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Elisabeth Harris

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Brunel University London

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My research project, “Working with the neutral mask: A study of the practical work of mask pedagogues” is based on a thematically content analysis (through a phenomenological-hermeneutics approach) of in-depth research conversations with five experienced mask pedagogues in Norway and Sweden.

In my study, the term “mask pedagogue” refers to a theater pedagogue with a formal and/or informal teaching competency in using the neutral mask as a resource in higher drama/theater education.

The term “neutral mask” refers to a teaching resource, used in theatre pedagogical teaching contexts. It is a mask that covers the face, with a limited degree of character (i.e. neutral), and that may appear in different styles and materials. However, the bridging element among neutral masks is the concept of creating a better understanding and consciousness for the student about the potential of the body to show stage presence and meaningful expressions, using one’s body. It also relates to how one can develop the capability to use internal imaginative images as a creative impulse and a driving ‘motor’ in theater work.

In addition to the conversations I have conducted, the research also relate to my observation of three of the mask pedagogues teaching, while working with the neutral mask. My personal experience working with this particular mask, both as a student and later on as a mask pedagogue, are seen as useful in the study, both in relation to planning and conducting it. This position gives me as a researcher both an artistic and academic valuable insider perspective. At the same time, this position might put me in a sort of “blinded position” in relation to the phenomenon that I investigate. This is a challenge I have to be aware of, and that leads to interesting methodological considerations. Unfortunately, I cannot put further attention to this issue in the paper.

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1 Kvale og Brinkmann (2009).
So far, I have focused on the following research questions in my study:

What are the characteristics of mask pedagogues use of neutral mask as an educational resource, in light of an:

a) Art didactic perspective?
b) Esthetic perspective?
c) Epistemological perspective?

This paper is inspired by Keith Sawyers (2011) article «What Makes Good Teachers Great? The Artful Balance of Structure and Improvisation”. Based on his use of improvisation as a term for teaching, and further on the term improvisator for pedagogues, I have sought to explore how these terms might be relevant when discussing some of the findings in my study.

The term of improvisation can be traced back to the etymological definition of the Latin word improvise, referring to texts tied to individual performances or single events. In my opinion, teaching could be considered unique and quite similar to individual performances, as every teaching environment and session is unique and different from the previous one, given that the approach to teaching, the students, and the academic content sometimes might be quite similar. The teacher always carry out and perform a more or less “new” lesson for the students each time.

Professor in theatre studies, Patric Pavis, defines improvisation as: «Technique in which the actor plays something unplanned, unexpected and invented in the heat of the moment».

Based on Sawyer article, and the definition presented by Pavis, I find that the term improvisator is well suited to define what mask pedagogue means in my study. The term improvisation is parallel a suited metaphor to describe the practical work of the mask pedagogue as she acts professionally, competent, goal oriented, intuitive and at the same time sort of holistic, as related to her given framework and demands of the situation she is faced with.

In my study, I also find it useful to include improvisation, as a term describing the certain kind of activity that is represented in the student’s practical work with the neutral mask, as she acts out on the floor. While concentrating on the task given by the teacher, the student wearing a

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2 Steinsholt og Sommero (2006, s. 12).
3 Pavis (1998, s. 181).
neutral mask will create constant imaginative, internal images of surroundings that she has to relate to. It might be helpful to think of these images that she creates as sort of an “internal movie”. It serves as an impulse in her work, and makes her able to gain new experiences as laid out in the concept of *aesthetic doubling*\(^4\). This principle is in its most simplistic form, the ability to gain experiences in a role, different from who you are in “real life”, in a framework of fictional time, place and space. The following can serve as an example of an exercise in neutral mask that relates to the theory of aesthetic doubling: “As a human, you wake up for the very first time, and find yourself in a lush forest”. In this exercise, which is very open to explore, the student will develop new recognition through her creative and developmental approach. Previous acquired knowledge and experiences are fused together in new ways, and makes the learning experience both new and unique. The pedagogues in the study confirm, “Neutral mask work is *new* each time”\(^5\). The student gain new experience and an enhanced insight and understanding through the alternation of known and unknown, between structure and openness. In this way, one may say that she is *improvising* with the neutral mask, something that points to improvisation as a suited term to describe what kind of work the student carries out.

The different mask pedagogues in the study, refers to working with the neutral mask as a collective matter where they jointly, together with the students, develop and explore the educational work as they progress through the educational sessions through practical exercises and reflection periods. In addition to this, both the students and the pedagogue share a joint psychosocial responsibility in creating a safe frame for the work, where respect for the individual’s scope of work is in focus. The sense of comfort and security is essential when working with the neutral mask, as it is considered a psychophysical, personal and sometimes emotional activity. A safe and secure learning environment encourages the students to express oneself in creative and intuitive actions during the improvisational work. Based on the aforementioned descriptions, it would be possible to link the ideas presented by Sawyer on collective improvisation, to the cooperation that goes on among the students, as well as the students and the pedagogue in the teaching environment.

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\(^4\) Østern (2001, s.111).

\(^5\) The mask improvisation is new each time, both for the student that carry out the improvisation, but also for the students and the pedagogue that watches and interpret the improvisation out on the floor.
According to Sawyer, the art of teaching is tied closely to the balancing act of structure and improvisation: «Balancing structure and improvisation is the essence of the art of teaching»\(^6\). According to Sawyer, the tension created here develops paradoxes (*the teacher paradox*, *the learning paradox* and *the curriculum paradox*) that the pedagogue needs to navigate through as well as balance in her teaching.\(^7\)

In the following, I will try to account for some of the structural elements that can be identified when it comes to the mask pedagogues teaching in my study. The structural elements can take on different characters, and can be material things and non-material conditions. It could be academically, artistic, social, individual, collective, formal or informal, explicit and unspoken boundaries. Examples of structural conditions could be economical resources regulating the access to neutral masks during teaching sessions, the time available for teaching, when during the day the teaching takes place, the number of students, time for preparation, the quality of the masks itself, and whether the physical locations of where the training takes place is suitable.

The mask pedagogues have clear rules on how students are to relate to the masks, often called “mask rules”. Some of these are communicated in conversations between the student and the pedagogue, while others are communicated as the pedagogue physically demonstrates how the students should handle the mask. Rules might be that the mask should never be lifted through the eye sockets, but instead by lifting it from the edges of the mask. Further, the students are not allowed to talk while wearing the mask, and is always to turn away from those who observes the mask session while putting on or removing the mask.

Some of the more informal rules or ways of handling the masks can sometimes take on an appearance of a bit mystical or ritual concern. Several of the mask pedagogues have procedures for how they store their masks, when and how they presents them to the students, and to whom, if they allow, to lend them out to. When the masks are not in use, the masks are covered with a piece of clothing, often made of velour.

Based on my observation material from studying the use of neutral mask in education, I find that there is significant evidence to state, that the mask pedagogues teaching is distinguished or bear

\(^6\) Sawyer (2011, s. 2).
\(^7\) (Ibid., s. 3).
the hallmark of a kind of improvised dramaturgy. The pedagogues follows what could be observed as an idea or a structural starting point, which they use as the foundation for their work, and which they could change and develop during the lesson.

The training sessions I have observed lasts from three to five days. At the beginning, the pedagogue has a strong presence as a leader, but steps back from this role, as the lesson progresses, letting the students take charge and organize the activity within the understanding and the framework as presented by her. When, how and to what degree the pedagogue delegates this responsibility to the students, is variable, individual and differentiated.

The lessons always start with some sort of physical warm up exercises. Here, the pedagogue participates together with the students, leading them through verbal instruction and showing how the exercises are to be performed. Next, the students are expected to rotate between practical exercises on the floor (with or without masks), and observation of their fellow students. The exercises are performed individually, solo or in groups of varying size, in front of the pedagogue and the rest of the class. When one improvisation is done, new students get ready to enter the floor. (The students initiate to step up to take part in an exercise themselves. Even though the pedagogue is not telling whom to enter next, the students collectively maintain an overview, assuring that each of them is able to take part in the practical exercises as much as they observe the work of others.) The alternating between the students’ practical work, and the observation of fellow students, can be regarded as a rotating “pulse” in the work. The different elements or sequences of action in the teaching are recurring, but not repetitive. The teaching is marked by an evolving and creative aspect, as the carrying out of a mask improvisation is never similar to the previous one; the students will establish new and individual, inner images that they relate to, resulting in newly created visual expressions that gives the foundation for new interpretation and meaning making among the observers.

It is possible to conclude that the students create improvised actions both on a physical and mental level as they improvise with the mask. First they compose internal, mental images that serve as a basis for their physically improvisation.

Further, on, it is possible to state that the observation part of neutral mask work, related to interpretation and meaning making, is partial improvisational work, as it relates to the creating of
understanding of what a person is expressing while working on the floor, based on their own knowledge and earlier experiences. This is the case for both the students and the pedagogue as they are observing the neutral mask improvisations.

As an integral part of teaching, the mask pedagogue has to relate to both the work of the students out on the floor, as well as those observing from the sideline. The pedagogue’s ability to perceive and interpret different and sometimes parallel things that occurs during the lesson is of major importance. This, because it forms the basis for being able to for example make decisions and direct further instructions, reflect together with the students on the work performed and to assess whether the students has been “in the mask” (i.e. has managed to establish a fictional frame and relate to this in a credible way during the mask improvisation). It is also a base for being able to give the students constructive guidance and feedback.

It might be somewhat challenging for the pedagogue, trying to maintain a balance between on the one hand, trying to be part of and “live with” the mask improvisation performed by the student, while on the other hand, maintaining the overreaching pedagogical perspective when teaching. Establishing an understanding of the fiction performed, demands both sensuous and focused attention towards interpreting what the mask improvisator is expressing. The pedagogue has to immerse herself in what the student experiences. If the pedagogue changes focus to other conditions away from the fiction, such as for example the observing students, the fiction that she has established will be broken. In working with the neutral mask, it is possible to state that there are equal numbers of fictional worlds as there are people in the room. However, what is communicated and expressed through the improvisation is still a common point of reference for a joint dialogue and reflection, as it relates to the ability to make expression using the body, and the fact that the exercises are based on themes that are common for all humans. This can be waking up, the discovery of different things and surroundings, and making a departure.

In my conversations with the mask pedagogues, none of them explicitly defines sort of a teaching theory. Based on the way they elaborate on their pedagogical practice and experience, and my observation of several of their lessons, I find that it is possible to relate the pedagogues’ way of teaching to a constructivist, inquiry-based and dialogic inspired teaching approach. In Sawyer’s article he underpin that constructivist learning proceed more effectively in the presence
of scaffolds.\textsuperscript{8} In my study, I find that it is possible to regard the use of neutral mask as a sort of scaffolding. It is a training tool that leads to valuable insights and experiences that will be beneficial for the individual student in her future work, long after she has taken off the neutral mask.

During my research, it also shows that mask pedagogues value their practical experience with mask work as crucial for how they plan, carry out and succeed in their teaching. The pedagogues describes how expansive experience from teaching has given the necessary confidence, and sense of security, to facilitate and individualize their teaching, leading to an ability to put their own academic mark on the teachings, and differentiating it from the way they themselves were taught. The individual experience, as pointed out by the mask pedagogues, is also considered crucial in evaluating the work of the individual student, as well as the ability to give them concise feedback.

In this paper, I have tried to give an impression of the mask pedagogues teaching situation, when using neutral mask as pedagogical resource to help students investigate and develop the ability to make expression on stage. By referring to different structuring relations concerning the pedagogues’ teaching found in my study, I try to show the complexity and sometimes demanding situation that the mask pedagogue stands in, while trying to maneuver between structure and improvisation.

Inspired by Sawyers article, I find that due to my study, there is a basis for claiming that a mask pedagogue’s ability to improvise, as manifested in the balancing between structure and openness, can be regarded as the “art of teaching”. At the same time I want to underpin that this kind of pedagogical improvisational work further on may lead to great Artistic Expressions, as the teaching of the mask pedagogue contribute to give students the opportunity to gain experience in mask improvisation, that further can give them a professional and practical springboard for creating art, no matter if it is within different improvisational Art expressions or not.

References:

\textsuperscript{8} Sawyer (2011, s. 3).
Oslo: Gyldendal Norske Forlag AS.


My PhD study is a qualitative analytic study of modes and design in weblogs by teacher students studying Norwegian in their 3rd year of Teacher Education. The main aim of the study is to analyze how students position themselves by using modes and design in relation to their future profession as a teacher. How do they position their selves (identities), the subject and their relation to others? (Ongstad, 1999, 2004; Ongstad, 2012). I use theoretical concepts from social semiotics about multimodality and design (Andersen, Boeriis, Maagerø, & Tønnessen, 2015; Jewitt & Kress, 2003; Kress, 2010; Kress & Leeuwen, 2006; Selander & Kress, 2010), built on systemic functional linguistics (Halliday, 1978; Halliday & Matthiessen, 2004; Maagerø, 2005).

