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C&I High

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What is (a department of) curriculum studies? What forms ought curriculum studies take? When Pinar, Reynolds, Slattery and Taubman (1995, p. 65) declared that "the Reconceptualization of curriculum has occurred," the cup was half full. Although post-reconceptualization appears incontestable (Kashope-Wright, 2000), we remain structured by material forms we thought we abandoned. If curriculum was reconceptualized, why are most departments of Curriculum & Instruction (C&I) or Curriculum Studies organized like an average high school (C&I High)?[1] If we freed our minds, then perchance we left our asses (or bodies) sitting in C&I High. I interpret these contradictions as residue of a real estate dispute, but the issue is really whether curriculum can continue to resist itself (e.g., Pinar, 1999; Wraga, 1998, 1999a, 1999b). In this article I use critical, performance, reflexive autoethnography to explore C&I High. After providing a background of the Department of Curriculum Studies (CUST) at the University of British Columbia (UBC) and addressing methodological issues, I describe our endeavors over the past three years to re/form C&I High. I am a faculty member in CUST and an active participant in the story. In the last section, I explore a number of ethical dilemmas that arose from my role as insider. This particular story takes a number of twists and turns but after it is all said and done, we are left sitting in C&I High. On one hand, it could be a hotel, or worse. On the other hand, I note that C&I High is animated and populated by a cultural canon entrusted to curriculum nearly a century ago. The fiction is over but the story continues…

What is (a department of) Curriculum Studies?

Every time I walk towards the Neville Scarfe Building from the southwest parking lot, I get a sense that structures matter. The Scarfe Building opened in 1963 as the premiere institution for the education of teachers in British Columbia (BC). On the south side, the concrete building rises six floors to a flat roof. An entrance and rows of office windows add patterns to an otherwise bland, grey block. In the mid 1990s, diagonal I-beams were tied onto the block for earthquake support. The building could easily be mistaken for a factory, hospital or school. When you enter from the south you walk into CUST. On the first floor are the art, music, and technology faculty offices. On the second floor are the Department Head and secretaries' offices, the mail and photocopy room, and the offices of home economics, math, and science faculty. The physical education and social studies offices and the graduate student "Palace" are on the third floor. CUST has fifty-eight offices and fourteen classrooms, labs and studios in the office and classroom blocks on the north and south sides of the building. Eight subjects structure CUST, both conceptually and physically. They re/produce the subjects found in the average secondary school minus language arts (LLED), which is a department unto itself in UBC's Faculty of Education (FoE).

CUST is a product of efforts to trim bureaucracy within North American universities during the 1980s and 1990s. Colleges or faculties of education reduced numbers of departments from as many as twenty-five to four or five. UBC's FoE was reduced from twenty-two departments or quasi-departments in the late 1970s to four in the late 1990s. This was the trend that produced large departments of C&I or curriculum studies out of school subject departments and divisions. In 1994, CUST was formed as a consolidation of Mathematics and Science Education (MAED) and Visual and Performing Arts in Education (VPAE). MAED had already gone through consolidation when computer applications, home economics, and industrial education were added during the 1980s. To complete the creation of CUST, social studies was moved from the Department of Social and Educational Studies (EDST) and physical education was moved from the School of Physical Education and Recreation. The bureaucratic form of CUST re/produced the bureaucratic form of schools, with central administrators and subject affiliations and coordinations. Some fear or hope that C&I High will be complete once the era of "language across the curriculum" is exhausted and a merger with LLED is effected.

When Ted Aoki founded and was appointed director of the Centre for the Study of Curriculum and Instruction (CSCI) in 1976, no one could

have predicted the creation of CUST. For nearly twenty years, CSCI offered an alternative to school subject-based graduate studies in C&I. In 1992, CSCI Director John Willinsky and Associate Director Hillel Goelman explained the distinction this way: "The academic difference between [C&I High] and CSCI might be characterized by the tendency of students in the Departments to pursue a school-subject concentration in their course work and thesis, while taking one or more courses in the area of C&I. Students in the Centre's program, on the other hand, take the majority of courses on broader issues in curriculum development, implementation, and evaluation" (pp. 66–67). At this time, it was still possible to draw distinctions between bureaucratic organizations for graduate work versus teacher education. These differences were immediately called into question once CUST was formed. On the surface, intellectual differences between CSCI and CUST appeared minimal. As Willinsky and Goelman acknowledged in 1994, "the emphasis in C&I [and CSCI] has been on what might be better termed Curriculum Studies" (p. 3). CUST's mandate expanded from teacher education to graduate work in curriculum studies. In effect, CSCI was redundant. In 2003, CSCI was scaled down and converted into a Centre for Cross Faculty Inquiry (CCFI).

CUST and most departments of curriculum studies or C&I in North America were and are organized like an average high school (C&I High) (Fig. 1). It is unclear whether form follows function or function follows form. Some argue that the primary function of these institutions is re/producing the school subjects, and the bureaucratic form of C&I High logically follows. Others note that the form of C&I High determines its function, re/producing the school subjects. Certainly, it is arguable that C&I High is the bureaucratic form—the (surrogate) parent figure—necessary to re/produce subjects.[2] In this case, the child grows desirous, resentful, and suspicious of the parent. But like psychoanalysis, this metaphor reduces cultural or social possibilities to familial prohibitions. The high school cannot re/make (it with) C&I High. And C&I High must not defy or invade the high school. Surely, more or less bio/logical and re/productive metaphors can be found to capture the uncanny resemblance between C&I High and the schools. Perhaps C&I High is in a parasitic or symbiotic relationship with high schools. Or as Marx and some materialists to follow noted, both of these institutions are superstructures, built on a base of economic circumstance. Their resemblance is less a coincidence or necessity than an achievement.

