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“Creative Brain” for Strategic Renewal  
An Exploration of Productive Dialogue as a Tool for Teachers  
to Connect to Progressive School Visions

by

Karen MacLean

Master's Program in Learning Processes

Institute for Culture and Learning

University of Aalborg

“True innovators have a problem akin to the child. They have a sensation—an insight into a possibility—but they have no literal language to describe it. Unfortunately, they do not have a ‘parent’ to provide that language; indeed, none exists if the insight is truly novel.”

Crossan, Lane & White, 1999

## Resume

Levendegørelse af abstrakte mål og visioner i undervisningen og samarbejdet med kollegaer, er en vigtig del af arbejdet for lærere på frie grundskoler. Målet med dette masterprojekt er at undersøge, hvordan en *sensemaking* aktivitet som *produktiv dialog* kan støtte lærere i dette arbejde, samt støtte den organisatoriske forankring af visionen i skolens virke og videre udvikling.

Baggrunden for undersøgelsen er en lille friskoles udfordring med at forstå og operationalisere skolens vision. Projektet består af et undervisningsforløb på seks workshops med det overordnede formål at komme tættere på visionen og at operationalisere den i skolens dagligdag. Undervisningsforløbets sekundære formål er didaktisk, idet lærerne skulle lære og øve sig i først at skabe et trygt rum sammen, dernæst at tænke sammen som team, og sidst at bevæge sig fra tænkning til handling.

Den grundlæggende problemformulering lyder: *Hvordan kan læreres arbejde med produktiv dialog føre til læring og videnskabelse, samt støtte organisatorisk udvikling?* Denne problemformulering uddybes ved følgende underspørgsmål: (1) Hvad kan lærere, der engagerer sig i *produktiv dialog*, lære, og hvilken viden skaber de? (2) Hvordan omsættes den læring og viden til nye handlinger? Og (3) Hvordan fører den læring og viden til organisatorisk læring og videnskabelse?

Projektet er et instrumentalt casestudie funderet i en konstruktivistisk ontologi, idet jeg forstår viden som konstrueret, og derfor er epistemologien en sammenfletning af hermeneutik og fænomenologi. Hermeneutik fordi videnskonstruktion beror på fortolkning af verden omkring os, og fænomenologi fordi mit forskningsobjekt er fænomener som læring og videnskabelse, der cirkulerer i vores livsverden og kommer til udtryk i tale og handling.

Mit kvalitative, empiriske materiale består af noter, transskriberede interviews og et transskribert fokusgruppeinterview med lærerne. Jeg analyserer disse data tematisk ved at

gennemlæse mit materiale for metaforer, emner og mønstre, som jeg efterfølgende koder, organiserer og fortolker.

Projektets begrænsninger består i casens begrænsede størrelse og tidsforløb. Desuden kan den læring og videnskabelse, jeg observerer, skyldes andre faktorer eller have været af flygtig karakter. Endvidere er mit forskerblik påvirket af mit eget tidlige engagement i opstarten af en lignende fri grundskole, og min rolle som underviser og guide i workshopsene. Dette kan have fungeret som en styrke, fordi min unikke baggrund kan have synliggjort elementer og fortolkninger som en udenforstående ikke har adgang til. Men det kan også have været en svaghed, idet min synsvinkel kan have udelukket alternative fortolkninger. Denne svaghed har jeg forsøgt at imødegå ved at være transparent og angive mine forståelser.

Projektet kan imidlertid ikke danne grundlag for generaliseringer men blot tilbyde et nuanceret blik på den rolle, som *produktiv dialog* kan spille i skolers visionsarbejde, som jeg håber vil udvide vores forståelse af begge dele.

Min forskning viser, at lærere som engagerer sig i *produktiv dialog*, lærer og skaber viden via gentagen deltagelse i de delprocesser, der sammen udgør denne form for *sensemaking*, samt i de refleksioner som processerne fremmer. Svaret på spørgsmål (1) er at det er gennem disse gentagne oplevelser at lærerne har opnået kompetence i at tænke sammen som team og at skabe lokal viden sammen. Svaret på spørgsmål (2) er at lærernes fælles kortlægning faciliterer én af lærernes nyfortolkning af en situation i dagligdagen, således at individuel viden oversættes til ny handling i tråd med skolens vision. Svaret på spørgsmål (3) er at lærerne gennem fælles læring og videnskabelse producerer kollektiv, organisatorisk viden, som gør det muligt for skolelederen at institutionalisere *sensemaking* redskaber og møder, og således forankre og videreføre skolens udvikling i lyset af dens vision.

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## 1 Introduction

In the autumn of 2014, I had the extraordinary privilege of participating in the start-up of a new free school in Copenhagen, *Den Grønne Friskole* (The Green Free School). Our aspiration was to teach children about sustainability drawing on a wide raft of approaches such as outdoor schooling, project-based learning, and self-determination. Along the way we pioneered an experience- and sensory-based approach to teaching based on a model we called the snail, inspired by the work of Australian scholar Beverly Derewianka (Derewianka, 1990; MacLean, 2016; Rathje, 2018).

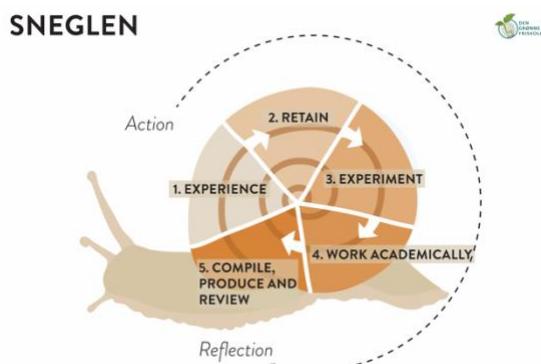


Figure 1 – Experience-based pedagogical model

One of my roles in the early years

was to support the principal and her team in developing new ways of working with the children. No single approach was truly new, but bringing them all to the table at once, experimenting with these approaches in the day-to-day, and thus honoring the vision that my co-founder and I had articulated, created a challenging framework for the teachers, the pedagogues, and the principal.

