

## Read and resonate: Welcome to this, the inaugural issue of *Currere and Praxis*

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### Introduction

My thanks to Professors Sümer Aktan and Ünal Deniz for inviting me to serve as Editor-in-Chief of *Currere and Praxis*. My thanks also to those who agreed to serve on the Editorial Board. Thanks as well to those who submitted their manuscripts and, especially, to those whose scholarship and art appear in this inaugural issue. Thanks, finally, to those anonymous reviewers whose invaluable critiques of submitted manuscripts ensure the academic quality of the essays we publish. Thanks all around.

This inaugural issue opens with artwork and commentary by Kimberley D'Adamo, who – in her doctoral dissertation - explored how her life experiences, patterns of thinking, art-making, and teaching intertwined. The image you see here - *We Teach as We Are Taught* – is one of 8 speculative artworks that emerged from D'Adamo's *currere* journey, a collage of desks in an “off-balance pile of interlocking forms, each key moment of my education complexifies the others, simultaneously relating to and weighing down my teacher desk.” Recall that nineteenth-century characterization of the school subjects as the “furniture” of the mind, here embedded in images of desks – off-balance, as befitting the dynamic motion of memory.

I'm guessing more than a few educators feel “off-balance,” weighted down not only by the past but also by present circumstances, circumstances comprising a “pile of interlocking forms.” Teresa Strong-Wilson works her way through such inheritances narratively, “narrative as a site of praxis from which to work through difficult psychic processes.” To do so, she turns to W.G. Sebald and Franz Kafka, their writing enabling “an ethical probing of unsettling preoccupations, in ways of compelling interest to projects of subjective/social reconstruction.” Both Sebald and Kafka – and Strong-Wilson's theorization – carve out “a certain space within which to grapple with the complexities of living in the world—and to support feeling the need to do so,” even “reaching a possibly ‘redemptive’ space for the ‘reaggregation’ of experiences,” which is, she suggests, “the work of *currere*.” Kafka's and Sebald also teach us “that there are no guarantees in such writing for redemption, nor for restitution; we are all unreliable narrators, yet we are all narrators.” The “melancholy that would seem to need to accompany such writing,” Strong-Wilson concludes, “signals not a morbid fascination with death and demise but a willingness to become vulnerable through narrative: a baring of oneself to seek ethical forms through which to convey one's persistently returning preoccupations.”

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Clarissa Craveiro and William Goes Ribeiro are preoccupied with the “unpredictability and the ungraspability of the curriculum,” problematics they study “through a distinctly post-structuralist perspective, understanding emancipation as articulated through difference, that is, as a process always subject to revisibility, deferral, and discursive practice.” They conceive of “the curriculum as an autobiographical text, a possibility for theorizing and transforming meanings through a process of collective reflection, constructed individually by each student,” an insight they bring to “the professionalization of future school principals ... helping them recognize themselves as subjects.” No “panacea,” autobiography can function as “a powerful proposal for those who can provoke the senses trapped in the sameness of expected and quantifiable results.” As “simultaneously theoretical and political,” such work “allows us to explore possibilities for meaning-making, overcoming obstacles, expanding processes, and contextualizing the space for debate and knowledge with teachers in training or already in the field.”

From Brazil, we are transported to China, where Wanying Wang, “while associating with Chinese classical novels and certain ideas in Chinese Taoism,” explicates the concept of *currere* as “punctuated manifestations,” depictions of “one’s experiences that are superimposed and entangled spatially and temporally,” enabling “a helictical form of transformation approaching one’s interiority while embedding oneself within the netted intricacies of ‘manifestations.’” In such “punctuated manifestations,” Wang explains, “one dwells between the past and future, thinking and feeling, the given and possible, limitation and infinity, while traversing across them again and again, thereby reaching toward one’s interiority.” By juxtaposing ancient Chinese novels with Chinese Taoism, Wang “embraces the endless fluidity of one’s experiences, creating an infinite, yet subliminal myriad of intersectionalities, crossings, and synthesis,” *currere* conceived as “emanating intersectionalities of particularity and universality, lived crossings of subjectivity and contingency, entangled convergences of past, present and future, orienting us toward our interiority.” Such a conception Wang characterizes as a “folk-poetic *currere*, an everyday poetic that affords us an opportunity to approach the essential structure of our beings.”

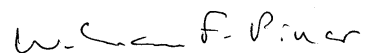
From poetry Patrick Chi Kai Lam takes us to fiction, specifically *The Girl With All the Gifts*, focused on a character named Melanie, living a “life without subjectivity ... strapped in a wheelchair to be transited to the classroom on weekdays and the shower room on weekends and [who] listens to teachers in the class while being restrained to the chairs.” Miss Justineau comes to the rescue. “What Miss Justineau provides to Melanie,” Chi Kai Lam tells us, “is an educational experience that enables subjective and social reconstruction,” her “re-experience of the past, the imagination of the future, analysis of the lived experience, and synthesis of the moments epitomize the four steps in the method of *currere*.” The opportunities Miss Justineau provides Melanie “eventually lead to an educational experience wherein Melanie engages in solitary inner conversation and understands her species as the next person.”

What’s next also interests Rita Guadalupe Angulo Villanueva, Nehemías Moreno Martínez, and Isnardo Ruiz Reducindo, as they are focused on curriculum-updating, collecting data on programs in mathematics education at the Autonomous University of Zacatecas and the Autonomous University of San Luis Potosí, both of these in Mexico, and the University of The Lakes in Osorno in Chile. What comes next is “a curriculum practice that professors carry out in university classrooms; they make small or big decisions about their syllabus daily,”

pedagogical practice that enables us to come “closer to the reality of the curriculum,” identifying activities of “elimination, incorporation, or movement of content” as well as “the modification of other curriculum elements such as the bibliography, forms of assessment, and the methodological constants.” Villanueva, Martínez, and Reducindo learn that faculty “carry out the updating even with the fear of ‘setting aside’ the institutional mandate (prescribed curriculum), but they have the conviction of such need based on both their teaching experience and disciplinary formation.” Such continuous curriculum updating - “modifications of curriculum structure, graduates’ profile and objectives, contents, methodologies, activities, and forms of assessments”- communicate a concept of curriculum as a “continuum and a cultural imperative.” Their research documents the significance “of teachers’ curriculum practices in the curriculum in use and imply bringing teachers’ voices into the prescribed curriculum,” concluding that “*currere* occupies the hegemonic place instead of the mandated curriculum.”

In Ünal Deniz’s essay we are reminded of the integral insight that the “academic journey is a dynamic process that extends beyond mere knowledge acquisition, shaping both individual and professional identities in profound ways,” that “graduate education is a pivotal phase in this journey,” a phase demanding intellectually and emotionally, but “crucial for students as it develops critical thinking, analytical evaluation, and scientific inquiry skills.” And “while these aspects of academic life may be universal, their manifestation and impact can vary significantly depending on the person and her/his grappling with particular socio-economic and cultural contexts,” in Deniz’s case, Turkey. Recounting his educational experience may emphasize the uniqueness of that experience, of his situation, but Deniz also emphasizes his hope that his exercise in *currere* “might resonate with individuals planning academic careers in similar as well as very different countries and socio-economic and cultural contexts.” Resonate it does.

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## Declarations

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