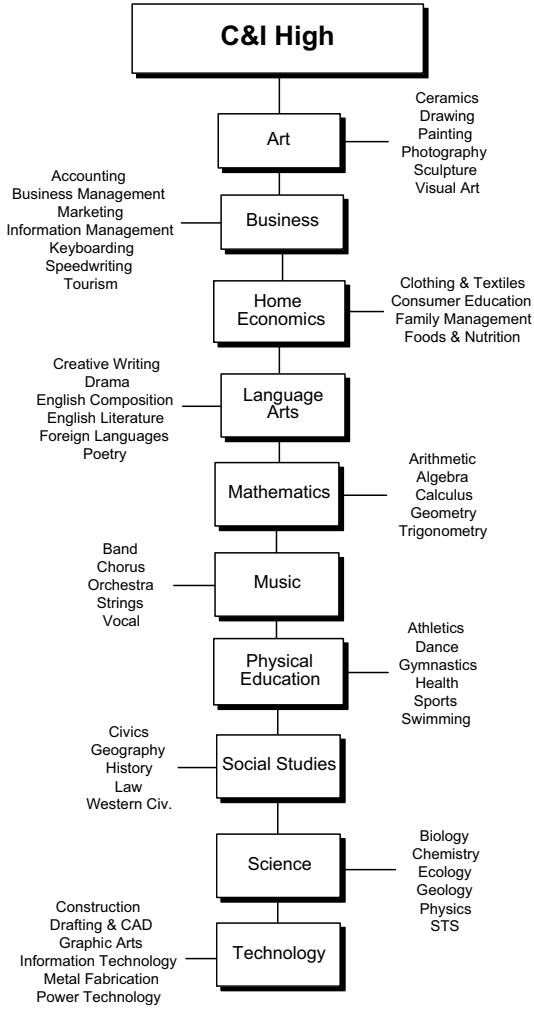


Figure 1. C&I High

Like the average high school, C&I High, requires routine political upkeep. The boundaries of what counts as legitimate knowledge, along with a subject's identity, form, and scope have to be actively defended and managed. According to Goodson (1992; 1993), proponents for school subjects actively compete or politick for status, which is conferred, not earned, through disciplinary forms. As he concludes, "the battle over the *content* of curriculum whilst often more visible is in many senses less important than the control over its underlying *form*" (1987, p. vii). For Hargreaves (1994), school subject practitioners actively guard against reforms that

debalkanize conditions, blur boundaries, and flatten disciplinary status. It is in the interest of subjects with status to establish and maintain privilege, power and rank. Siskin (1994) observed similar activities in maintaining school subjects, and suggested that practitioners defend their subjects' identity to maintain relations with other subjects. On micro levels of decision-making, practitioners—administrators, teachers and professors—of the disciplines or subjects actively compete or politick for power, privilege, and prestige or status (Petrina, 1998). In these types of competitive environments, alternative alliances and structures are established. For example, CUST was reorganized during the late 1990s in the form of the Performing Arts, Math, Science and Technology, and Humanities, Family and Physical Health, but this model broke down through desires to decentralize decision making back to single subjects. CUST's most recent groupings, Curriculum Studies, Educational Technology, and Teacher Education generally amounted to names on a web site. C&I High endures, but how long can it last?

One of the stickier disputes in C&I is the question "What is curriculum studies?" As Pinar's (2004a) recent book attests, questions like this and *What is Curriculum Theory?* exact a fair intellectual cost, if taken for granted. Curriculum studies derives from, among other sources, reconceptualization, Bergamo conferences, *Journal of Curriculum Theorizing* (JCT), and institutions such as the Curriculum Theory Project at Louisiana State University (Kashope-Wright, 2000; Pinar, Reynolds, Slattery & Taubman, 1995). Situated next to C&I High, curriculum studies broke ground in 1968 with the first issue of the *Journal of Curriculum Studies* (JCS). Curriculum studies was immediately renovated in the mid 1970s and glimpses of the new Gaudi-like structure were most noticeably placed in Pinar's (1975, 1978) *Curriculum Theorizing: The Reconceptualists* and JCS article titled "The Reconceptualization of Curriculum Studies." In 1995, Pinar, Reynolds, Slattery and Taubman allegedly buried the beast that preoccupied the structure: "Curriculum Development: Born: 1918. Died: 1969" (p. 6). But with mock funerals common in places such as Baton Rouge and New Orleans, it is doubtful that this occurred (Slattery, 1995). To this day, some maintain that it was a ghost that haunted curriculum studies (Doll, 2002), but you cannot merely kill a ghost (Petrina, 2004a). Nevertheless, since the 1970s curriculum studies has been raising a new structure and agonizing over razing the old (Fig. 2).