The empirical material consists of screen shots of weblog posts from an advanced Norwegian course for teacher students in. The students aim to become Norwegian teachers for 1st to 7th grade in primary school. Blogging has a didactic purpose, as part of letting the students gain experience with producing subject related posts, using various types of modes and designs in digital media. The purpose is also to exchange knowledge and write to learn in a collaborative environment. A post is a limited unit, usually within one topic. In addition, the post is a part of a larger design filling the screen. Wordpress is the weblog tool used for these posts. The content of the posts is related to the topics in the curriculum. The weblogs are assessed by being approved/disapproved twice; at the end of the autumn term and spring term (students are not given grades). Only two of the posts in each student weblog have specific task-guidelines given by the teachers. Choices of genre, modes and designs for the rest of the posts are up to the students. Each student is free to choose a predefined template and theme. Combinations of colours, fonts, columns, modules/boxes and styles are also available for the students to choose.
Within the frame of this paper presentation, my intention is to explore the concepts of writing acts vs. genre as part of the theoretical views in my Ph.D. The question in this paper will be:

How can writing acts/writing actions or genre be adequate concepts for my Ph.D.?
Where do the concepts “come from”? How can I understand these concepts related to my study?

I consider language as formed and changed according to use in society. Interaction between modes and designs (text) and context, and the connection between the concepts: meaning, function and system are fundamental keys to understand language as social semiotics. Modes and design are seen as units of meaning that fill a function in a situation of communication. I will explore the concepts writing acts and genre within this understanding. My aim is also to see these concepts in an educative context in light of the articles by Sawyer (2011) and DeZutter (2011). I see this paper as an interdisciplinary study, and as an explorative part of the theoretical background for my Ph.D.

To operationalize the exploration of the concept of writing acts, I will apply the dynamic model of The writing wheel by Ragnar Thygesen et al. (Berge, 2005; Evensen, 2010; Fasting, Thygesen, Berge, Evensen, & Vagle, 2009; Solheim & Matre, 2014). The acts of writing in this model are located according to writing purposes. I expect to find various categories of acts of writing in the weblogs; some might be more dominant than others might be. The concept of genre will be explored by looking into genre theory (Cope & Kalantzis, 1993; Kress, 1989).

Research on digital written modes and designs in digital tools used for learning purposes are important for the development of solid social semiotic analytical approaches and method. They also form the basis for further studies of how digital texts (modes and design) may be used as pedagogical resources for teacher educational purposes. The earlier use of concepts and their definitions are important to consider before using them in my study.

References:


Improvisation in an educational context is more often associated with reflection in action than on action (Schön, 1983, 1987). In this paper I discuss the possibility for a more improvisational approach to the latter, reflection on action, arguing that also this activity may take advantage of elements of improvisation.

Introducing the concepts of defamiliarization (Sjklovskij 1916/2003) and wide awareness (Greene, 1978, Shutz, 1967) I discuss some aesthetic and ethical dimensions of improvisation, focusing on improvisation as a quality of increasing our empathy and sharpening our senses and feelings and our critical thinking. I argue that cultivating improvisational qualities within education, may encourage connectedness with the world and our responsibility to our self and the other (Bresler 2006, Eisner 1994, Arendt 2003).

The concept of improvisation comes from the Latin word improviso, which means not seen before. This contains a possibility for the artist who, according to Sjklovskij, makes us see the world “as for the first time” through using defamiliarization or desautomatization as a device (Sjklovskij 1916/2003).

According to Sawyer, experienced teachers are better at “improvising in response to each class’s unique flow” at the same time as they are more structured than their less experienced colleagues (Sawyer, 2011:1). This may seem as a paradox, but the point that structures and frames may foster improvisation is a point that is well known to teachers involved with drama and impro-theater (see Johnstone, 1979). As Sawyer puts it: “Skilful improvisation always resides at the tension between structure and freedom” (Sawyer, 2011:5).

Facing an uncertain future, the ability to be creative and to improvise becomes even more important (Gardner, 2009). Being present, sharpening the senses, thinking and reacting creatively upon what happens in the very moment, may preserve human dignity or even save lives.

Facing an unpredictable future with diverse threats to humanity from the both inside and outside the educational system, it is increasingly important that we focus on how we can encourage
development of improvisational skills and divergent thinking within the educational field. Not only may improvising be a way of coping with change, but also as a way of aesthetically reconnecting with the world in dialogical and responsible way. At the same time it is important to critically reflect on both the past, present and the future. The vital importance of critical reflection in school and education is a point made crystal clear by among others Adorno in the article "Education After Auschwitz" (Adorno, 1966/1998), Giroux following up forty years later with the article "What Might Education Mean After Abu Ghraib: Revisiting Adorno's Politics of Education". In this context I read this articles as reminders of the importance of a critical improvisation of sensory and cognitive alertness in able to spot attacks against humanity in any disguise (Giroux, 2005).

Sjlovskijs concept of defamiliarization, ostranenie, is usually associated with art and literature. He describes ostranenie, in art as a device for reconnecting with our sensory perception of the world. Dewey relates in a similar way fantasy with the quality of seeing old things in a fresh way (Dewey 1935/2004). I argue that the concept of ostranenie also is of value within an educational context, since it affords a double desautomatization of both the perceptions and thoughts and thereby the potential of stimulating transformative learning through enhancing both new feelings, thoughts and actions. Said in other words defamiliarizing educational and reflective practice may have a potential of creating new habits of both body and mind, avoiding homeblindness.

In my PhD-project Dialogical perspectives on the development of a varied reflection design in school and teacher education I explore how defamiliarization may be fruitful as a concept and device to design reflective workshops using aesthetic approaches to critical reflection on action. The reflective workshops were carried out after the research and development project SPACE ME- about Man in the Universe. I tried out a varied and open-ended research design, where participation, dialogue and changes of perspective were key concepts informing the attempt.

In my project I argue for pushing the genres of reflection on action away from the traditional verbal dominance (speaking and writing) and take advantage of more variation in tools and expression forms. I argue that aesthetical and multimodal approaches to reflection on action calls for both our sensory alertness, being present in the moment, improvisational skills and our critical thinking. In line with Sawyer I argue that it is possible to design for this; balancing improvisation and structure.

Educational Philosopher, Maxine Greene (1978) also touches upon this topic, by discussing the term wide awakeness, which she has borrowed from the social Philosopher Alfred Shutz (1967). Greene is concerned with the ethical side of concept rather than the aesthetical side. She links wide
awakeness to heightened ethical and dialogical awareness, unlike the opposite: paralyses and indifference. She also connects wide awakeness to Buber's concept of “aliveness”, both concepts fitting well with the art of defamiliarization and the context of this paper.

Professor Elliot Eisner, looks upon teaching as an art (Eisner 1979 in in Sawyer, 2011:4) Eisner discusses the potential for artistic and aesthetic approaches to pedagogical development and research: "Put simply, the arts have no monopoly on art", he argues (Eisner 1994: 2). He discusses Greene's concept of wide awakeness within a frame of the aesthetic and argues that the work of art has the capacity to generate empathy and awaken us from “stock responses” and making the world “vivid” by the act of defamiliarization: “recontextualizing the familiar so that it takes on a new significance” (Eisner 1994: 2). This is in line with my aim for my PhD-project to explore the concept of defamiliarization in relation to improvisation as a sense awakening and thought provoking devise through its potential for encouraging a combination of empathy and distancing. The consequence of these thoughts is an effort to design for improvisational reflection that connects the affective and perceptual with the rational, conceptual and cognitive. Agreeing with Sawyer that “balancing structure and improvisation is the essence of the art of teaching” (Sawyer, 2011:2).
Keywords: Reflection, professional judgment, teaching of pedagogy, student teachers, tools for reflection

In this article, I will discuss how teacher educators try to embed for student teachers’ reflection in Norwegian Early Childhood Teacher Education (ECTE). I am discussing whether reflection in a particular context, such as a teaching situation in a University classroom, might act as a basic ‘activity’ beyond using professional judgment. Professional judgment is based on the practitioners reasoning, confidence, accountability and answerability (Molander, 2013). This connects professional judgment to the process of thinking. Dewey (1997, s. 9) describes reflection as a way of thinking, that challenges the mind, where uncertainty and systematic inquiry are important elements (p. 13). In interviews with pedagogy-teachers and observations in their university classrooms, my interest is on how teacher educators facilitates students’ reflection on the theoretical and practical challenges in their teaching. I am wondering how teachers use various physical and intellectual tools or artefacts (Säljö, 2006) to inspire their student teachers to reflect and how the teaching of pedagogy might stimulate the abilities of these groups of initial teachers for their future professional judgment. I theorise and problematize the use of tools/artefacts for promoting reflection in the teaching of pedagogy in ECTE, as an attempt to get a grip on what they do to make them reflect. Interwoven in the discussion are excerpts from interviews and vignettes’ from observations that illuminate how University teachers work to encourage their students to make use of the various tools for reflection. I also aim to question what qualities these tools have with regard to promoting reflection, as facilitators for future professional judgment.

Introduction

Reflection is a frequently used concept in current curriculum documents for Norwegian ECTE (Kunnskapsdepartementet, 2012). In the curriculum document, reflection is seen as a professional value, and is used in contexts such as “reflection over ethical questions” and to do “critical
reflection”. Reflective competence and the ability to reflect over information and documentation in their daily work is required for the initiate-teachers’ future work in Norwegian kindergartens (Kunnskapsdepartementet, 2011). To exercise professional judgment is a skill that develops continuously through participation in specific practices. Professional judgment is a process of reasoning (Grimen & Molander, 2010), and by being able to exercise reasoning, reflection might be recognised as the activity that leads the practitioner into ambivalence and uncertainty. Ambivalence and uncertainty are essential feelings for the practitioner to be in touch with to allow ethical considerations and be better prepared to make accountable decisions (Dewey, 1997; Larsen, 2014). My intention is not to make reflection the answer as to how to do professional judgement, just to ask if there is a connection. According to Søndenå (2002) the risk of the phenomenon of reflection in higher education is when it “becomes a kind of educational mirroring” (p. 197) and the student teachers try to become the same as someone. I am asking how ECTE is embedding the ability for “transcendental thinking” (Søndenå, 2002, s. 197), and become open to accepting new thoughts in early childhood education (ECE).

The research questions that I will address in this article are as follows; how do university teachers work to justify for their students the use of various tools for reflection? What qualities do these tools have as regards promoting reflection?

To get closer to “what they do to make them reflect”, I have ended up not using ‘professional judgement’ as a concept in the above mentioned research-questions. That is because I want to investigate what pedagogy-teachers are doing to facilitate for reflection and to question if this facilitation might foster the students’ abilities to do transcendental thinking.

Design and methods

To answer the research questions I have carried out a qualitative methodology, where interviews and observations became my selected strategies to collect information. Through the process my research strategies have turned out to carry elements of an abductive study, since the influence comes from both theoretical and empirical approaches (Alvesson & Sköldberg, 2011, s. 56). I collected data from observations of university teachers teaching pedagogy and from interviews with the same teachers before and/or after observations. Throughout the process of interviewing and observing, I carried out literature searches about newer ECTE research on my two focus concepts ‘reflection’ and ‘professional judgment’. These two strategies, the collecting of the empirical material in connection with reading have influenced each other heavily. This cluster of
approaches from theoretical studies and work with transcriptions of empirical material has provided the opportunity to consider this work both as a conceptual and practical contribution.

All observations are “lived” which makes it problematic to claim that there exists a “fixed reality” out there. A fascinating aspect with observations is that what we see, is just one part of what we acknowledge through our observations (Løkken, 2012, s. 11). What I actually observed in my six university classroom-observations and my personal reflections and feelings while I am observing might have influenced each other. To try to avoid this I brought paper with me to write down observations, and a small notebook for my personal reflections, and the feelings, which it was possible to verbalize etc. The students were given written information before I arrived, and I started my observation by asking their permission to be there as a “modest guest” (Løkken, 2012). Interviewing the university teachers happened on some occasions before my observations, on other occasions afterwards. With most of the candidates, I did my interviews both before and after their teaching. Some of the interviews I did with one informant; other informants suggested a group interview before teaching and an individual talk afterwards. For me an important element was do this in a way that the candidate would feel confident.

Theoretical framework

To do analysis of a tool or artefact in use in teaching, it might be of relevance to start the theoretical framework with a discussion of what tools or artifacts might appear in this particular context. Theorists that might substantiate this part of the framework are Säljö (2006), Habib og Wittek (2008); Wartofsky (1973); Wittek (2011, 2012). An interesting element is to expand tools with artefacts. According to Wittek (2011, s. 161) artefacts includes all kinds of cultural tools, but also representations for these tools. This allows tools to be more than physical elements; they can be different kinds of representations for the physical, which are open to thoughts, facts, words and other kinds of representations connected to reflection.