Since starting up a new school is a complex process with many moving parts, players, and processes, I did not get much of a chance to think deeply about this work. Every day was a whirlwind of challenges with a steep learning curve. When I left the school in 2019, I decided to go back to university, in order to examine my experiential learning in an academic, analytical framework. During my second semester at Aalborg University, I

interviewed a teacher who had participated in the start-up for a term paper and acquired a new understanding of our practice at the school (MacLean, 2020).

This teacher reminded me of our recurrent practice of articulating and reflecting on our work in weekly meetings and during our quarterly development retreats (*pædagogiske dage*). She had experienced this continuous work as essential, because of the “articulation, reflection and togetherness” (MacLean, 2020, p. 9), and because they provided her and her colleagues “with a shared language,” turning individual tools such as Non-Violent Communication into keystones for all their “encounters with the children, whether of a personal or professional nature” (MacLean, 2020, p. 10). These dialogues turned out to have been central not only to the development of the school culture and pedagogy, but also to the teacher’s own development: “I became a much better teacher and better at being together with the children, partly by watching my colleagues ways of being with the children … partly through the steep learning curve, partly from the reflective spaces” (MacLean, 2020, p. 10).

Writing about and analyzing this teacher’s response, I realized that what for us had simply been a way to gather and sort through the threads of our wildly experimental practice was a commonly used tool in all sorts of organizations. These recurring sessions functioned as sensemaking, where tacit knowledge or recent experience becomes integrated into and part of each individual’s and the organization’s knowledge (MacLean, 2020, p. 11). This insight piqued my interest and prompted the desire to engage in this kind of activity again, supported by the didactic and organizational tools that I had acquired at university.

### **1.1 How do we connect to our visions?**

Thus, when an opportunity presented itself to work with the newly founded free school, *Den frie fakkel*, helping them to connect more closely to their radical vision, I seized it. In the spring of 2021, my colleague, Maria Haag, and I conducted a series of workshops with the principal and teachers to support them in connecting their daily work – with the children and

with each other – to the school’s vision, as articulated by the founder and principal. Moreover, I decided to turn these workshops into an action research project, to gain more insight into the learning that might be taking place in the workshops and to create “knowledge based on enquiries conducted within specific and often practical contexts” (Koshy et al., 2011, p. 4).

## **1.2 The wider context**

The reason the work of connecting vision to practice and operationalizing abstract goals is important in a wider context can be found in the unique pressures being brought to bear on primary education in the beginning of the 21<sup>st</sup> century. In Denmark, primary education is under direct pressure both from the national requirements of the “competition state” (Pedersen, 2014) and from the vaguer but no less urgent conditions of what has been referred to as the “VUCA world” (Houle, 2020; P. Magnuson, 2020). Geopolitical and climate instabilities contribute to global volatility, uncertainty, complexity and ambiguity and educators are called upon to equip future citizens and employees with the skills to thrive and succeed in such a world. Riemer (2017) defines these skills as agility, creativity, strong sensemaking and continuous learning skills (Riemer, 2017), which are of a different order than the traditional reading, writing and arithmetic.

Denmark has a strong tradition of alternative primary education. The private and free school system was established in the middle of the 19<sup>th</sup> century, few years after the right to free public primary education (“Friskole,” n.d.). The 20<sup>th</sup> century saw a wide range of alternative educational movement arise, from Waldorf and Montessori to the democratic education movement. Waldorf in particular has had a strong presence in Denmark alongside the traditional Danish free schools whose ethos derives from 19<sup>th</sup> century educators Christian Kold and N.S.F. Grundtvig.

This strong alternative presence has cultivated a crosspollination in Danish primary education, with elements of, e.g., Waldorf or Montessori pedagogy being taken up in the public primary schools. Moreover, Danish free schools play an important part in educating children who do not thrive in the public schools or whose parents espouse different values.

In order for these school to persist and to function as valid proving grounds for new – or older – approaches to teaching and learning with children, they must have the tools not only to articulate but also to operationalize their goals in a rigorous manner. This is a legal mandate (Friskoleloven, 2018) but also an ethical imperative: it is what these schools owe the children and their families who choose them, and the teachers and pedagogues who work there.

As I experienced in the school I cofounded and as the team at *Den frie fakkel* have discovered, the work of operationalizing abstract goals is no easy task. This master project aims to provide some insight into how this work might be approached.

I turn now to the details of my case.

## 2 Case

*Den frie fakkel* (The Free Torch) opened in 2018 and presently comprises 45 children in grades K through 5 and six teachers (the team). The founder and principal “S” is the sole author of the vision (Appendix A, referred to as the Vision), which consists of a mixture of progressive and radical educational goals. By law (Friskoleloven, 2018) the school must work towards realizing this vision, while also simultaneously meeting its curricular obligations specified at the ministerial level (Ministry for Children and Youth, n.d.).

The Vision of *Den frie fakkel* takes its point of departure in a series of weaknesses in the current education system that the principal (S) identifies and seeks to address. Since “more and more children believe that they are not good at anything” (Appendix A, p. 86), S suggests a shift in perspective and practice to focus on children’s own interests. She believes that

allowing children to spend time on their own areas of interest harnesses motivation and strengthens self-confidence (Appendix A, p. 87). Similarly, S believes that the way that creativity is traditionally conceptualized and taught leads to false distinctions between creative – “*kreafag*” – and non-creative subjects on the one hand and on the other a designation of individuals as either creative or not creative (Appendix A, p. 90).

