己設計的課程呢？因此，是學生預設美術教師的知識或其他能力比自己強，因而啟動了教與學的過程，而不是因為教師本身的美術知識所致。一旦美術教師站上講台，被稱為老師，某些學生便會開始出現移情作用。至於其他學生則需要「更多時間來逐漸建立移情作用」(Evans, 1996, p. 197)，他們會在初次見面／上課時，對教師表現得十分冷漠，或對教師產生各種負面的看法。然而，「[教師] 某些不經意的舉動遲早會被 [學生] 當成在暗示某種祕密意圖或深藏不露的知識。此時，[教師] 逐漸成為理應知道的主體；[然後] 移情就此成立」(Evans, 1996, p. 197)。

因此，移情對於教育而言十分重要，特別是教學過程，或教學情境之中。這個概念一般認為與愛 (Lacan, 1977) 脫離不了關係，它合理解釋了學生對教

<sup>1</sup> 「K-12」意指全美國大部份公私立學校「從托兒所到十二年級」的年級劃分方式。本文使用此語來區分這些年級的學生，以及進入高等教育 [大專院校] 機構的學生。更重要的是，大部份美術實習教師都是取得 K-12 視覺藝術的教師證書，因此在美國藝術教育領域裡，這個詞的使用情況十分頻繁。

師的愛與尊重，因為「移情可解釋成將過去關係套用在目前經驗的一種普遍傾向」(Robertson, 1994, p. 18)。在教育背景裡，最常見的情況是利用學生與父母之間的既有關係來思考與處理學生與教師之間的關係。因此，對父母的愛與敬重轉移到在學生的學習經驗裡，同樣擁有權威地位的教師身上。身為師資培訓者，透過探討與移情有關的*理應知道的主體*想像，讓我找出資料裡的各種關係，幫助我理解美術實習教師渴望成為／被視為的教師類型，以及隨之而來的行為和／或可能彰顯的信念。

### 身為學科導師的*理應知道主體*相關想像

根據拉岡精神分析理論 (Lacan, 1964)，我將美術實習教師最常（重複）出現的教師想像稱為*理應知道的主體*。*理應知道的主體*這樣的概括式術語包含了身為學科導師以及改革者／慈善家這兩種教師身分。學科導師一旦化身為Lacan 所謂的*理應知道主體*，可能包含下列特性：課堂上知識豐富的領導者、嚮導或導師；具備美術知識（歷史、運動、藝術家、策略、技術等方面）的專家、受敬重的知識傳遞者；並在各種藝術流程以及課堂管理中，展現出技巧／技能。受訪者訪談紀錄稿中節錄出的片段，說明了身為學科導師的*理應知道主體*與其特性。

我認為自己比較像個領導者、導師，成功的成人楷模。而既然我是楷模——如果我想要我的學生成為更廣大社群的一份子，或更有創意的公民，那麼我就必須成為這樣的教師。這是一項艱鉅的責任，一種你必須扮演的重要角色（Olivia，<sup>2</sup>重點後加）。

我希望成為無所不能的教師，所以 [大笑] 你知道我的意思…什麼事都辦得到的那種教師。我猜我想要自己戰無不勝... 我覺得我希望在走進教室時，每個人都會注意聽我講話…這是我的期望；我期望立即的尊重（Marissa，重點後加）。

藝術教育工作者必須瞭解最新研究成果和最新趨勢，因為我認為現代美術教師應該在學校裡使用和施行最新的材料、技術與理論（Jean，重點後加）。

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<sup>2</sup> 所有名字都已經改過。

上述這些受訪者對於成為／必須成為「受尊重的領導者」和「瞭解最新美術研究成果」的看法，完全是受到藝術教育文獻的影響（Barrett, 2003; Gnezda, 2009; NAEA, 2009; Stewart & Katter, 2009）並呼應精神分析當中*理應知道的主體*概念（Finke, 1997）。

## 藝術教育領域作為學科導師的運作平台 (purveyor)

在這個章節裡，我會提到幾篇藝術教育文獻，它們向讀者，通常是被指定要閱讀這些文章的實習教師，宣揚成為知識豐富的藝術教育家的必要性。我想說明的是，構成實習教師的知識與文化體制基礎的藝術教育領域，也是造成實習教師這種想像的主要原因，促使實習教師認為自己必須學識淵博才有競爭力，或配得上稱為*優良美術教師*。

