Chapter 10

Understanding Curriculum as Autobiographical/Biographical Text

Autobiography becomes a medium for both teaching and research because each entry expresses the particular peace its author has made between the individuality of his or her subjectivity and the intersubjective and public character of meaning.

(Madeleine R. Grumet, 1990b, p. 324)

Education is both intensely personal and intensely political.

(Jo Anne Pagano, 1990, p. xiv)

All experience is the product of both the features of the world and the biography of the individual. Our experience is influenced by our past as it interacts with our present.

(Elliot W. Eisner, 1985c, pp. 25-26)

There is no better way to study curriculum than to study ourselves.

(F. Michael Connelly & D. Jean Clandinin, 1988a, p. 31)

I
Introduction: Three Streams of Scholarship

The systematic effort to understand curriculum as autobiographical and biographical text has its roots in the 1970s [see chapter 4], specifically with the publication of "*Currere*: Toward Reconceptualization" (Pinar, 1974b, 1975e) and *Toward a Poor Curriculum* (Pinar & Grumet, 1976). In that volume William F. Pinar and Madeleine R. Grumet introduced an autobiographical theory of curriculum, denoted by the Latin root of curriculum, "*currere,*" meaning to run the course, or the running of the course. Pinar and Grumet elaborated a method by means of which students of curriculum could sketch the relations among school knowledge, life history, and intellectual development in ways that might function self-transformatively. Although not widely read upon its publication, *Toward a Poor Curriculum* has been characterized recently as a "tour de force" by Robert Graham (1991). Graham writes "if not precisely a *Principia,* the book's exploration of the existential, phenomenological and psychoanalytic bases for *currere* is an intellectual *tour de force* and

must on all accounts be reckoned with" (1991, p. 129). In 1976, however, for the traditional field the appearance of the book was a "nonevent."

Pinar and Grumet's establishment of autobiography as major curriculum discourse was elaborated in their subsequent works (Pinar, 1975b, 1975c, 1978b, 1981b, 1988c, 1989, 1994; Pinar & Grumet, 1981, 1992; Grumet, 1978, 1981, 1988b, 1988c, 1990a, 1990b, 1990c, 1990d, 1991, 1992). Autobiography is very much visible in the related work of others (Miller, 1979b, 1983a, 1988; 1990a, 1992a, 1992b, 1993a, 1993b); Wallenstein, 1979b; Meath-Lang, 1980, 1981, 1990a, 1990b, 1992, 1993; Meath-Lang & Albertini, 1989; Reiniger, 1982; Butt, 1985a, 1986, 1989, 1990, 1991; Butt & Raymond, 1986, 1988, 1992; Butt, Raymond, & Yamagishi, 1987, 1988; Butt, Townsend, & Raymond, 1990; Clandinin, 1985, 1986; Connelly and Clandinin, 1988a, 1988b, 1990, 1991; Goodson, 1981a, 1992a; Schubert & Ayers, 1992; Krall, 1988c; Daignault, 1987, 1992a; Nixon, 1992; Edgerton, 1991, 1992; McLaughlin & Tierney, 1993; LeCompte, 1993; Foster, 1993a; Rice, 1993). In some cases the significance of *currere* has gone unacknowledged. The earliest formulations of autobiography were linked with disputes with politically oriented scholars [see chapter 4] and quantitative researchers [against which it is still being defended; see LeCompte, 1993; Lincoln, 1993]. Illustrative of this general dispute was Beyer's (1979b) specific criticism of David Bleich's (1978) autobiographical or subjective criticism as ignoring the politics of estrangement. The autobiographers were not silent. Autobiographical scholars [see, for instance, Pinar, 1981b] insisted that political theory was abstract and obliterated the individual. [For a British view of this dispute, see Wankowski & Reid, 1982.] In this chapter, however, we focus upon developments during the 1980s.

Three major streams of scholarship. Also attacked by conservative curriculum scholars as "mystical alchemy" and "emancipation from research" (Tanner & Tanner, 1979, 1981) and more recently as "solipsistic and purely personal" (Gibson, 1991, p. 498), the effort to understand curriculum as autobiographical and biographical text has emerged as a major contemporary curriculum discourse. At present we can identify three streams of scholarship linked to autobiographical and biographical research. Of course, like streams the work of these scholars overflows their banks, occasionally merging with the themes, methods, and aspirations of others' work. Acknowledging then, the porous nature of these boundaries, we identity the following categories of scholarship which understand curriculum as autobiographical and biographical text. The first stream of scholarship we shall term autobiographical theory and practice. Major concepts in this stream include *currere*, collaboration, voice, dialogue journals, place, poststructuralist portraits of self and experience, and myth, dreams, and the imagination. The second stream we characterize as feminist autobiography, major concepts of which include community, the middle passage, and reclaiming the self. The final major category of studies are those efforts to understand teachers biographically and autobiographically, including collaborative biography and autobiographical praxis,

the "personal practical knowledge" of teachers, teacher lore, and biographical studies of teachers' lives.

There is interesting and important autobiographical theory and practice which appear in other chapters. See, for instance, chapter 11 for the work of Margo Figgins, who employs autobiography in theater and teacher education (Figgins, 1992), chapter 6 for the work of Peter Taubman (1993a, 1993b) and Susan H. Edgerton (1993a), both of whom employ autobiography to understand racial issues. As we will see in chapter 13, autobiography has become important to recent approaches to teacher education, both preservice and inservice, the latter of which appears to have been renamed teacher development.

Autobiography has historical antecedents, of course. Curriculum historian David Hamilton (1990; see chapter 2) tells us that the link between curriculum and life history was obvious to the Calvinists, who "already had a fondness for using 'curriculum' in the form vitae curriculum ('course' or 'career' of life)" (p. 28; see Daignault, 1987). First published in 1678 (Hill, 1988), John Bunyan's *Pilgrim's Progress* can be appreciated, in part, as an early effort to understand curriculum as autobiographical text. Hamilton (1990) notes:

> Christian's progress (i.e. his journey) follows a Calvinist pattern in that it takes place across well-mapped terrain and is directed, ultimately, towards a preordained destination (i.e. aided by the Calvinist doctrine of predestination). Nevertheless, Christian's progress was also an open journey, or an open course through life (or curriculum vitae). (p. 34)

A sense of educational journey would lie dormant during the curriculum development era of the field, but it would be rearticulated during the Reconceptualization in the 1970s. [See Abbs (1974) for an early British statement of the uses of autobiography in education; see the autobiographical statements by the contributors to Pinar's (1975d) *Curriculum Theorizing: The Reconceptualists* for one illustration of the role of autobiography in the Reconceptualization; see especially Huebner (1975a, 1993) for his thirty-year interest in the notion of educational journey.] And during the 1980s efforts to understand curriculum autobiographically and biographically proceeded rapidly, often overlapping, frequently pointing to distinctive understandings of the relations between life history and educational experience. We begin our survey of this sector of contemporary American scholarship by describing its origins in the development of *currere* in the 1970s at the University of Rochester.

II
Autobiographical Theory and Classroom Practice

> *Currere* is a reflexive cycle in which thought bends back upon itself and thus recovers its volition.
>
> (Madeleine R. Grumet, 1976b, pp. 130-131)

> Teachers struggle to find their voices in these journals as students simultaneously search for theirs. It is appropriate that, in writing, teachers and students journey together.
>
> (Bonnie Meath-Lang, 1990b, p. 16)

> Like a thief at the gates, the unconscious slips through the cracks of conscious control.
>
> (Mary Aswell Doll, 1982, p. 198)

Currere

Contemporary efforts to understand curriculum as autobiographical and biographical text originated in the 1970s with the formulation of the concept of *currere* (Pinar, 1974b; Pinar & Grumet, 1976; see Pinar, 1994). *Currere* is the Latin infinitive of "curriculum," meaning:

> to run the course: Thus *currere* refers to an existential experience of institutional structures. The method of *currere* is a strategy devised to disclose experience, so that we may see more of it and see more clearly. With such seeing can come deepened understanding of the running, and with this, can come deepened agency. (Pinar & Grumet, 1976, p. vii)

The earliest expression of interest in autobiographical method can be traced to "Working from Within" (Pinar, 1972). In this article Pinar quotes the abstract expressionist painter Jackson Pollock to suggest that teachers and students might work from inner sources of insight and imagination. Recalling Pollock, Pinar writes: "Like some modern painters, my students and I have come to feel that we rarely need to refer to subject matter outside ourselves. We work from a different source. We work from within" (Pinar, 1972, p. 331).

Sanity, madness, and the school. Early expressions of autobiographical method seemed to suggest withdrawal from the public world as means of rediscovering both the private and public worlds. Such a strategy derived from Pinar's analysis of the ways schools make children mad (Pinar, 1975a). In "Sanity, Madness, and the School," written in 1972 (published in 1975), Pinar identified twelve intersecting effects of traditional schooling. These include:

1. hypertrophy or atrophy of fantasy life;
2. division or loss of self to others via modeling;
3. dependence and arrested development of autonomy;
4. criticism by others and the loss of self-love;
5. thwarting of affiliative needs;
6. estrangement from self and its effect upon the process of individuation;
7. self-direction becomes other-direction;
8. loss of self and internalization of externalized self;
9. internalization of the oppressor: development of a false self-system;
10. alienation from personal reality due to impersonality of schooling groups;
11. desiccation via disconfirmation; and

12. atrophy of capacity to perceive esthetically and sensuously. (1975a)

Pinar concluded that "we graduate, credentialized but crazed, erudite but fragmented shells of the human possibility" (p. 381). An autobiographical method for curriculum research had not yet been formulated. However, Pinar set the stage for its development in his final paragraph:

> an intensive adherence to one's "within" forms the basis of renewal strategies. What configurations this loyalty to one's subjectivity must take, and what such configurations mean for theorists of the process of education are not yet clear. To these questions we must proceed next. (1975a, p. 382)

The question of self-renewal was examined in its cultural sense in the context of *Heightened Consciousness, Cultural Revolution and Curriculum Theory*, the title of the 1973 University of Rochester Conference [see chapter 4 for the significance of this meeting] and the published proceedings (1974c). Finding encouragement in North American subcultural movements devoted to "heightened consciousness and cultural revolution," Pinar listed two next steps:

> 1) Continued, more detailed explication of the phenomena of cultural revolution and heightened consciousness. . . . Development of linkages with related disciplines, partly with psychoanalysis and psychology, but possibly as well with literature and philosophy; and 2) the design and evaluation of experimental curricula which will attempt to explore the inner life, hence to underscore and possibly aid in an ontological shift from outer to inner. The sketch of one such curricular proposal, although still in an inchoate stage, is my notion of a psychosocial-based humanities curriculum, with opportunities for intense interpersonal encounter, for solitude, as well as for study in traditional areas of humanities: literature, music, dance and so on. (Pinar, 1974c, p. 15)

Search for a method. In "Mr. Bennet and Mrs. Brown" Pinar (1974a) continued movement toward an autobiographical method. Here he criticized the curriculum field as "arrested," a critique he will repeat in the first state-of-the-art address to the American Educational Research Association (Pinar, 1979c; see chapter 4). Despite a historical emphasis upon the "individual" in the field, Pinar alleged that the word amounted to only a slogan, an abstraction emptied of concrete life. The field of curriculum, he continued, had forgotten the existing individual. In its preoccupation with the public and the visible, with design, sequencing, implementation, evaluation, and in its preoccupation with curricular materials, the curriculum field ignored the individual's experience of those materials: "It is not that the public world—curriculum, instruction, objectives—become unimportant; it is that to further comprehend their roles in the educational process we must take our eyes off them for a time, and begin a lengthy, systematic search of our inner experience" (Pinar, 1974a, p. 3). Such a search would require a method.

The method. Pinar framed the search for a method by noting: "I am lost in a world not of my making, in a personality not of my making. How to consti-

tute the already constituted?" (1978b, p. 104). Studying the school curriculum, he suggested, can function to answer those questions. To do so requires shifting one's focus upon the "biographic functions" (1978b, p. 112) of specific events. Initially, he posited intellectual development and "biographic movement" as parallel; later he would regard their relationship as more complex (1994). Discerning "biographic function" is like peering into darkness. Pinar wrote: "The blind spot notion has to do with my experience of biographic and intellectual movements as steps. There is always a next step, although it may be veiled. It's as if it is a dark spot to be illumined, and once illumined, the step may be taken" (1978b, p. 112). Pinar's "next step" was the formulation of a method.

Pinar posits four steps or moments in the method of *currere*. These are 1) regressive, 2) progressive, 3) analytical, and 4) synthetical. These depict both temporal and reflective movements for the autobiographical study of educational experience and suggest the modes of cognitive relationality between knower and known that might characterize the structure of educational experience (Pinar & Grumet, 1976; Pinar, 1994). Stated simply, *currere* seeks to understand the contribution academic studies makes to one's understanding of his or her life. The student of educational experience takes as hypothesis that at any given moment he or she is in a "biographic situation" (Pinar & Grumet, 1976, p. 51), a structure of meaning that follows from past situations, but which contains, perhaps unarticulated, contradictions of past and present as well as images of possible futures. In 1975, however, he emphasized the sense of one's life or biography as linear. Pinar suggested:

> I can see that this has led to that; in that circumstance I chose that, I rejected this alternative; I affiliated with those people, then left them for these, that this field intrigued me intellectually, then that one; I worked on this problem, then that one. . . . I see that there is a coherence. Not necessarily a logical one, but a lived one, a felt one. The point of coherence is the biography as it is lived. . . . The predominant [question] is: what has been and what is now the nature of my educational experience? (Pinar & Grumet, 1976, p. 52)

In the regressive step or moment Pinar posits one's "lived" or existential experience as "data source." To generate "data" one free-associates, after the psychoanalytic technique, to recall the past, and enlarge—and thereby transform—one's memory. To do so one regresses: "One returns to the past, to capture it as it was, and as it hovers over the present" (1976, p. 55). In the progressive step Pinar looks toward what is not yet the case, what is not yet present. He notes that the future—like the past—inhabits the present. Meditatively the student of *currere* imagines possible futures. In the analytical stage the student examines both past and present. Etymologically, *ana* means "up, throughout"; *lysis* means "a loosening." The analysis of *currere* is like phenomenological bracketing; one distances oneself from past and future so to be more free of the present. He asks: "How is the future present in the past, the past in the future, and the present in both?" (Pinar & Grumet, 1976, p. 60). What is this temporal complexity that presents itself to me as my

present? In the synthetical moment—etymologically *syn* means "together"; *tithenai* means "to place"—one reenters the lived present. Conscious of one's breathing, one asks "who is that?" Listening carefully to one's own voice one asks: what is the meaning of the present? Pinar concludes:

> Make it all a whole. It, all of it—intellect, emotion, behavior—occurs in and through the physical body. As the body is a concrete whole, so what occurs within and through the body can become a discernible whole, integrated in its meaningfulness. . . . Mind in its place, I conceptualize the present situation. I am placed together. Synthesis. (Pinar & Grumet, 1976, p. 61)

Robert Graham's *Reading and Writing the Self* (1991) investigated the scholarship that the formulation of *currere* had provoked. Among this scholarship is that of Shigeru Asanuma, who in 1983 pointed to "Seikatsu Tsuzurikata," meaning the recording of one's life experiences, an autobiographical tradition born out of political oppression in Japan before World War II. Asanuma observed: "This writing project shares the basic components similar to those of Pinar's autobiographical method" (p. 11). Later, Asanuma (1986a) studied autobiographical method in Japanese social studies education and (1986b) autobiographical scholarship as it linked with phenomenological curriculum theories. In the 1970s, however, Pinar and Grumet pursued the roots of *currere* in phenomenology [see chapter 8] and psychoanalysis.