Her solution, as detailed in the Vision, is to take children’s ideas seriously and to work with them in school, for example through trial and error. S addresses the rising levels of stress among children through daily mindfulness, and aims to teach collaboration as a life skill: “When children have to collaborate, they need to learn to use one another’s strengths actively... That’s the way we adults collaborate with our colleagues” (Appendix A, p. 90).

While S is the sole author of this Vision, it mirrors a wide spectrum of popular critiques of contemporary education from John Taylor Gatto (2017) to Sir Ken Robinson (2010, 2011, 2016, 2019), as well as from more academically founded critics such as Carol S. Dweck (2008), Angela Duckworth (2016), or Daniel Goleman & Peter Senge (2014). The Vision is a mix of ideas and practices: it easy to read, relatable – especially for parents – and at first blush quite commonsensical. As with all visions, however, it is also abstract. What does it mean – in practice – to “light children’s inner fire” (p. 87)? Or to “center the creative individual” (p. 90)? How can learning be “rooted in something concrete” (p. 88) or “focus on process instead of goals” (p. 89)? What does all this look like in math or Danish class?

During my first meeting with S, she explained to me that her team was having a hard time bridging the gap between lofty goals and everyday practice. On the one hand, they were struggling to bring the abstract concepts and buzzwords of the Vision to life in the everyday, and on the other, they didn’t quite know how to assess their teaching activities in the light of the goals set out in that Vision. Despite her efforts to explain, model, and answer questions, her team remained puzzled and insecure.

## **2.1 Problem analysis**

The national curricular obligations I referred to above have been broken down into subject goals, competency goals, skills- and knowledge areas, as well as guiding skills- and knowledge goals, and these are supported by syllabi and teaching guides, all of which are available online (Ministry for Children and Youth, n.d.). Thus, S's team may be familiar with the teaching goals outlined by the Ministry for Children and Youth via their training and previous teaching jobs, or if they are not, they may access all this information online. Moreover, their training has provided them with the tools to plan, execute and evaluate learning activities within this framework.

However, none of this holds true for S's Vision. Not only does the Vision reach for goals that the team is not necessarily familiar with, or whose meaning they don't quite grasp, it also does not provide intermediate goals, process outlines, teaching plans etc. It is indeed the nature of radical goals such as these, that the actual innovation, the translation from abstract vision to concrete action; that is to say, the bringing to life of the Vision, must be carried out by the people in the thick of the action; by the practitioners themselves.

Building on my experience from my own school and drawing on my own previous work (MacLean, 2020), one of my underlying assumptions was that the way to approach this translation of abstract goals and concepts, was through what Brix (2017) has referred to as “sensemaking and sensegiving” activities (Brix, 2017, p. 10). Following scholar of organizational change and development, Karl E. Weick, translation can be understood as the travel of ideas and what happens when ideas are turned into new actions in new localities (Czarniawska & Joerges 1996). Translation is not a synonym for diffusion. The differences are crucial. The impetus for the spread of ideas does not lie with the persuasiveness of the originator of the idea. Instead, the impetus comes from imitators

and from their conception of the situation, their self-identity and others' identity, and their analogical reasoning (Sevon 1996). (Weick & Quinn, 1999, p. 17)

From this perspective, the onus is not on S to persuade or explain; rather, her team must harness their conceptions, their identities, and their reasoning to convert the abstract into action.

This raises several questions: What kind of process can inspire and support the team's "sensemaking and sensegiving activities"? How can this sensemaking process be framed and scaffolded, so as to be safe and constructive for the team? What do the individuals learn and which knowledge do they create? How does the sensemaking process – and the frame and scaffolding – influence learning and knowledge creation? Do these processes result in change and action at the individual, group, or organizational level, and can we describe or understand how?

## 2.2 Research Question

These questions led me to the following research question:

How can engaging teachers in *productive dialogue* give rise to learning and knowledge creation and foster organizational change?

This research question can be broken down into three study questions:

- What do teachers who engage in *productive dialogue* learn and what knowledge do they create?
- How does that learning and knowledge translate to new actions?
- How does that learning and knowledge translate lead to organizational learning/knowledge creation?

In the following pages, I will endeavor to elucidate my key concepts, my methodology, theory and data collection, and to offer an analysis of the data I have collected, that attempts to answer these questions. First, I turn to the background of myself and my co-teacher, Maria.

## 2.3 Workshop Team

During my tenure at *Den Grønne Friskole*, I was repeatedly asked to give talks and workshops about our work at the school. For the workshops I teamed up with my friend Maria Haag, and after I left the school, we started our own business, Snail Academy, to continue that work together. The goal of Snail Academy is to support educators and businesses in working with innovative and sustainable pedagogies. In the following two sections, I explain our backgrounds and respective roles in this project.

### 2.3.1 Karen MacLean

As I mentioned above, I have a vested interest and practice experience with the topic at hand: following von Manen, quoted in Vagle (2018), I am “*[t]urning to a phenomenon that seriously interests [me] and commits [me] to the world*” (Vagle, 2018, p. 63, emphasis in original). I have a long-standing commitment to working with learning and knowing. I trained originally with a view towards teaching adults, obtaining a Ph.D. in Comparative Literature, and teaching throughout my graduate years in subjects from French to World Literature. After moving to Denmark, I did not work with adults again until I co-founded my school. In the interim, however, I worked with various NGOs with a view one the one hand towards sharing knowledge and empowerment, and on the other, towards elucidating and bringing forward unacknowledged ways of knowing (MacLean, 2008).

In this project, my role has been firstly to bring my experience from education and working with teachers to bear on the planning and execution of the workshops. Secondly, I have made recordings, taken notes, and carried out the research work associated with the project.