How do we study the dispute between curriculum studies and C&I High, or the agony of moving? First, I created or disturbed a binary of curriculum studies and C&I High, which is nonetheless factish within the aforementioned real estate dispute. The binary is easily deconstructed,

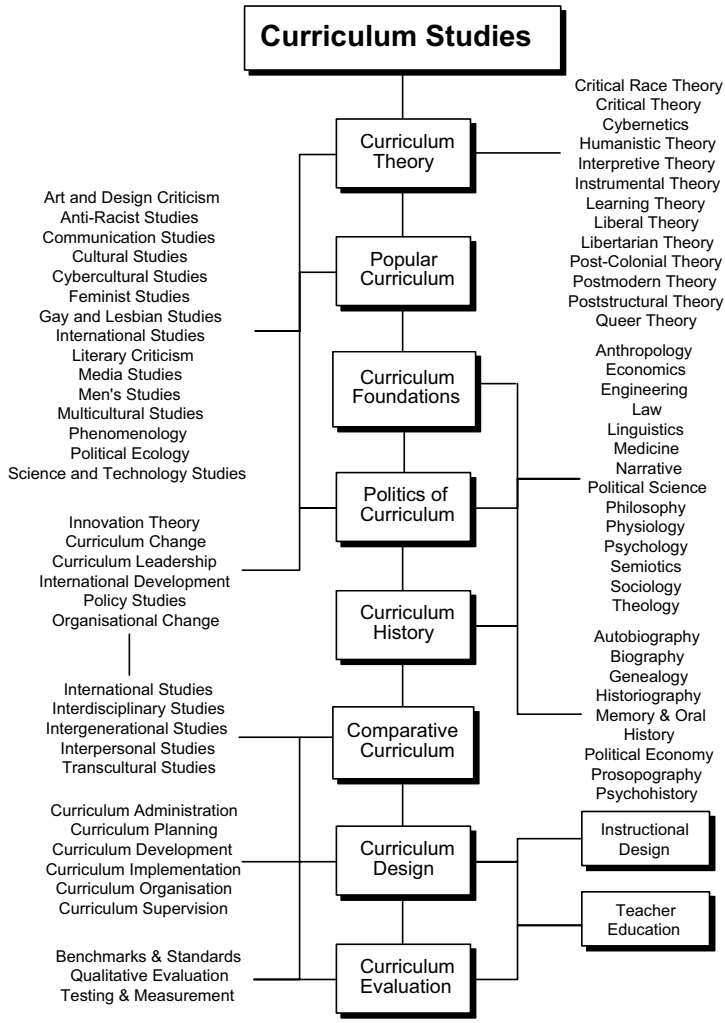


Figure 2

but this always seems to lead back to a status quo, tolerant coexistence of C&I High and curriculum studies, or "gracious submission," as Pinar (1999, 2004a, p. 32) concluded. Conceptual questions of cooperation invariably lead to stifling applications of curriculum theory to C&I High and schooling. To contradict this, I focused on material components of the development project where one finds curriculum studies and C&I High side-by-side. Second, I chose to perform or participate in a series of decisions, endeavors, events, meetings and reports in C&I High. Although I describe just one aspect of C&I High culture, the data I privilege are particularly informative in understanding how this culture is maintained. I used

a combination of critical, performance, and reflexive autoethnography, which resulted in various public reports over a two year period (Denzin, 2003a, 2003b, 2003c; Ellis, 2004; Ellis and Bochner, 2000; Kincheloe & McLaren, 2003; Reed-Danahay, 1997; Roman, 1993; Shumar, 2004).

Although I make no pretense that this was art, that I am a champion of the oppressed in C&I High, or that I orchestrated a way to bamboozle innocent gatekeepers of C&I High, I agree with Garoian (1999) that performance ought to be subversive and a catalyst for participatory politics (Denzin, 2003a, 2003b, 2003c). As Goffman (1959) and Butler (1990) note, performance is mundane, enacted in everyday expressions, routines and interactions—we are performed as much as we perform. Agency and resistance are always fragile potentialities. Perhaps tired of being performed by C&I High (tiresome repetitive performance has its limits), and conscious of my complicity in the upkeep of C&I High, I turned to performance autoethnography and what Carlson (1996) calls the work of the double-agent: "The central concern of resistant performance arises from the dangerous game it plays as a double-agent, recognizing that in the postmodern world complicity and subversion are inextricably intertwined" (p. 173). Performance implies "not just doing or even redoing," he continues, "but a self-consciousness about doing and redoing," on the part of performers and participants (p. 195).

In many ways, this story of C&I High represents a reflexive repetition of the "doing and re-doing" of conscious performances.[3] For example, I first politically performed C&I High in front of the faculty on Halloween 2002. This was followed by critical performances in early winter and fall of 2003, the winter, spring and fall of 2004, and the last, in May of 2005. I chose to exclude the use of interviews given that routines of CUST included regularly scheduled public meetings that provided ample opportunity for observation and participation. My emphasis was on public performance rather than private feelings and thoughts. For this power play on education, my identity—my presence and role—matters. I am a 46 year old, white, male critical theorist. None of these positions defines my identity. At least not in the way that norms and stereotypes may dictate. In the final analysis, C&I High is what happens when we live the curriculum of C&I High or when curriculum faculty go to work, or currere(ism)—this is how I imagine, perform and remember it.