Psychoanalytical foundations of currere. Madeleine R. Grumet described *currere* as an attempt to "reveal the ways that histories (both collective and individual) and hope suffuse our moments, and to study them through telling our stories of educational experience" (Grumet, 1981, p. 118). Further, the method of *currere* represents a wrestling of individual experience: "from the anonymity and generalization that had dominated social science and even literary interpretation in the heyday of structuralism and systems theories and returning it to the particular persons who lived it" (Grumet, 1981, p. 116). Grumet studied the foundations of *currere* in psychoanalysis, phenomenology, and existentialism (1976b, 1992). This scholarship makes clear that the apparent simplicity of autobiography—as employed in the method of *currere*—is just that: apparent. Psychoanalytically, *currere* as interpretation of experience involves the examination of manifest and latent meaning, conscious and unconscious content of language, as well as the political implications of such reflection and interpretation. In this regard, Grumet writes that *currere* "is what the individual does with the curriculum, his active reconstruction of his passage through its social, intellectual, physical structures" (1976b, p. 111). In so doing, *currere* discloses new structures in the process of naming old ones. However, *currere* is not psychotherapy.

> *Currere* is not a form of therapy designed to treat symptoms. It cannot employ self-reflection to the degree that psychoanalysis does to free the subject from the chains that objectivize him by liberating him from behaviors overdetermined by unconscious impulses, defenses or repetition compulsions. Habermas maintains that in the analytic situation the very understanding of the causal

> connections in one's own life history dissolves them. The self that was the object of its history regains subject status in self-formative process. While *currere* cannot share the magnitude of this claim, it can adopt both its developmental goal and methodological assumptions that by bringing the structures of experience to awareness, one enhances the ability to direct the process of one's own development. (1976b, p. 115)

The point, Grumet notes, is not to attempt to merely talk about education; it is to intensify one's experience of education.

Regression in the service of the ego. In psychoanalytical terms, *currere* represents an alternation of primary and secondary processes, unmediated experience and one's reconstruction of same. It represents an extension of "ego structure" via conversation of ego with nonego. Nonego is understood here as both external (including the school curriculum) and internal (including both personal and in the Jungian system, collective unconscious). In the practice of *currere,* the self-scrutinizing eye is not as relaxed as it might be in a psychoanalytic setting. Still, the subject employs a relaxed, permissive minding, much like Kris' (1952) notion of regression in the service of the ego. Grumet views *currere* as acknowledging Habermas' claim that the public language has driven ideas and impulses undermining its order out of its grammar and into the fragmentary language of the dream and the unconscious. Any authentic public political opposition requires political struggle in the terrains of character and identity. In this regard Grumet conceives of *currere* as parental in its function:

> The function of *currere* in even the elementary grades would serve to reinforce the dialectical relationship of the family and the school. By attending to the young student's experience of the curriculum, *currere* repeats the processes that Frankenstein (1966) calls the maternal and paternal principles. . . . As *currere* simultaneously acknowledges the student's experience and encourages him to distance himself from it, *currere* is repeating the patterns of ego development initiated in the infant's early object relations. (1976b, p. 128)

Currere reminds the child that he or she is distinct from the nonego, the curriculum. Of course, the point is not to cultivate an adversarial relationship between the school and the child, but to establish sufficient distance so that the child will not be subsumed in the school or, alternately, submerged in his experience. The structures of the school and the school subjects are understood as distinct from the student, but linked to his lived experience, "so that he can make use of them without giving himself up to them" (1976b, p. 129). *Currere* encourages an alternating rhythm of incorporation of nonego by ego with that of a distantiation from the ego's introjected contents. Grumet summarizes: "*Currere* is a reflexive cycle in which thought bends back upon itself and thus recovers its volition" (pp. 130–131). As Robert Graham (1989) has observed: "Autobiography has everything to learn from psychoanalysis" (p. 101).

While Pinar has been his own respondent in his practice of *currere,* Grumet employed *currere* in teacher training seminars [see this chapter], in

supervision (1979a), and in theater workshops [see chapter 11]. In contrast to psychoanalysis, Grumet discourages a friendship transference; from the beginning the student is taught to become his own mirror. Additionally, while in psychoanalysis the analyst may insist that the analysand confront obstacles to the flow of his free association, in *currere* there is no attempt to draw material from the student's resistance. Further, *currere* does not proceed with the powerful transference and countertransference characteristic of the psychoanalytic process. Grumet notes:

> While it is not possible to claim that transference does not take place at all within the writings and responses in the practice of *currere* or within any teaching situation for that matter, awareness of the phenomenon may deter its development. . . . Sensitivity to the projections and blocks that appear in countertransference is heightened in the respondent who has himself been the subject of *currere*, if not psychoanalysis. (p. 139)

Grumet reminds her readers that *currere* does not aspire to alter basic personality tendencies; it offers to students and teachers a method by means of which greater access to their lived experience of schools can be accomplished (Pinar & Grumet, 1976). Grumet's theorization and employment of *currere* underline its social character and political potential.

Collaboration. Currere may seem solitary work, and it can be. Indeed, Pinar asserts it must be, at least occasionally. This aspect of *currere* has led to misunderstandings of autobiographical work as solipsistic and asocial:

> Such a perspective [*currere*] on curriculum is interesting, but in terms of the idealized civic mission of the school, which Dewey was committed to fulfilling, the premium placed on the self-encounter appears to come at the expense of the collective-encounter so obviously valued by Dewey. (Hlebowitsh, 1992, p. 76)

Pinar has acknowledged as well that the individual is a social process, that individual identity is, in Grumet's (1990b) word, a "chorus." Other scholars underline the collaborative character of autobiographical/biographical research, among them Nel Noddings (1986), Janet L. Miller (1990a, 1992e), and Richard Butt and Danielle Raymond (1992). Noddings viewed such research as one in which all participants regard themselves as members of a community. She wrote: "we approach our goal by living with those whom we teach in a caring community, through modeling, dialogue, practice, and confirmation" (p. 502). Janet Miller agrees that collaborative relationships with teachers need to be of "long duration in order to take into account the complex constraints of those who want to uncover as yet unrecognized forms of oppression" (Miller, 1990a, p. 153). Through the use of autobiographical journals and through collaborative efforts to understand lived experience, Miller illustrates the necessity of collaboration and the social nature of autobiographical research. Describing her report of collaborative work with graduate students, Miller explained:

> This narrative, then attempts to bring teachers' voices to the center of the dialogue and debate surrounding current educational reform, teacher education restructuring efforts, and research on teachers' knowledge. Our group's exploration of the possibilities of collaborative and interactive research as one way in which we might "recover our own possibilities" are at the heart of this chronicle. (Miller, 1990a, p. 10)

Her description of a collaborative research group (including a school psychologist, a first-grade teacher, a department chairperson, a special educator, a science teacher, and the professor) illustrates vividly the lived character of autobiographical teacher research. The process of creating an interpretative community in which lived experience can be discovered, expressed, and interpreted is one, in Miller's phrase, of "creating spaces." Such spaces must accompany the effort to understand curriculum as autobiographical text.

Also illustrative of the autobiographical interest in collaboration is Janet Miller's (1992a) discussion of her relationship with Katherine, the first-grade teacher from the teacher-researcher group reported in *Creating Spaces and Finding Voices*. Miller focuses upon their concurrent struggles to examine and analyze, from feminist perspectives, the nurturing and caring stereotypes associated especially with early childhood education. Miller discusses the ways in which Katherine's struggles informed her own attempts to preserve the nurturing and connected aspects of her work while, at the same time, challenging essentialized versions of women as teachers. In another essay, Miller (1992d) reflects on the ways in which she herself was prepared as a teacher of English, initiated into the canon, and kept ignorant of the ways in which the teacher role and their content are gendered, raced, and classed.

Public and private. The categories of public and private, important in Miller's earlier work, surface also in her teacher research. The fissures, she writes, which appear between public and private are "artificial distinctions that separate us from ourselves and from the relationships in which knowledge about self and our worlds are generated" (Miller, 1990a, p. 172). Collaborative efforts such as those Miller describes offer the possibility of passages back and forth between private and public; such passages permit an envisioning and sharing of possible worlds for teachers and those with whom they work in schools (Miller, 1990a). Voice emerges as an important concept not only in the effort to understand curriculum as autobiographical and biographical text, but in feminist and political theory as well (Ellsworth, 1989) [see chapters 5 and 7]. As the title of Miller's award-winning study suggests—*Creating Spaces and Finding Voices* (1990a)—"voice" is a major concept in the autobiographical literature also. Miller, Noddings, and Hogan all agree that time, relationship, space, and voice are prerequisites for collaborative work (Connelly & Clandinin, 1990). Deborah Britzman has explained:

> Voice is meaning that resides in the individual and enables that individual to participate in a community. . . . The struggle for voice begins when a person attempts to communicate meaning to someone else. Finding the words, speaking for oneself, and feeling heard by others are all a part of this process. . . .

> Voice suggests relationships: the individual's relationship to the meaning of her/his experience and hence, to language, and the individual's relationship to the other, since understanding is a social process. (quoted in Connelly & Clandinin, 1990, p. 4; see also Apple, 1988b)

We shall review Grumet's reservations concerning the concept of voice in the next section of this chapter. For Janet Miller (1990a), the concept is also problematized. She rejects a fixed notion of voice that implies that, once "found," one is always able to articulate oneself, to pronounce one's identity, and to be heard:

> However, in openly grappling with the possibility of imposition and in presenting the many voices, the multiple positions and changing perspectives from which each of us speaks, I have tried to point to the ways in which each of us shared in the formation and constant reformation of our collaborative processes. . . . We have begun to hear our multiple voices within the contexts of our sustained collaboration, and thus recognized that "finding voices" is not a definitive event but rather a continuous and relational process. (p. x-xi)

To conduct studies which support the articulation of "voice" requires a collaborative research protocol, a community of affiliation (Pagano, 1990), a lived space where teachers' voices may be expressed (Miller, 1990a). As Britzman (1991) notes:

> No psychometric measures distance the researcher from the teacher. Indeed, it is for researchers to narrate and interpret the words of others and render explicit their own process of understanding. This type of knowledge production requires the researcher to be sensitive to representing the voices of those experiencing educational life as sources of knowledge, and to be committed to preserving their dignity and struggle. (p. 51)

As William Ayers (1990), a student of student voices [and of teaching; see Ayers, 1993], emphasizes: "life-history is always collaborative, negotiated, co-constructed" (p. 274). Using the contexts of the teacher-researcher collaborative, Miller (1992a, 1992b) continues to address tensions among curriculum discourses, teachers' daily lives, her daily life and commitments as a curriculum theorist, and the possible actions and theories that can be constructed out of those tensions.

Voice

As we have seen, the concept of voice is central in several strands of autobiographical and biographical scholarship. Janet Miller, D. Jean Clandinin, and F. Michael Connelly all emphasize the concept of voice. Grumet has expressed a reservation concerning the concept. She acknowledges that she is less than comfortable "with voice as a metaphor for feminist theory and pedagogy" (1990a, 277). In the 1970s the notion of "voice" enabled Grumet "to differentiate my work from male work and my text from male text" (Grumet, 1990a, p. 278). Grumet suggested: "Drawn from the body and associated with gender, voice splinters the fiction of an androgynous speaker as

we hear rhythms, relations, sounds, stories, and style that we identify as male or female" (Grumet, 1990a, p. 278).

However, there may be limits. Voice may not only express the self-affirmative, self-differentiating complexity that is a woman's voice. Indeed, in the gaze of an objectifying, voyeuristic male, voice may be defensive. Grumet observes:

> If the voice is the medium for the projection of meaning, then woman as a meaning maker is undermined by the visual emphasis on her body as an object of display and desire.... If he projected the gaze as accuser or interrogator, she receives it, and I suspect, uses speech to deflect it. Teacher talk is then a defensive move deployed to assert her subjectivity in the face of the objectifying gaze. (Grumet, 1990a, p. 279)

Grumet locates this defensiveness in the fantasy of objectification, deflected and reorganized as a projection of maternity. Voice may represent a male narrowing of woman's possibility, a reduction of freedom to social role. She worries: "burdened by nostalgia, the maternal voice in educational discourse is prey to sentimentality and to an audience that consigns its melodies to fantasy, no matter how compelling" (Grumet, 1990a, p. 281). Can women escape the objectifying gaze of male subjectivity which reduces the woman to "woman"? Grumet suggests that a route out may be found in the very same location, the "voice," although understood multivocally. She asserts: "One escape is found in the chorus that is our own voice.... We need not dissolve identity in order to acknowledge that identity is a choral and not a solo performance" (Grumet, 1990a, p. 281).

A more complex notion of voice. To elaborate such a construction of voice, Grumet theorizes a more complex notion of voice. She identifies three elements or parts to educational voice: situation, narrative, and interpretation. She explains:

> The first, situation, acknowledges that we tell our story as a speech event that involves the social, cultural, and political relations in and to which we speak. Narrative, or narratives as I prefer, invites all the specificity, presence, and power that the symbolic and semiotic registers of our speaking can provide. And interpretation provides another voice, a reflexive and more distant one.... None is privileged. (Grumet, 1990a, pp. 281-2)

Grumet's elucidation of voice is heuristically rich. Understanding the autobiographical voice as the site for society, culture, and politics, a "site" which can be reflexively reconfigured via interpretation of voice, offers both political program and pedagogical process to a feminist notion of voice [see also Munro, in press].

Children's voices. William Ayers has argued: "What is missing in the research literature is the experience of crisis: the insider's view" (Ayers, 1990, p. 271). By insider Ayers means the student, and in particular the urban elementary school student. Ayers wants to understand how such children

understand their situation. Other questions include: "How do they survive, construct a meaningful universe, live with dignity or at least some sense of personal worth? What are their aims and how do their goals change over time? What voices do they attend to? (Ayers, 1990, p. 271). Missing in the scholarly research, Ayers insists, is "understanding the situation from within" (Ayers, 1990, p. 272). [A recent review of research on student experience supports Ayers' contention; see Erickson & Shultz, 1992, and chapter 13.] To correct this omission, Ayers suggests that scholars work with children to "convey their lives as they present them, to portray the world with immediacy as they see it, to create a monograph on meaning in which these youngsters are conscious collaborators" (Ayers, 1990, p. 272). Ayers notes: "This leads us to autobiography as storytelling" (p. 272). Among the problems in utilizing autobiography in conveying the lived experience of young children is a fundamental one: "how to convey a sense of individual life and collective design, of local detail and general structure, of personal integrity and social dimension" (p. 274). He continues: "The value of engaging these problems lies in the fact that autobiography is an act of self-creation and potentially of transformation" (Ayers, 1990, p. 274).

Ayers sees two audiences for this effort to understanding curriculum as autobiographic text. The first are the children themselves and their families. The second are educators, policymakers, and other stakeholders in schools. Two audiences may require two distinct forms: monographs for scholars and interested educators, and child-autobiographies accessible to ten-year-olds. Ayers concludes:

> Autobiography is one way to expand the natural history of children in schools. It can be an antidote to arid research and empty promises. It contributes more details, more instances, more cases. Reaching for wholeness is finally its own reward. It must begin with humility and more than a little awe. (Ayers, 1990, p. 275)

Ayers' project promises to add significantly to our understanding of how curriculum is experienced by those who live it day by day. It is a project that has been pursued by Paula Salvio with older students.

Undergraduate voices. Paula Salvio reports her autobiographical work with 25 undergraduate women in 1989, whom she asked to write a series of autobiographical narratives about educational experiences they regarded as "artistic." Salvio discovered that the narratives indicated that students reject aesthetic experiences in their lives. She observes: "Just as art is marginalized in schools . . . so its political and epistemological significance is marginalized in our lives" (Salvio, 1990, p. 283). She links aesthetic experience with:

> the meanings that are generated through intimate social relationships. In such relationships, as in aesthetic experience, the look, the touch, the distance we keep from one another and the objects framing our lives are all meaningful, and this meaning is grasped in a moment. (Salvio, 1990, p. 284)

In other words, Salvio regards that knowledge acquired via aesthetic experience can provide an understanding of the inner life.