Finally, I have kept a journal and engaged in what Vagle (2010, 2018) following Dahlberg (2006) refers to as ‘bridling’, i.e., to endeavor to prevent pre-understandings “from having an uncontrolled effect on the understanding” (Vagle, 2018, p. 67). In my writings, I

have tried to express and interrogate my pre-understandings of phenomena so that they have not – or to a lesser extent – limited my openness. According to Aaltio & Heilmann (2010) this emphasis on open-mindedness for learning characterizes case studies because,

Occasionally, a case study has surprising results, a prior paradigm is seen in a different light, or the study reveals a paradox with respect to prior knowledge. Understanding the internal dynamics of the research object, to which the case study methodology gives opportunities, gives space for various results. (Aaltio & Heilmann, 2010, p. 71)

It has been an express goal in this project to stay open to new understandings and not to hang on tightly to my preconceptions and expectations. Throughout this paper, I will endeavor to clarify my preconceptions and trace the ways in which they guide my choices, actions, and expectations.

### **2.3.2 Maria Haag**

My partner in Snail Academy and in carrying out this project, Maria Haag, has 15 years' experience in Human Resources Management. She completed her Masters in Learning Processes and Positive Psychology in 2016 and her certification as an Embodied Facilitator in 2019. Maria's role in this project has been to bring her extensive experience in HR and embodied learning to bear on the planning and execution of the workshops. Maria has also been an invaluable sparring partner at critical junctions in the conception of this thesis.

## **3 Readers' Guide**

In this section I briefly define and discuss two concepts that have been central to this thesis. The first is the concept of *productive dialogue* (Tsoukas, 2015) which is the focus of my research project; the second is the method and model of Appreciative Inquiry (Cooperrider et al., 2017). My hope is that providing clarification of these key concepts at the very outset will assist the reader throughout the thesis. Finally, I will address the question of language.

### 3.1 Productive Dialogue

I use the concept of *productive dialogue* (Tsoukas, 2015), to describe and distinguish a certain kind of interpersonal, communicative situation that can be used as a sensemaking tool.

According to Tsoukas (2015) drawing on Merleau-Ponty:

when dialogue is productive we have opportunities to recursively punctuate our understanding and, thus, see new connections and ‘[give] prominence to distinctions which our ordinary forms of language easily make us overlook’ (Wittgenstein 1958: No. 132). As Merleau-Ponty (1962: 354) so perceptively remarked, when engaged in a productive dialogue, ‘[my interlocutor] draws from me thoughts which I had no idea I possessed.’ ... we are led to relate our circumstances in new ways and, thus, see new ways forward. (Tsoukas, 2015, pp. 471–472)

I would like to briefly break down this concept and discuss its constitutive parts. For in what sense is *productive dialogue* productive? Following Tsoukas (2015) I would argue that the productivity of this sensemaking lies in language. Firstly, in the fact that applying language, so to speak, to our thoughts, “sensings,” and feelings, brings them into the realm of reflection, where we can grasp and turn and inspect them – all via language.

Secondly, its productivity derives from the redefining or sharpening of ‘old’ terms or coming up with new terms, thus changing how we conceptualize and co-create our shared reality (see section 4.1). Thirdly, its productivity lies in the extent to which this new conception of reality changes our actions, that is, that new terms and definitions not only support the initiation of different actions in well-known situations, but also their repetition and maintenance.

This explanation of productivity separates language from “thoughts, sensings, feelings”, and reflection, and from the world, “our shared reality”. But this separation is artificial, itself a way of “applying” language, for following Heideggerian thought “language

is not only the manifestation of a thing: it is the thing itself” (Grondin, 2003, quoted in Vagle, 2018, p. 42). In this sense, participating in dialogue is always productive, since doing so means engaging deliberately in the “becoming, production, and provocation” of meaning (Vagle, 2018, p. 45).

Yet “dialogue” as I use it here does not indicate just any conversation, but one that is structured deliberately, so that the participants are involved in and cycle through a hermeneutic process of examining and sharing preconceptions, with the potential of reaching new understandings and conceptions, and with a view towards not only seeing new ways forward but actually moving forward. It is this latter aspect which brings *productive dialogue* into the realm of Weickian sensemaking and purposeful organizational change, to what Weick refers to as enactment (Weick & Quinn, 1999, p. 4). Thus, *productive dialogue* can be used to translate ideas “into new actions in new localities” (Weick & Quinn, 1999, p. 17).

This concept has been very important to my work. As I explained above, I was excited to discover that there was not only a term for what we had been doing at *Den grønne friskole*, but an entire academic discipline devoted to sensemaking in organizations, spearheaded by Karl E. Weick in the late 1970s. The work I did on my team’s view of children – *børnesyn* – (MacLean, 2020) led me to investigate sensemaking processes both through the work of Weick (Hammer & Høpner, 2019; Weick et al., 2005; Weick & Quinn, 1999), Brix (2017), and finally Crossan et al. (1999).

I was also deeply touched by the concept of *productive dialogue* and by the constellation that Tsoukas brings together. On the one hand, there is the concept of *recursivity*, i.e., that this kind of work is ongoing and repeated, in a cycle or spiral analogous to the hermeneutic spiral. On the other, there is the concept of *punctuation*, that is to say, to halt momentarily and point out, or clarify, or emphasize. And finally, there is the way in which these processes enhance our ability to catch sight of – and articulate – things which are

hidden in the way we talk about them – or do not even talk about them at all. When we do talk about them, however, our narratives construct and map “our circumstances in new ways” – ways that are particular to these individuals (me and my interlocutor) and which point a way forward in this new territory.

Consequently, I resolved, when I had the opportunity to work with *Den frie fakkel*, to aim actively and purposely for this sensemaking process. I hoped that engaging in this reflective practice, the teachers would be able not only to “translate” their school’s Vision into “new actions in new localities” (Weick & Quinn, 1999) but also through that process get used to the heavy lifting of talking and thinking together, creating new maps and ways forward, and embark in new directions.