Gnezda (2009) 在《藝術教育》一書中的一篇文章便可說明這種成為博學的藝術教育家的渴望，這篇文章在結語時，列出九大方針，教導如何傳授有意義的美術創作課程，包括像是擬定「有主題性的課程；開放式、專題式作業；示範作品的呈現；協助學生發展創意過程；評量標準；與干預行動」(p. 51)。這篇文章暗示，只要施行任何一項或全部方針，知識豐富的藝術教育工作者將能利用這些千錘百鍊、獲得認可的藝術教育知識，從事有意義的美術創作教學。Barrett (2003) 的專書《美術詮釋：反省、思考與回應》，也強調成為博學的藝術教育家的重要性與必要性。這本書是專為大專院校美術工作室與藝術教育學生所撰述，同時也用來培訓藝術教育工作者。書中有一整篇文字專門教導讀者如何詮釋美術，暗示一位知識豐富的藝術教育家應該擁有相關方面的良好技巧。同樣地，Stewart 與 Katter (2009) 的《普世的追尋》，一本寫給小學生的美術教科書，和許多課本一樣，附有教師手冊，這本教師手冊的存在就等於預先假設美術教師必須擁有豐富知識，或者在討論、呈現與瞭解美術和各種美術概念時，至少比他／她的學生更有知識。這種美術教師應該成為*理應知道的主體*的期待，也受到國家美術教師團體（如 NAEA）的支持，尤其在有關美術教師的成文標準規定上更是如此。

例如，國家藝術教育協會 (2009) 的「視覺藝術教育工作者再現知識、技巧與態度的專業標準，以及藝術教育工作者應該擁有以便提供全體學生高水準美術指導的態度」(NAEA, 2009, p. 1)。最初九項美術相關標準之中，有四項的開頭是，「視覺藝術教育工作者充分瞭解」，然後列出一長串的技巧，例如瞭解美術作品的文化與歷史背景，如此才稱得上稱職的美術教師。在這篇三頁

長的文件中，共提到 67 個不同的標準來說明美術教師應該是*理應知道的主體*的理念。這些專業標準接下來會傳遞給職前計畫管理者，作為實習教師候選人通過實習課程並取得教師證之前，必備的特質標準。可想而知，任何學術專科的全國教師組織會要求其成員對自己的專業領域有豐富的知識，因為大部分學生「都認為教師擁有知識與精通技巧，不管教師接不接受這項權威性。學生走進教室時，都相信教師一定知道那個『正確』答案」(Finke, 1997, p. 129)；因此，教育家是*理應知道的主體*。

### 扮演改革者／慈善家的*理應知道主體*相關想像

扮演改革者／慈善家的*理應知道主體*，包括了下列特質：教師是放棄自己基本生活需求，只為能夠拯救學生（免於危險和【自我】毀滅）的英雄；支持社會正義觀點，為學生指點迷津，教他們如何克服個人／社會苦難；渴望透過意識或政策的改變來改善和／或糾正教育／社會弊端；渴望對他人／或為他人行善，且不求立即個人回報。此處第二項*理應知道的主體*的特質，將教師描繪成「真誠扮演模範與領導者（通常是領導一群反對傳統規範者）、拯救他人於危難，以及犧牲自己成全他人」的角色 (Markgraf & Pavlik, 1998, p. 278)。作為改革者／慈善家的教師有一部分也具有*理應知道的主體*特質，因為成為英雄、救世者或社會正義支持者，即暗示了教師比學生更加瞭解學生的情況和最佳利益，也更知道如何解決學生的問題。

我認為這才是幫助別人的真諦…幫助學生找到自我並且發掘自己的天份和興趣。因為我認為，當你對自己做的事情有興趣時，你才能成為最有用的人 — 不是說不然你就沒用，但是你會成為社會上有生產力的一分子，你可以自己喜歡的方式來貢獻社會。我覺得這很自然，而且小孩子也應該知道這些…找到自己內心的寧靜，讓自己感到滿足 (Jean, 重點後加)。

我覺得你學到這麼多有關解決問題的技巧並且在美術課堂學到解決問題的能力，而這讓我感到很滿足，只要我知道無論他們 [學生] 走到哪裡，無論他們選擇哪條路，他們絕對不會在離開我的教室之後，沒有學會提昇自己做決定和思考問題的能力 (Olivia, 重點後加)。

雖然兩項*理應知道的主體*的附帶條件都需要擁有高度的知識／意識，但改革者／慈善家有著根本上的不同，因為這樣的教師似乎比作為教育家的教師，更具關懷、關心，更支持利他主義。從實習教師的訪談摘錄裡，有這樣的說法可以證明這點，像是「幫助學生找到自我」，以及「改善他們做決定和思考問題的能力」。教師要成為博學的教育家，是為了能夠協助學生發現或改善自己解決問題的能力，但改革者／慈善家同樣也有自己獨特的神聖光環，以及對於正面改變的期望。這些成為／必須成為能夠幫學生找到自我與天賦並且／或者改善學生決策能力的教師的類似想法，也都是受到藝術教育文獻的影響 (Efland, Freedman, & Stuhr, 1996; Wilson, 1997)，並符合*理應知道的主體*作為改革者／慈善家的看法。