To be like her and him. Such an understanding of inner life is suggested in the journal entries of one student. A physics major, Mary writes:

> Even though I strive for the power my father seemed to possess, I cannot escape the love and respect that I have for my mother. A part of me wants to be like her. If I could only be like her and have beauty and expression; while still being able to achieve my father's science and freedom and power. (Salvio, 1990, p. 286)

Locating academic interests in life history and in the relationships with one's parents enables one to understand that academic work is also profound psychological labor. The autobiographically informed teacher supports awareness of this process. Salvio (1990) comments:

> Here, Mary's struggle to individuate from her mother is expressed as a desire literally to escape the feelings of love and respect she has for her. She contemplates the possibility of transgressing the limits of maternal knowledge, so she can attain the power, knowledge, and freedom that circulates in the realm of her father. (p. 286)

To read against the text. Salvio regards the pedagogical challenge in student autobiography as creating a context in which students can identify and then investigate those epistemological assumptions which underlie their narratives. She writes: "When I ask students to 'read against' a text I invite them to move beyond an obvious, seemingly reasonable meaning to uncover the pedagogical, political, and epistemological meanings that are so often masked by convention" (Salvio, 1990, p. 287). "Threshold autobiography" is the term Salvio employs to depict this form of student autobiography, "for the writer inscribes into the curriculum her process of becoming" (288). Such autobiography:

> casts the questions, life stories, pain, and desire that characterizes the journey for self-knowledge into an expressive form which captures the life feeling. Placed within the context of feminist studies, student autobiography is a provisional symbol of the writer's search for self-knowledge and of the epistemological forms she transgresses to attain it. (Salvio, 1990, p. 288)

Salvio's subtle pedagogical work expresses important elements of autobiographical understanding, among them the porous boundaries between self and knowledge, and the power of self-reflexivity in intensifying the educative process.

Voices of women teachers. In addition to theoretical studies of voice, and the reporting of the voices of children and undergraduate students, scholars have labored to report the voices of women (Miller, 1990a; Grumet, 1990a; Munro, 1992; Ellsworth, 1993; Pagano, 1988a, 1990; Reiniger, 1982). Important to this project has been the research of Kathleen Casey (1990), who has

reported narratives of women teachers, including four groups. The first group was comprised of secular Jewish women who have been, at some time in their lives, active in the Old and New Left, and who have taught in urban public schools. The second group was comprised of Catholic religious women, who have taught in parochial schools and who have participated in a ministry concerned with social justice. The third group was composed of retired European-American women, who attended normal schools and taught before they were married, then returned to college for degrees, and taught in public schools when their own children left home. These were women who made "inconspicuous" contributions to a number of political causes. The fourth group was comprised of African-American women who demonstrated a lifelong commitment to the Black community, and who have taught in urban public schools. Casey observes that these voices have not exactly dominated the research literature. These voices which capture the "lived" quality of teaching, exhibit—in her judgment—considerable psychological sophistication. One woman reported:

> I have never in my life liked this school system, where I have been treated so much like a child. And it certainly was from the very start an *enormous* rage in my heart, strictly personal rage at how I was treated. From the first time that I went to get certified and was shouted at by matrons and you know had to carry your urine sample in and I mean the whole thing the impersonal debasing way in which you were treated. It enraged me (quoted in Casey, 1990, p. 306, emphasis in original).

This narrator reflects on the infantilization of women teachers:

> On the whole, elementary schoolteachers do not have much solidarity. They would bitch and complain about the principal, and if I would speak up at a meeting in which we were all together, they would never back me up. They easily fell back into the pattern of thinking of themselves as children, and she was Momma. Or Pappa (quoted in Casey, 1990, p. 306).

Other women expressed a sense of solidarity with students:

> And the reason I left that school was that I didn't agree with a lot of the philosophy in the school. I really believe that a school is a place where people come together, and form some kind of community and it's *not* a prison, and if it's likened to anything it's likened to a family rather than a prison. And, my experience in that school was that it was *much* closer to a prison. And I was not into prison ministry at the time! So I decided, I will get out of here (quoted in Casey, 1990, p. 308, emphasis in original).

Another woman cannot tolerate that misunderstanding of children typical in a masculinist school:

> I left teaching because I got tired of trying to change the system. You know, I couldn't do it. And I couldn't fight any longer. I couldn't stand to watch the injustice against the kids, and I felt there was a lot of oppression. Toward children. And *because* of that, I wanted to stay in it, so that there'd at least be a *few*

> voices, because some of the teachers I worked with were *super*, super people, you know, and were for the children. It doesn't make any sense to me if you're in the teaching and really not for the kids. It seemed like the hierarchy, you know, the *administrative* people in the education system, were just so *blind*, to who the children were (quoted in Casey, 1990, pp. 308-309, emphasis in original).

Casey gives each woman her "space" and "voice." One woman describes teaching literacy in a prison:

> There is not one reason why people go to prison. These guys have basic serious problems. It's not just that they did a purse snatching or an armed robbery. You know, these guys have real learning problems. And what these guys needed was, you know, they needed mothers. You know, they needed warm, tender loving care, which, of course, that was impossible to give them. They were so needy. They needed so many things (quoted in Casey, 1990, p. 316).

In each of these passages a voice of teacher-as-mother is evident. Versions of this and other metaphors await documentation. Casey (1990) concludes:

> I have tried to show the ways in which ordinary women teachers have actively constructed meaning out of their own lived experiences. This curriculum theorizing will, hopefully, inspire other educators in their own reflections on such crucial issues as nurture, authority, and dependence. (p. 319)

These issues are indeed crucial and Casey's research accomplishes their portrayal in the lives of ordinary women teachers. It is a considerable achievement and an important contribution to the field. As we saw in chapter 7, Grumet takes nurture to be a central issue in understanding women and teaching. As we saw also in that chapter, Jo Anne Pagano developed feminist understandings of authority and dependence. Casey's studies create vivid views of these issues, as they are lived and reported by women.

Dialogue and academic journals. While others have worked in this area (Roderick, 1984), the preeminent curriculum scholar in the classroom use of autobiography in journals is Bonnie Meath-Lang (1980; 1981; Meath-Lang, Caccamise, & Albertini, 1982). Meath-Lang (1992) has argued that curriculum study based on lived experience becomes pedagogically crucial in the face of a popular culture that devalues the life story and appropriates it through the tabloid impulse and political inauthenticity. Well aware of the 1970s' Reconceptualization of the field, Bonnie Meath-Lang (1992) took very seriously the call to return to the use of "life material" as a database for research questions pertaining to social and language-related aspects of schooling. Working at the National Technical Institute for the Deaf, Meath-Lang (1990b) employed dialogue journals with deaf students and second-language learners. She conceived of dialogue journals as consonant with reconceptualized curriculum theory, specifically with its autobiographical methods and political ideals:

> Teachers struggle to find their voices in these journals as students simultaneously search for theirs. It is appropriate that, in writing, teachers and students

> journey together. On the way, as I hope these texts demonstrate, both see greater control, complex structuring, and real fluency emerge; all characteristics that some people assume deaf students and nonnative speakers cannot achieve. (p. 16)

In the biographies written by her students in academic journals, Meath-Lang (1992) found a growing sensitivity to the modes of description, as well as a heightened skepticism surrounding biographical language in both classroom contexts and popular literature. To provide support for collective skepticism, Meath-Lang (in press) worked to form writing communities: "I have argued that the formation of writing communities through dialogue journals results, in effect, in reconceiving the curriculum; for student and teacher writing—and writing acts—*become* the curriculum" (p. 5). She presents two arguments for the use of dialogue journals in language classes: 1) dialogue journals encourage students to attempt a greater variety of language functions, that is, use of the language for different purposes and audiences, and 2) they encourage students to assume greater responsibility for control of successful communication in their own languages (Albertini & Meath-Lang, 1986). In Meath-Lang's and John Albertini's experience, dialogue journals create a conversant curriculum of activity, retrospection, and introspection: "The marriage of curriculum theory and language study is in itself a dialogue, only beginning; supported in structure by the voices of bewildered, brave people—some of them silent" (p. 198).

Meath-Lang's work with dialogue journals has persuaded her that the notion of access needs reconsideration. In "The Risk of Writing Outside the Margins: A Reexamination of the Notion of Access," she writes: "It is imperative that we begin to work on our institutions to broaden the notion of access and make access an inclusive term—inclusive of the pedagogical access students on the margins need, and access to experience marginalized students can offer us" (1993, p. 378). Harry Lang and Bonnie Meath-Lang (1991) see three major themes regarding deaf students' learning in postsecondary environments: 1) the affirmation of reflective and phenomenological orientations in learning and in research on learning, 2) the influence of feminist inquiry on the construction of knowledge, especially in young adults, and 3) the more careful examination of the role of social and political consciousness in intellectual development. Such orientations become even more important in the 1990s:

> Despite technological advances, social change, and increasing acceptance of sign language communication alone and in various combinations with oral/aural communication, the isolating effects of deafness remain, particularly for learners in high-pressure mainstream settings. As a consequence, teachers and support personnel in postsecondary programs need to understand deafness in a fuller educational sense, interacting with the words and presence of deaf people. (p. 84)

Meath-Lang (1990) reminds us: "Lonely, grieving, and marginalized persons are accustomed to silence. It is, to use Ted Aoki's metaphor, the

dwellingplace of much of their experience" (p. 12). Meath-Lang is not hinting at sentimentality or patronization. Silence can be an opportunity for self-encounter and self-nurturance, as feminist theorists [see also Wear, 1993] have suggested:

> Further, a respect for authentic silence must be nurtured in schools, and in a sense that silence can convey disapproval of bigotry, aesthetic appreciation, and a profound empathy that might be shared. . . . In trying to establish a community of inquiry in classrooms, we cannot avoid life-issues, the sources of pain, confusion, and estrangement. There are political forces which would sever these issues from the curriculum, maintaining that explorations of life and death detract from family primacy, basic skills, and content mastery. We are often preoccupied, however, as I was last spring, with challenges, griefs, and desires of others, searching voices echoing others past. Our students are preoccupied no less than we. Learning to respond and choosing our responses to life, death, disability, and loss are the most basic skills of all. (pp. 15-16)

How can dialogue journals support such fundamental and human explorations and skills? Meath-Lang and Albertini (1989) advise:

> The dialogue journal should be used selectively, between partners and with classes where a certain level of commitment, reciprocity, and disclosure is understood and enacted. The dialogue journal may also be one strategy for dialogic classrooms, where authority is decentered in the interest of each student making a genuine, critical offering of perspective to a classroom community. (p. 11)

The dialogue these journals support is not completely open-ended, certainly not without aim. Authenticity, clarity, exploration of academic issues, and self-definition characterize the pedagogy of dialogue journals:

> To be authentic teacher-writers, our own voices must be examined, expressed, heeded, and continually clarified. Our students' voices in writing must be elicited, discussed, and honored, thoughtfully and, in the best sense of the word, critically. Indeed, as in the case of those of us working with deaf students, voice must be defined and redefined—perhaps even identified as a presence *with* the student, in the student's terms. And these tasks must be conducted with risk and with resoluteness. (p. 13)

Bonnie Meath-Lang's work with dialogue journals must be regarded as one of the most thoughtful examples of autobiographical theory and practice available today.

Place: Joe L. Kincheloe and William F. Pinar

In addition to voice, community, and gender, the concept of "place" has emerged as crucial to understanding curriculum autobiographically and biographically. [See John S. Lofty's (1992) *Time to Write* for a description of the influence of place and time, in this instance, on learning to write.] This question of place has been taken up by Joe Kincheloe and William Pinar (1991) in their collection *Curriculum as Social Psychoanalysis: The Significance of*

Place, a work we reported briefly in chapter 5 as a political concept. Here we examine its autobiographical aspects. In *Curriculum as Social Psychoanalysis*, seven writers examine issues of curriculum as related to "place," and in particular, the "place" that is the American South. [See also Adams, 1992.] Quoting the Southern writer Eudora Welty, Kincheloe and Pinar note that place and human feeling are intertwined. When events take place, they achieve particularity and concreteness; they become infused with feeling. Fiction—novels, short stories—express daily human experience, situated in concrete places with specific characters. Kincheloe and Pinar (1991) write: "place is the life-force of fiction, serving as the crossroads of circumstance, the playing field on which drama evolves" (p. 4). Place and time are intertwined: "Place is place only if accompanied by a history" (p. 8).

Displacement. Susan Huddleston Edgerton (1991; see also chapter 6) writes autobiographically of her childhood in northern Louisiana, attempting to situate her understanding of the South as a place in her life history and in her reading of the autobiography of Maya Angelou (Angelou, 1969, 1976; O'Neale, 1984). She shares a fundamental experience of displacement and "otherness" with Angelou, despite their racial difference. She appreciates certain positive elements of the Southern experience: "nature, smells, risk-taking, and music" (p. 96). In the distinction between alienation and angst, Edgerton distinguishes her experience from Angelou's. Edgerton explains:

> Alienation is estrangement, a sense of lost connection, displacement in the midst of place. Angst is not so much a result of being disconnected as being dissatisfied with the connection. . . . The alienated are, I believe, closer to having a sense of the social construction of alienation-producing circumstances. Clearly, what Angelou experienced was alienation. . . . While some of my negative experience of the South is tied to alienation—discomfort with Southern sexism, racism, and fundamentalism—my most embedded experiences . . . are closer to angst. . . . Our difference functions as a foil, forcing me back onto myself. (pp. 96-97)

Kathleen P. Bennett employed autobiography in her course "Schooling in Appalachia." By reading Appalachian fiction and writing autobiographically, Bennett taught a heightened sense of place, and of self. One student explored these aspects of her identity in a final paper:

> My background in teaching is as strong as is my Appalachian background. . . . My grandmother's love of drama was re-created in me; my mother's drive and determination have been passed on to me; and my great-uncle's practical approach to problem-solving is beginning to come my way, too. I am an Appalachian, born and bred (quoted in Bennett, 1991, p. 119).

An autobiographical understanding of pedagogical practice is clearly informed by the complexity of place.

Willie Morris and Southern ghosts. Joe L. Kincheloe (1991b) draws upon the autobiography of Willie Morris, whose "sensitivity is innocently phenomeno-

logical, as he responds poetically to the Southern ghosts that haunted his mind and body" (p. 123). Kincheloe characterizes Morris as a student of Southern traditions, constantly linking his life history to a history of place. The Southern sense of place is sharp, as suggested in the following conversation between a young Mississippian and a Harvard student, taken from Morris' *Terrains of the Heart*.

> Where are you from? the Mississippian asked.
> What do you mean?
> Well, where are you from? Where did you go to high school?
> The other man mentioned an Eastern prep school.
> But where did you grow up? Where are your parents?
> Well, my father is in Switzerland, I think, and my mother is asleep in the next room.
> (Morris,1981, pp.30-31, quoted in Kincheloe, 1991b, p. 132)

The Mississippian realizes: "For the first time in my life, I understood that not all Americans are *from* somewhere" (quoted in Kincheloe, 1991b, p. 132, emphasis in original).