The challenge was to find a framework that could support the heavy lifting inherent in working with their conceptions, their identities, and their reasoning (Weick & Quinn, 1999). What framework could scaffold the process so that it could be as inviting, safe and constructive as possible, both practically and didactically? I settled on the model and methods of Appreciative Inquiry (Cooperrider et al., 2017), which I will describe in the next section, drawing in part on my analysis of the first workshop in the course (MacLean, 2021)

### **3.2 Appreciative Inquiry**

Appreciative Inquiry (AI) is a method and a model of organizational development and change, pioneered in the 1980s by David Cooperrider and Suresh Srivastva (1987) which gave rise to a “strengths revolution in management” (Cooperrider et al., 2017, p. 83). The AI method supports and guides organizations in defining and exploring areas they wish to develop (Molly-Søholm, 2011; Reed, 2013) and takes its point of departure in what participants from the organization consider to be functional, desirable, and invigorating.

My experience from *Den grønne friskole* had taught me how easy it is to become stuck in “what went wrong” and feelings of failure when experimenting with new ways forward.

Assessment discussions among the teachers with a pedagogical focus could quickly deteriorate into complaining, discouragement, and tunnel vision.

The AI method promised to focus on strengths (rather than on the traditional fault-finding methods and mentalities) and thereby to broach creative and generative spaces, “leading to new knowledge, models and theories; and … new action” (He & Oxendine, 2019, p. 222). According to He & Oxendine (2019), AI functions “as a generative theory building method for the collaborative construction of reality” (He & Oxendine, 2019, p. 222), which makes it an apt method to support *productive dialogue*. Moreover, the AI model includes measures for concrete action, to support the transition towards action that I was looking for. For these reasons, I decided to try out AI as a framework for sensemaking activities in the course I was planning for *Den frie fakkel*.

### **3.2.1 The Method**

At its core, AI is an action research method (Reed, 2013) which engages team members themselves in both inquiry and self-determined organizational change. Fitzgerald et al. (2010) caution against reifying and categorizing AI, and offer the following definition: “people inquiring together into the infinite potentials and varieties of human organizing” (Fitzgerald et al., 2010, p. 221). Rooted in social constructionism (Reed, 2013), AI sees

the inquirer not just as an observer but also a creator—for we as analysts, scientists, and inquirers—are also fashioning ideas and symbolic resources by which people carry on their lives. The implication of this simple idea is enormous: that the understanding of organizations and their/our practical transformation is a single undifferentiated act. The productive act of organizational inquiry is at one stroke the production of self-and-world or subject-and-object. Doing inquiry is also an undergoing. (Cooperrider et al., 2017, p. 92)

Thus inquiry of this kind is analogous to Weick's sensemaking and translation of ideas: drawing on their understanding of their situation, their self-identity and their analogical reasoning (Weick & Quinn, 1999), inquirers co-create their reality in the very act of inquiring into it. Consequently, the aspects of (their) reality on which they focus their inquiry matters significantly. It becomes essential to be

reflexively aware of how our topics can frame and produce the world, how our questions and words begin to enable worlds, and how our assumptions and choice of methods help create the world we later "discover." In many ways we become what we study most seriously, frequently, and systematically. (Cooperrider et al., 2017, pp. 92-93)

Thus AI takes its point of departure in what works (appreciatively), not merely as a pragmatic, encouraging move, but to foster generativity, to open the future "to new possibilities and better worlds (Cooperrider et al., 2017, p. 83).

An important criticism of AI concerns this focus on positivity, which risks, e.g., establishing positivity as normative, especially in the absence of reflection. This is often a consequence of hewing too closely to the goal-oriented aspects of the AI model and the way it intersects with cultural ideals of productivity and performativity (Fitzgerald et al., 2010).

This led me, i.a., to choose a model with the label Destiny (rather than Delivery) for the last phase, in an attempt to mitigate the potential overemphasis on goals and productivity.

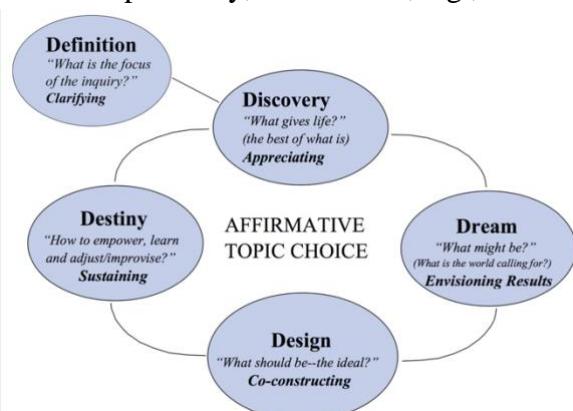


Figure 2 – Appreciative Inquiry model (MacLean, 2021, p. 6)

### **3.2.1 The Model**

The AI model has five phases (see Figure 2), that move from framing and defining a topic or focus (Definition), through Discovery, where the inquirers explore what works and satisfies, to a Dream phase, where the inquirers develop their visions for the future together (Reed, 2013, pp. 32–33). The Design and Delivery/Destiny phases involve concrete plans and “working out what needs to happen” (Reed, 2013, p. 33). Although the model presents as a circle, in effect it can function as a spiral, in that it is possible to move from the Delivery/Destiny phase directly to a new Discovery phase to explore what went well and succeeded.