In the article, based on the study of literature, I will suggest three different theoretical approaches as a base from which I can analyse tools for reflection. The first approach is what I describe as a ‘classical approach’, built on Dewey (1997) and Schön (2001). Their theories are especially visible in research about reflection in ECTE in the USA, but Schön’s concepts of ‘reflection-on-action’ and ‘reflection-in-action’ are also in frequent use in Norway regarding higher education (Birkeland & Carson, 2013; Lauvås & Handal, 2009). The second approach I describe as ‘critical reflection’. This builds on Reggio Emilia inspired theories and critical approaches, and these authors have influenced Norwegian ECTE in latter years, especially in connection to project work and the concept
of ‘pedagogical documentation’ which are in use in the National curriculum framework for kindergartens (Kunnskapsdepartementet, 2011). (Examples of theorists: Dahlberg & Moss, 2006; Dahlberg, Moss, & Pence, 2002; Kolle, Larsen, & Ulla, 2010; Lenz Taguchi, Moss, & Dahlberg, 2010; Rinaldi, 2009; Åberg & Lenz Taguchi, 2006). The third approach builds on Søndenå’s (2002, 2004) concept of ‘powerful reflection’. She divides reflection into ‘deep thinking’ and ‘transcendence’. She also offers an analyse-element when she asks whether reflection in higher education might end up like a “kind of educational mirroring” (p. 197). Søndenå has also inspired Norwegian ECTE in latter years. Elements from these three different approaches can act as frameworks for the future analysis. These theoretical frameworks might help to visualize how university teachers work to justify the making use of various tools for reflection and to be able to discuss the qualities these tools might have as regards promoting reflection.

Analysis and relevance

In my attempt to examine, what pedagogy-teachers are doing to facilitate for reflection, my preliminary findings tell me that there exists a genuine belief among my informants of the importance for the students to reflect. In some of the interviews, the informants say that they use professional judgment as a concept to justify for students why reflection is of importance. The analyzing process will better visualize what kind of arguments are in use and the connections between what has been given as information in interviews and what is being done in the classrooms. My choice of questions for the interviews and my personal biases may have influenced the result, which also needs a critical discussion to give this work relevance.

Literature


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With this article, I am looking for discourses constructing the content, role and mission of the Norwegian municipal school of music and performing arts (MSMPA). In order to do so, I will be doing a discourse analysis of reports and official documents. This article’s approach to discourse analysis is based on Laclau and Mouffe’s discourse theory. My interest in writing this article derives from my Ph.D.-project where I am investigating the professional identities of music teachers in MSMPAs.

In Norway, the law obliges all municipalities to run a MSMPA, or to cooperate with other municipalities to fulfil this requirement. However, the law does not say anything about the content or curriculum of the schools, but it states that there should be collaboration between MSMPAs, the school system, and the local cultural life. This thinking has developed into a national aim of the MSMPAs being local resource centres for music and arts, as found in both the former and new curriculum for the MSMPA, as well as in the strategy plan for the MSMPA. One of the questions I ask in this article is what it means for a MSMPA to be a local resource centre. Is there a discursive struggle or has one discourse achieved (temporarily) hegemony? Is it a part of the social democratic aim of “music and arts for everybody” as anchored in Kulturloftet I and II, or is it part of the entrepreneur discourse where the MSMPA is supposed to renew itself, expand and produce great performances?

Being a local resource centre might be the most important thing for the MSMPA in the social democratic “music and arts for everybody” discourse, but there could be other discourses constructing the content, role and mission of the MSMPA. The Norwegian Council for Schools of Music and Performing Arts states that the MSMPA should be characterised by its high quality and rich diversity, and that it should nurture both talent and social inclusion. The phrases high quality and talent could fit into a talent or specialisation discourse, whereas rich diversity and social inclusion fit into the in the social democratic “music and arts for everybody” discourse. The current government in Norway, a coalition of the Conservative and Progress parties, emphasises talent and talent development in their culture policy.

The MSMPAs are not a unite group of schools, as the curriculum is not enshrined in law and because the activities they offer varies a lot. However, it seems to be a unity discourse seen for example in the curriculum enacted of the Norwegian Council for Schools of Music and Performing Arts. A local or diverse discourse could be located among the MSMPAs, especially small schools. In the discourse analysis that I will be doing of reports and official documents, I
will find even more discourses and discursive struggles. In addition, is there different actors trying to promote different ways of filling the content and role of the MSMPA?

The relevance of this article is firstly the value of music and arts for humankind. Therefore, as the Norwegian Education Act states (since 1997) that all municipalities are obliged to run a MSMPA or to cooperate with other municipalities in fulfilling that requirement, the MSMPA is a significant amenity for children wanting to participate in cultural activities and for their parents and the communities to go to concert, exhibitions and performances. It is also a large and important vocational arena for music teachers. To be conscious about the discourses constructing the content, role and mission of the MSMPA is therefore important for both the teachers and the society as whole.
Introduction

Research has shown that students do not master argumentative writing as well as narrative writing, and when given a choice, often choose other assignments than argumentative writing (Bell, 2009; Bjørklund, 1983; Utdanningdirektoratet, 2008). A large, Norwegian study of final exams after 10th grade shows that only 10 – 15 % of the students choose to write this type of text at their exams, while 65 – 75 % choose to write narrative texts. The research group concludes that the students don’t feel comfortable and secure in this type of writing, and therefore choose what they think is easier and more secure –narrative writing (Bell, 2009).

I have studied 16-17 year old students’ argumentative texts to see how they argue for their views while writing to different audiences – in this case the audiences in question are the teacher and the open public online.

Research questions

My research questions for this study are: How do students construct their argumentation when writing argumentative texts in an open, online discussion forum, compared to when they write to the teacher alone? Are there systematic ways in which the expected audience influences the argumentation?

Method and data

Before I started my study, I gave a short questionnaire to 206 students on the same school that my informants come from, asking them whether or not they write argumentative texts outside of school, and if so – where, and about what topics. 42 (20 %) of the students answer that they never write anything outside of school. 137 (66 %) answer that they sometimes write argumentative texts outside of school, and only 27 (13 %) answer that they write such texts often. Facebook is the arena that is definitely most used for written argument outside of school. Other arenas are different discussion forums and interest groups, and newspapers online sites.

Initially, I wanted to compare school texts to texts written by the same students in their free time, but it was difficult to find informants who wrote such texts on their own initiative, and at the same time consented to give me these texts and school texts. I therefore decided to give a class of social science students a task to write texts on an online discussion site where most contributions come from youth and young adults who write there on their own initiative, supposing that writing on such a site might influence the way they construct their texts, even if the task was given in school.

My preunderstanding is that the argumentative texts that young people read and sometimes write on their own time, are of a different kind than what is normally required in school, in newspapers and in “grown up life”. In the youth culture, the ideal is to “be who you are”, “be yourself and stand for it”, “dare to take a stand” and so forth, without any requirement to logic, grounds for your
standpoint, or stringent arguments, whereas in school, they are normally expected to meet such requirements.

My research falls under the category of Writing research, where student texts form the primary data.

A class of social science students (aged 16-17) used one school day to work with debates in social sciences, and I was allowed to spend the day with them. I taught them about Toulmin's basic model of argument, and showed them some online discussions to study. They were required to write at least one contribution to an open, online debate forum about something relevant to their social science subject in school. They were also asked to write an argumentative homework text about preventing crime, for the teacher to read.

The whole class took part in the project day, but a few were absent. I asked for a written consent from the students to let me use their texts, and in the end, 17 of the 25 students in the class had handed in both texts, and consented to giving me their texts for research purposes.

My data is, then, 17 texts retrieved from the discussion fora online, and 17 homework texts handed in to the teacher. In this article I analyze the student texts, look at how the students constructed their arguments, and see if there are systematic differences in the argumentation in the texts handed in to the teacher as homework, compared to the texts posted online.

Theoretical framework
To analyze the argumentation in the student texts, I use Stephen Toulmin’s argumentation model, in which each argument contains a claim, and warrant and data for this claim (Hauge & Horstbøll, c1988). It may also contain backing, qualifiers and conditions of rebuttal. This model is supposed to be a universal analytic model, applicable to almost any argument anywhere.

The uses of argument (1958), and the Toulmin model has from that time on been used and interpreted in many ways. Already in 1960, professors Wayne Brockriede from the University of Illinois and Douglas Ehninger from the University of Florida, combined the Toulmin model with classical rhetorical theories, and suggested a classification of types of argument based on the warrant, in their article “Toulmin on argument: An interpretation and application” (1960). This typology is used also by Jørgensen and Onsberg in their book Praktisk argumentation (practical argumentation) (Salomon, 2010). They divide the arguments into five types with intellectual appeal (sign, cause, classification, generalization and comparison)9, and two with emotional appeal (authority and motivation). I use this typology to categorize the argument types in the student texts.

Based on these analytical tools, I will be able to look at the general quality of the argument when it comes to questions like; does the argument have the data to support the claim? Is the claim a logical one based on the data? Is it possible to reconstruct a warrant which makes the claim relevant to the data? What type of argument do the students use? I will not be evaluating the more subject specific quality of the arguments.

Findings

9 Brockriede and Ehninger have six categories of argument with intellectual appeal, Jørgensen and Onsberg has combined two of these, and use five categories. The two are ‘parallel case’ and ‘analogy’, which in Jørgensen and Onsberg are combined in the category ‘comparison’.
One finding is that the students make a lot of claims which are not supported by any data whatsoever. These can not be called arguments at all, they are just claims. This is not very surprising, and I believe this is one of the things the teacher must work hard on trying to explain to the students.

The main differences between the texts written for the different audiences, is that when writing to the open public online, the students use more of the motivational arguments with emotional appeal. These include appeal to moral and ethics. When writing to the teacher, the students use more of the arguments with intellectual appeal. When they do use emotional appeal in the teacher texts, they tend to argue on the basis of authority rather than motivation. The students also more often use data like statistics and facts collected from external sources when writing to the teacher, than when they write to the open public.

When writing to the teacher, the students seem to strive for an ideal where they base their claims on facts, numbers or external sources – this ideal seems not to apply in the online context. However, the quality of the argumentation is not necessarily higher in the teacher texts. Sometimes the sources are questionable, numbers are used in the wrong way, or the argument construction itself lacks important elements. When writing the online texts, students to a greater extent rely on their own moral and ethical judgment as basis for their claim, and appeal to the readers’ emotions, more or less successfully.

**Educational significance**

Based on the knowledge about how the students construct their arguments when writing to different publics, we might be able to develop a way of teaching argument that might strengthen the students’ argument writing, both in school and in their spare time. In our project, Learning in the 21st Century, we are in the process of trying out this in our collaborating schools through an intervention study, where we try to give the students a theoretical understanding of and the terms to discuss the necessary elements of a stringent argument, and practice using them in debates and identifying them in texts.

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Abstract

The article is based on an ethnographic study of two drama teachers’ experiences in the context of drama teaching in Icelandic basic education. The backdrop for this research is that a subject called ‘dramatic art’ has been added as a key learning area in the Icelandic national framework curriculum. I have conducted an ethnographic study of the culture and context for drama in two primary schools in Reykjavik following two-drama teachers’ work throughout the school year 2013-2014. I have used observation, video observation, interviews, teacher’s diaries, and researchers’ log in order to generate material for narrative analysis. In this article I elaborate the following research question: *Which elements of ecologies of practice seem to be of importance for drama teachers’ professional development and well being.* I scrutinize the school cultures through the practice architectures, formulated by Stephen Kemmis.

Introduction

The background for this article is that the Icelandic ministry of education has added dramatic arts as a key learning area in the national framework curriculum, and that drama can be taught as a scheduled subject for all pupils in basic education (The Ministry of Education, Science and Culture 2013). Stephen Kemmis et al (2014), argue that by changing education involves not just changing the way teachers teach or student learn, it always also involves changing the practice architectures found in particular sites and the ecologies of practices that hold together the different practices that co-exist in interdependent relationships with one another.
Transforming a social form like the school or a curriculum or a particular kind of pedagogy requires transforming the practices that produce and reproduce it. Transforming a social practice, in turn, requires transforming the social forms that produce and reproduce it—including the social forms hidden in the intersubjective spaces by which people comprehend one another, coordinate with one another in interaction, and connect with one another in social relationships (Kemmis et al 2014, p 7).

This article aims at giving an answer to the research question: Which elements of ecologies of practice seem to be of importance for the drama teachers’ professional development and well being?