C&I High: A Performance Memoir

For the sake of brevity, let us pretend that a recent dispute over real estate between C&I High and curriculum studies begins in a department meeting

on November 21, 2002. The dispute actually begins with what in my mind was a simple judgment of good and bad subjects. The meeting was already a bit tense when one faculty member commented: "All subjects are equal, isn't that right?" To which, another colleague (an administrator) responded with something like: "No. Not all subjects are equal. Some are more equal than others." We knew she/he did not refer to individuals but suddenly the tension nevertheless got heavier—much heavier. What subjects did the administrator refer to when she/he said this? What subjects were more equal and which were less than equal? Did she/he mean that business education, without a full time faculty member was an inadequate tenant? Did she/he mean that home economics, with one full time faculty member was less equal? Was it technology studies, with only two faculty members? Was it math, with their perennial low enrollment in the secondary program? Or was it music, with only seven graduate students? Was it physical education, with two graduate students? And so on. No one looked around for fear of vulnerability. No one said anything. No one.

I felt like I was in a bad C&I High movie that Siskin and Hargreaves reviewed. "We've seen this before," they would say. Worse, it began to feel like I was actually in C&I High. This is where competition for personnel, power, privilege, resources, and status among subjects govern relations. The domination of some subjects comes at the expense of others in these circumstances. It was a disturbing realization considering that most of us in CUST did not want a department based on inequality. To feel good about what we do and where we work we wanted equity. We wanted an egalitarian department but I was convinced that this was impossible in C&I High, just as it is impossible in high schools where politics favor required subjects over electives. Similar to teachers in high schools, C&I High reduces faculty to politicians for subjects—champions or cheerleaders for art, business, home economics, language arts, math, music, physical education, social studies, science, or technology. There are only two options: opt out or politick for your subject. Balkanization is reproduced in competition for personnel, resources, and enrollments. In high schools and C&I High, enrollments offer a form of logic, albeit inadequate by itself, for one subject to out politick the other.

CUST plays a key role in UBC's elementary, middle, and secondary teacher education programs, along with diploma and graduate degrees, and annually staffs about 220 teacher education courses. At the secondary level students specialize in a teaching major or subject. In each of the past five years, an average of 420 students completed the elementary program, 70 completed the middle year's program and 460 completed the secondary program. The elementary and middle years majors enroll in sub-

ject-centered CUST C&I courses (i.e., art, math, music, physical education, social studies, and science) and CUST is home to the secondary majors (Table 1). Demographically, teacher education students are diverse across a range of categories. In 2003-04, about 24 percent represented racial minorities (e.g., Afro-Canadians, Arab-Canadians, Asian-Canadians, First Nations, Indo-Canadians, and Latin-Canadians). The vast majority of students were between twenty and forty years old but ages range upwards to sixty in 2003. The majority of students were female (i.e., 73 percent) in 2003 through 2004. About 83 percent of elementary program students are female in each year but distribution in the secondary program is more balanced (i.e., 60 percent female in 2003 through 2004).

Table 1. CUST Students and Faculty, by Sex, Program and Subject, September 2003

Subject	Secondary Ed. Students*		MA and MEd Students		PhD Students		FT Faculty	
	Female	Male	Female	Male	Female	Male	Female	Male
Curriculum Studies	---	---	44	16	4	1	---	---
Art	23	6	16	3	16	2	2	1+(1)
Business	22	6	0	0	0	0	0	0
Home Economics	18	1	9	4	1	0	1	0
Math	17	17	3	2	5	3	3	1
Music	2	2	3	2	2	0	0	2
Physical Education			3	0	0	0	0	1
Science			9	8	10	1	3	4
Social Studies			6	4	1	2	3	3
Technology Studies			1	8	7	2	(1)	2
Total	249 276	170	94	47	46	11	12	14

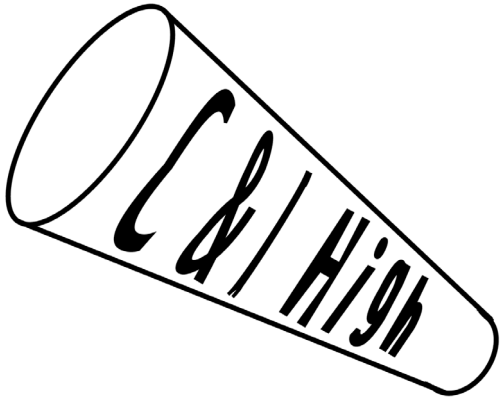
As indicated earlier, what appears to be a natural resemblance between C&I High and the high schools is actually a political achievement. C&I High structures teacher education in one direction and graduate education in the other. What is not as clear is how C&I High structures race. There seems to be a relationship between the structure of CUST and the color of CUST (Petrina, 2004b). In other words, it may be more than coincidental that CUST full time and part time faculty are 96.3 percent white (Table 2). There are disproportionate representations of white and minority full time and part time faculty members. Like most faculties at UBC, the FoE does *not* reflect the diversity of its students and CUST is comparatively less diverse than the aggregate faculty on campus. For example, about 32 percent, or one out of three, secondary teacher education majors in the CUST represent minorities. This is fairly comparable to the 40–50 percent of racial minorities in the entire UBC student body (Petrina, 2004b). Another 28 percent, or one out of four, graduate students in CUST represent racial minorities. The visible minority population in the province of British Columbia (BC) is 21.6 percent. Currently, many school districts in BC such as Burnaby (42 percent ESL), Richmond (60 percent ESL), Surrey (36 percent ESL), and Vancouver (61 percent ESL) have enrollments where over one-third to nearly two-thirds of the students speak English as a Second Language. The way we organize ourselves in C&I has implications that cut across academic identities, social relations and race. The structure of C&I is not merely about corre/responding with reconceptualization. The point is that the form of reform matters.