Kincheloe summarizes Morris' autobiography of the Southern place. First, Morris recounts the mindless racism and attendant acts of racial violence that characterized his childhood in Mississippi. Second, Morris reports the religious tyranny of schoolteachers and Sunday Schoolteachers as they imposed a fundamentalist Christianity by fear and rote memorization. Third, Morris depicts the sexism of the Southern place, and in particular the struggle to become a "good old boy." Fourth, Morris describes an elementary and secondary education so ritualized and obsessive that knowledge of the "outside" world was suppressed. Fifth, Morris tells how forms of "dominant culture" were communicated as prerequisites for entry into the middle class. Finally, Kincheloe tells us that Morris—despite the injustice and tyranny—felt so linked with Yazoo, Mississippi, that escape seemed impossible (Kincheloe, 1991b). Morris does leave, and when he returns he feels estranged:

> I look back and saw my father, sitting still and gazing straight ahead; on the stage my friends' fathers nodded their heads and talked among themselves. I felt an urge to get out of there. *Who are these people?* I asked myself. What was I doing there? Was this the place I had grown up in and never wanted to leave? I knew in that instant, in the middle of a mob in our school auditorium, that a mere three years in Texas had taken me irrevocably, even without me realizing it, from home. (Morris, 1967, pp. 179-180, quoted in Kincheloe, 1991b, p. 142, emphasis in original)

Kincheloe concludes that without autobiographical self-remembrance, Morris might not have understood how Mississippi remained in his soul:

> Without self-understanding, however, he could not see the connections between himself and Mississippi; he had to transcend it to find it. He had to transcend it to find himself. The southern curriculum must confront the source of modern alienation by using its social psychoanalytical methodology. (p. 145)

Southern studies. Pinar (1991) employed the work of literary theorist and historian Lewis Simpson (1983) in his study of "place," suggesting that the South has repressed memory and history in its denial of its status as, in Simpson's phrase, the "garden of chattel." Pinar argues that what the Southern literary renaissance achieved in the early decades of the twentieth century must now be achieved in Southern mass culture, namely a restoration of memory and history of the Southern place so that it can be understood as distinctive historically and culturally. He suggests a program of interdisciplinary Southern studies, organized thematically around race, class, and gender, employing autobiography, which could:

> provide an interesting study . . . of presentism, solipsism, political passivity and ethical relativism. An interdisciplinary program in Southern studies would be taught with the aim of reexperiencing denied elements of the past, which, when critically reintegrated, might help provide a psychology of social commitment, as well as remove "blocks" to the development of intelligence. . . . Given the Southern penchant for narrative and for place, political and cultural histories of the South can usefully and congruently be situated in life histories of individual students. . . . Individual autobiographical work needs to be complemented by group process. (Pinar, 1991, p. 180)

An example of situating life history in the cultural context of the South, Patrick Slattery and Kevin Daigle (1992) explored "Curriculum as a Place of Turmoil" in twentieth-century Louisiana fiction. The apparently divergent life histories of Jane Pittman in Ernest Gaines' (1972) *The Autobiography of Miss Jane Pittman* and Walker Percy's Tom More in *The Thanatos Syndrome* (1987) are juxtaposed in their struggle to break free from the bondage of Southern social boundaries. Slattery and Daigle proposed that the barrier of the Mississippi River that separates Jane's world of slavery in Pointe Coupee Parish from Tom's world of malaise in the aristocracy of Feliciana Parish is actually the force that unites them. Slattery and Daigle concluded:

> What we have seen in both novels is a working metaphor for the current debates over curriculum development. Both Tom and Jane overcame the impositions and pomposity of standardized compartmentalized structures as they endured the turmoil in their respective places in history. May we hear the tales of the troubled hearts that flow together in the telling, unleveed and unlocked, in contrast to the Mississippi River which is bounded and confined. And just as the Mississippi ennobled Jane Pittman in the midst of racial strife in Pointe Couppée and emancipated Tom More in the midst of the malaise of Feliciana, may the experience of school curriculum emancipate those persons who meander in our places of education. (1992, p. 41)

Place is a concept that might prove suggestive for scholars of other regions of the U.S.A. and the world. It becomes an important focus of autobiographical/biographical studies, concretizing such research not only in "culture" but in specific places. For instance, Florence R. Krall (1982, 1988a) has written of "place" far from urban areas. She suggested: "It may in the end be the wild places that hold the key to creative self-realization and biospheric harmony.

Out of 'brute' experiences, we may yet come to . . . meaning" (p. 77). Just as for the phenomenologist the "secret place" is a figurative as well as literal concept, so for the autobiographer does the notion of place enjoy multiple meanings, literal and symbolic.

Self as Discursive Formation: Poststructuralism and Autobiography

In his seminal exemplification of curriculum as deconstructed text [see chapter 9], Jacques Daignault (1992a) portrays experience understood in a nonlinear autobiographical sense. The study, itself a series of "traces" of other, longer studies, begins autobiographically. He remembers the sound of the clapper, a contraption employed by the elementary schoolteacher to bring silence to a room filled with children. Daignault remembers:

> I was not yet accustomed to the confusion of the cries, laughter, and children's tears in the schoolyard, to the roaring of short and irregular steps in the corridors and on the terrazzo stairs, or to the crescendo of tables and chairs "gnashing their legs against the hardwood," but I started to fear and hate school: the sound of the restraining "clapper." Maybe I did not even hear it. The silence that fell then, sharp, yet reverberating drier and harder than the ebony or oakwood from which it was nevertheless emanating. More unbearable silence, the unforgettably stern look of the regulating authority that was in my first teacher's hands. (1992a, p. 195)

Noise and silence. Daignault's scene captures the suffocation of silence brought by the repression of the body, of young children's bodies, clapping them into silence, into submission. Yet, the screams of the children in the playground are not a preferable option; Daignault's vignette reminds us that school creates unacceptable scenes through noise and silence. The social construction that is the school brings too many children together with adults forced into regulatory positions, pushing the children themselves either into exaggerated rebellions or unchildlike submission. Daignault employs his body to fight its subjugation:

> I had to break that silence. At 5 years of age, I did not find anything better than the wheezing of asthma. This produced the desired reprieve. Peace in my room. Pleased to be there, I found that time stopped, that the regimentation of school vanished, once I was no longer subjected to it. . . . I was perfectly happy. (1992a, p. 195)

Perfect happiness does not last, of course. Daignault tells us:

> But there is no stopping progress. Medical marvels put an end to my escape mechanism. Progress imperatively brought me back into the reality of life: school. . . . I was forced to adapt myself to school routine. I learned gradually to compensate for the tediousness that school inspired. Practicing a musical instrument made me hear a new art of rhythm and rest, of time and silence. I have not forgotten the tactile pleasure of fingering a guitar nor the whispering created going up and down the strings. (1992a, p. 195)

"My link in language." From age 5 we are brought to the present of a man almost middle aged, for whom the body is a trace of experience, the same body that shouted in the schoolyard and wheezed to escape the dulling routine of the school day. The stillness of his room, the peace and happiness of solitude, takes him back to origins, to his mother's body, to the world, the world of flux and permanence. The project of education, in one sense, is not in the schoolyard, not in the schoolroom, but in his room, at rest. Daignault writes:

> Today, neither wheezing nor playing guitar, I know another rest: soundless whispering and a quiver of eternity. Fetal reminiscence of world filtered from the womb. I prick my ears toward the origin of my ignorance: the questionnaire of the being, the answer of which is in a constant state of flux. Wheezing and whispering move into my soul unformed "expressibles." I am discovering in my skin a new body and with my ears a new soul: my audiotactile body is my soul, the undying trace of my education. My link in language is in transition. I am confident. The next century is ours. (1992a, p. 196)

Deconstructing a discursive self. Embedded in Daignault's assertion is that understanding curriculum as deconstructed text will involve a reconfiguration of the self–some poststructuralists assert a displacing of the self (Hwu, 1993). Daignault's confidence ("the next century is ours") is not generational, nor is it historical in a Marxian sense. Rather, through autobiographical traces Daignault understands that the stasis of the Western, some would add "male," self, can be "worked through," or surpassed. This process of "deconstruction," of analytically depicting the structures of the self, enables the individual to reconfigure these structures, and emerge from the current cultural crisis–which is also a crisis of the self–in life affirmative ways. It is through language, however, that Daignault the deconstructionist finds his "passage." To repeat his assertion: "My link in language is in transition. I am confident" (p. 196). It is via autobiographical remembrance, which for Daignault in this essay involves recalling the publication of his Ph.D. dissertation in which letters move from publication to publication, across oceans, moves he portrays anagrammatically. Crucial to understand here [see chapter 9 for a more detailed explanation of deconstruction] is that a simultaneously playful and disciplined reordering of language functions to transport the player to new "locations," to see new configurations of reality. Because for the poststructuralist reality is discursive, a view disputed by at least one major autobiographical theorist as we shall see momentarily, the transformation of reality is discursive. Daignault's brilliant essay illustrates these ideas and themes as he works through the main ideas in his work and his life, not in linear fashion, but in recursive ways which dissolve that which it repeats. Daignault asserts: "The individual is, in fact, the meeting between an I that is cracked and a Me that is dissolved" (p. 209). And such a meeting can become style in one's writing. In "Autobiography of a Style," Daignault (1987) suggests that "style is the presence of oneself in his or her text" (p. 7). He continues: "Let us suppose the style to which I refer is mine. Then biography

of a style which is mine becomes "autobiography of a style" (p. 8). Further: "Style is always autobiographic and self-educative. I can't imagine working on style . . . without becoming someone else" (p.18).

An architecture of self. As we noted in chapter 9, William Pinar worked on the edge of poststructuralism in his "Autobiography and the Architecture of Self" (1988e), in which he returned to a central question in autobiography, namely, is there an authentic self? After reviewing phenomenological and psychoanalytical answers to this question, he turns to a Foucaldian idea, an "archeology" of self. In such a view, quoting Bertrand Russell: "The things one says are all unsuccessful attempts to say something else" (in Pinar, 1988e, p. 13). That is, what one says, who one is, "contains" what one does not say, who one does not seem to be. An "architecture" of self hides as well as expresses elements of the person. How one judges the architecture of the self depends upon the historical moment. Employing Christopher Lasch's (1984) provocative characterization of the current crisis in the West [in which the self has collapsed onto itself, dissociated from the public sphere], Pinar suggested:

> As a moment, or series of moments in the deconstruction of an overly determined public (probably male) ego, [a] Heideggerean regression to a preindividual preoedipal merging with the Source is developmentally useful, perhaps even necessary. Only via destruction of the false self can the buried, authentic self be revealed. Laing understood that breakdown, even madness, can represent a necessary means to sanity in some cases. For the architect of self, should he judge his current edifice obscuring its foundation in ways that keep him in ignorance of himself, such a study is advised. For the already broken-down, another order of work is appropriate. (1988e, p. 21)

In a view associated with poststructuralism, the structures of the self become open to revision, especially through writing. Pinar suggests that "writing . . . becomes a kind of architecture, that space and those movements of mediation which give and take form to formlessness" (1988e, p. 27). Agreeing with Derrida that writing enables the individual to separate from the merging with situation that occurs in speech, from an overreliance on presence, Pinar observed: "Speech like poetry and music can hover close to the Heideggerean 'ground of Being,' but writing, and in particular, the craft of autobiography, can soar, and from the heights, discern new landscapes, new configurations, especially those excluded by proclamations of Government, State, and School" (1988e, p. 27).

The gaze in the mirror. In this 1992 study of identity and teaching [which is examined as poststructuralism in chapter 9], Peter Taubman (1992) remembers turning to his mother—a teacher herself—for advice about teaching. As a beginning step, she suggested that he stand in front of their hallway mirror, practicing what he would do in front of his classes during the first weeks of school. He describes these practice sessions as the beginning of his sense of his identity as a teacher:

> So I stood there, hearing myself talk about phrases and clauses, gerunds and participles, listening to myself ask questions, modulating and projecting my voice. I stood there watching my reflection smile and nod, gesture and pause, as I adjusted to the image projected back to me. And all the while in the shadows of the living room behind me, I could see in the mirror my mother, sitting quietly, nodding and prompting. It was during those fall evenings, in front of the mirror, that a loose sense of myself as a teacher emerged. (1992, p. 217)

Taubman tells us that, in a Lacanian view, identity as a unified "me" congeals during the mirror stage, that is, in seeing oneself in the face of the "Other," especially the primary caretaker, often the mother. Because the "I" comes to form in the presence and reflection of another, identity is inextricably linked to someone else. There is no private "I."

Identity is alienated. Taubman concurs with Lacan, and suggests that his identity as a teacher which began in his mother's gaze was indeed "alienated," i.e. linked with the "Other." He explains: "I was a teacher, which meant I was consciously and unconsciously assuming and assimilating what it meant consciously and unconsciously to my mother to teach and what others who were called teachers consciously and unconsciously meant by that term" (p. 218). Specifically, for Taubman becoming a teacher meant (in 1969) losing his long hair, which was exchanged for the teaching contract. Taubman remembers specific episodes in his teaching life in which he moved between an identity as teacher as public official, the one who "knows," and teacher as private person, the one who imagines and desires. These two general poles of identity pull the individual, on the one hand, toward the institution, and on the other, toward the students. He suggests:

> there are two choices open to those who teach and thus two poles as regards the distance or closeness between teacher and student. One may become a master and thus remain castrated, forever separated from those one teaches, alienated both from oneself and one's students, and lost in a house of mirrors. Or one may flee from any identity as teacher and sink into the inarticulate realm of the unconscious, lost forever in the Other and renouncing any distance whatsoever. (1992, p. 223)

Taubman finds his way to a "midpoint" between the two poles, what he terms a "dialectic . . . whose endpoints must be attended to but not submitted to" (p. 232). At the crossroads of intimacy and distance, public good and private desire, teachers and students meet.

In each of these three studies autobiography is employed as discursive practice portraying identity through language. Indeed, the self which autobiography is said to communicate is a discursive self. As a discursive self, the position of the subject becomes problematical:

> Self-reflexiveness becomes not just possible but necessary, since one of the central implications of poststructuralist perspectives is that there is no privileged position from which one can speak without one's own discourse being itself put into question. (Elbaz & Elbaz, 1988, pp. 127-128)

In this sense, the effort to understand curriculum autobiographically becomes a series of discursive moves to reconfigure semantic and lived structures not only associated with the past, but with the structuring of the present.

"Some cultural behemoth." Madeleine Grumet criticizes this general view—often associated with the work of Michel Foucault—that identity is discursive, and that the analysis of educational experience must focus upon the language rather than the experience of the autobiographer. The great autobiographer complains:

> It is fashionable these days to view all writing as the imprint of some cultural behemoth, striding through consciousness, literature, or criticism toward a compelling, if undetermined, destination. According to this deconstruction we, scribbling in our diaries, or squinting at our word processors, merely imagine that we are composing the original word that brings a new thought to expression. All language is social, all thought historical, all form predetermined, all invention shared, all intention sabotaged. (Grumet, 1990b, p. 321)

Grumet describes her own journal-keeping, rebuking the poststructuralist view as she evokes the texture of everyday life. Such writing is "both inner and outer, personal and public, spontaneous and considered, mind and body" (p. 322). It is always related to a conversation, real or imagined. Journal-keeping brings everyday experience to life. Grumet tells us: "my journals are about . . . moments of being in the world that I want to save" (p. 322). She recalls employing journals with student teachers to study educational experience: "We turned to autobiography to recover human feeling and motivation for studies of education that had become anonymous and quantitative" (p. 322).

Identity a fiction? Grumet rejects the view associated with poststructuralism that experience is discursive formation. She finds overdeterministic the discursive view of experience as linguistic: "Under the canopy of poststructuralism, sociologists, as well, I must admit, as some humanities scholars, have justified readings of autobiographical narratives which erase the subjectivity of their authors. Claiming that identity is a fiction, postmodernists attribute our scribbles and fantasies to the determinations of genres and codes. I would be naive if I refused to admit influence in what we notice, what we choose to tell, and in how and why we tell what we do. Nevertheless, autobiographical method invites us to struggle with those determinations. It is that struggle and its resolve to develop ourselves in ways that transcend the identities that others have constructed for us that bonds the projects of autobiography and education" (1990b, p. 324). In autobiographical as well as political theory, poststructuralism destabilizes the epistemological ground of contemporary curriculum scholarship.