### **3.2.2 The Use of the AI Model in this Project**

Once I had decided to use the AI model to scaffold *productive dialogue*, both practically and didactically, for the course of workshops, I chose to introduce the team to it by letting them participate in the first two phases, Discover and Dream, followed by a lecture about the model and how it worked. In the spring of 2021, I wrote an analysis of this first workshop (MacLean, 2021) and concluded that the AI model “supported the sensemaking work of the team” (MacLean, 2021, p. 18). Thus, we continued to rely on the AI model for the rest of the workshops.

Going forward I repeated these two first phases and added the phases of Design and Destiny/Deliver with the aim of scaffolding the implementation of some of the dreams that pertained to the Vision, thus moving from sensemaking to action.

## **3.3 Language**

I received special permission to write this thesis in English, my data, however, is in Danish. I have chosen to translate the quotes I use in the thesis into English; however, the original texts are referenced in the body of the thesis with page numbers or time stamps. I have elected to keep the names of the schools I refer to in Danish.

## 4 Methodology

### 4.1 Philosophy of science

The object that I am seeking to foreground in my data is a phenomenon, which I think of as the movement,<sup>1</sup> which some theorists refer to as learning (Jarvis, 2006) and others as knowledge creation (Crossan et al., 1999), and which to some extent can overlap (Brix 2017).

It is a movement of sense, meaning and understanding through the conversations and actions of a group of teachers. Although the teachers' own discussion of learning outcomes (the focus group interview) furnishes me with my data, I am interested in what characterizes this movement, as it emerges in these discussions. I am trying to trace how the understanding, meaning, or interpretation of a concept changes or develops and in the final instances, comes to expression in actions.

The ontology of this project is constructivist, which is to say that we humans are constantly constructing our reality – individual or shared – through processes of interpretation, negotiation, debate, and re-interpretation (Andreasen et al., 2017, pp. 57–58). In this view, ideas and concepts are created, rather than innate, essential, or located in the external world, there to be revealed or perceived (Vagle, 2018, p. 31). Learning denotes one aspect of this constant construction, in which we humans create new knowledge out of our experiences, be they physical, emotional, cognitive or any combination thereof.

Consequently, I rely on a hermeneutic epistemology; we humans interpret our experiences (physical, emotional, cognitive or any combination of the three) on the basis of what we have already taken in (through interpretation) and thereby create knowledge for ourselves. Through interpretation, “individuals create or construct their own new understandings or knowledge through the interaction of what they already believe and the ideas, events, and activities with which they come into contact” (Ültanır, 2012).

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<sup>1</sup> The English term, “movement,” here connotes both “*bevægelse*” and “*udvikling*”.

For the purposes of designing my course, I rely on the work of David Cooperrider (2017), who draws on a constructionist epistemology (Cooperrider et al., 2017, p. 92), i.e., the belief that knowledge is socially constructed (see also section 3.2). According to Andrews (2012), social constructionism “places great emphasis on everyday interactions between people and how they use language to construct their reality. It regards the social practices people engage in as the focus of enquiry” (Andrews, 2012). This epistemology is in tension with, but not incompatible with a hermeneutic epistemology since interpretation can be considered a social practice and one aspect of the use of language to construct reality.

To the extent that new experiences furnish new interpretations, we progress through a hermeneutic spiral of interpretation, knowledge creation, reinterpretation, and knowledge creation (Vagle, 2018, p. 33). This hermeneutic spiral also characterizes my own work in this project, where I have embarked with certain preconceptions: of didactical tools, of the people I was working with, of knowledge creation, and of the questions I wanted to answer. Along the way I have had experiences with these tools and these people, with knowledge creation and with my questions, which have led me to reinterpret my conceptions, which has led me to new knowledge creation and new questions.

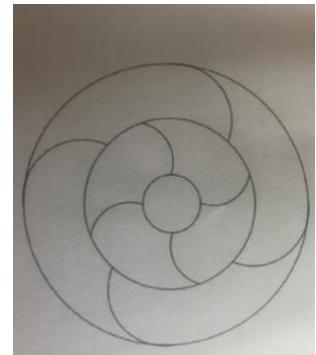


Figure 3 – Hermeneutic spiral  
(Vagle, 2018, p. 33)

Vagle (2018) proffers a model of the hermeneutic spiral (Figure 3) which shows how “interpreted meanings are always in motion, and that these meanings circulate” (Vagle, 2018, p. 33-34). In his view, we are thus “entering into a dialogue with these meanings, rather than describing an essence of these meanings” (Vagle, 2018, p. 34). Thus, my work in this project mirrors and participates in part in the work carried out by the team at the school, extending the dialogue, the learning, and the creation of knowledge.

This epistemology of interpretation means that one leg of my analysis is hermeneutical; the other is, necessarily, phenomenological. I am trying to examine phenomena – learning and knowledge creation – as they arise, move, transform, and re-form in the lifeworld of the team, as manifested in their statements, conversations, and answers. This approach seeks to honor and reflect the partial, changing and unfinished nature of learning and knowledge creation (Vagle, 2010, 2018).

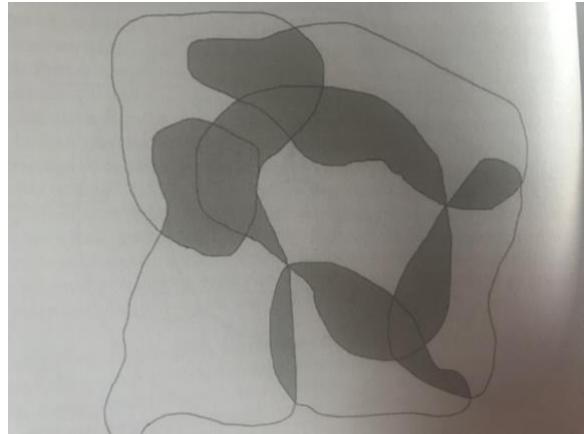


Figure 4 – Hermeneutic "shape" (Vagle, 2018, p. 34)

According to Vagle, in Heideggerian phenomenology, intended meanings are conceived in being and language, which are always ... found 'in' intersubjective, contextual relations. In this way, phenomena are not directed from subjects out into the world. They come into being and in language as humans relate with things and one another, again 'in' the world. (Vagle, 2018, pp. 42–43)

That is to say that the phenomena I wish to elucidate “come into being and in language” as the team of teachers relate with each other and with their context, comprised in part of the school’s Vision and their day-to-day teaching practices (surrounded and permeated by larger circles of context such as their teacher training and the mandates of the Ministry of Education).