Theoretical foundation

The practice architecture and the theory of ecologies of practice formed by Kemmis et al (2014) will be the theoretical lenses for this article. The idea regarding practice architectures is that when a teacher enters a community of practice, like a school, this site is already formed. The site has its practice architecture regarding sayings (a semantic space), doings (physical space-time), and relating’s (social space). The teacher’s own wellbeing is dependent on how the practice architectures work, and how ecologies of practice (distinctive interconnected webs of human social activities (characteristic arrangements of sayings, doings and relating’s) that are mutually-necessary to order and sustain a practice as a practice of a particular kind and complexity) a practice can be part of the practice architectures for another practice e.g., (teaching or student learning) work within the community of teachers, colleagues, and institutional settings for that teacher’s work and how practices are interdependent—in the case of education, particularly practices of (1) student learning, (2) teaching, (3) professional learning, (4) leading, and (5) researching. See fig 1.
Methodology

Within a sociocultural frame of understanding I am making an ethnographic study of the culture and the context of two drama teachers’ experiences in the context of drama teaching in Icelandic basic education. An ethnographer studies the meaning of behaviour, the language and the interaction among members of a culture-sharing group (Creswell, 2007; O’Reilly, 2012). Ethnography is an open research methodology, which is based on deductive research logic. This means that the researcher goes into the field and meets with those that are being researched, dwells with them over a period of time, communicates with them, and shares in their experiences (Savin-Baden & Major, 2013). Ethnography gives voices to people in their own local context, typically relying on verbatim quotations and a “thick” description of events (Fetterman, 2010). By using Ethnography the story is told through the eyes of the local people (drama-teachers) as they pursue their teaching in their own communities (their class-room). Ethnographer is interesting in both understanding and describing a social and cultural scene from the emic, or insider’s perspective (Fetterman, 2010 p. 2). In social constructivism, individuals seek understanding of the world in which they live and work in. They develop subjective meaning of their experience- meanings directed toward certain objects or things. These meanings are varied and multiple, leading the researcher to look for the complexity of views rather than narrow the meanings into few categories or ideas (Creswell, 2013). The aims of ethnography involve an attempt to examine and comprehend the perspectives of those under scrutiny; in this case, the teachers. I produce cultural portraits inspired by narrative inquiry (Webster and Mertova, 2007) as part of my ethnographic thick description.
Data collection

The data collection was conducted over one school year in 2013 - 2014. In my fieldwork I observed two drama teachers, Jóhanna and Kári, in two compulsory schools in Iceland. One teacher is an experienced drama teacher and the other one had just graduated as a teacher in the beginning of the research. I visited each school more than 12 times over the past school year. I gathered different types of data: field notes, (video) observations, I interviewed both the pupils and the teachers and I ask the teachers to write a log. The data source, form and used of the data can be seen in fig. 2.

<table>
<thead>
<tr>
<th>Data source</th>
<th>Form</th>
<th>Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observations</td>
<td>27 written fieldnotes – (spanning 40-80 minutes each)</td>
<td>Analysed as a part of main data</td>
</tr>
<tr>
<td>Videos</td>
<td>22 short recordings of drama lessons total of 70 minutes</td>
<td>Analysed as part of main data</td>
</tr>
<tr>
<td>Teacher interviews</td>
<td>2 formal interviews with each drama teacher 2 interviews with them in the field</td>
<td>Recorded and written up precisely – analysed as part of main data</td>
</tr>
<tr>
<td>Student interviews</td>
<td>4 formal interviews 3 group interview 3 short group interview in class</td>
<td>Same</td>
</tr>
<tr>
<td>Teachers log</td>
<td>8 pages of teachers reflection and records of lessons...</td>
<td>Used as a background in interviews? Used to gather narratives from lessons?</td>
</tr>
<tr>
<td>School curriculum</td>
<td>Printed version with overall aims of the school with a specific attention to drama objectives</td>
<td>Compared to other data?</td>
</tr>
<tr>
<td>Drama teachers plans</td>
<td>Plans for drama lessons with 5 and 6 class</td>
<td>Compared to national curriculum</td>
</tr>
<tr>
<td>National curriculum competence criteria</td>
<td>Competence criteria</td>
<td>Compared to drama-teaching</td>
</tr>
</tbody>
</table>

Fig 2. Data source, form and use.

Data analyzes

My field notes and my observation were focused, through the lens of narrative inquiry, on the experience the drama teachers had in their job as drama teachers. Because narrative inquiry has focus on experience and the qualities of life and education, narrative is situated in a matrix of qualititative research. According to Jean Clandinin and Michael Connelly (1994), narrative inquiry is a personal research method. Its focus is on human experience or, more specifically, thinking narratively about human experience. “Narrative
inquiry is a way of understanding experience, it is collaboration between researcher and practice /…/ simply stated narrative inquiry is stories lived and told” (Clandinin and Connelly, 2000, p. 20). They have also developed through Dewey’s theory of experience, three dimensional narrative inquiry spaces that I had in mind when reading through the log, which this paper is based on: The interaction (personal and social), the continuity (past, present and future) and the situation (place). They write, 

Using this set of terms, any particular inquiry is defined by this three-dimensional space: studies have temporal dimensions and address temporal matters: they focus on the personal and the social in a balance appropriate to the inquiry: and they occur in specific places or sequences of places (Clandinin & Connelly, 2000, p. 54).

This article is based on teacher’s logs, interviews, filed-notes and thick description as material for narrative analysis of both the teachers. A narrative analysis was carried out to identify themes of importance and the emerging themes were then analysed in the light of practice architecture. I identified four themes or broad set of conditions that were seen to of critical importance: for Jóhanna (1) being unsecure because she was a novice teacher, (2) being able to maintain creativity through a difficulty, (3) not getting enough support and respect at school from colleagues and (3) lack of defined frames for the teaching like being offered a proper space. And for Kári (1) getting a support from the school community, (2) working with others art and craft teachers, (3) getting respect at school from colleagues, (4) working on the same material year after year.

Result

The finding indicates that the constraints and opportunities mirrored in the practice architectures and ecologies of practice of the specific site of study: the drama classroom. The teacher’s own wellbeing is dependent on how the practice architectures work, and how ecologies of practice work within the community of teachers, colleagues, and institutional settings for that teacher’s work.

Discussion and conclusion

The most important elements of ecologies of practice for the drama teachers’ professional development and well being is the through the educational leadership. The theory of ecologies of practice show that one practice can creates practice architectures for other practices founded in particular sites, meaning that saying, doing and relating is all connected to each other. If the educational leadership is not working correctly it will affect the saying, doing and the relating. Kemmis et al. (2014) argue that practice
architectures can be changed but in order to bring about change in a practice, it is not enough to secure the (professional) practice knowledge that allows practitioners to practice in the setting. It is also necessary to create and secure, in the local site (were the education happens), the cultural-discursive (in semantic space), material-economic (in physical space), and social-political arrangements (in social space) that support the practice and to secure the ecological relationships. It is also important to foster site-based education development to ensure that local educational practices recognise, respect and respond to diverse local conditions for students, teachers, leaders and communities. Only then will the new practices be sustainable (Kemmis et al., 2014).

**Reference**


Introduction.

Helping teachers learn how to be more autonomy supportive in PE setting is important for students’ motivation and outcomes in PE. By testing an intervention program and getting self-reports from students we will examine two research questions focusing on: (1) effects of the experiment, i.e., effects of the intervention offering autonomy support in addition to standard PE education, relative to standard PE education, and (2) effects of the SDT process model. Will more emphasis on autonomy support lead to: (1) positive changes in students autonomous motivation for PE and perceived competence, positive changes in students use of learning strategies, positive change in exertion, participation and performance over time? (2) positive changes in students’ autonomous motivation for PE and perceived competence, will lead to positive changes in students’ use of learning strategies, which in turn will lead to positive changes in exertion, participation, and performance over time?

Theory

My theoretical foundation is based on Self-Determination Theory. The theory focus on four mini-theories, each with a framework to explain motivational processes based on psychological needs as a basis for motivation, motivational processes from the contexts and situations from the standpoint of environmental factors in influencing these processes. A review article by Ryan, Williams, Patrick, and Deci (2009) supports a number of principles that have great significance for people who want to promote physical activity. The theory is widely used in recent years in the fitness and sports fields (see Haggar & Chatzisarantis, 2007, for an overview) as well as in physical education in schools (see Ntoumanis & Standage, 2009, for an overview). When it comes to intervention studies more such studies are needed that look at various factors in the environment and follow up and look at long-term effects of the interventions (Ntoumanis & Standage, 2007; Haggar & Chatzisarantis, 2008). Future research on self-determination theory
can be of extra value if more intervention / experimental studies are conducted (Berghe et al., 2014). A central hypothesis is that autonomy and competence supportive learning environments will increase the intrinsic and autonomous motivation, increase the development of perceived competence, enhance learning quality, and result in better performance (Deci & Ryan 1985, 2000). Research indicates that information that is provided in an autonomy and competence supportive way enables students to increase their intrinsic and autonomous motivation, and self-perceptive expertise. The findings are made among students in both regular education and special education (Deci, Eghrari, Patrick & Leone, 1994), as well as among university students (Williams & Deci 1996).

**Interventions Designed to Help Teachers be More Autonomy Supportive**

Teachers in physical education can learn to be more autonomy supportive in their meeting with students. This is shown in four different intervention studies focusing on learning teachers to become more autonomy supportive (Prusak, Treasure, Darst, & Pangrazi, 2004); (Chatzisarantis & Hagger, 2009); (Tessier, Sarrazin, & Ntoumanis, 2010); (Cheon, Reeve, & Moon, 2012).

Helping teachers learn how to be more autonomy supportive in physical education (PE) settings is important for students’ motivation and for achieving positive outcomes in PE (Cheon, Reeve & Moon, 2012). Regarding physical education there is four intervention studies that has been conducted. They all report positive training effects, and they all aim to train the PE teachers to become more autonomy supportive. The interventions varied in type of training and outcomes. Findings were (1) experience of less external control, more intrinsic motivation and less amotivation for girls participating walking activities were teachers were thought to provide choice (Prusak, Treasure, Darst, & Pangrazi, 2004), (2) stronger intention to exercise and participate in leisure time activities when taught by autonomy supportive teachers that provided more rationale, acknowledged difficulties and provided more choice (Chatzisarantis & Hagger, 2009), (3) increases in need satisfaction, engagement and self-determined motivation when working with interpersonal involvement, structure, and autonomy support (Tessier, Sarrazin, & Ntoumanis, 2010), and (4) improvements in engagement, skill development, future intentions, academic achievement, autonomous motivation and need satisfaction when participating in a autonomy-supportive intervention program (Cheon, Reeve, & Moon, 2012). There are also some
experimental studies were the focus is on providing autonomy support in physical education settings showing that more autonomy support lead to higher levels of optimal challenge and enjoyment for girls and higher levels and perceived competence for boys (Mandigo, Holt, Anderson, & Sheppard, 2008), higher level of self-determination (Ward, Wilkinson, Graser, & Prusak, 2008), and increased perceived competence, intrinsic motivation and task-involving orientation (Moreno-Murcia, Lacarcel, & Alvérez, 2010).

The intervention material used in the current experiment in order to help teachers to become more autonomy supportive in teaching their students learning strategies is derived from self-determination theory (Deci & Ryan, 1985; Ryan & Deci, 2000), from other intervention studies and experimental studies conducted in PE settings that are mentioned above, and from school and PE experiments and investigations working with autonomy support and need-supportive teaching (Aelterman, et al., 2012); (Jang, Reeve, & Deci, 2010); (Reeve, 2009); (Reeve, 1998); (Reeve, Bolt, & Cai, 1999); (Reeve & Halusic, 2009); (Reeve, 2006); (Reeve & Jang, 2006); (Reeve, Jang, Carrel, Jeon, & Barch, 2004); (Strandkleiv, 2006), and from training programs designed to teach self-regulated learning and learning strategies (Perels, Dignath, & Schmitz, 2009); (Schmitz & Wiese, 2006); (Schunk, 2005); (Hofer & Yu, 2003); (Newman, 2002). To develop an intervention program it is important to look at what characterizes effective interventions vs. less effective interventions. Eight characteristics from less effective interventions are presented in an meta-analysis by Su and Reeve, were they also come up with suggestions for implementing effective intervention programs. This suggestions focusing on training setting, media used, length of training, theory based instructions, and focus of training (Su & Reeve, 2011). Based on these finding and suggestions I designed a intervention program to help teachers in PE become more autonomy supportive.

Participants

The study recruited 578 participating 8th grade students (14 years in 2012), and 21 teachers. The students and teachers were distributed among 8 different schools in Nord-Trøndelag. In four schools it was made interventions in the form of increased autonomy support, while four schools worked as a control. One intervention school with 3 teachers dropped out before the intervention program was finished, leading to 83 dropout students. In addition two
classes changed teachers during the year leading to 54 more dropouts. The total dropout students were 187. Quantitative measurements was conducted at two time points using questionnaires.

Design
A two group trial with schools randomized to the intervention and control groups. In each school there are from 1 to 5 classes in 8 grade. One to three teachers from each school participated in this study. The teachers carried out the intervention in his/her classes. There was 26 classes participating in this study, 21 completing. Ten classes worked as intervention classes and 11 worked as control classes.

Description of the Intervention
The volunteer teachers will be invited to participate in a program including a theoretical session and group discussions before the intervention starts. Follow up meetings will also be carried out while the intervention is running. The Time 1 survey will be completed in week 6-7 February. In January the intervention starts with session 1 for the teachers. The intervention period will go on until late Mars, and in this period two follow up meetings with the teachers will be carried out.

Session one contents are: (1) Information about the project; (2) Discussion: What do teachers think about factors influencing students motivation in physical education classes? (3) Lecture based on self-determination theory and research: What is nurturing and thwarting student motivation? The lecture will focus on different types of motivation and different examples of what is a supportive and what is a controlling style in PE. Further, empirical evidence on the benefits of giving autonomy and competence support will be illustrated. (4) Finally, a lecture on learning strategies is given, followed up with a work-shop among teachers on how to focus on learning students learning strategies like setting goals, planning their own approach to tasks, evaluating one’s effort, peer learning and help seeking.