Table 2. Racial Minorities Represented in CUST, 25 September 2003

CUST	Minorities	Total	Percentage
Secondary Ed. Students	156	491	32%
Graduate Students	52	184	28%
FT & PT Faculty	3	81	3.7%

Questions about reforming CUST were increasingly common after the November 2002 meeting. On January 27, 2003 the department hosted a retreat to focus on structure, and primarily on the structure of graduate education in C&I. A small group of us agitated for reform and generated proposals for alternative structures. One proposal was to reorganize our-

selves according to research themes: "the arts, media and visual culture or memory, teacher education, curriculum theory, etc." Most assumed this reorganization would be subdivided within C&I High. In other words, for teacher education we would maintain C&I High and for graduate education we would reorganize around research. Another proposal advocated wings of subject "specializations," "preoccupations (e.g., alternative epistemologies, globalization, and cultural studies)" and "disciplinary analyses (e.g., curriculum history and semiotics)." I played the C&I High fight song (i.e., College Fight Song of the University of Michigan), led a "give me a C&I…give me an H…i…g…h" cheer, and proposed that we abandon C&I High (Fig. 1) for curriculum studies (Fig. 2). The real estate was showcased: C&I High and curriculum studies side by side and for the choosing. The performance played on loyalties to C&I High. My sense was that overall, graduate students were tired and weary of C&I High but most faculty members felt too invested to entertain a new structure. In this case, the bureaucratic form of C&I High was reinforced by ideological resources (e.g., subject interests, loyalty, rank, etc.), social relationships between faculty and between faculty and students, and material forms, such as capital, consumables and space—all which continue to underwrite conditions for balkanization.



Intradepartmental competetion and capital reinforce the bureaucratic form of C&I High. Each fall in CUST, for example, the subjects compete for an average of $45,000 in capital equipment and $25,000 in consumable supplies. The annual competition for capital is vetted through the Dean's Office and the results are released the following spring or summer. I am no different than anyone else and get annoyed and jealous when results are not to my liking. Competition forces faculty towards balkanization while the capital and consumables create an environment in the labs and studios to reproduce activities found in schools. In May 2003, CUST received $64,559 in capital equipment funds to maintain C&I High for another year (Table 3). Music and science were the big winners that year. It is possible that tubas are necessary to fulfill the mandate of CUST, and by implication, the mandate of the Faculty of Education. And

hypothetically speaking, tubas could be used to emphasize the deep tones of curriculum theory and may not be limited to C&I High. Some subjects are more capital-intensive and consumption-oriented than others, but this reduces the issue to a tautology. It is important to recognize that C&I High is material inasmuch as it is ideological and social. Moving from C&I High to a new structure requires that we theorize the place of material culture as well as social relations in curriculum studies.

Table 3. CUST Capital Equipment Requests (Funded), May 2003

Art			Math			Music			Science		
Qty.	**Item**	**Cost**	**Qty.**	**Item**	**Cost**	**Qty.**	**Item**	**Cost**	**Qty.**	**Item**	**Cost**
2	Drum Carder	$1,360	8	Blocks	$1,040	1	Tuba	$4,577	2	Refractors	$3,793
25	Kiln Shelves	$768	4	Base Ten Kit	$605	6	Guitars	$1,819	6	Interfaces	$2,967
			2	Polygon Sets	$572	8	Drums	$3,523	28	Probes	$3,601
Home Economics			3	Algebra Tiles	$314	5	Emacs	$14,022	2	PAScar	$1,391
5	Food Prep	$2,404	100	Mirrors	$200	1	G4	$4,600	4	Datalogger	$1,347
			20	Tubs	$205				3	Sensors	$1,214
			1	Stop Watch	$183				3	Cases/Beakers	$893
			100	Protractors	$140				6	Keyspans	$871
			19	Solids	$106				48	Pipettes	$708
			40	Compasses	$91				8	Burettes	$644
			5	Bags/Dice	$78				40	Stopwatches	$506
			--	Misc.	$444				--	Misc.	$1,340
Sub-Totals		**$4,532**			**$3,978**			**$28,541**			**$19,275**
***Total**		**$56,326**									

***Total does not include 2 LCD Projectors for CUST general use.**

In the fall of 2003, CUST began to prepare for its five year internal and external reviews, and some of us thought this would be an ideal time to evaluate C&I High and anticipate a new structure. It was a time to review progress over the past five years. When CUST underwent its first External Review in February 1999, the External Reviewers' (1999) analysis was incisive: "Faculty within CUST appears to be identified (and perceive themselves as being identified) more by their exclusion from other disciplines than by any functional group identity." "Alternative organization structures, whether along program lines or according to research affiliations, offer opportunities for a sense of community" (p. 4). "Subject-specific commitments should be seen as characteristic of the context of

individuals' research activity," they concluded, "not as discrete clustering of personnel" (p. 10). "CUST needs to focus on a coherent vision for future development. It would appear that of prime importance is the establishment of a departmental collaborative culture in contrast to the presently constituted conglomerate of disciplinary enclaves" (p. 14). CUST responded with a defense of C&I High: "Discipline-oriented subject areas are the foundation of the department and resonate with many of the structures found in schooling" (p. 1). In my experience, not much had changed between 1999 and 2004. When the External Reviewers (2004) visited in April, I did my best to describe C&I High (CUST, 2004a). Others trumpeted the subjects. This year's External Reviewers (2004) noted the 1999 reviewers' indictment of CUST as a "balkanized set of subject groupings" but suggested that this had "faded in significance" (p. 1–2). "We heard some criticism of the persistence of the 'high school like' nature of the disciplinary organization of CUST" (p. 6). "However," the 2004 reviewers concluded, the subjects "have historically provided an organizing focus for those involved in teacher education, and graduates are hired into the public schools, and universities, on the basis of their subject area specializations" (p. 6). This was an unexpected endorsement of C&I High, but they nonetheless waffled: "The subject framework does not seem to have served the needs of the elementary pre-service and in-service programs. Nor does it provide a framework for a doctoral program" (p. 11). They appear to be saying that C&I High is merely an effective structure for re/producing subjects for the high schools.