## 藝術教育文獻作為改革者／慈善家的運作平台

Wilson (1997) 有一句話說明了藝術改革者／慈善家提昇學生意識與能力的渴望。在提到當時剛發生的藝術教育典範移轉現象時，Wilson 比較了學科取向藝術教育和視覺文化教育，並建議要轉向後者。「假如藝術教育轉型成視覺文化教育 — 我相信我們 [藝術教育工作者] 可以提供學生更充分、更深入瞭解自己與世界的機會，而且會比今天的藝術教育做得更好」(Wilson, 1997, p. 10)。Wilson 認為美術教師可以提供學生認識自己的機會，這種看法呼應了上述 Jean 的說法，她認為美術教師可以「幫助學生發現自我」。另一個認為教師應該或必須成為改革者／慈善家的看法出現在 Efland、Freedman 與 Stuhr (1996) 合寫的*後現代藝術教育：課程方法*，這是為高等教育教師與學生撰寫的專書，也用來培訓實務上的藝術教育者。該書列出大眾教育當中的五大多元文化策略，並說明它們與藝術教育領域之間的關係，筆者也提到想要透過意識或政策上的變革，來改善和／或改進教育／社會缺失。在強調改革者／慈善家必須充分瞭解學生的需求之際，該書作者特別寫道，「在教師的協助下，學生可以分析資訊、討論個人對於它 [任何選擇的主題] 的感受與態度，並挑戰既有觀點和成見」(Efland, et al, 1996, p. 84)。作者這段話也呼應了奧莉維亞之前的說法，她希望學生在離開她的課堂後，能具備更好的決策與思考能力。

## 結論

本文探討藝術教育領域和文獻當中的*理應知道的主體*概念，不是為了針對這個看法提出異議。同樣地，本文目的也不是建議藝術教育工作同仁不要討論

藝術知識或擁有豐富的藝術修養、不要瞭解各種美術創作流程與教室經營基本技巧，或建議教師不要向學生介紹相關概念。相反地，我的目的是將*博學領袖*看成藝術教育領域中，持續存在的一種論述，雖然這種論述理解*理應知道的主體*的方式，與我個人在本次研究中的處理方式並不一致。我企圖跳脫培養對美術（教育、歷史、批判、技巧等）豐富而實用的知識的討論範疇，進一步探討實習教師以全知教師作為（自我）認同對象的教學想像，以及當他們意識到自己無法達到理想時的後果。同樣地，我還想要瞭解當實習教師意識到自己無法拯救學生於危難和（自我）毀滅等情況時，會如何反應。

師資培訓者和／或指導教師必須注意到許多美術實習教師無法擺脫*理應知道的主體*這種教學想像，如此才能幫助我們瞭解實習教師發現自己無法掌握所有美術知識時所引發的焦慮。實習教師一旦開始意識到自己對（美術）的教學想像只是（虛假的）想像，則挫折與焦慮這兩種實體情感／效應就有機會消失。挫折、不滿足感，常伴隨著因需求不滿而造成的焦慮或沮喪，這些感受其實是因為無法獲得（學生）愛意（Evans, 1996）。焦慮、沮喪或不安、前途茫茫的自我失落感，或斷裂的身體的威脅（Evans, 1996）永遠不會欺瞞，而且總是意指著某種 *objet a* (Fink, 1997) 的失落。這兩種情感會對於實習教師對自我、教學和學生的感受造成嚴重的心理影響，而這只是過度逼近教學想像時，可能造成的眾多後果之中的兩種。例如，實習教師常告訴我，他們覺得很焦慮，因為好像還沒準備好站上講台，而且很害怕無法回答學生可能提出【想像】的問題。在這種時候，我會安慰這些實習教師說，這種無所不知的學科導師只是他們的一種錯誤想像，他們不可能對美術無所不知，或者能夠回答學生提出的每一個問題——這些情況其實沒什麼大不了。如果實習教師本身無法說出或不知道自己的焦慮，我會同樣努力去感受他們的焦慮，然後提供適當程度的協助。

我提出這個範例的目的，是希望在理論層面影響與改變職前藝術教育計畫中的既有論述和協定（標準）。如果認知到實習教師的焦慮感會因為這種全知美術教師的想像而更加嚴重，師資培訓者和／或指導教師便能更瞭解實習教師在教學實習時發生的某些衝突與不安。瞭解這點，有助於教育工作者和／或指導教師建立課程、講座和對話來引導更正面與實際的身分（再）形構，包括讓實習教師理解，教師不需要無所不知，而是要能夠、而且將會從學生身上不斷學習。美術師資培訓者和／或指導教師與實習教師的關係密切，這是協助這些剛剛承擔起美術教師身分的實習教師的大好機會，幫助他們克服教學實境中的難題。

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索（重複）出現的  
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