When the intervention starts: (5) Information about the intervention period is given; (6) Lecture and discussion: How to plan to follow up the students giving them autonomy and competence support? (7) Illustrate student activities adopted to learning of learning strategies with the teachers. Discuss how they can improve their motivating style and give ideas about how to be autonomy and competence supportive in physical education classes when students are
learning to use learning strategies. (8) Discussing autonomy support and how to recognize it and practice it by emphasize on five aspects of an autonomy-supportive motivating style. The five instructional behaviors are: Nurture inner motivational resources. Provide explanatory rationales. Rely on non-controlling, informational language. Display patience to allow time for self-paced learning and acknowledge and accept expressions of negative affect (Reeve 2006). (9) Lecture and discussion: The importance of structure and how it may be provided. To provide structure in a autonomy-supportive way by taking the students perspective, acknowledge negative feelings associated with your request, offer a rational to explain why you are making the request and use non-pressuring, explanatory, informational language (Reeve 2009).

Second follow up meeting: (10) Actions to take in class. (11) Experiences and challenges from the teachers own teaching.

Assessment of Variables

In 8th grade at time 1 (T1, baseline), and after 1 year. The following measures was performed: perceived autonomy support, internal needs satisfaction, autonomous motivation for learning, perceived competence, use of learning strategies, absorption, participation, exertion and performance.

Results

MANOVA, Repeated Measures
The interaction indicates that the experimental condition changed more from T1 to T2 than did the control condition. Condition: F10, 333= 2.91, p<.01. Time: F10, 333 = 1.53, p>.10. Interaction: F10, 333 = 2.11, p<.05

ANOVA Repeated Measures
Follow-up ANOVA’s, repeated measures, indicated that the interaction of condition by time was significant for: (1) Autonomy support: F1, 342= 4.31, p<.05, (2) Absorption: F1, 342= 7.07, p<.01, (3) Effort regulation: F1, 342= 5.72, p<.05 and (4) Grades: F1, 342= 4.88, p<.05
That is, on these four measures the experimental condition changed more from T1 to T2 than did the control condition. Other measures were non-significant.
**Discussion**

This study gives more knowledge to the work with implementing intervention programs to PE teachers, and gives more insight to the effects such interventions have on student motivation and learning outcomes.

**Benefits from the intervention.**

In the intervention group. Students that perceived an increase in autonomy support, also reported an increase in perceived competence. In the control group we don’t see that effect. One reason can be that the intervention program focus on autonomy supportive teaching of learning strategy use among students that increases perceived competence.

If students experience high autonomy support, their participation in PE is high regardless of a high or low relative autonomous motivation. This support the important role of giving autonomy support.

Conversely, regarding participation in PE, relative autonomous motivation did strongly compensate for a lacking autonomy support.

Learning strategy research from a SDT perspective is scarce. However, these results indicate a mediating role of learning strategies in the relation between SDT motivation constructs and physical education outcomes.

Change in perceived autonomy support, grades, absorption and effort regulation for the experimental condition gives support for the intervention program.

Autonomy support from teachers is important for students to be able to become autonomous motivated and feel competent, and to use learning strategies in order to perform and participate in PE.

**Limitations and Further Research**

The teachers perspective.

The variability in motivation and learning strategies across tasks and courses. Relevant contextual factors should be taken into account.
Introduction
Assessment is formative when it is used to promote learning. In line with Gardner (2012), ‘formative assessment’ and ‘assessment for learning’ are used interchangeably in this article. Formative assessment’s positive impact on learning is well documented (Black & Wiliam, 1998), also in foreign languages (Ross, 2005). However, much research on formative assessment has focused on oral interactions taking place in the classroom (Torrance & Pryor, 2001). Little research has been conducted on formative assessment of writing (Lee, 2007; Lee, 2011a, 2011b; Lee & Coniam, 2013). Moreover, little attention has been given to relating formative assessment to writing assessment in classroom contexts where students are learning a foreign language subject, such as English as a foreign language (EFL) (Author xxx; Lee, 2011a). Internationally, there is little research on formative assessment in EFL (Abedi, 2010; Lee, 2011b). Particularly in the context of the present study, Norway, it is a paradox that there is so little research on the topic bearing in mind that teachers are empowered to conduct formative assessment.

Assessment in EFL writing has traditionally focused on assessment of learning (Lee, 2007; Lee, 2011a, 2011b; Lee & Coniam, 2013) to the neglect of formative uses of assessment (Black & Wiliam, 1998; Black, Harrison, Lee, Marshall, & Wiliam, 2003; Sadler, 1989, 1998). Important formative elements in writing can contribute to seeing the holistic practice of writing (Lee & Coniam, 2013), such as self- and peer assessment, reflection, useful feedback, text revision—all of which are inherent in portfolio assessment (Klenowski, 2002, 2010). Thus portfolio is an assessment tool that can realize formative assessment in the writing classroom (Author xxx; Lee, 2011a). The question is then how the portfolio as a mediating artifact (Dysthe, 2003) is acted upon by teachers and students when it is used to facilitate formative assessment. We know little about the processes of change when teachers and students use an artifact or tool to develop their skills in formative assessment practices, which is the focus of this article.

The present study was guided by the following two research questions:

(1) What kind of processes do EFL teachers’ and students’ perceptions of formative assessment of writing go through when using the portfolio as a formative assessment tool?

(2) What kind of processes do EFL teachers’ and students’ assessment practices go through when using the portfolio as a tool for formative assessment of writing?

CONTEXT
xxxxxxx

METHODS
Sample
The participants were, as already mentioned, purposively selected (Creswell, 2007). The school leaders at Redhill are supportive of teachers’ interest in professional development in general, and the development of assessment practices in particular. Four teachers and their classes (n=100)
voluntarily took part in the intervention study starting in January 2012 and ending in June 2013. The sample that completed the intervention study consists of three English classes \((n=70)\), two in the 8th grade and one in the 9th grade, and their three English teachers. The teachers were all female and have studied tertiary English for at least one year (60 ECTS), fulfilling the standards set by the Norwegian government. Two of the teachers have approximately 30 years of EFL teaching experience and one of them is in her second year of teaching. Three students from each class were selected to participate in focus-group interviews. They were selected by their teachers according to their level of English proficiency (low, average, high) to enhance maximal variation. The teachers also ensured that both genders were represented in the focus-groups.

**Data collection**

The study used a mixed-methods approach (Creswell, 2003). Quantitative data were collected through a student questionnaire. To gather qualitative data, semi-structured (Kvale & Brinkmann, 2009) one-to-one interviews with teachers and semi-structured focus-group interviews with students were used in addition to classroom observations of writing assessment. By using multiple data sources, triangulation has been one way of ensuring the quality of the study (Creswell, 2007).

**Student questionnaire**

In the literature, there are constructs that have been used to identify students’ perception of informal classroom formative assessment, but a similar construct for formative assessment of writing does not exist and had to be developed by drawing on the reviewed literature. The questionnaire had four background variables: gender, class, grade level, and language background. The first part of the questionnaire had five items on a five-point Likert scale (Ringdal, 2007) ranging from “very little extent” to “very great extent”. The items were about the effectiveness of teacher feedback, the effectiveness of grades, learning outcome in writing English, meta-cognitive strategies when working with texts, and teacher’s modeling of the standard of a good quality text. A Cronbach’s value of 0.71 indicated a relatively high internal consistency and reliability (Ringdal, 2007) considering that there were only five items in this part of the questionnaire (Q1-Q5, Table 1). The second part of the questionnaire consisted of binary items that revolved around students’ perception of assessment practices and a corresponding set of corresponding binary items about students’ experiences of how they learn best. The items were related to feedback, grades, text revision, self-assessment, and student involvement (Q1ab-Q6ab, Table 2). The questionnaire was filled out by all the students at the beginning and at the end of the intervention period.

**Interviews and observations**

The interviews with the teachers lasted around an hour and were conducted at the end of the intervention period. The student interviews lasted around half an hour and were conducted half way through the intervention and at the end of the intervention period. The interviewees were asked about the processes of change regarding their perceptions and practices of writing assessment. In addition, all the writing assessment classes were observed during the intervention period with the aim of understanding how the processes of change are acted out in actual classroom practice. In total, 27 hours of writing assessment classes were observed, each session lasting from 1 to 2 hours. Notes were taken manually in a table separating what is being observed
and comments on what is being observed (Bjørndal, 2002). The focus was how the teacher and the students act on the formative elements in the writing portfolio.

**Data analysis**
The quantitative data were analyzed using SPSS and presented as frequencies, mean scores, and standard deviation (see Tables 1 and 2). The interview transcripts were coded and categorized using the constant comparative method of analysis (Corbin & Strauss, 2008). Another way to ensure credibility and increase the study’s validity in addition to triangulation mentioned above, was member checking (Corbin & Strauss, 2008). Member checking was conducted by letting the teachers read the article during the writing process.

The analysis of the interview transcripts resulted in two main categories for the student interviews: (1) Processes of change in student perceptions and (2) Processes of change in student practices, and four main categories for the teacher interviews: (1) Processes of change in teacher perceptions, (2) Processes of change in teacher practices, (3) Challenges during processes of changing assessment practices, and (4) Professional development of assessment. Observation notes were structured into a table with the following labels: setting, what is observed, and comments on what is observed. The notes were used to validate data from the teacher and student interviews.

**FINDINGS**

**DISCUSSION AND IMPLICATIONS**
The larger sample of students (n=70) showed more awareness of the formative elements involved in writing assessment after the period of intervention, for example text revision and downplay of grades. The processes of change regarding formative assessment led to a doubling of the amount of students experiencing they are involved in assessment practices. Student involvement is important in order to feel an ownership to the assessment processes (Weigle, 2002).

The teachers used the external stimulus, the writing portfolio, and developed it in their own way in their own particular classroom context (Hayward & Hedge, 2005). In line with the findings reported in Smith (2011), where the portfolio was also used as a tool, one of the noticeable changes that occurred was related to feedback. Although the students were more positive at the end of the project towards the formative feedback provided to them, the quote “[the teacher] could have told us more what she expects” reveals that there is also room for improvement. In light of this, it was interesting that the students, particularly the low performing ones, preferred oral feedback on written texts. The same did the teachers, a finding also supported by Rønsen and Smith’s study (2013). According to the teachers, oral feedback on written texts was particularly beneficial in differentiating their writing assessment and reaching the low performing students better. This may be because oral feedback on a written text is more contextualized and also enables the student to clarify any questions there and then. The teacher quote “Something has to happen after you get back your text (…) that is where development can take place” illustrates that the teachers came to understand the necessity of regarding writing as a recursive process through text revision (Yancey, 1998). It is, however, naïve to believe that students will follow up on their text writing according to feedback they have received if the teacher does not put aside time for this.
The feedback process in the writing portfolio encouraged a more student-centered approach to writing and writing assessment. One of the teachers uttered: “I will decide, together with my students, on two-three aspects to focus on and spend our energy on” (my emphasis). One student said “Since last time, assessment has become more democratic” (GH9), which reveals a more student-centered and participative form of assessment (Author xxx) compared to before the intervention period. As described above, assessment for learning has been in focus for years at Redhill. However, as the findings suggest, it does not necessarily help focusing on a theme at school, team and classroom level. The challenge lies in using an artifact that helps improve the assessment practices, try out and reflect on that artifact through a formative process of change where students and other teachers also are involved. Teaching practices can thus be mirrored in order to initiate reflection on teachers’ beliefs (Coffey, Sato, & Thiebault, 2005; Dixon, Hawe, & Parr, 2011). It is only then that one works within a reciprocal and dynamic process of change, which seems to be a prerequisite for formative assessment. One of the reasons why teachers resist adopting more student-centered approaches to assessment is that they believe it takes more time from other more important tasks, for example covering the curriculum (Dwyer, 1998; Webb & Jones, 2009). In light of this, it is an important finding that the teachers in the present study found peer assessment to provide them with more time.

Despite helping the teachers enhancing formative assessment of writing and differentiation, the writing portfolio was regarded as having particular advantages for the active and high performing students. This was also confirmed in the student data, where the high performing students were usually the ones who adapted best to the processes of change in assessment practices. One such advantage concerns meta-cognitive strategies and reflection over one's text. Part of the reason may be that the reflective process of writing the logs is more manageable for students who are reflective from before. The question is then whether teachers should avoid these types of processes, for example by working with writing through a portfolio approach, for the sake of the low performing students. Findings from the present study indicate that the answer should be no. Even though the writing portfolio was regarded as a tool that is most effective for high performing students, it created more arenas for discussions on writing and writing assessment for all students.
Background:

There is a consensus amongst researchers that a relationship between deprivation and educational attainment exists (Ermisch & Francesconi, 2001; Blanden & Gregg, 2004; Chevalier et al., 2005). The research shows that children from poorer backgrounds do less well in a number of dimensions than their peers and in the UK the simple correlation between low income and poor educational outcomes has been long established (Rowntree, 1901; Glennerster, 1995).

The Pupil Premium Grant (PPG):

Since 2010 the Coalition Government has made it a priority to address the disparity between rich and poor pupils and Michael Gove, the education secretary, announced that from September 2011 schools will be given extra funding for every underprivileged child they teach. This is to target resources on the education of the deprived pupils through the introduction of the PPG.