Dreams, Myth, and Imagination: Mary Aswell Doll

In her commencement address to her alma mater, the Cambridge School (Massachusetts), Mary Aswell Doll, whose son Will and husband (at that time)

Bill [see chapter 9] were seated in the audience [Will about to graduate], told her audience: "This morning I would like to talk about circles, and inner gods and goddesses. The circle's rounded shape is soft, recursive; it curves back upon itself. It is in constant motion; therefore it is dynamic, using its own energy to spiral movement inward, toward reflection" (1991, p. 1). In this passage is captured, in abbreviated language, aspects of Mary Aswell Doll's fifteen-year-study of dreams, the inner self, and the imagination. While these subjects have interested students of the curriculum before [for instance, Rugg, 1963], Mary Aswell Doll explored these subjects autobiographically and via interview.

Children's dreams. In a study published in 1988, Doll reported themes she discerned in the dreams of 90 children (ages 4-12). In over half of these dreams, the image of the "monster" was prominent. Often half vegetable, half animal, the monster would appear in the dream scene suddenly. Not danger but its size and the suddenness of appearance required the dreamer's attention. Indeed, the child was never in danger from the monster. Doll (1988a) explained:

> The monster's metaphoric function in dreams should be taken seriously . . . not because the monster is awful, but because it inspires awe; not because it is problematic but because it gives images to thought. And its presence leads thought down to the springs of memory and imagination. (p. 88)

She concluded that "what was important to the child was that the monster seemed to be the agent by which the child was transported to another world, felt as being *back* or *down* or *in*" (p. 87, emphasis in original).

Doll noted that the image of monster has mythological importance, citing famous mythological monsters (and their combatants) such as Beowulf and Grendel, Hercules and the Nemean lion, David and Goliath. But Doll observed that in the dreams of these children a different, noncombative encounter occurs. In these dreams the monster invites the child to accompany it to its "place." Doll analyzed:

> For in taking the child to his place, the monster is allowing the child to experience the primal mind and to touch base with generative metaphors. And the child's reluctance to slay the beast would seem to indicate an openness to hidden, creative powers of thought. . . . In no dreams did the child kill the monster. (pp. 88, 90)

Etymologically, the French root of monster is "monere," meaning to warn and to remind. In this sense the monster suggests a reminder of what is being forgotten from daily life. The Latin root—"monstrum"—means evil omen, portent, prodigy, suggesting the danger associated with such reminders. Finally, Doll reported that the location of many of these children's dreams are in the world, including the school. In this regard Doll wrote: "Civilization, as Freud knew so well, is the breeding ground for horror" (p. 93). She adds: "Like a thief at the gates, the unconscious slips through the cracks of conscious control" (Doll, M., 1982, p. 198).

For Doll, dreams present a "dialogue with primal thinking" (p. 98). In describing their dreams, children:

> are giving texture to what is on their minds, behind their minds, lurking. As parents and teachers, we should encourage this . . . allowing the images to take shape in drawings and paintings is but another way of objectifying fear, rather than having fear become projected by informed thought. For even the Terrible can be transformed, as the monsters' visits show. (p. 98)

For Mary Aswell Doll, education should not only "lead out," (*educare*); it should "lead in" (1982, p. 201). Such an education of the imagination requires dreaming more deeply in order to discover, or recover, one's inner world (Doll, 1990). [Memory is required as well; see Nixon, 1992.]

A distant daughter. Doll believes that the sphere of the imagination may be more real than everyday experience. To educate the imagination, she writes, one must distantiate oneself from what she terms our "literal" selves. Writing autobiographically may help, oddly it may seem, to achieve this distance. The interweaving of Mary Aswell Doll's scholarship and her life—indicated in her speech at her and her son's alma mater at his commencement—became clear in a 1990 study which includes autobiographical remembrance of her mother and father. Both parents occupy noteworthy places in American literary history:

> I come to my topic autobiographically. I am a distant daughter, who came to know my mother only when my mother was 82 and I was 42. My mother, an extraordinary editor of the 40s and 50s, was much loved by the literati. She had heard Ezra Pound read T. S. Eliot's *The Wasteland* in Paris, had lived downstairs from Truman Capote on Nantucket when he finished his first novel, *Other Voices Other Rooms*; had been one of Eudora Welty's first editors while fiction editor of *Harper's Bazaar* magazine; and had swum in the nude with Jean Stafford on (pardon the pun) Bear Island, Maine. (p. 3)

While her mother was appreciative of her fellow artists, she had little time for Mary:

> The fact is that I did not live with my mother. She had had a nervous breakdown shortly after I was born. . . . I grew up with my father, and together with my brother, commuted to my editor-mother on alternate weekends. . . . On the weekends I would have Cokes with Truman [Capote] nearby at the Beekman Towers, see Danny Kaye movies with Eudora [Welty]. . . . I tell this story to situate it in the matrix of my unconscious: in my mother, my alma mater. I loved those weekends and I hated them. (pp. 2 and 3)

In this autobiographical remembrance she situates herself in "my own unconscious matrix, the mother matter out of which I have sprung" (p. 13).

Even though Mary Aswell Doll lived with her father, he may have been more distant than her mother. His distance may have resulted from his distance from himself, from his dream life, his unconscious. Doll tells us that it may be true that adult men were once as close to their unconscious minds and as freely dreaming as adult women and as children can be now. Doll

recalls the Legend of Gilgamesh, a myth older than the Homeric poems, earlier than the transcriptions of the Bible. This legend tells the story of a hero-adventurer who found nourishment in dreams, suggesting that the dreamer-hero is an archetype, expressing a doubled relationship between an outer kindly, civilized self and an inner, wilder self. Doll comments: "The great wisdom of this early epic, to use Jungian terms, is in showing a process of individuation, whereby the haughty one becomes connected with his opposite primal other through material presented to him in dream, thereby making a half person whole" (1990, pp. 10-11). Doll then returns to the memory of her father:

> Through reading this ancient epic I came to understand and appreciate the relationship my editor-father had with his most famous writer, Thomas Wolfe. The two men were opposite in significant ways—my father (Southern, born in early October 1900, Harvard-educated, mother-dominated; editor; conservative) Thomas Wolfe (Southern, born in early October, 1900, Harvard-educated, mother-dominated; writer, drinker, womanizer). . . . The second half of the Gilgamesh epic is really the story of desperate grief and desperate, unrealistic searching. My father was a diminished person after the death of Thomas Wolfe, in 1938, only months after they had met, 2 years before I was born. I grew up with my father's grief. All during my life with my father he was preoccupied, searching for his lost companion, unable to come to terms with the loss of his double, the other more complete half of his self (1990, p. 12).

Dreams and the education of imagination. This search for completion, which Doll undertook here by involving the memory of her parents, is a primary element of an autobiographical curriculum. And dreams become an essential element in such a curriculum. "A curriculum," Doll (1988b) tells us, "that uses dream speech provides a new dispensation for learning about the self and culture" (p. 1). In another place her enthusiasm for dreamwork is stronger. She writes: "Dreams can heal, prophesize, compensate, illuminate. Their power is immense. . . . Dreams can remind us of what we need to put back into our minds. If we are, as I propose, to educate the imagination, what better way to this than to dream the dream forward" (1990, pp. 12, 13).

Doll weaves themes of dreams, family, teaching, and death in a 1988 study of her teaching during the time of her brother's dying of AIDS. Her son's school truancy underlines the intensity of this period, a time interrupted by frequent trips across the continent (the family lived in California at the time) to be with her dying brother. In a lyrical voice, Mary Aswell Doll brings us closer to our own experience of death and dying as she narrates her own experience during this period. Writing a story enables her son Will to convert mourning into affirmation of life; for Mary Aswell Doll a dream provides a passage through this labyrinth of emotion. Referring to both the dream and Will's story, Doll observes:

> As teachers we seemed embarrassed to admit to transformation experiences, as if what matters in life is not the subject, not it at all. But this dream seemed the perfect text for the journey assignment. . . . Like Will's story, the dream was a

> gift that freed the mind to attend to pain and in that attention to become more authentic in style and tone and voice. (1988b p. 11)

Such authenticity, one surmises, can come only through dwelling in one's experience, admitting the experience of death as well as of life. Doll's dwelling in experience of her brother's death brings her understanding that:

> Death indeed highlights life. Life is not as organized as a set curriculum would have us believe. Nor is death as end-stopped as we fear. We are all on journeys, destinations unknown. What better opportunity for students to begin to come to terms with life than by writing about the dyings they have experienced along the way? . . . We need death in our lives so as to define our living. (pp. 13-14)

"Sleep well." In her commencement address to the Cambridge School, Doll notes that she has stood there before. She is, as we noted, a graduate of the Cambridge School, as will her son be this day. Both she and Will lived in the same dormitory room, separated by a generation. She tells the audience: "The very fact that I stand before you today is a repetition. I lived my first year on campus in White Farm, just as Will did. On the second floor, as Will did. First in the room at the top of the stairs in the hallway, like Will. Then in the room directly to the left of the stairs, like Will" (1991, p. 3). Repetitions are an essential feature of education understood autobiographically. Themes are repeated, sometimes in different form; dreams repeat "problems" and issues until the dreamer manages to "solve" them, to move through them. Doll invites her listeners to think about their lives as circular:

> Lives, I suggest, can be linear or they can be circular. I invite you graduates to consider the journey on which you are about to embark–out from school and into the world–not only as a linear adventure, single points pointing outward only–but as a circle, points looping dynamically from within: your outer journey roundly connected to the spiral of your inner self, the center geyser of your being. (1991, p. 2)

Concluding her commencement address Doll seems to repeat, in summary form, the conclusion of her scholarship. Reminding her listeners that dreams represent the reality of their lives, and that lives are circular, themes repeated, and passages revealed, Doll bids good-bye: "And so, dear graduates, I bid you go your way, sleep well, and remember these lines from T. S. Eliot: 'We shall not cease from exploration, and the end of all our exploring/Will be to arrive where we started/And know the place for the first time'" (quoted in Doll, 1991, p. 7).

III
Feminist Autobiographical Theory

> [Stories of educational experience] help us to negotiate the tension between the individual and community, a tension never resolved or resolvable because of the fact of difference, a tension which indeed is the subtext of all educational narratives.
>
> (Jo Anne Pagano, 1990, p. 12)

> Our narrative of community thus contains multiple accounts [which represent] one way of challenging the ahistorical and essentialized selves that our stories tend to create.
>
> (Janet L. Miller, 1990a, p. 7)

The relationship between autobiography and feminist theory is evident in the work of several important feminist scholars (see Grumet, 1978, 1980, 1981, 1987, 1988b, 1991; Krall, 1982, 1988a; Miller, 1979b, 1980, 1982a, 1983a, 1987a, 1987b, 1987c, 1990a; Pagano, 1988a, 1990; Reiniger, 1989; Witherell & Noddings, 1991; Benstock, 1988; also racial theory: see Williams, 1991; Gates, 1992, p. 42). Feminist curriculum theory not only often includes discussion of autobiography and educational practice; it utilizes autobiography as a research tool. Certain scholars (Grumet, 1988b; Miller, 1988; Pagano, 1988a, 1990) share their individual experiences of schools and universities, of the learning process, and report these autobiographically. Such depictions are intersubjective rather than solitary in nature; these accounts constitute a "discourse of affiliation" (Pagano, 1990, p. 11). In feminist autobiographic curriculum theory message and method, public and private, institution and individual, abstract and concrete are all interconnected. [Feminist and gender scholarship is the subject of chapter 7; we discuss feminist theory here insofar as it influences the effort to understand curriculum as autobiographical and biographical text.]

Between public and private. In the work of Madeleine R. Grumet (1988b) the passage between public and private is a major motif. She writes:

> For data we turned to autobiographical accounts of educational experience. For methods of analysis we turned to psychoanalytic, phenomenological, and feminist theories. As we study the forms of our own experience, not only are we searching for evidence of the external forces that have diminished us; we are also recovering our own possibilities. We work to remember, imagine, and realize ways of knowing and being that can span the chasm separating our public and private experience. (Grumet, 1988b, p. xv)

In Grumet's work we find an intricate weaving of autobiography with psychoanalysis, phenomenology, and feminist theory.

Despite the sophistication of her scholarship—perhaps due to that sophistication—her autobiographical work has met with criticism. She recalls:

> When I first started working with narrative in the early 1970s, I was busy justifying it to the psychometricians. That defense mounted, I turned to answer the Marxists who identified autobiography with bourgeois individualism, a retreat to interiority by those unwilling to don their leather jackets and storm the barricades, or at least picket General Dynamics. (Grumet, 1991, p. 67)

Grumet's theory established her by the late 1980s as a—perhaps the—major figure in both feminist and autobiographical scholarship (Grumet, 1988b; Pinar, 1988f; *Cambridge Journal of Education*, 1990). Her first project, nearly twenty years earlier, was to rescue autobiography from "its association with

the self, the alias that has given subjectivity a bad name" (Grumet, 1981, p. 16). She was at pains to elucidate both the social character of the self and its reflexive structure.

In "The Politics of Personal Knowledge" (originally presented at the Symposium on Classroom Studies of Teachers' Personal Knowledge, held at the Ontario Institute for Studies in Education in 1985), Grumet clarified the role of storytelling in autobiography. Stories, she wrote, must be grasped reflexively. To clarify this concept, she cited Alfred Schutz, the social phenomenologist: "Meaning does not lie in experience. Rather, those experiences are meaningful which are grasped reflectively. The meaning is the way in which the Ego regards its experience. The meaning lies in the attitude of the Ego toward that part of its stream of consciousness which has already flowed by" (Schutz, quoted in Grumet, 1991, pp. 69-70). While telling stories is important, a method of listening is required as well: "A method of receiving stories that mediates the space between the self that tells, the self that is told, and the self that listens: a method that returns a story to the teller that is both hers and not hers, that contains herself in good company" (Grumet, 1991, p. 70). To foster self-reflexive storytelling Grumet encouraged her students—often practicing teachers—to write multiple accounts of one educational experience. Often she asked for three narratives which functioned to "splinter the dogmatism of a single tale" (Grumet, 1991, p. 72). In multiple accounts of the same experience the writer brackets out conventional and perhaps restrictive categories of explanation, "taken-for-granted" understandings of experience. Grumet warns that storytelling is "risky business." Self-disclosure can entail risk, but telling our stories to researchers and/or teachers complicates the relationship. This complication may represent a drawback of autobiographical methods (Graham, 1991).

Safe places. Autobiography is considerably more than the "interpretation of lived experience" (Schubert, 1986a, p. 33). Autobiography is inextricably social and political. Grumet (1988b) observed: "Knowledge evolves in human relationships," (p. xix) a view shared by Miller (1990a) and Pagano (1990). Knowledge develops via conversations among members of communities. The process involves "creating spaces and finding voices" (Miller, 1990a). The gender dimension of autobiographical understanding is explicit in this scholarship:

> We need to re-create safe places, even in schools, where teachers can concentrate, can attend to their experience of children and of the world, and we need to create community spaces where forms that express that experience are shared. The process of creating those spaces will be as important as the spaces themselves. (Grumet, 1988b, p. 90)

That process is political in nature.