Further to this focus on context and inspired by post-structural thinkers such as Deleuze and Guattari, Vagle (2018) thus suggests an alternative model (see Figure 4) in which the firm curves of the hermeneutical spiral shift and become permeable and malleable: they are not rigid, nor are they finite. Like intentional meanings, they shift and change in and over time, through ever-changing contexts. The

lines of overlap and grey areas signify some salient, partial, fleeting, temporary, unstable intentional meanings that are constantly in states of production and provocation. (Vagle, 2018, p. 45)

This model is interesting firstly because it allows us to understand the shifting, unstable meanings as generative, that “something(s) is/are produced in the process of their living out.” (Vagle, 2018, p. 45). Secondly, we are reminded that “the lived experiences of phenomena vary contextually” (Vagle, 2018, p. 125) and that phenomena may thus be social and not merely individual (Vagle, 2018, p. 46). In Vagle’s words, individuals are not ‘experiencing the phenomena’ in isolation or in a vacuum. Their experiences are ‘shot through’ the world. This also means that phenomena can be studied as they circulate through objects—films, depictions, art, poetry, pictures, popular media, and policy to name a few. In other words, in post-intentional phenomenology direct lived experiences are not the only way phenomena circulate through intentional relations—intentionalities are also produced by the social (system, habits, practices). (Vagle, 2018, p. 46)

While I will not be engaging with the phenomena of learning and knowledge creation in the wider context(s) that Vagle depicts and discusses, it is useful to keep in mind this width and breadth of intentionalities; the ways in which we are “meaningfully connected to the world” (Vagle, 2018, p. 28). The phenomena that interest me are in constant production and circulation in the social systems, habits and practices in which teachers continually engage, available to be brought into being/meaningfulness (Vagle, 2018, p. 27). The shapes and traces (see ) of these other meaningful connections wax and wane as they are experienced and interpreted in various contexts, including – but most definitely not limited to – the workshops.

Finally, Figure 4 highlights that “we always enter into the middle of things” (Vagle, 2018, p. 130). The meanings and movements that I am seeking to foreground, trace and characterize, are not only branched out in space but also reach back like Deleuze and Guattari’s *rhizomes* (Vagle, 2018, p. 123). It is important to keep in mind that in this project I am highlighting and tracing only brief stretches of strands of meaningful connection that radiate in time and space in a multiplicity of entanglements (Vagle, 2018, p. 130). I am not positing origins or beginnings, nor aiming for comprehensiveness.

As a consequence of the ontology of my research object and my epistemological stance, the methodology of this project is qualitative (Aaltio & Heilmann, 2010; Tanggaard Pedersen & Brinkmann, 2010). The data I have collected consists of statements gathered largely from “natural, real-life situations” i.e., the discussions of the team of teachers and informal, semi-structured interviews (Aaltio & Heilmann, 2010). Instead of external instruments of analysis, I rely on my own observations and analysis (Aaltio & Heilmann, 2010; Vagle, 2018). Overall, this thesis is inductive, in that it moves from the general (my previous experience and theoretical framework) to the specific, i.e., the case study of this school. During the analytical phase, however, I started by working deductively, looking for instances of predefined terminology, and then, as I became immersed in the data, themes began to emerge. As I shifted to follow these themes, my work again became more inductive (see section 4.2.5 for more).

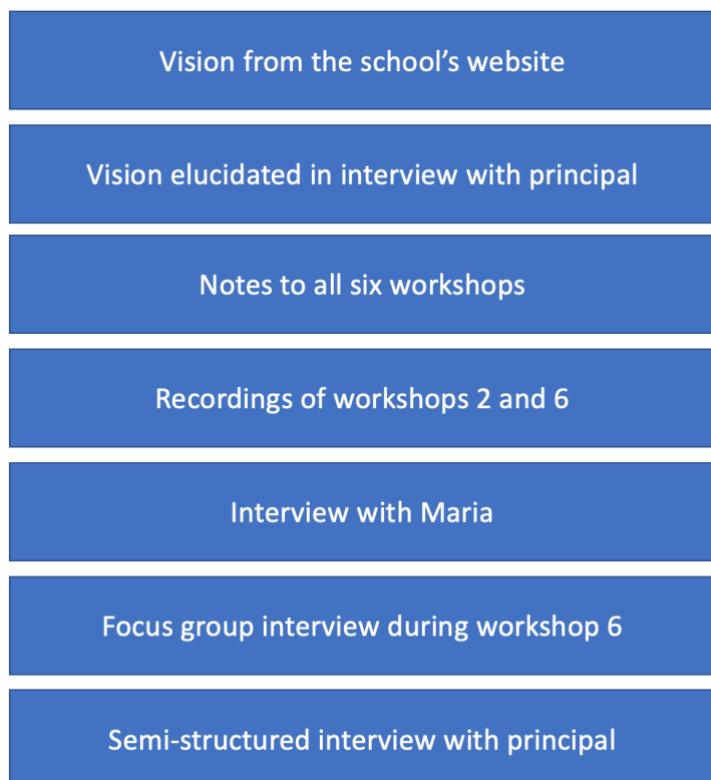
## 4.2 Method

In the following sections I will unfold the methods I employed to substantiate my observations and analyses and answer my research question. First I describe my research strategy based on the methodology of the case study (Aaltio & Heilmann, 2010), then I describe three levels of planning and design, and finally I describe my data collection, methods of analysis, and ethical considerations.