Methodology:

The use of an Interpretivist paradigm within this research, has been adopted to develop “an in-depth subjective understanding” (Rubin & Babbie, 2009) of the research questions. Questionnaires will generate qualitative data from teachers to understand their perceptions of the effectiveness of the PP strategies employed. Interviews will provide qualitative data from pupils to gain an insight into their perceptions of the strategies they have been exposed to.

This study will draw on the work of Pierre Bourdieu and the theories around ‘capitals’. Bourdieu’s theoretical perspectives on ‘capital’ provide a thorough insight into the structure of the social world and his theoretical ideas on class and social positions, which can be transient. The theory behind the PPG, as a form of Compensatory Education (CE), is to offset the effects of socio-economic disadvantage which may restrict the educational opportunities of children from deprived backgrounds. The PPG is allocated based on ‘economic capital’ of a household and pays no regard for any other ‘capital’. Despite this, a large amount of the PPG is spent on interventions which
enhance pupils ‘cultural and social capital’. Schools are currently judged on academic progress of PP pupils and no attempt is made to measure the impact of the strategies which are employed to enhance both ‘cultural and social capital’. This study aims to measure the social and cultural impact of these interventions and how these can indirectly impact on academic progress and subsequently may impact on social positions.

The limits of my research connected to how I position myself as researcher in the PhD-Project:

As I am currently employed at the school as the Director of Research, I am considered to be an ‘insider researcher’, defined as a researcher who conducts a study that is directly concerned with the setting in which they work’ Robson (2002). Historically much literature has been published regarding insider research within the fields of anthropology (Aguilar, 1981; Ohnuki-Tierney (1984) and sociology (Griffith, 1998) but little regarding dilemmas faced by insiders in Education. Subsequently, positioned in dual roles in the same field, it is necessary to focus on methodological challenges to handle those roles, both during the data collection and in the analysis of the conclusions drawn.

Den foreløpige tittelen på forskningsprosjektet mitt er; Barnehagelærernes danningsprosesser – dilemmaer og idealer i personlige og politiske fortellinger. Forskningsprosjektet har som hensikt å gi kunnskaper om og nye innsikter om hvordan barnehagelærerne utformer sin profesjonelle identitet, hva de identifiserer som kritiske episoder eller dilemmaer fra egen praksis, hva som er viktig for dem i yrkesutøvelsen og hvordan de begrunner sin praksis. Hovedproblemstillingen i forskningsprosjektet er: Hvordan kan barnehagelæreres danningsprosesser og vilkår for disse beskrives og forstås?

barnehagelærere forutsetter forståelser av komplekse sammenhenger mellom de personlige erfaringene og identitetsdanningen og de sosiale, historiske og politiske forståelser som er i omløp. Hensikten med denne teksten er å utforske hvordan narrativ tilnærming kan være med å belyse denne kompleksiteten og den metodologisk tilnærmingen til hovedproblemstillingen i mitt forskningsprosjekt.


prosesser, men som prosesser som står i forhold til hverandre og berører andre prosesser igjen. De andre trådene jeg tar tak i er fortellinger i fra praksis. Når trådene spines ferdig lar de seg fortelle som livshistorier sier Arendt. I følge Anna Johansson har analyser av livshistorier som en forskningsmetode en lang tradisjon innenfor samhandlingsvitenskapen. Innenfor sosiologien blir denne metoden kalt 


tilnærmingen. Gjennom teksten har jeg berørt flere narrative perspektiver som utfyller hverandre og som til sammen veves sammen til en narrativ tilnærming.


The on-going impact of neo-liberal policies on educational practice has challenged and shaped our understanding of what it means to be an effective professional; the nature of teacher professionalism has become a contested concept subject to historical, political and cultural assumptions (Hargreaves and Fullan, 2000). The debate about the management and regulation of teaching and teacher education, long dominated by the rhetoric of ‘standards’ and ‘accountability’, has given rise to the ‘performativity’ agenda. This approach to the management of public services is characterised by three strands of policy and practice: an audit and target based culture, interventionist regularity mechanisms and a market environment (Wilkins, 2010). Critics of this system argue that performativity has led to a target chasing culture where ends justify the means, teachers become averse to risk and notions of context-specific practice emerging through professional dialogue (Seddon, 1997). As Ball points out (2003) the requirements of performativity result in ‘inauthentic practices and relationships’, what is important is what works.

The performativity debate has placed the emphasis on ‘the teacher’ as the crucial factor in the drive to raise educational standards (previously the key factor was perceived to be leadership). This view, driven by comparisons with ‘international competitors’ (DfE, 2010) cites The McKinsey Report ‘Closing the talent gap: attracting and retaining top-third graduates to careers in teaching’ (Auguste et al. 2010) which states that ‘of all the controllable factors in an education system, the most important by far is the effectiveness of the classroom teacher. The world’s best performing systems make great teaching their “north star”’ (ibid: 5).

This notion of great teaching as the “north star” of the best performing education systems raises many questions about the advanced professional practice of teachers. Wanting to find answers to these questions provided the impetus to this research, which asked the question ‘what is the relationship between teacher expertise and improvisation?’

Methodology

The research took the form of a qualitative case study design (Thomas, 2011) of teachers who were deemed to be experts within their respective schools. A pilot case study and six
comparative case studies were undertaken between November 2011 and April 2013. Final interviews with each of the participants took place in December 2013 and January 2014. The research took the philosophical position of social constructionism (Burr, 2003; Shotter, 2008 and Gergen, 2009) and employed a methodology that combined case study and grounded theory (Charmaz, 2006) in order to privilege the voices of teachers (primarily) and headteachers. Reflecting the approach taken by Wilkins (2010) with regard to teacher professionalism the intention was not to define teacher expertise (within an essentialist discourse) but to position it as a socially constructed and contested concept.

The data is taken from a series of comparative case studies (Thomas, 2011) of seven experienced teachers working in secondary schools in the South West of England and who have been identified as being expert within their school setting. Constant comparative methods of analysis have been used to draw out themes from the data. This has contributed to a grounded theory (Charmaz, 2006) that identifies the nature of teacher expertise as a socially constructed phenomenon.

Findings

The findings of the research offered two postulates and five tentative conclusions.

The two postulates were:

- That as all cultures are concerned with, and defined by, the relationship between fixed and emergent structures that they are therefore improvisatory in their social nature and their constructed being;
- That as all dynamic cultures are improvisatory through social interaction, this social effort represents new social improvement and advancement through adaptive and incremental progress.

This finding is significant because it claims that improvisation is a fundamental, and defining, characteristic of schools as organisations. By viewing teachers with expertise not as individuals but as being part of, and relating to, the culture of a school acknowledges that they are working within an improvisational context. Consequently their improvisational response to this is seen as being of significance. Furthermore improvement and advancement is seen as being adaptive and incremental nature, the consequence of social effort. These postulates outline the position for viewing teacher expertise as a social construction.

The thesis came to five conclusions

1. That advanced professional practice is best described through the notion of ‘a teacher with expertises’ and that this is a preferable to the term ‘the expert teacher’.
2. Teachers with expertise have much in common but they are not all the same

3. The range of expertises are interrelated and socially constructed

4. The practice of ‘teachers with expertise’ is fundamentally improvisatory

5. The improvisational practice of ‘teachers with expertise’ is derived from four processes

Improvisation, it has been argued, is a feature of all forms of social interaction. Within the domain of teaching it can be seen at all levels. This thesis does not claim that improvisation is only to be found in advanced professional practice but that it takes on a particular form in that it has a positive impact on educational outcomes for pupils, in both instrumental terms (measurable progress and attainment) as well as human terms (as expressed through value based educational outcomes). The improvisational aspect of teacher expertise can be summarised as being concerned with four processes:

- the expression of tacit knowledge;
- the relational and interactive;
- personalisation (of learning, the teacher and the learning environment);
- self-reflective and adaptive.

This view of teaching is consistent with the working definition of improvisation that has been used in this research: ‘a mode of intentional creative action that has unpredictable and uncertain outcomes, derived from “real time” interactions (with other people or materials). Improvisations are determined by spontaneous and intuitive decisions arriving from the dynamic interplay between fixed and informal, generative structures. Improvisations are a feature of all aspects of life and the conditions for improvisational action are dependent on the permission that the improviser gives themselves, or is given, to act in this way’.

The implications for the professional development of outstanding teachers

The claims to knowledge made by this research have a number of implications with respect to the assumptions that we hold about teaching and expert practise. These will impact upon the way we conceptualise teacher's professional development and the long-term teacher development of advanced practice. This paper focuses on one of these areas: the implications for the continuing professional development of teachers in order to develop and sustain expertise practice.

The research findings offer some clear messages about advanced professional practice that can be expressed around two key principles. First, that the expert practise of teachers cannot be represented as an end state. Instead it needs to be viewed as a process of continually ‘working towards’ improving the ways in which the teacher relates to their
pupils. Secondly, and arising out of the first point, teacher expertise cannot be expressed as an essentialist list of skills or competencies.

These assumptions challenge currently accepted notions of what teacher development is and how it takes place. If it is not possible to arrive at an essentialist and universal understanding view of what it means to be an ‘expert teacher’ then it is not possible to identify ‘best practice’ that should be transferred from one context to another. Current assumptions of the ‘in-house professional’ are based on hierarchical notions in that not only are some teachers deemed to be better than others but that their knowledge, skills and understanding needs to be shared with less experienced teachers. Less-experienced teachers are perceived as needing ‘more’ professional development than their peers. Whilst this situation is understandable and indeed needs to be encouraged it masks an inherent problem. Within this scenario the professional development of the most experienced teachers is often expressed as sharing their understanding, knowledge and skills with others. The professional development of their own practice is rarely addressed. The research findings suggest that the professional development of the best teachers is of equal importance to other less experienced teachers. Notions of differentiated professional development are now commonly accepted. This paper considers five principles that should inform a differentiated professional development programme to develop and sustain teacher expertise.

1: Acknowledge the diversity of teacher expertise

Being an expert teacher implies being an expert of something. If we view teaching as a complex activity then not only will teachers display a range of expertises but also they will not all be the same. The data clearly showed that the teachers had each developed a personalised approach to teaching based on their values and beliefs, the relationships they established with the pupils and the personalisation of the learning environment. The different ways and contexts in which teachers demonstrate their expertise need to be given further attention. As the range of expertises is potentially always expanding then ‘divergence’ of practice should be encouraged rather than the ‘convergence’ of a teacher’s repertoire into a common vocabulary of ‘best practice’.

2: See improvisation as a ‘conscious competence’

One of the main claims made by this research is that teacher expertise is fundamentally improvisatory and that this makes a positive contribution to the quality of learning. When discussing my research there was strong acceptance of the idea that good teaching was improvisatory. The problem however is that this aspect of professional practice is ignored or unacknowledged. If we accept the proposition that improvisation is a fundamental and significant aspect of advanced professional practice then we need to give explicit attention to this. As Dezutter (2011) argues, simply being aware that teaching is improvisational is not enough. If we view teaching from the perspective of a constructivist learning theory and as a socially constructed process then we need to be able to talk about improvisation from an intentional and informed position.
3: Give your best the best

Professional development activities for advanced practitioners has a tendency to be focussed on working with other teachers in order to share good practice. There is great value in honouring the expertise that exists within schools and other educational settings. This paper argues that, on its own, that this is insufficient for developing expertise. There should be opportunities for the best teachers to be able to meet together and discuss their practice and how it might be developed further.

4: Acknowledge and develop relational expertise

One of the key aspects of teacher expertise focuses around the ability to develop positive relationships with pupils across the whole of the ability range. This stems from a number of factors. The personal values and beliefs of the teachers informs an approach that acknowledges that knowing the pupils (as individuals), building mutual respect and creating an atmosphere in the classroom in which pupils can, and want to, learn are all facets of teacher expertise. This relational expertise extends to the teachers being able to control and consciously change the emotional climate of the classroom. How to establish a ‘serious’ atmosphere at one moment and then lighten the mood with appropriate laughter is an important skill. A further aspect is the ability to empower pupils and create a climate where the teacher is not relying on their authority to ‘control’ the class. This shift can also be expressed as the difference between a teacher centred (controlled) classroom and a learner centred classroom where the teacher is facilitating the learning process.

5: Developing research methodologies to support evidence-based practice

The previous four principles suggest that there is a significant new knowledge base concerning teacher expertise that needs to be developed. This knowledge base is concerned with understanding the ways in which improvisation makes a positive contribution to notions of teacher expertise.

One of the main themes of this research was the impact that school culture has upon the development of teacher expertise supported by the position that teacher expertise is socially constructed. The personalisation of the teaching and learning process is expressed through Habermas’s theory of the lifeworld (add reference) and the way in which this is socially constructed. Ethnographic study could provide an understanding of the ways in which the relationships and interactions bring this personalised space in being. Attention could also be given to the ways in which teachers with expertise gain, or are given, autonomy.

Whilst the design of my research was based on a comparative case study methodology the relationships with the teachers in the study developed in different ways. In one instance this became a relationship where my research stimulated the teacher to engage, informally, with researching and developing their own practice. Whilst action research has long been recognised a mode of practitioner based research in order to improve practice I would argue that participatory action research (PAR) would be an appropriate methodology
given that it would actively engage a range of stakeholders in the development of the project in order to generate shared solutions to shared problems.