The concept of space is a feminist notion which can be linked to Virginia Woolf's famous idea of a "room of one's own." That is, feminist self-under-

standing and transformation requires lived spaces in which the corrosive power of misogyny can be weakened or avoided altogether. Such a space is not necessarily a solitary one, as Woolf's notion implied. Indeed, group process has been a significant feature of "consciousness-raising" in the feminist movement since the 1960s. Janet Miller (1990a) describes the significance of these spaces for educators and researchers struggling to challenge the status quo:

> Our narrative of community thus contains multiple accounts of our individual and collective processes as we work to become challengers in our educational contexts. These multiple episodes are one way of challenging the ahistorical and essentialized selves that our stories tend to create; they are one way to diminish the coherence and logical development with which we tend to infuse the stories that we tell. (p. 7)

A discourse of affiliation. Relatedly, Jo Anne Pagano describes women's communities as communities of exiles, formed to discuss stories of women's experience in a "discourse of affiliation" (Pagano, 1990, p. 11). In such settings the power of autobiography is compelling:

> As narratives having the instructive force of myth, stories of educational experience, the texts which we make of our lives in classrooms, teach us what it means to be knowing creatures, what it means to know ourselves as selves. They teach us about the relationships between cognition and emotion, between reason and passion, between mind and body, between epistemology and politics. Finally, they help us to negotiate the tension between the individual and community, a tension never resolved or resolvable because of the fact of difference, a tension which indeed is the subtext of all educational narratives. (Pagano, 1990, pp. 11-12)

In one sense Pagano is sketching a feminist and autobiographical notion of identity, as we saw in chapter 6 a term of increasing importance to the field at large.

For instance, research practices themselves disclose the influence of autobiographical and feminist scholarship. That influence is evident in the following observation of Deborah Britzman (1992b), who writes:

> Research methodology has evolved to enable students to study their biographies and practices. If we can extend this idea to the murky world of identity, and provide spaces for student teachers to rethink how their constructions of the teacher make for lived experience, then I think students . . . will be better able to politically theorize about the terrible problem of knowing thyself. . . . Students may come to understand knowing thyself as a construction and eventually, as a socially empowering occasion. (p. 43)

As we will see in chapter 13, teacher education as well is being influenced by autobiographical discourses.

Meaning-making communities. Carol Witherell and Nel Noddings (1991) have stressed the importance of community in sharing individual experience. Their narrative model of education includes several elements:

> that we live and grow in interpretive, or meaning-making communities; that stories help us find our place in the world; and that caring, respectful dialogue among those engaged in educational settings–students, teachers, administrators–serve as the crucible for our coming to understand ourselves, others and the possibilities life holds for us. (Witherell & Noddings, 1991, p. 10)

Autobiography is, then, inherently social. Particularly for those whose effort to understand curriculum as an autobiographical and biographical text is informed by feminist theory, the presence of community is powerful indeed. Others working autobiographically but without a gender emphasis, such as Richard Butt and Danielle Raymond (forthcoming), emphasize the social character of autobiography, as we shall see. Taken socially, autobiography can be understood as creating a space between ego and nonego, as well as expressing their intersections. Such a space may require solitude. In an autobiographical voice, Miller (1993a) argues, as an academic and as a woman, for a notion of solitude that acknowledges and enables her to participate in her attachments to others and to the work that symbolizes those attachments.

The Middle Passage: Grumet and Miller

In an essay published in 1978, Grumet specified the relations among autobiography, *currere,* and curriculum criticism (or evaluation). Grumet criticized the language of mainstream curriculum practice, language typified by "intended learning outcomes," "socialization," "the disciplines of knowledge," and "learning environments." Such concepts "obliterate all that is personal in favor of what is general. The outside is favored over the inside in curriculum work in the United States" (1978, p. 278). Contesting Huebner's 1976 dictum that the only function remaining for curriculum is "the making present of content to persons" (quoted in Grumet, 1978, p. 278), Grumet argued that it is "persons who are made present through the contact with curriculum" (Grumet, 1978, p. 278). For her curriculum is the process of persons coming to form. Autobiography is the method by means of which curriculum can be so employed (Grumet, 1978). Grumet employed the notion of figure and ground to contrast technological and aesthetic ways of understanding experience. What distinguishes the former from the latter is "the relationship of the product–the figure–to the situation from which it comes–the ground" (Grumet, 1978, p. 279). The aesthetic function of curriculum, Grumet suggests, "replaces the amelioration of the technological function with revelation" (p. 280).

Within experience, then, meaning is the relationship between situation and action. Grumet argues that it is the curriculum which provides new experience for the student, which stands out against the ground of ordinary experience, both revealing and transforming it. The new experience then tends to "sink onto the ground of ordinary experience," creating a new but now familiar situation. The curriculum becomes, in this scheme, "the middle passage or way," that passage in which movement is possible from the familiar to the unfamiliar, to estrangement, then to a transformed situation. The

curriculum leads to transformation in the way the situation is experienced. Grumet acknowledges that such movement is hardly guaranteed, as she illustrated in her depiction of a complex curricular event [the 1976 University of Rochester Theatre Festival; see chapter 11 for a description of this event].

A middle way. In her *Bitter Milk: Women and Teaching* (1988b) autobiographical and feminist theory are interwoven in a highly sophisticated curriculum theory. In exploring "what teaching means to women" (Grumet, 1988b, p. xi), Grumet describes teaching and curriculum as a middle way between public and private:

> They [women] go back and forth between the experience of domesticity and the experience of teaching, between being with one's own children and being with the children of others, between being the child of one's own mother and the teacher of another mother's child, between feeling and form, family and colleagues. (p. xv)

Via autobiography Grumet details these movements, and the lived experience of women as women, mothers, and teachers. Autobiography becomes a means of disclosing the experience of women that has been banished from curriculum discourses. It allows lived experience to be revealed and expressed, unlike mainstream educational research which in its obsession with measurement obliterates subjectivity.

Public and private, separate and connected. In her "Reading Women's Autobiographies: A Map of Reconstructed Knowing," Anita Plath Helle describes the distinction between public and private in her discussion of separate and connected knowing, based on the work of Carol Gilligan (1982). In separate knowing the speaker articulates a public language. In their "performances they address their message not to themselves or intimate friends but to an audience of relative strangers" (Gilligan, quoted in Helle, 1991, p. 54). In contrast is the voice of connected knowing. According to Helle, this form of knowing "is attuned to creating continuity between the so-called private language of self reflection and the formal designs of public speech" (p. 54). There is a gender element here: although connected knowing is not an exclusively feminist approach, as Gilligan (1982) suggested more women tend toward connected knowing than do men. Men tend toward separate knowing (Helle, 1991). In this context Helle discusses women's autobiographical writing. Reading autobiographies of marginalized women requires a more subtle attunement to multiple differences (Helle, 1991). Such reading might support feminist pedagogy by encouraging connectedness and multiplicity. For certain feminist theorists writing and reading autobiography provides a means of connecting public and private worlds in multiple ways. It becomes one aspect of "making a place fit for women to live in" (Pagano, 1990).

Janet L. Miller's concept of passage exhibits both feminist and autobiographical elements. She has described autobiographically the struggles of a woman scholar in academe, making explicit the frustrations, confusions, and tensions within schools (1983a). In a recent study, Miller (1992a) examined

her sixth-grade classroom and her former teacher Mr. Brucker, as she reconstructs and examines the construction of her identity as a young student. She reflects on these influences on her subsequent work as a woman teacher. Here autobiography permits a vivid account of the lived experience of women scholars struggling to overcome patriarchal obstacles. Miller (1990a) has also described, as we noted in chapter 7, the labor of five classroom teachers and their university professor as they examine together the possibilities and dilemmas of collaborative inquiry in education. In this work the multiple and changing voices of individual teachers are clearly articulated in Miller's autobiographical account. Like Grumet, Miller also views this collaborative process of finding a passage or middle way. At the conclusion of the study she reported: "We now view our collaborative researching efforts as a point of mediation, a balancing place from which to launch our next questions, to oppose our persistent interruptions, and to explore new points of dissonance" (p. 147).

The roots of this research are evident in Miller's work ten years earlier. In her 1979 "Women: The Evolving Educational Consciousness," Miller (1979b) discussed what she characterized as a dichotomy between the public and private (she designated these as the professional and private self). In this work there surfaces a search for connection between the two realms. Miller suggested that teacher education could profit from creating connections between private and public worlds. She then set out on a search to formulate a curriculum theory that would permit such linking and bonding, and it is a search which led her to the important statement that is *Creating Spaces and Finding Voices* (1990a).

The sound of silence breaking. In "The Sound of Silence Breaking: Feminist Pedagogy and Curriculum Theory" (1982a), Miller provided a summary of feminist curriculum scholarship and suggests possible future directions. Of interest to us in this chapter is her concern with the personal and public: "Pedagogy, which attends to the authentic concepts of teachers and students sharing their lives together forces an articulation of identity as well as of problems which are inherent in that articulation of the personal and the public" (p. 10). This movement between the private and the public, autobiography and feminist theory, is continued in Miller's "The Resistance of Women Academics: An Autobiographical Account" (1983a). In an evocative and autobiographical voice, Miller spoke to the dilemma of women working in academe. It is a dilemma both political and psychological, a dilemma of the private and the public. The male-identified character of academic work functions to move women to self-alienation. Miller made clear that self-reflective study of educational experience allows feminist research to move through the psychopolitical labyrinth that is the university, preserving the feminist scholar's and teacher's nurturant capacities while encouraging autonomy, independence, and a critical posture: "I still give of myself in a teaching situation, but I give in an informed sense of my functions as a

teacher rather than as an obligatory enactment of myself as others have conceived me" (Miller, 1983a, pp. 106–107).

Miller demonstrated that autobiographic reflection and insight contribute both to resistance and emancipation for women in schools. In feminist theory, then, autobiography is one means to find passages between private and public, a way to express shared knowledge with a community of scholars. Miller's work questions the taken-for-granted relationship between the researcher and the researched. Framed by feminist concerns regarding possible impositional and hierarchical construction and interpretations of others' identities in the research process, Miller's *Creating Spaces and Finding Voices* points to problems and issues inherent within unequal power relationships in collaborative research. In so doing, Miller's work represents an important effort to understand curriculum autobiographically.

Autobiographical Reclamations of the Self: Grumet and Reiniger

In her "Feminism and the Phenomenology of the Familiar" (1988b), Madeleine Grumet discussed autobiography as a way of understanding curriculum. She discussed her earlier work with Pinar and the initial efforts in the early 1970s to formulate autobiographical method. Grumet was concerned with those interpretative methods she employs to understand educational experience, a consistent theme in her work. In this essay she interpreted her students' autobiographical writing through the lens of feminist theory:

> So it is the shadow of the experience of teaching that we pursue here, hoping that as we catch a glimpse of its distortions and of the ground on which it falls, mingling the human figure with its roots, cracks, curbs, and stairwells, we shall address what is hidden in autobiographical accounts of teaching. And because so many teachers are women working in the shadows cast by the institutions of the public world and the disciplines of knowledge, I read their narratives to draw our life worlds out of obscurity so we may bring our experience to the patriarchal descriptions that constitute our sense of what it means to know, to nurture, to think, to succeed. (Grumet, 1988b, p. 61)

She reminds those women who are teaching to achieve a fuller sense of human possibility and agency to read the "shadows of their stories to recover intentionality" (p. 74). Implied here is that to understand curriculum and teaching with complexity requires understanding them autobiographically. Students of curriculum must not only write accounts of their educational experience, but also search these accounts with a feminist lens, seeking always the shadows of experience.

Gyn/Ecology. Another illustration of scholarship which employs feminist theory as a lens to interpret autobiography is Meredith Reiniger's "Autobiographical Search for Gyn/Ecology: Traces of Misogyny in Women's Schooling" (1989). Here Reiniger argued that to understand curriculum and schooling we must understand it autobiographically and from within a femi-

nist perspective. The feminist perspective Reiniger endorsed and employed was that of Mary Daly, particularly her *Gyn/Ecology: The Metaethics of Radical Feminism* (1978): "I am provided with data. The analysis of that material will allow me insight that discovers female-defined self in a male-designed existence. Exposed, the power of the patriarchy can be unpowered" (Reiniger, 1989, p. 9). Like Grumet and Miller, Reiniger claimed that autobiographical method can assist women in the project of reclaiming the self, and in "a repudiation of the male lens through which we have seen the world, through which we have become objects, a repudiation of patriarchal scholarship" (Reiniger, 1989, p. 11).

Reiniger employed journal-writing in her research. She understood that merely recording educational experience is insufficient; autobiographical writing must be shared (see Pinar & Grumet, 1976; Grumet, 1978; Miller, 1990a). This call for community is a common and important thread in the autobiographical theory of curriculum. Reiniger believes that in journal-writing there is a possibility to counteract the dehumanization of schools as described by Pinar (1975a): "Perhaps the journals can provide the one area in which confirmation of the individual is possible, in which there is time and space for a teacher to give a 'genuine reply to one's being'" (Pinar, 1975a; in Reiniger, 1989, p. 26). In her research Reiniger linked journal-writing, autobiography, and feminist theory. She suggested that "journal-writing becomes a method of personal discovery and of an intellectual challenge while it is also the analysis of our past and the synthesis of our future" (Reiniger, 1989, p. 26). Regressive and synthetical steps of the method of *currere* are incorporated in Reiniger's use of journal-writing.

Discovering the (gendered) self. To understand misogyny in school, Reiniger employed both the journals of her women students and her own autobiographical writing. These writings represent a twofold process which aimed to free women from the tyranny of a misogynist world. This two-step process, according to Daly (1978), is seeking and sharing. Autobiography supports both steps. The regressive moment in autobiographical remembrance allows for the search for lost experience; the readers who constitute one's community allow for sharing of experience. Reiniger's appropriation of Daly's theory recalls the psychopolitical dimensions of feminist work elaborated by Miller (1983a). Reiniger concluded that the process of autobiography is a process of discovering the (gendered) self in the curriculum: "Writing can provide a haven, that solitude with the self. The seeking of self is the curriculum of Gyn/Ecology" (Reiniger, 1989, p. 81).

Autobiography has become an important method of feminist research and theory. At the same time, feminist theory has enlarged our knowledge of autobiographical theory and practice, including the meaning of community, collaboration, voice, and the middle passage. Autobiographical work would appear to be profoundly congruent with feminist theory and political practice.

IV
Studying Teachers' Lives

We need . . . to know more about teachers' lives.
(Ivor F. Goodson, 1989a, p.138)

The educational importance of this work is that it brings theoretical ideas about the nature of human life as lived to bear on educational experience as lived.
(F. Michael Connelly & D. Jean Clandinin, 1990, p. 3)

The secret of teaching is to be found in the local detail and the everyday life of teachers; teachers can be the richest and most useful source of knowledge about teaching; those who hope to understand teaching must turn at some point to teachers themselves.
(William Ayers, 1992, p. v)

The way biography brings together experience, thought, acting, theory, practice, research development and self education, and the way it makes research relationships among insiders and outsiders more collaborative, gives biography, as an epistemology, tremendous integrative, synergistic, and emancipatory potential.
(Richard Butt, Danielle Raymond, & L. Yamagishi, 1987, p. 88)

This sector of autobiographical and biographical research is comprised of four streams: teachers' collaborative autobiography [Butt and Raymond], personal practical knowledge [Clandinin and Connelly], teacher lore [Schubert and Ayers], and studying teachers' lives [Goodson]. Interest in teachers' lives and lived experienced has intensified in recent years (Abbs, 1974; Butt, 1984, 1985b, 1990, 1991; Butt & Raymond, 1986, 1987, 1988, 1992; Butt et al., 1986, 1988, 1992; Clandinin, 1985, 1986; Clandinin & Connelly, 1987a, 1987b, 1988, 1990, 1992; Connelly & Clandinin, 1987, 1988a, 1988b, 1990, 1991; Diamond, 1991; Elbaz, 1981, 1983, 1991; Goodson, 1981a, 1983, 1992a; Goodson & Cole, 1993; Miller, 1990a; Schubert, 1991b; Schubert & Ayers, 1992; McDonald, 1992). The autobiographical scholarship on teacher development, teacher thinking, and teacher knowledge [see also chapter 13] may represent what Thomas E. Barone (1992b) has called for the field to produce: "The time is right for additional accessible, compelling, and morally persuasive storybooks about schools and schoolpeople. . . . [with] educational researchers themselves crafting this literature, rather than abandoning this task to talented noneducator journalists" (p. 20). In his historical study, Philip Jackson (1992a) cited the work of Connelly and Clandinin particularly as illustrative of the movement in the contemporary field toward practitioners, a movement inspired in part by an interest in supporting teachers' voices.