On October 12, 2004, the Department Head convened a meeting to respond to the External Reviewers' report. Thirty-two faculty members and graduate students were present. We were apprehensive about where to start with our response and there was a certain amount of angst. In one section of the report, External Reviewers recommended a culling of the subjects, suggested that some be eliminated and moved to a newly formed satellite campus in the interior of the province. One colleague said it felt like we were on a survivor show, or "in a lifeboat waiting to decide on whom to toss out!" The balkanization underwriting C&I High predicts that periodically, subjects will work to eliminate competing subjects. Majoritarian ethics predict this as well. Baker (2001), Goodson (1987, 1992, 1993), Hargreaves (1994), Paechter (2000), Popkewitz (1987, 1997) and Siskin (1994) remind us that high schools and C&I High are primarily built on politics and premises, and only secondarily on principles. At this meeting, no one was really up for reducing C&I High to fewer subjects. When the dis/unity theme came up a colleague suggested that we begin by changing the signs in C&I High—by changing the acronyms of the all

subjects (i.e., ARTE, BUED, CSED, HMED, MAED, MUED, PETE, SCED, SSED, TSED) to curriculum studies (i.e., CUST). The response was surprising. There was a groundswell of support for the change. On one hand the change of signs is symbolic. One the other hand, semiotics reminds us that the symbolic is material. As the excitement and momentum built, a colleague penciled a note and passed it over: 'C&I High is crumbling.'

At the October 14, 2004 department meeting, we again floated the idea of changing the acronyms in the department to CUST. The momentum from the external review meeting suggested the problem is when, not whether. Two colleagues raised concerns, noting that their identities were invested in the separate identities of the subjects. One used the Canadian multicultural fiction to bolster support for C&I High. She/he said, unlike the US and its melting pot metaphor Canada has the multicultural mosaic. She/he was visibly annoyed with the momentum and noted that the process was much too fast. With overwhelming support, I thought we had the momentum and should go through with a vote. The motion was met with the reality that we might suddenly do it. Someone cautioned that we should not force it on anyone. One dissenter felt that she/he could go through with it, if it was what the department wanted. However, s/he preferred more time. In retrospect I probably should not have withdrawn the motion. Close, but not quite. Afterwards the colleague who drew the melting pot versus mosaic analogy accused me of "CUSTardizing the department." We will all be the same, s/he said with resentment. I left with a fair burden of guilt that day. This is emotional stuff.

C&I High may be crumbling, but crumbled structures, like the coliseums of the past, endure. A department meeting on November 18, 2004 brought a reversal of momentum to change the acronyms. The idea was reintroduced with doubts, and a colleague noted that it raised fears in the Teacher Education Office that keeping track of subject courses with a single acronym would be "a nightmare." S/he said we would have politicking to do outside of the department to move the change forward. Doubts were raised about changing the signs. Suggestions were made to "move slowly and change the graduate course acronyms." We were double-guessing ourselves. The momentum was gone. One colleague asked, "What is the hurry?" "Changing the acronyms doesn't really mean anything. It's the vision that counts," another said.

However, at this same meeting, we received the draft of CUST's (2004b) response to the External Reviewers. A key section, four pages into the report, could not have been more understated: CUST "has decided to give more priority to curriculum studies… This is particularly

potent given the name of our department" (p. 4). But this was not the only sign of new developments: "Our desires are matched by our recent ability to hire 2 scholars in this area over the last year, one of which is William F. Pinar who will be joining us in July 2005 as a Canada Research Chair in Curriculum Studies" (p. 4). Now that's the way to do it! We are now anxiously seated in our offices in C&I High waiting for Bill Pinar. Rather than bringing in sign painters or real estate agents to sell the features and qualities of curriculum studies we are bringing in one of the architects.

Un /Real Estate

I referred to the differences between C&I High and curriculum studies as a real estate dispute. In other times and venues this dispute would be called a culture war. The culture wars have been playing out in the academy with all the "studies:" American studies, cultural studies, environmental studies, gay and lesbian studies, media studies, science and technology studies, women's studies and so on (Aronowitz, 1991; Gates, 1992; Klein, 1996; McLaren, 1993; Moran, 2002; Peters, 1999; Vinson & Ross, 2003). Disputes over the futility of Educational Foundations in the face of cultural studies continue to have material implications similar to the C&I High dispute (Lather, 2006). We should not be surprised that curriculum studies pose a threat to the cultural canon entrusted to C&I High. What is surprising is that with the university in ruins, C&I High still stands (Readings, 1996). The production of cultural identity is no longer what animates universities. Few are buying the fiction anymore. Yet this is what continues to animate and populate C&I High (Pinar, 2004a; Reynolds & Webber, 2004). We continue to ignore that fact that C&I High is an artifact of a bygone era when ten subjects defended the cultural canon of the schools and the cultural identity of the state (Hoskin, 1993). When the custodial practices of C&I High become its justification and destiny, what gets thrown into question are knowledge and the forms that it gives and takes. C&I High produces a certain subject and makes possible a certain way of thinking about curriculum, education, and the world. Certainly, we can do the schools—educate teachers and study institutional curriculum—in structures other than C&I High. [Place one of your favorite ten subjects here] educators have a role to play, but in curriculum studies ought to be more tentative and unusual. The converse would have to be effected as well, where realpolitik was as important a passion as politics for curriculum studies (Henderson & Kesson, 1999;

Petrina, 2004a). Nonetheless, to reduce C&I High to "institutional or institutionalized text" is to ignore what is at stake. It is to ignore the relation or indistinction between the ideological and material.