A further important contribution could be made through narrative enquiry and the reflective case study of self. This approach that is based on personal inquiry and reflection offers researchers the opportunity to articulate the values, beliefs and practices that inform their professional life. It can provide the key ideas and concepts through which the teacher can bring their own personal values and approaches into their pedagogic repertoire and contribute to the personalisation of their practice.

Conclusions

One of the defining features of a neo-liberal ideology is the assumptions that it holds about self-interested individuals and the superiority of free markets. A consequence of this has seen the centralised control over schools which has led to the intensification of teachers work, the de-professionalisation of teachers as their autonomy and their judgements have been restricted and the development of a performative culture in which teachers are required to align their practice to external targets and evaluations. The potential for isolationism and vulnerability that an accountability culture places on individual teachers is significant. Therefore the findings of this study, located within a social constructionist paradigm, offer a critical alternative to the neo-liberal agenda. Social constructionist approaches that take account of the transformative power of school culture can provide an additional dimension to the transformative expectations of individual teachers to make a difference to all the pupils that they teach. This reinforces the importance of a school context in which teachers can develop a resilience to continual change and sustain a long-term commitment to the profession (Gu and Day, 2011).

This research however is not an isolated example of the case for greater teacher autonomy. There is a growing body of researchers and teachers who are exploring alternative professional practices that reflect an open-ended and improvisatory approach to teaching and learning. There is evidence of a paradigm shift that offers an alternative understanding of advanced pedagogy and the process of teaching and learning. The research findings reported above suggest new approaches to the professional development of advanced practitioners that is not only innovative but is perhaps long overdue.

References


De Zutter, S. (2010) ‘Professional Improvisation and Teacher Education: opening the conversation’ in


In this paper I will address two aspects of improvisation (Sawyer 2011) in relation to Religious Education. First, I address the indifference to knowledge in constructivist thinking and improvisation theory. I am arguing that improvisation not entrenched in a subject, or subject-specific related, is liable to reproduce power structures and relations of dominance. According to theory of improvisation, you can be a good teacher, or provide good teaching acting in accord with constructivist principles (Sawyer 2011:14), even though not paying attention to the production of knowledge within a discipline. Second, the knowledge made available to students in the school classroom can render possible or restrict communication and understanding. I am arguing that a Religious Studies based RE (Jensen 2008) fosters a different kind of communication and learning about religion than the dominant value-orientated approach. Improvisation in RS based RE is involved in developing analytic critical competence and skills, rather than exhibiting values and attitudes of tolerance and respect.

In RS based RE as opposed to a pro-religious or theological motivated approach, a process of defamiliarisation (Jensen 2004) with the mainstream concept of, and representation of religion, is considered a virtue of necessity. The dominance of Christian religion worldwide, and in the minds of people influenced through history by western ideas and discourses, is a major obstacle to current RE. When Christianity become the prototype understanding of religion (Bell, 2008), it can have unwanted consequences for RE.

If Christianity is conceptualized as the standard religion, Zen Buddhism and Theravada Buddhism becomes logically deviant. The problem with monotheistic belief in God and faith being understood as normal, is that the same (aberrant) qualities are sought identified within a system or a practice where there is no such faith, nor any such entity. A comparison of religions based on theological ideas privileging one tradition, is not professional, nor is it warranted. Teachers are in demand of a knowledge base, and a toolbox
different to the dominant one, if cross-cultural, analytic terms are called for doing comparisons in RE. Going beyond ethnocentrism and Christo-centricity in curriculum and textbooks, students of a non-confessional, areligious, religion education, need help from teachers and textbooks to deconstruct the common sense, cultural beliefs about religion, and establish it anew (Alberts 2009). Constructivist thinking and principles alone are insufficient. Sawyer (2011:14), discussing the difference between teaching and staged improvisations, holds that “a key aspect of good teaching is the teacher knowing exactly what structures, and what degree of structuring, are appropriate at each moment in the classroom’s learning trajectory.” In RE-classrooms, the following didactical principles corresponding to constructivist ideas are operative: “going from the known (Christianity) or near (our society) to the unknown (Islam) or far (their society) (Hærenstam 2000). Seen from the standpoint of constructivist thinking, and the didactical principles alone, everything is in order – this is the way people learn!

Addressing the need of today, of contemporary society and world, teachers must equip students with analytic critical competences (Andreassen 2009, Jensen 2011) that makes it possible to become aware of power structures and relations of dominance. The major challenge in RE is to approach religion as a human phenomenon, and learn about it in a way neither confirming religious discourses and their protagonists, nor defying them. It is not the responsibility of the school and the educational system to provide for religious socialization, neither in its confessional form nor in its secular variants. Focusing on religion as a social perspective or tradition and a source of ultimate good is related to the communication of RE as primarily concerned with values and instilling in students’ attitudes of tolerance and respect. By not being interested in learning about things defined “religious” as ordinary human, social and cultural phenomena, extra-scientific motives (Jensen 2011) are projected into the classroom work, and interests other than learning for the benefit of understanding and explaining the world and its myriads of phenomena comes into play.

It is from this background understanding that I am approaching teaching as an improvisation activity. In light of the counterhegemonic thinking of RS based RE protagonists, talk about improvisation can be criticized because of its “ready made” understanding of knowledge as something given or static. The production of knowledge needs to be taken into account when teaching. Being
totally oblivious to the knowledge basis of structures, the scaffolds teachers provide, can create barriers rather than conditions of possibility for knowledge and understanding. Constructivist thinking and principles of learning, does not in itself warrant any positive evaluation about students learning. It is a system of thinking, a theory about learning, therefore it cannot be used in an argument or reasoning, as support for normative propositions such as “good teaching”, “good teachers” and the like. It is contradictory saying that a teacher is providing good teaching, and at the same time that what he teaches hinders students’ experience of the world and delimit their communication with and relation to others.

Qualified subject didactical decisions, in which improvisation is a part, involves reflections on focus, content and method, and takes in to consideration what students learn, and the consequences of learning. Learning as a process and situation takes place upon something to be learned, and what is to be learned in a RS based RE is what makes improvisation relevant. Improvisation without being entrenched in a subject can lead to what Bernstein call “pedagogisation of knowledge”. Improvisation is not supposed to maintain or enhance repressive social and symbolic structures. If so, it is in conflict with an RS based RE.

Learning about religions as human, cultural constructions, and religion as a second order descriptive category, a part of the problem to be explained rather than as something to be valued and treated in a particular non-scientific way, elevates the epistemic status of students talk about religion. Resisting religious truth claims, RS based RE learns how language about religion construct as well as constitute religious experiences and ideas about religion. Religious actors and students alike are thus on an equal footing communicating about religion. Neither point of view dominate in the classroom, wherein an important work is come to terms with, analyze and criticize repressive social and political processes, structures and tendencies.

Ref.


How can strategies from long form theatre improvisation help the drama teacher to balance between structure and improvisation when teaching in Drama in education?

“The challenge facing every teacher and every school is to find the balance of creativity and structure that will optimize student learning. Great teaching involves many structuring elements, and at the same time requires improvisational brilliance. Balancing structure and improvisation is the essence of the art of teaching” (Sawyer 2011, p.2)

In this paper I will present a stream of thoughts and ideas about how strategies from a specific genre of theatre improvisation, called Long form Improv – can help the drama teacher balance between structure and improvisation when teaching Drama in education. In short, what characterizes long form improvisation, besides being longer (obviously), is that it is a story-based improvisation that focuses on developing characters and plot so that the audience becomes invested in the work. The improvisation takes place in a semi-structured setting that provides the actors with some sort of form or framework, in which the actor can act spontaneous and improvise. It is quite similar to the learning environment described by Keith Sawyer in the quotation above and one of the challenges is to balance between the structure and the improvisation. Structure, frameworks and motivation is important when trying to create a learning space that invites to improvisation. However, you cannot neglect the bodily perspective and reactions when you run the risk of doing something improvised and spontaneous. Something happens inside your body, your heartbeat increases, your stomach is twisting, you are nervous and your blood is rushing through your veins. Being both a drama teacher and an actor in a long form improvisation group, I will reflect upon my experiences form practice and construct a dialog between the “actor-body” doing improvisation and the “teacher-body” doing improvisation. It is my understanding that, being aware of the bodily perspective of improvisation is just as important as being aware of how to create an environment that stimulates to improvisation.

The people who seem to learn the most from the systematic instructional design of instructional materials are the designers themselves

(Jonassen & Reeves, 1996)

Abstract

Teacher learning happens in all the areas in which the teacher joins in such as the classroom, the community of teachers, and the school environment. This study suggests that Teacher Professional Development (TPD) needs to be concerned with social aspects of learning, and needs to be directly meaningful to teachers` practice. The hypothesis is that teacher learning takes place in all fields where the teacher takes part and the research question is: How can learning by collaborative design enhance new teaching practice with respect to teacher professional development (TPD)? TPD is positioned in the context of teachers’ engagement in teaching and change in teaching practice. In this study of collaborative design, teachers create new collective practice in teaching. Findings from the study show how the collaborative process of design provides the teachers to talk together and share ideas about the fundamental basis for the intentional teaching change. The collaborative process of design provides opportunities for teachers to reflect on the intentions and implications of the projected change. The interaction with peers seems to deepen and challenge the teacher reflections.

Keywords TPD Collaborative design Teacher learning Teacher professional learning community
Improvisation, encounter, guidance, mentoring, supervision, coaching.

Extended Abstract

In counselling, guidance, supervision and coaching, the encounter is a significant quality in which the process of supervision develops. To be able to listen to what other people express both verbally and nonverbally, is a starting point for any counselling activity (Tveiten, 2006) (Skagen, 2011) (McLeod, 2007).

Therefore, exercises that enhance the feeling of safety and relational confidence is essential to enhance the spontaneity of the creative process.

“The increasing use of scripted teaching methods -------, is --- disturbing” says Sawyer in his article (Sawyer, 2011, p. 2). He argues that the challenge for all teachers is to “balance creativity and structure in order to optimize students’ learning” (Sawyer, 2011, p. 2) This is also a challenge in supervision and guidance. There is a risk of using scripted methods that not necessarily is compatible with the situation at hand. In this context, improvisation could benefit the process and the outcome of the counselling situation. By adapting improvisational techniques from the arts field and make them appropriate to the education field, it could enhance the supervising process and the outcome could be more beneficial for the individuals that are in focus for development.

As DeZutter points out in her article, the training and use of improvisation “rules” and techniques the improv actors learn in their education, could be applied and transformed to fit the teacher-training field (Dezutter, 2011, p. 35). The process of becoming a counsellor could in the same way benefit from defining and creating activities that will contribute to the performance as supervisors with improvisational competence. The counsellor’s performance and use of improvisation could be beneficial to all parties in the supervising context. This is of course an important part of all educational activity, such as Harald Jarning has shown in his article where he shows how educational theories also uses the elements of improvisation even though they uses another vocabulary (Jarning, 2006).

The purpose of this paper is to discuss in what way improvisation can be beneficial in the counselling process and how we can use improvisation tools in the education of supervisors. This will be discussed from an on-going research project about further education in supervision and coaching and the development of competencies in this area among the students. The group of students consist of professionals from different professions such as teachers, nurses and child protection educators.

The theoretical framework of the study is pragmatic philosophy and the methodological framework is Hermeneutics and Action research.

The research intends to answer questions such as:
How do these students develop their counseling/mentor/supervising skills?

How does the program correspond with their development?

How do the students describe their acquired skills?

What should a mentors or supervisor’s competency consist of, according to the students opinions/perceptions?

How do the students assess the program based on their experiences?

The data for the study consist of students’ logs, interviews with the students, video recordings of the students’ mentoring at the workplace, texts from the students’ exams, and the teacher’s own log after 2 years of teaching with the students.

Political and cultural frames of course structure the supervising and the teaching process. In this paper, I will not discuss these frames when I argue to view the supervising process as an improvisational one.

**The encounter and improvisation**

The counselling situation calls for a supervisor who is able to establish the values of the encounter. This is a context where the individuals is being in charge of their own “narrative”. The supervisor, as the teacher, has the challenge to balance the improvisation and the structures in a way that includes all participants ideally without imposing their own views or values. To be conscious about and be aware of the other (persons) is something we are training to achieve. It is necessary to work for obtaining the listening qualities that are spoken for in these contexts.

Martin Buber, in his work with the “I – Thou” relation writes about what the characteristic elements of the encounter are. His dialogue and monologue distinctions in human communication, and how the two categorizes the existence in our relations (Buber & Smith, 2004), points out the importance that the supervisors are conscious of these categories. Relations between individuals and the recognition of the other, the space for development and freedom to act spontaneously and creatively is important in the work both as a teacher and as a counselor.

This encounter quality is in some way similar to the context qualities in classrooms where improvisation occurs. The teacher or the supervisor has to be able to be in the here-and-now or moment in order to improvise in a way that the students learn. Generally “improvisation is ------ defined as a performance (music, theater and dance) in which the performers are not following a script or a score, but are spontaneously creating their material as it is performed”, as Sawyer says (Sawyer, 2011, p. 11). When it comes to the teacher practice, the improvisation metaphor encompasses the creativity and spontaneity that balances the structure and improvisation in the teaching process. Thus, improvisation can help to conceptualize also the supervising process that is in the here-and-now.