"Looking at teaching from the inside." In her "Research on Teachers' Knowledge: The Evolution of a Discourse," Freema Elbaz situated this voluminous

research on teacher knowledge within the context of the movement to understand curriculum as autobiographical text. Taken as a whole, Elbaz asserted that the primary focus of this research is "looking at teaching from the inside" (Elbaz, 1991, p. 2). We see this focus in each of the four streams of scholarship which study teachers' lives. For instance, in the burgeoning literature on teacher lore (Schubert 1987, 1991a), an inner focus is evident as well. Schubert explains:

> we use lore to specifically delineate that knowledge which has guiding power in teachers' lives and work. We are moving beyond viewing knowledge as concepts to include the values, beliefs, and images that guide everyday work of teachers (a pervasive notion of experiential knowledge). (Schubert, 1991b, p. 224)

In research on teachers' lore and personal practical knowledge, teachers are asked to report their experiences autobiographically. Goodson's (1992a) study of teachers' lives and Butt and Raymond's scholarship on collaborative autobiography also exhibit this interest in life history and lived experience. Clearly, the autobiographical and biographical are interwoven throughout this work. We review these four now to see how autobiographical/biographical research has recast our understandings of teachers and teaching.

Collaborative Autobiography: Richard Butt and Danielle Raymond

The voluminous and important work of Richard Butt (1983, 1984, 1985a, 1985b, 1989, 1990, 1991) represents a major effort to understand teacher thinking via biography and autobiography. Butt's work intersects with that of Connelly and Clandinin (1987) on personal practical knowledge; however there are differences (Elbaz, 1991).

Richard Butt strives to understand biography and autobiography as educational praxis. One theme is the significance of personal experience in schools; a second is the importance of not only writing about this personal experience, but the necessity of sharing this autobiographical work with others. We noted the role of community in this stream of autobiographical work as well as in the feminist strand of autobiographical research. Butt employs autobiography to help teachers examine their lived experience of the curriculum (Butt & Raymond, 1987, 1988, 1992).

In their "Arguments for Using Qualitative Approaches in Understanding Teacher Thinking: The Case for Biography" (1987), Butt and Raymond discuss the potential uses of biography as a method by means of which we might more fully understand how teachers think, feel, and act. Citing Berk's (1980) careful study of educational biography, Butt and Raymond defined biography as "a disciplined way of interpreting a person's thought and action in the light of his or her past" (Berk, 1980, cited in Butt & Raymond, 1987, p. 63). That which is pertinent to understanding our lives, Butt and Raymond assert, must be included in this effort to understand teacher thinking, a view Ivor Goodson takes as well, as we shall see momentarily.

There is also a notion here that to understand our lives and our experience of curriculum, we must interpret and share that experience. The concept of "collective biography" is formulated to point to the appropriateness of reporting and analyzing teachers' shared or common experience. Butt and Raymond claim that in this process of interpreting individual and collective biographies one might blend qualitative and quantitative aspects of educational experience:

> The irony, from my vantage point in education, is that collective biography, in its moderate form, illuminates the synergy and the complementarity of using both qualitative and quantitative approaches. This consists of thorough investigation of the quality of individual experience which undergirds warranted quantitative analysis of evident commonalities across individual lives. (Butt & Raymond, 1987, pp. 64-65)

Collaboration in autobiographical and biographical praxis is imperative in Butt's view. The researcher who collects the data of experience must work in a "close and continuous collaboration with the teacher" (p. 69). Teachers need to be seen as "coresearchers/codevelopers of classrooms" (p. 70). This idea of collaboration and of teachers as coresearchers is shared by the other major scholars working in this area, including, as we have seen, Janet L. Miller (1990a), F. Michael Connelly and D. Jean Clandinin (1988a, 1988b, 1990), William Schubert (1987), and William Ayers, (1992). Butt and Raymond emphasize the importance of collaboration also, contrasting it with "uncollaborative autobiography." Biographic data would include "conversations, interviews, observations, video and audiotapes, field notes, stimulated recall, 'stream of consciousness' journals, and logs" (p. 82). It is the interpretation of this data that is most problematic, a view shared, as we saw earlier, by feminist curriculum theorists (Grumet, 1988b; Miller, 1983a; Pagano, 1990).

Biography over phenomenology. Butt and Raymond have argued for the primacy of biographical understanding over phenomenological understanding. They cite three reasons to support their case: 1) the case for phenomenology has already been well made; 2) biographical understanding tends to be omitted in orthodox phenomenology; and 3) the unique characteristics of biography are better suited to understanding teaching and the curriculum (Butt & Raymond, 1987). Biography accentuates the power of the "conscious and the unconscious, of the past over the present" (Butt & Raymond, 1987, p. 76), in contrast with phenomenology's "preoccupation with the present" (Butt & Raymond, 1987, p. 76). Butt and Raymond conclude this study of biography by restating that this focus and mode of curriculum research permits research conducted "in the middle" of the qualitative and quantitative methods:

> besides teaching, biography (especially the collective biography) can utilize ancillary quantitative approaches to truth claims. The way biography brings together experience, thought, acting, theory, practice, research development

> and self education, and the way it makes research relationships among insiders and outsiders more collaborative, gives biography, as an epistemology, tremendous integrative, synergistic, and emancipatory potential. (Butt & Raymond, 1987, p. 88)

Autobiographical praxis vs. personal practical knowledge. In a second major statement, Butt, Raymond, and Yamagishi (1988) distinguished autobiographical praxis from the research on personal practical knowledge conducted by Connelly and Clandinin (1987, 1988a, 1988b). The major distinction lies in the notion of breath. Butt et al. (1988) assert: "it is out of the whole cultural ecological breath of context interacting with the intentionality of living, working, and acting that each teacher's unique knowledge is expressed in the present" (p. 102). In autobiographical praxis we observe a search for a unity of experience. Such a full account would include "the whole story not just fragments derived from what is most obvious in action" (p. 117). Butt, Raymond, and Yamagishi argue for including all that the person has undergone, all that is the self. Human experience becomes reduced, they allege, in research on personal practical knowledge. In that work unity occurs in "the present as a person brings past experience to bear to make present action meaningful" (Elbaz, 1991, p. 4). Like Goodson, Butt and his collaborators seem to regard the focus on "practical knowledge" as crowding out, somehow, a focus upon the "personal."

For Butt autobiography conveys how teachers' knowledge is held, formed, and how it can be studied and understood. Autobiographic praxis refers to conceptualizations of teachers' knowledge. Praxeology refers to the meanings and understandings of human action. Butt characterizes his methodology (by means of which he studies teachers' knowledge) as autobiographical praxeology. This methodology permits the researcher to study teachers' knowledge, including "the process of how it has been and is being elaborated, how it is expressed through autobiographical inquiry" (Butt, et al., 1988, p. 120). Butt asks four basic questions: "What is the nature of my working reality? How do I think and act in that context and why? How, through my worklife experience and personal history, did I come to be that way? How do I wish to become in my professional future?" (Butt, et al., 1990, p. 257).

Butt returns to the importance of collaboration in the interpretation of experience. Butt views the teacher as a coresearcher, permitting an enhanced understanding of the "nature, sources and evolution of professional knowledge that they possess and use" (Butt, et al. 1988, p. 150). Those understandings achieved collaboratively by teachers in this process—autobiographical praxeology—enable us to begin to understand the curriculum as experienced by teachers. Butt's accomplishment consists in part of his formulation and refinement of a methodology to generate autobiographical "data" regarding teachers' experience, a methodology whose epistemological underpinnings he had developed earlier (1983). Butt (1991) believes that in interpreting and reconstructing our past, present, and future, we move beyond what we

thought before through action. In exploring these notions through acting them out, we are able to rehearse the possibility of transformation.

Personal Practical Knowledge: F. Michael Connelly and D. Jean Clandinin
The research of D. Jean Clandinin, F. Michael Connelly, and Freema Elbaz (Clandinin, 1985, 1986; Clandinin & Connelly, 1987a, 1987b; Connelly & Clandinin, 1987, 1988a, 1988b, 1990, 1991; Elbaz, 1981, 1983, 1991) presents a view of knowledge and theory as residing in the "heads" of real teachers (Britzman, 1991, p. 50). This work has been promoted particularly through *Curriculum Inquiry* (of which Connelly is editor), which has featured a "Personal Practical Knowledge Series." A newsletter, *Among Teachers: Experience and Inquiry* has been published as a joint project of the Centre for Teacher Development at the Ontario Institute for Studies in Education, and the Faculty of Education, University of Alberta. [We saw in chapter 8 that the University of Alberta's Department of Secondary Education is the North American center for phenomenological studies. D. Jean Clandinin's appointment is to the faculty of the Department of Elementary Education.] Clandinin, Connelly, and Elbaz propose that teachers routinely enact theories of teaching and learning in their daily classroom activity. Such theories may be implicit; they constitute "personal practical knowledge." Personal practical knowledge is conceived to be that combination of theory and practical knowledge born of lived experience. Deborah Britzman (1991) characterizes such knowledge as "contextual, affective, situated, flexible and fluid, aesthetic, intersubjective, and grounded in the body" (Britzman, 1991, p. 50). Clandinin defines the concept as follows:

> By "knowledge" in the phrase "personal practical knowledge" is meant that body of convictions, conscious or unconscious, which have arisen from experience . . . and which are expressed in a person's actions. The actions in question are all those acts that make up the practice of teaching, including its planning and evaluation. Personal practical knowledge is knowledge which is imbued with all the experiences that make up a person's being. Its meaning is derived from, and understood in terms of, a person's experiential history, both professional and personal. (Clandinin, 1985, p. 362)

This last statement would seem to contest criticisms by Butt and Goodson that research on "personal practical knowledge" does not focus upon the personal.

A variety of methods. Studies of personal practical knowledge conducted by Clandinin, Connelly, and Elbaz provide narrative accounts of teachers' lived experience. Narrative is defined as "the making of meaning from personal experience via a process of reflection in which storytelling is the key element and in which metaphors and folk knowledge take their place" (Connelly & Clandinin, 1988b, p. 16). Narrative accounts portray how teachers come to understand their lives in classrooms. They suggest that teachers work and struggle to achieve meaning and understanding. They labor to make sense of their worlds. To do so they report their experience by a variety of methods,

including journal records, interview transcripts, observations, storytelling, letter writing, autobiographical writing, class plans, newsletters, and other writing (Connelly & Clandinin, 1990, p. 5). Narrative is defined as a "reconstruction of experience" (p. 245). The three key terms are "collaborative research, ethics of participation and the concept of negotiation. Where we had originally seen these terms as being functionally discrete, we now see them as bound together by the notion of the negotiation of narrative.... Relationships are joined ... by the narrative unities of our lives" (Clandinin & Connelly, 1988, p. 281). Discussing differences and similarities of "personal practical knowledge" with the work of Pinar and Grumet (1976), Berk (1980), and Butt (1984), Connelly and Clandinin (1987) explained:

> The emphasis on personal knowledge of classrooms highlights one of the principal differences between narrative and biography. The primary focus in autobiography and biography ... is on method.... The purpose of method is to reveal something about individual persons.... In contrast, the emphasis in narrative, at least as defined in the study of personal practical knowledge, is on how people know classrooms. Method is subsidiary. (p. 136)

Time and place. How does the researcher structure this data? Quoting Eudora Welty, Connelly and Clandinin note that time and place are the two points of reference by which the novel organizes experience, an organization found in the writing of narrative experience as well. They note: "Time and place become written constructions in the form of plot and scene respectively. Time and place, plot and scene, work together to create the experiential quality of narrative" (1990, p. 8). Scene and plot are to be distinguished from interpretation; they are points of organization of "the thing itself" (p. 8). Connelly and Clandinin explain how they proceed:

> In our work, especially in teaching but also in research, instead of asking people at the outset to write a narrative we encourage them to write a chronology. We avoid asking people to begin by writing biographies and autobiographies for the same reason. People beginning to explore the writing of their own narrative, or that of another, often find the chronology to be a manageable task whereas the writing of a full-fledged autobiography or narrative, when one stresses plot, meaning, interpretation, and explanation, can be baffling and discouraging.... In the end, of course, it is of no real theoretical significance what the writing is called because all chronicles are incipient narratives and all narratives reduce to chronicles as one pursues the narrative, remembers and reconstructs new events, and creates further meaning. For inquiry, the point is that a heartfelt record of events in one's life, or research account of a life, does not guarantee significance, meaning, or purpose. (1990, p. 9)

Connelly and Clandinin note that narrative accounts may seem to freeze experience, but that narrative research discloses that as stories are retold, understandings change. Autobiographical researchers narratively discover the phenomenon of the "multiple I," that is, that the self is "plurivocal" (Barnieh, 1989, quoted in Connelly & Clandinin, 1990, p. 9). They note: "in the writing of narrative, it becomes important to sort out whose voice is the dominant one when we write 'I'" (p. 9). For instance, the narrative

researcher's "I" becomes less distinct in collaborative moments; it reasserts itself during the writing:

> The question of who is researcher and who is teacher becomes less important as we concern ourselves with questions of collaboration, trust, and relationship as we live, story, and restory our collaborative research life. . . . The researcher moves out of the lived story to tell, with another another kind of story. (Connelly & Clandinin, 1990, p. 10)

Connelly and Clandinin add that they work with participants throughout the writing, so that the process of narrative inquiry remains collaborative throughout.

Teacher's experience as curriculum discourse. Clandinin and Connelly (1990) emphasize the practical character of their narrative inquiry:

> Our own work, perhaps more prosaically "practical" than most, is to rethink curriculum and teaching in terms of a narrative inquiry which draws on classroom observation and participant observation of the practical, along with the bringing forward of personal experience in the form of stories, interviews, rules, principles, images, and metaphors. (p. 245)

In defending their focus upon the teacher, they write:

> We assume that in the curricular event, it is teachers that reproduce or revolutionize social structures, communicate or reinterpret curriculum context, and cooperate with, or act in opposition to, the nature of their student charges. In short, we propose to entertain the consequences of adopting a teacher topic for curriculum discourse. (p. 246)

As we saw earlier in this chapter, other autobiographical/biographical scholars (for instance, Grumet, Ayers, and Salvio) focus upon the student as well as the teacher.

Connelly and Clandinin distinguish their research program from other, more theoretical efforts, and from efforts to understand curriculum as political text [see chapter 5], which they decry as ideological, by emphasizing the practical. They insist: "what is at stake is less a matter of working theories and ideologies and more a question of the place of research in the improvement of practice and how researchers and practitioners may productively relate to one another" (1990, p. 12). Quoting Eisner, Connelly and Clandinin assert that narrative inquiry is part of a movement on researchers' part "to go back to the school, not to conduct commando raids, but to work with teachers" (Eisner, 1988, p. 19). Interesting in this regard is that both Connelly and Eisner are both Ph.D. graduates of the University of Chicago, where, you will recall, Joseph Schwab promoted the cause of the practical arts [see chapter 4].