Of course, I am not so naïve to believe that C&I High structures balkanization and competition while curriculum studies offers a utopian commune constructed with 1960s values, whatever they were. I taught in a high school for three years and have nothing against them except for the fact that in their forms is an unhealthy competition and inegalitarian distribution of resources. I am skeptical of proposals to create a dual-purpose facility where we use C&I High for morning and afternoon activities (i.e., teacher education) and curriculum studies for evening activities (i.e., graduate education). It is wishful thinking to suggest that curriculum studies is now post-reconceptualist or post-structural and above or beyond containment or reduction (Petrina, 2004a). We may have theorized the indistinction between agency and structure but this was never meant to be a substitute for innovation and renovation or excuse for resignation. The fact that it became possible for Pinar (2004a, p. 175, 2004b, p. 8) to advise us to "speak of the schools sparingly" signifies a turn. Indeed, the turn from the schools to popular curriculum stands as one of curriculum studies' finest achievements. Perhaps we can turn yet again toward ourselves, to C&I High—to how we re/present and re/form ourselves. Perhaps we ought to speak of the schools sparingly so that we may speak copiously of the C&I high schools.

Research, Ethics, and the Bamboozled Guilt/less

The Social Sciences and Humanities Research Council's (SSHRC) Tri-Council Policy Statement (TCPS) (2003) governs formal research ethics across Canada. SSHRC is the primary federal research policy and funding agency for educators and, in the TCPS, defines research as "a systematic investigation to establish facts, principles or generalizable knowledge" (p. 17). All research involving "human subjects"" requires screening, prior to the undertaking, by a local Research Ethics Board (REB). Quality assurance studies, performance reviews, and classroom or clinical testing do not normally require review unless findings will be published or presented. Perhaps intended for journalists, the TCPS excludes from compulsory REB screening research about individuals "involved in the public arena" if this research is based "exclusively on publicly available information, documents, records, works, [or] performances" (SSHRC, 2003, p. 17; UBC, 2002, Policy #89, p. 82).

According to the Canadian government's definition, this critical, performance, reflexive autoethnography may not be research. If faculties are "involved in the public arena," department meetings are public performances, and if departmental information is public, then this did not require screening by UBC's REB. Hence, the ethics of this C&I High story depend on two questions: 1) Is this research? and 2) Is C&I High public? If the answer to #1 is no is #2 irrelevant? Are we obligated to ethics even if or when we are not doing research? Two responses of yes make this ethical research. A no to #1 and yes to #2 make this ethical but not research. After I proposed this project to administrators in June of 2003, we eventually worked out a procedure that was satisfactory. My full time colleagues in CUST knew I was conducting "research" and performing, and I committed to "participant checks" during the process. The director of UBC's REB assured me that, unless I was conducting interviews, this project did not have to be screened. I locate my practice as an integration of the American Anthropological Association's and the Society of Professional Journalist's codes of ethics. Whether or not this story of C&I High is research or ethical according to the TCPS, I followed familiar protocols. If only research and ethics were this simple (Denzin, 2003a, pp. 242-262).

Was it what I did or the way I did it? Some of my colleagues are really irritated and offended by this story of C&I High. Am I responsible and should I feel guilty? Did I bamboozle them? Rather than utilitarian ethics, what if I was working with deontological ethics and emphasized intentions over consequences? What if I invested my hopes in ecological or relational ethics and believed that the institution of C&I High itself is unethical? What if my intention was to create a space and move people to act out to contradict the comforts of C&I High (which it was)? What if I acted on principles and believed that curriculum studies offers a more equitable home than C&I High (which I do)? What if I have been performing this research, sustained it and remain committed to a new re/form? My ethical intentions were *toward* activism and egalitarianism. Am I also responsible *for* the consequences, which at this point translate into upset colleagues and bad feelings? The animosity towards me will likely subside but I still feel guilty about this C&I High caricature or bamboozle of some university departments.

In Spike Lee's *Bamboozled*, Pierre Delacroix, the writer behind CNS's (television station) stereotypically racist, yet runaway hit, "Mantan The New Millennium Minstrel Show," bears a heavy burden of guilt. His plan to present a show so outrageously loathsome that he would force an understanding of a need for sophisticated approaches to race backfires. What ensues instead is an audience and media frenzy over black-face min-

strelsy, sending network ratings through the roof and nearly worse than racist minstrelsy itself. Everything in the Mantan show runs counter to what Delacroix values and he suppresses aspects of himself amused by the show and connected to the past. Tormented, he can neither revel in subversive techniques to "keep them laughing," as his father advises, nor fully celebrate or confront his blackness and the racism of American culture. But nor does he find appreciation for his intellectual manipulation of this culture. Although I can relate to Delacroix in some measure, perhaps the lesson is that satire, like any public performance or intervention, takes its toll with unintended consequences. Guilt and remorse for the satirist, critical theorist or poststructuralist seem inescapable.