**Building confidence and spontaneity**

To be able to encompass the encounter qualities as a supervisor, it requires competence and awareness to ensure these qualities for the individuals present. This is addressed in the education program and the students are training for this kind of relational competence in many ways. The students’ purpose is to learn how to be good counselors/mentors and coaches, and thus become better professionals. In my group of students, we work with different exercises that challenges them in many ways. This area of competence requires the students’ abilities and willingness to step out of their comfort zones, which can be quite
difficult sometimes. In order to enhance the relational confidence, we address exercises that enables good group relations to develop.

One way of doing this kind of work is to engage in exercises that builds the confidence and the students feeling of safety. For instance, when building group confidence, they move in different ways and patterns on the floor and in different relations to each other. When doing this sort of exercises they communicate without words. In nonverbal communication, the students often has to work to do the exercise properly. As some of them express, “it is challenging to step out of the comfort zone”. When the students are able to relax in the situation, and let the exercise or play be the primary in a way that the “play is playing them” as Gadamer says (Steinsholt, 2010). Then we are able to be in the here-and-now. This is what the encounter is about, I think. In this way, we encourage to meet the other in a way that not objectifies the other person. As Merleau-Ponty says (Gustavsson, 2000, p. 74) the body and the body expression will be experienced by myself and others, the body will be experienced both as a subject and as an object, which means we are experiencing and at the same time we are experienced, as Gustavsson says (Gustavsson, 2000). These kinds of experiences will be a source for reflections on the learning process.

Bjørn Alterhaug says that improvisation is about something that is unforeseen (my translation) (Alterhaug, 2006, p. 80). Improvisation in this sense is a result of preparation and competence. It makes us capable of dealing with the unforeseen, to do something new and enriching that creates and elaborates new moments. The learning path the students engage in can be quite demanding in order to try to achieve such kind of competence. When the students start, they are being preoccupied with collecting counselling tools for their toolboxes. During their study, they come to recognize the demand of the encounter. Here, I think the improvisation metaphor will be beneficial in the training for this kind of recognition.

In my practice, I am the teacher and the students are supposed to learn and practice so that they during the two-year study can perform as supervisors. This means that the encounter and the improvisation perspectives is simultaneously present on two levels. First in the practice of the program and second in the practice the students are training for. In this respect, I would have to conceptualize what I am doing so that the students can do the same. To be able to reflect-in-action, Schön argues that “if we want to discover what someone knows-in-action we must put ourselves in a position to observe her in action. If we want to teach about our “doing,” then we need to observe ourselves in the doing, reflect on what we observe, describe it, and reflect on our description.” (Schon, 1995). To do this kind of reflection, improvising strategies might be helpful. When the expert teachers use routines and structures in a more flexible and creative way, as Sawyer says (Sawyer, 2011), I think that how the expert teachers think and reflect could be clearly articulated to the novice students. The vocabulary used in the improvisational arts field can be helpful to manage this. This could help us to “strategize how to improvise better” as Dezutter points out (Dezutter, 2011). It is important to collaborate, and to reflect upon the “collaborative improvisation between the teacher and the students (Sawyer, 2011, p. 3). When the improvising and the dependence of collaboration is present in exercises, it is important to illuminate the strategies that are used. By being conscious and articulate about this, we will enhance the ability for the teacher and for the students to understand how they can improvise.

The encounter once more

When the teacher or the students supervise an individual or a group, they has to be in the here-and-now, and improvisational skills can add something new into the encounter context. They have to collaborate with the other (person or persons) and be able to supervise in a way that is enriching for the individuals concerned.
To view supervision and counselling as improvisational practises, will benefit the training by the use of concepts from the improvisational arts field.

In the supervising context, the encounter values should be present, and improvisational practice could enhance the activity and the process of counseling will be better taken care of.

References


1 INTRODUCTION

The background of my study arises from a need for outdoor science education (OSE) pedagogy for high school. Based on existing research about learning in out-of-school settings, I developed a prototype teaching design. The design is currently being tested and developed in collaboration with two science teachers at a Norwegian high school. The research approach used in this study is design-based research (DBR).

DBR is a practice-oriented methodology, with the overall aim to bridge the gap between the practice field and educational research (Juuti & Lavonen 2006; Reimann 2011). DBR is researcher driven (Edelson 2006; Wang & Hannafin 2005) and may provide opportunities to lead and administrate the direction of the research. DBR opens up for the researcher to be a designer, not for the research project only, but also for the pedagogy (Christensen et al. 2012). In other words, the researcher intervene in several aspect of the research. However, the participants should be included to identify problems, articulate solutions, testing and suggest new solutions (ibid).

Intervening by designing and administrating, and at the same time facilitate and maintain the teachers’ participation may be seen as a challenge for the researcher conducting DBR. To address this challenge, I will elaborate on how the researcher’s cross-roles affects framing when uncovering negotiation in a joint, collaborative relationship with two high school science teachers in a DBR-project.

Frame analyses uncover dynamics of the negotiation process. According to Penuel et al. (in press p 243) ‘Frame analyses provide conceptual tools for understanding aspects of negotiation between researchers and practitioner in the context of partnership work’. Framing can be understood as how a problem is defined (Coburn 2006; Penuel et al. in press). The framing processes are divided into frame alignment and resonance. 'Frame alignment refers to the action taken by those who produce and invoke frames in an attempt to connect these frames with the interest, values, and beliefs of those they seek to mobilize’ (Coburn 2006 p 347). In other words, Coburn identifies two roles of the negotiation process, namely 'action-takers' and 'mobilizers'. Transferring to my researcher role, it is my actions, as an ‘action-taker’, when framing and trying to connect with the teachers’ interest, values and beliefs. Resonance revolves around the frames’ potential to create a connection with the ‘mobilizers’ and motivate them to act (Coburn 2006; Penuel et al. in press).

2 METHODS AND MATERIALS

The high school was selected out of convenience. The criteria for selecting two science teachers, was that they each had less than five years work experience from high school. This was set to avoid
dynamic conservatism (Schön 1983). Furthermore, it was favourable selecting two teachers of opposite sex.

Data were derived from a workshop with the two science teachers. The aim of the workshop was to plan OSE by using the prototype of the teaching design (audio). This workshop needs to be seen in perspective with one semi-structured introduction meeting, as this was the first meeting of this research project (audio).

Collecting data is currently ongoing for the study. It involves three iterations were the teaching design are being test and developed. The workshop was from the first iteration and had an aim to plan OSE with the use of the teaching design. Further, the workshop had a duration for 2 hours and 20 minutes and included practical issues about the research and planning of the first OSE sequence. In this article, I focus on the planning. I want to illuminate the link between negotiation processes when planning and the teaching design.

1 This is call to NAFOL summer school that will eventually lead to an article.

The aim of the semi-structured interview was to learn about the teachers and their response to the research project and OSE. The interview contribute to understand the negotiation process and the connection between the teachers and the project. The interview consisted mainly of open questions.

3 RESULTS

Several methods are used to collect empirical data in DBR (Bell 2004). As anticipated, different methods leads to different research roles. According to frame theory, framing processes should contribute to connecting the participants and the project. To do so, analysing the participants’ response is necessary. I start with presenting the results from the introduction meeting where the first connection between the research project and the two teachers took place.

3.1 Introduction meeting

At the introduction meeting, the teachers were first given a description of the problem and reasons for the research. Secondly, they were asked to describe themselves as teachers, their motivation for the project, their concerns around the research project and OSE specifically.

The first teacher, Gustav, has his academic background from ecology. In the following, he comments on several aspects of being a teacher:
The second teacher, Arya, has an academical background from plant science. She has worked as an elementary teacher were she conducted outdoor education regularly, but never as a high school teacher.

E: How would you describe yourselves as a teacher?  
G: Uhm, if I am going to sum up. I believe I am good with relations. Building relations with the students precondition them for further progression in the subject. (...) I notice that it is [building relation] very important for those student who are weak in science.  
E: Do you have any immediate thoughts on how you see yourselves in this project?  
G: I was really interested in outdoor education when I took pedagogical studies (...) then the day-to-day life came and I doesn’t get to do so much of it [outdoor education] as I should have wanted (...). I am interested in being outdoors, hunting and so. I enjoy that. But, I do not know if that is relevant in this project. (...) Otherwise, I believe in this way of being concrete, and there is many possibilities in the outdoors of concrete approaches.  
E: Do you have any examples about outdoor education?  
G: Uhm. (...) I have taken some classes to the bonfire, classes from vocational programs. We did a math trail [the students answer questions along a trail], and made popcorn and stuff like that. But, the logistics turns out to be exhausting!

Both Gustav and Arya were concerned with the relation and contact with the students. However, 4 Arya was focused on class management especially in an outdoor setting. She asked several questions regarding how the research will be implemented into practice. Gustav's response indicates that he connected with the project. Arya’s response indicates that the framing was not satisfactory during the introduction meeting. The introduction meeting uncovered micro processes that required a respond from me as a researcher. I needed to continue connecting the teachers to the project and find ways to utilize their strengths and limit their concerns.

3.2 The workshop

The introduction meeting made me realise that I needed to frame in the project with a supporting structure. The structure was a conceptual tool. It had several aims as to increase the efficiency of the workshop, minimalize the risks of OSE and secure the terms of the teaching design in a workshop.
The structure was a suggestion on how to conduct OSE with the theme ‘radioactivity and radiation’. It was designed with eleven squares, where each had a title, like ‘learning arena’, ‘content’ or ‘field equipment’. I provided suggestions within each box that formed an entire OSE-sequence. The suggestion and the boxes where discussed in detail. My role transitioned from being an interviewer in the first meeting, to being a participating collaborative researcher. An example of this is when deciding nature trail as part of the content.

E: I was thinking about a nature trail. But it is only a suggestion from me (..)
G: Then we could have repetition from ecology
E: And the trail could be digital. Upload questions on their cell phones.
G: But then you distance yourself from nature
E: Yes, I’m a fan of this old-fashion laminated charts
G: But they need be active?
A: Or, we could use Geocache. Then they need to look for the questions. It is very cool.
E: We can include the questions with the geocaching posts.
A: Yeah, it is very cool. But it is repetition from ecology and a bit about radiation?
E: It depends on how much radiation you have been through in beforehand. Some things needs to be included in the preparatory work to prepare the students.
G: They need to put away their phones so that they don’t start to google the answers
A: Yeah, but that doesn’t matter. If they are going to geocaching they will need their phones.
E: They could have questions they can’t google.
A: Questions they cannot google?
E: Questions were there are no definite answers, like to see ecological relations, maybe exploratory questions..
A: I think it will be hard to find those questions.
E: Okay, for instance in geology the students have answered what kind of material the opera [in Oslo] should have been built in. There is no definite answer to that.
A: Yeah, or what kind of succession face are we in right now?
E: Yeah, a great suggestion! Research can tell that there is not so much learning in definite answers but rather how to apply them.

This negotiating is about a nature trail, trying to plan how to do it and what type of questions it should contain. The two teachers have different interest, values and beliefs. Arya clearly has an interest for geocaching and she want to negotiate it as a part of the content. Gustav, on the other hand, do not want technology to affect student activity and presence with nature. Thus, this adds a second aspect to the frame alignment, as there are two ‘mobilizers’ with different values about OSE. I take at least two roles in this workshop. I collaborate and participate more or less on the same hierarchy level as the two teacher. At the same time, I steer the negotiation in favour of open questions in the nature trail. I negotiate the design of the pedagogy with arguments from research literature.

4 DISCUSSION

The supporting structure as a frame motivated the two teachers and myself to act when planning OSE. In other words, it worked as a conceptual tool to frame the problem. Connecting with the problem is a continuous process and new frames are needed for further connection. This workshop is a segment of the research project and further analyses of the material is necessary to provide evidence. However, cross-role did affect how the framing uncovered negotiation processes. I collaborated with the teachers’ in the workshop, being mobilized by the frame, whereas in the information meeting I had a role as an interviewer or an ‘action-taker’. Being the ‘action-taker’ created a distance and hierarchy between me on one side, and the teachers on the other side. When
being mobilized by the frame, the distance between us shortened. Still, I was the ‘action-taker’ in the workshop as I attempted to connect a frame with the teachers’ interest, values and beliefs and steer negotiation. I prefer ‘designer’ as the correct term to use when occupying both the ‘action-taker’ and ‘mobilizing’ role in a researcher accessing the practice field in DBR.

Entering the practice field as a designer may indicate DBR to be a less objective methodology (Bjørndal 2012). DBR do not aim to be objective, but rather aim to construct knowledge in collaboration with the practice field by confronting the day-to-day life of the school, testing and develop new teaching design. DBR is ‘inherently exploratory and speculative’ (Edelson 2006 p 161). Because of its exploratory nature, DBR involves certain risks (Edelson 2006). I detected that the risk do not only evolve around the teaching design itself. Risks also include the researcher cross-roles, when negotiating different terms in the practice field. As a designer need to maintain 6

the collaboration and the collaboration is maintained with negotiation, experience-based-research on practice can limit the risks involved with DBR.

5 LITERATURE