Connelly and Clandinin (1991) refer to their field as "narratology" (p. 121), and observe that "because it focuses on human experience, perhaps because it is a fundamental structure of human experience, and perhaps because it has a holistic quality, narrative is exploding into other disciplines"

(p. 121). Because narrative inquiry "may be sociologically concerned with groups and formation of community" (p. 122), Connelly and Clandinin (1991) cite Goodson's (1988b) work on teachers' life histories but wish to "maintain a distinction between biography/autobiography and life history" (p. 122). Inquiry, they suggest, has shifted from the question "what does it mean for a person to be educated?" to "how are people, in general, educated?" (p. 123). Connelly and Clandinin argue that individual psychology has been displaced, and with it, the tradition they associate with Pinar and Grumet.

Narrative inquiry moves toward constructing "a caring community: when both researchers and practitioners tell stories of the research relationships, they have the possibility of becoming stories of empowerment" (p. 126). To contribute to a "shared" perspective, they include "field notes of shared experience," "journal records," "interviews," "letter writing," "storytelling," and, lastly, "autobiographical and biographical writing" (pp. 128-132). "Good" narrative must go beyond reliability, validity, and generalizability: "A 'plausible' one tends to 'ring true'. . . . Thus, while fantasy may be an invitational element in fictional narrative, plausibility exerts firmer tugs in empirical narratives" (p. 136). Scene and plot continue to be important elements of narrative, but, more importantly, is what they term "the restorying quality of narrative" (p. 139). This is described as "the task of conveying a sense that the narrative is unfinished and that stories will be retold and lives relived in new ways . . ." (p. 139). In a section on "risks, dangers, and abuses of narrative" (pp. 141-142), they perceptively note that the "intersubjective quality of the narrative" (p. 141) needs to be emphasized: "To dismiss criticisms of the personal and interpersonal in inquiry is to risk the dangers of narcissism and solipsism" (p. 141). This is linked to their second warning, the "Hollywood plot" and its happy ending (p. 142). Narrative must look to the future, which is another element of "restorying: The third thing to do with the story follows from this. The person returns to present and future considerations and asks what the meaning of the event is for them and how they might create a new story of self which changes the meaning of the event, its description, and its significance for the larger life story the person may be trying to live" (p. 144). This phase sounds similar to Pinar's notion of the synthetical moment in autobiographical practice (1994; Pinar & Grumet, 1976).

Commentary. Personal practical knowledge has provoked considerable commentary. Mark Johnson (1989) characterized personal practical knowledge as an emerging orientation that focuses on the many ways that teachers' understandings of their world affect how they structure classroom experience and interact with students, parents, colleagues, and administrators. Johnson argued that personal practical knowledge research contributes significantly to models of cognition, meaning, understanding, and knowledge. These models represent nonpropositional, prereflective dimensions of meaning that emphasize spatiotemporal dimensions, perceptual interaction, and bodily

movements. To examine these dimensions of experience requires new models of reflection, and personal practical knowledge may represent just such a new territory for curriculum inquiry.

Also reviewing the personal practical knowledge project, John Willinsky (1989)—whose scholarship we examine in chapters 5, 6, and 14—worried that personal practical knowledge "needlessly isolates them [teachers] with their personal sense of, and thus their responsibility for, the state of things. The act of teaching is deinstitutionalized" (p. 256). Personal practical knowledge labors "to recover and reconstruct what might be characterized as this Romantic conception of the lost unity of the self" (p. 257). Further, Willinsky expressed concern that:

> personal practical knowledge risks a complacency . . . risks becoming more therapeutic and reassuring than diagnostic or critical. . . . I have pressed for re-inserting the teacher within the realities of the personal, practical ideologies of power in educational systems as part of the researcher's contribution to the collaborative process. I have asked that the subject be considered as more dynamic, if less successfully coherent, in making a life out of the social formations of classrooms. (p. 262)

We suspect that Willinsky's criticism would be dismissed by Connelly and Clandinin as merely ideological.

Teacher Lore: William Schubert and William Ayers

William H. Schubert (1991b) is the primary author of this stream of research. The Teacher Lore Project, housed at the University of Illinois at Chicago, has been funded in part by the Chicago Area School Effectiveness Council (CASEC). Schubert defines teacher lore as:

> the study of the knowledge, ideas, perspectives, and understandings of teachers. In part it is inquiry into the beliefs, values, and images that guide teachers' work. In this sense, it constitutes an attempt to learn what teachers learn from their experience. (Schubert, 1991b, p. 207)

Like Richard Butt, William Schubert invokes the concept of praxis to refer to the blend of theory and practice embedded in teachers' work. Teacher lore research aspires to disclose "the experiential knowledge that informs their teaching or the revealed stories about their practical experiences" (Schubert, 1991b, p. 208). By this definition teacher lore closely resembles the "personal practice knowledge" that Clandinin and Connelly study.

Schubert identifies two basic origins of teacher lore. The first is related to curriculum development [see chapter 13]. Schubert regards curriculum as developed "by teachers in their daily interactions with students. . . . It can be better understood as such [when] teachers are approached for their experiential insights" (Schubert, 1991b, p. 210). [You will note that Schubert's view of curriculum development here seems very much in keeping with Jackson's (1992a), namely that the space of curriculum development has moved over

the last 70 years from the public to the private domain.] The second origin of teacher lore resides in the study of such experiential insights, including personal constructs and theories of action. Schubert regards this area as an unstudied realm in curriculum, despite its apparent proximity to the research into "personal practical knowledge" conducted by Clandinin, Connelly, and Elbaz. Schubert situates the teacher lore project in the Deweyan tradition [see chapters 2 and 3], citing particularly Dewey's *Democracy and Education* (1916) and *The Sources for a Science of Education* (1929). Schubert points out that Dewey characterizes teachers as "creators of knowledge and theory [that] can illuminate an understanding of curriculum, teaching, and the educative process" (p. 214). Consequently, Schubert regards as essential to teacher lore research reflective conversations with teachers, analyzing the process of knowing, the notion of teaching as a moral craft [Tom, 1984], teachers as connoisseurs [Eisner, 1985a, 1985b], the reasoning of teachers, political impediments to praxis, and the spiritual character of teaching [see chapter 12]. These questions–and their Deweyan Rationale–constitute the theoretical base of the teacher lore project. [Clandinin and Connelly also cite Dewey as precedent to their formulation of narrative inquiry (Clandinin & Connelly, 1990). Robert Graham (1991) regards Dewey as foundational to all autobiographical work.]

Schubert characterizes the findings of the Teacher Lore Project as of two types. The first type is literature review, the review of pertinent bodies of knowledge to discover "insights into teachers' stories, experiential knowledge, modes of everyday inquiry, and sources of meaning and direction" (p. 219). A second type includes what he terms primary studies, i.e. research with teachers directly, via interviews and observations. A number of Ph.D. dissertations exploring teacher lore have been completed at the University of Illinois at Chicago (Melnick, 1988, Hulsebosch, 1988, 1992; Millies, 1989; Jagla, 1989; Koerner, 1989). Research studies which have been published as of this writing include Schubert, Weston, Ponticell, & Melnick, (1987); Ponticell, et al., (1987) and a book reporting the first three years of the teacher lore project (Schubert & Ayers, 1992). Schubert (1991b) emphasizes the necessity of a "community of affiliation":

> Through these efforts we hope to encourage the continued consideration of both the reflective process and the context of teachers' experiential repertoires of knowledge and values that give meaning and direction to their work. We hope, too, that teacher lore is increasingly acknowledged as a legitimate form of educational inquiry, one that engages collaborative efforts of teachers, scholars, and interested others to interpret praxis in ways that would not be possible without serious dialogue, conversation, and sharing. (p. 223)

This strand of autobiographical research, with its emphasis upon reflexivity and lived experience, shares with the work of Clandinin, Connelly, Goodson, Butt and Raymond a commitment to explore the lived experience of teachers. As has the work of Clandinin, Connelly, Goodson, Butt, and Raymond, the work of Schubert and Ayers continues to attract attention of

scholars and practitioners (Ponder, 1990). We will report examples of teacher lore in chapter 13 in the section on teacher development [in-service teacher education].

Biographical Studies: Ivor F. Goodson

As early as 1981, Ivor F. Goodson (1981a) promoted the use of life history as source and method for the study of schooling. In life history Goodson saw a "dynamic model of how syllabuses, pedagogy, finance, resources, selection, the economy, and the like all interrelate" (p. 176). And this model of interrelation would disclose activity at the "preactive and interactive levels" (p. 177), an apparent if unacknowledged reference to the 1967 Duncan/Frymier essay presented at the Ohio State Curriculum Theory Conference [see chapter 3]. Ten years later, in a book written with Rob Walker, Goodson (1991) restates his enthusiasm for life history and narrative in the conduct of educational research. The use of life history and narrative would constitute a fundamental reconceptualization of educational research, research that then would express "the teacher's voice" (p. 139). Central to educational research is the importance of communicating the teacher's voice, so that it may be "heard loudly, heard articulately" (1991, p. 139). Such work would build on the "teacher as researcher" idea, especially as that phrase was elaborated by John Elliott and Clem Adelman during 1973–1975 at the University of East Anglia (U.K.).

For Goodson, as for Butt, Raymond, Schubert, Ayers, Connelly and Clandinin, articulating teachers' lives is essential to understanding teachers' practices. Goodson (Goodson & Walker, 1991) argues: "To the degree that we invest our 'self' in our teaching, experience, and background therefore shape our practice" (p. 144). Considerations of class, gender, and ethnicity are important, but teachers' lives are unique, even idiosyncratic, and cannot be reduced to broad social forces. Goodson (Goodson & Walker, 1991) contrasts his interest in life history with Clandinin and Connelly's focus upon "personal practical knowledge." He judges their efforts as "innovative" and "interesting" (p. 140). Further, the inclusion of "personal" in a study of "practical knowledge" points to the importance of "biographical perspectives." However, he has a reservation:

> But again the person is being linked irrevocably to practice. It is as if the teacher *is* her or his practice. For teacher educators, such specificity of focus is understandable but I wish to argue that a broader perspective will achieve more. . . . In short, what I am saying is that it does not follow logically or psychologically that to improve practice we must initially and immediately focus on practice. Indeed, I . . . argue the opposite point of view. (p. 141)

Goodson proceeds to suggest that locating teachers' classroom practice at the heart of action research highlights the most "exposed and problematical aspects of the teachers' world at the center of scrutiny and negotiation" (p. 141). In terms of political and personal strategy, Goodson regards doing so as a mistake. He asserts: "A more valuable and less vulnerable entry point

would to be examine teachers' work in the context of teachers' lives" (141). Why he regards teachers' private lives as making teachers less vulnerable, requiring them to feel less exposed, is not clear. While Grumet, Pinar, Butt, and Raymond would seem to agree that the lives of teachers and students are essential to the study of the experience of education, none of these autobiographical theorists has argued so on strategic grounds. All scholars who understand curriculum as autobiographical/biographical text might be in agreement, however, with Goodson's observation that: "work in this area begins to force a reconceptualization of models of teacher development. We move in short from the teacher-as-practice to the teacher-as-person as our starting point for development" (Goodson & Walker, 1991, p. 145). Clearly, the work of Ivor F. Goodson and other autobiographical scholars has reconceptualized our understanding of studying teachers and teaching.

V
Conclusion: Not Pruned from the Disciplines

> I become nervous when the study of narrative is pruned from the humanities disciplines of history, philosophy, and literature in which it is rooted and is grafted on to social science disciplines committed to generalized description, typology and prediction.
>
> (Madeleine R. Grumet, 1990b, p. 324)

The effort to understand curriculum as autobiographical and biographical text emerged in the 1970s as an alternative to the conceptual-empirical and quantitative social science research dominating education at that time. This work has weathered attacks from both psychometricians and from Marxists to emerge as one of the major contemporary strands of curriculum scholarship. The effort to understand curriculum autobiographically has spawned important curriculum scholarship, such as dialogue journals and autobiographical and biographical teacher research. It has been employed in provocative and insightful ways by feminist theory as well.

As we saw in chapter 4, tension between political and autobiographical theorists characterized the 1970s. While the two camps have generally ignored each other during the 1980s, Jean Clandinin and Michael Connelly have recently criticized what they term sociopolitical analysis, suggesting that this dispute is only dormant. They write that their narrative inquiry allows a return "upward" to the "whole," a return "from the technical rationalists' reduced world of skilled practice" (Clandinin & Connelly, 1990, p. 243). Technicism is not the only "downward" flight from the whole, however. So, according to Clandinin and Connelly, are efforts to understand curriculum as political text:

> There is another retelling of the story "downward" to the whole from a paradigmatic sociopolitical analysis. Just as reductionism makes the whole into something lesser, sociological and political analysis can also make the whole lesser through the use of abstraction and formalism. (1990, p. 243)

Additionally, Clandinin and Connelly criticize the effort to understand curriculum as political text as treating "the teacher as an unconscious reproducer of inequitable social structures" (p. 246).

Perhaps most autobiographical/biographical scholars would agree that the effort to understand curriculum as political text has functioned to erase the individual and his or her experience in a fascination with abstractions such as "cultural reproduction." Most would also agree that cultural reproduction occurs, but that it can be best understood as its expresses itself in the concrete lives of existing individuals. Thus autobiographical/biographical scholarship claims that it understands curriculum as political text as well, as at least one recent collection of essays testifies (McLaughlin & Tierney, 1993). There is no either/or choice here; the individual is social and society is comprised of individuals. In this regard, Grumet (1990b) asserts:

> Narratives of educational experience challenge their readers and writers to find both individuality and society, being and history and possibility in their texts. It is a brave company of educators who forsake simplistic polarities of individual and society to write, to read and to do scholarly work these ways. It challenges feminists to encode the body and the idioms of meaningful lived relations without abandoning the disciplines of knowledge. It challenges teachers to listen to stories and to hear their resonance in the distant orchestration of academic knowledge. And it invites all of us, no matter how wide our disillusion, to notice how existence quickens us with joy surpassing despair. (p. 323)

Commenting on the explosion in autobiographical/biographical scholarship, Grumet has expressed her concern that autobiography might be severed from those academic disciplines she believes to be inextricably interwoven with it. Additionally, she worries about overgeneralization from lived experience and a simultaneous sentimental refusal to analyze this lived experience. For Grumet, autobiography is understood as a middle way.

> As the interest of educational researchers and policymakers has been drawn to the experience of teachers, both to the process of illumining their expertise and to the project of strengthening their voices in the negotiations that determine educational policy, autobiographical writing has been included in many projects and research studies. Although such writing cannot be owned by a particular discipline or group of disciplines, I become nervous when the study of narrative is pruned from the humanities disciplines of history, philosophy, and literature in which it is rooted and is grafted on to social science disciplines committed to generalized description, typology, and prediction. I fear that studies designed to investigate "teacher thinking," for example, abuse the creative and transformative character of thought by reserving that function for the researcher. On the other hand a failure to engage in some analysis of the autobiographical texts beyond celebration and recapitulation leads to a patronizing sentimentality. It consigns the teacher's tale to myth, resonant but marginal because it is not part of the discourse that justifies real action. (Grumet, 1990b, p. 324)

Autobiographical work is a political, intellectual project devoted to transformation, not only of the field, but of its participants. This dimension of

this work is underlined by some. In noting that constructions of race, class, and gender intersect autobiographical remembrance, Naomi Norquay reminds scholars that the point of this work is not merely knowledge accumulation. It is change: "This also makes problematic the tendency for life history research to simply use memories of experience to explain classroom practice, without exploring the possibility of using memories as a springboard for change" (Norquay, 1990, p. 292). What began in the early 1970s as solitary work to elucidate the relations among the knower and the known has grown explosively to a multidimensional study of students, teachers, and that reconstruction of their lived experience known as curriculum. It is an exciting and vital sector of contemporary scholarship. In these respects, however, it is not alone. Antedating autobiography in the field is the effort to understand curriculum as aesthetic text. To this crucial discourse we turn next.

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