Latour (1999, 2004) frames the critical researcher as an iconoclast. Critical work at home—proximity—complicates iconoclasm and, Latour reminds us (1999, pp. 268–271), most iconoclasts have a conscience. Was C&I High really a fragile icon or idol, dependent on belief? Or did I create C&I High, a reification that can now be traced back to my mind? As Latour (1999) says, it is only when the icon, statue or structure "is hit by the violent blow of the iconoclast's hammer that it becomes a potential idol, naively and falsely endowed with powers it does not possess" (p. 271). Did I start chipping away at C&I High only to expose my inhumanity? This may explain my guilt. I have to work side-by-side with colleagues who feel bamboozled or offended by my portrayal of our workplace. Some want to leave. What if I suspended the blow? Is there something about C&I High that is worth preserving? Or is the auto ethnographer, like the iconoclast, doomed to be too close for comfort? I feel guilty but a suspension of critique is not entirely satisfying. Maybe the bad feelings will subside if I "unlearn that privilege" and power of critiquing and performing C&I High (Ellsworth, 1989, p. 323).[4]

But why shield C&I High from critique, performance or satire and, in effect, from vulnerability? By telling this story of C&I High a couple of double standards were manifested. For example, why do we have two standards for public reports depending on whether they are favorable or unfavorable? This particular report of C&I High was questioned and scrutinized whereas other reports with a more favorable tone have gone published without a single question about descriptions of events or things like the identification of the institution. What if we thought of this story of C&I High as a bureaucratic, personnel, and resource analysis or as administration made public? In many ways, I felt like I was doing administrative work when presenting alternative structures or tracking enrollments and racial equity, for instance. We hold research to a much higher standard of ethics, and by implication accountability, than admini-

stration. I have never seen an administrative plan submitted to an ethics review, although I can think of many occasions when this should have happened. Perhaps our desire to shield C&I High from public critique is what makes it so difficult or impossible to find (critical) ethnographies of life in (departments of) curriculum studies? Where is our "Life in C&I High Schools" equivalent of McLaren's *Life in Schools*? Autoethnography, reflexive ethnography, performance ethnography, and personal narrative have potential to help us speak as well as move our be/longings (Denzin, 2003a, 2003b, 2003c; Ellis, 2004; Ellis and Bochner, 2000; Kincheloe & McLaren, 2003; Reed-Danahay, 1997; Roman, 1993; Shumar, 2004).

Ultimately, I'm tired of (performing) C&I High and weary of its defense mechanisms and politics. I feel that curriculum studies and C&I can be much more than venues for cheering on ten subjects. Yet, similar to Delacroix in *Bamboozled*, maybe I am suppressing the part of me that was formed in C&I High. Like most in curriculum studies, I literally graduated from C&I High. However, by the time I entered teacher education in the early 1980s, the activism of the youth movement and the new left had all but dissipated in academia. "The reconceptualization of curriculum" was associated with the deschooling discourse, as I vaguely recollect, but no one ever mentioned the razing of C&I High. It never crossed my mind until I moved in as a resident worker. Now, albeit secure with a comfortable salary and tenure, I can raise a simple question: what is (a department of) curriculum studies? The way I approached this question may not be persuasive but this nevertheless demonstrates the potential of historicism and materialism in C&I High, which in a fundamental way, sums up Ellsworth's (1989) critique of critical pedagogy. Somehow, we know it is ok to fear the effects of iconoclasm, conflate participation with performance, be a double-agent of complicity and subversion, or fantasize about razing structures. Maybe someday someone will just re-release "C&I High: A Memoir" as C&I High.

The End.

Notes

[1] Major surveys of curriculum studies define C&I High as an assembly of subjects (ASCD, 1991; Jackson, 1992; Lewy, 1991).

[2]The genetic (epistemological) parent is really the disciplines, which makes C&I High a redundant surrogate. For example, at Emporia State University, "methods courses are housed in their respective departments, both in Elementary Edu-

cation (i.e., Art, Music, Biology, Physical Science, Math, and English) and all secondary education majors in the College of Liberal Arts and Sciences. This organization is based on the fundamental belief that a methods teacher, housed within a specific discipline and holding an advanced degree, is best equipped to teach the content of that discipline. A biologist, chemist, or English professor is best suited to deliver this content" (Isenberg, 2003, p. 16). As Foucault might have concluded, this is yet one more attempt to assure that the (molecular) chain of knowledge/power from the kindergarten classroom to the university laboratory is not corrupted, interrupted, threatened or broken. Imagining that the mission of C&I High is improving the quality of custodial care for K–12 children, the best teacher educators can do, once removed from the schools, is live vicariously through their student teachers.

[3] I use Denzin's (2003a, p. 9) definition of performance as "an act of intervention, a method of resistance, a form of criticism, a way of revealing agency… performance is a form of agency, a way of bringing culture and the person into play."

[4] All of this reminds me of the d/evolution of power, which goes something like this: prehistory-1950s: Authority | 1960s-1980s: Question Authority | late 1980s: Who the F--- are You to Tell Me to Question Authority? | 1990s: Who the F--- am I to Question Authority? | 2000-present: Who the F--- are You to Question Me?

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