#### **4.2.1 Case study**

My method is based on the research strategy of the case study (Aaltio & Heilmann, 2010), which means that I am conducting my research in a special environment, over time (longitudinal), and in close contact with my research object: “the objective is to understand and interpret thoroughly the individual cases in their own special context, and to find information concerning the dynamics and the processes” (Aaltio & Heilmann, 2010, p. 66). The processes that I am seeking to understand are the processes of learning and knowledge creation and the dynamics are those that drive learning and knowledge creation, in an individual, in a group, and at the organizational level. This means that my project can also be classified as an instrumental case study, exploring “in depth one particular phenomenon” (Grandy, 2010, p. 474)

In order to elucidate processes and dynamics, I have gathered qualitative data in the form of the Vision as fromn the school’s website, the vision as sketched based on an interview with the principal, notes to and recordings of workshops, in interview with Maria, a focus-group interview (FGI) and an interview (see Figure 5). These data together make it possible to trace processes and dynamics over



*Figure 5 – Sources of data for the thesis (updated)*  
dynamics over time and among participants, and from the individual to the organizational level.

Since I myself am the fulcrum of “participatory collection” (Porter, 2010), these various data sources do not constitute triangulation in a positivist sense (Cox & Hassard, 2010). Rather, in a “postpositivist” perspective, I am merely a “tentative interpreter... embedded within and dependent on a particular social context” (Cox & Hassard, 2010, p. 946). Cox and Hassard (2010) suggest three strategies to consider the “metaphorical space of the triangle” and who draws and structures it (Cox & Hassard, 2010, p. 946). My approach aligns with their second suggested strategy, namely to take “an ideographic overview ... to look for patterns and typifications ... using qualitative techniques, from a content analysis of metaphors and other tropes used by participants” (Cox & Hassard, 2010, p. 947).

Finally, I find the concept of the “researcher as a research tool” (Porter, 2010, p. 808) useful to illuminate my role both in data collection and analysis. From this perspective, I use my “identity as a member of the studied group to both provide legitimization and to enable a deeper understanding of the topic under study” (Porter, 2010, p. 809). I am in the unique position of having “greenfielded” and managed a radical school and to have struggled with the very same issues that beset the team and the principal of *Den frie fakkel*. This gives me unique understanding, i.a., of the context, the learning of the teachers, and of the challenges facing organizational knowledge creation. The acknowledgement of this unique position and potential entwinement can be considered an “epistemological realization” such that my role must “be recognized,” and “can be made use of to enrich both the approach to and the analysis of the study” (Porter, 2010, p. 809). Thus rather than to seek to create distance or strive for objectivity, I will instead endeavor to shine a light on my involvement, my preconceptions, and my learning throughout the paper: “the researcher is a learner, and the learning process is the foundation on which the data gathering and interpretation are built” (Aaltio & Heilmann, 2010, p. 69)

#### 4.2.2 Research Design

In this section I will describe the project's three strands of design (see Figure 6). The first strand (yellow) regards the structure of the series of

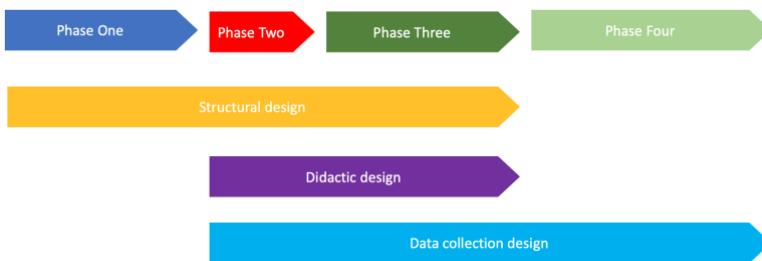


Figure 6 – Project phases and strands of design

Workshops, and the second strand (purple) regards didactical tools and choices. The third strand (blue) indicates the design of the data collection.

Structural design (yellow) was involved in phases one through three, and didactic design (purple) in phases two and three. The design of data collection (blue) stretched over phases two to five, in keeping with the methodology of a case study (Aaltio & Heilmann, 2010, p. 67). In the next sections I will describe these three design processes.

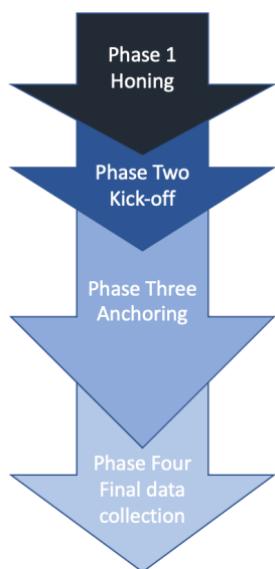


Figure 7 – Four phases of the project

Overall, the project had four phases (please see the timeline in Figure 7). Phase One, which we referred to as the honing phase (translated from the Danish, *Skærpe*, which means to sharpen or focus), consisted of creating the overarching framework. Phase Two consisted of the three-hour launch with two parts: an introduction and the first workshop. The third phase, which we referred to as the anchoring phase (translated from the Danish, *Forankre*), comprised the remaining five workshops as well as data collection in the form of a focus group interview (FGI). The fourth phase

consisted only of the final data collection, in the form of a semi-structured interview.

#### 4.2.2.1 Structural Design Process

The structural design process (yellow arrow, Figure 6, p. 31) stretched over phases one through three.

During this design process we remained alert to the parameters and needs communicated by the principal and her team, in keeping with the model of the action research spiral (Figure 8) that illustrates how case study research – and in particular action

research – must stay agile (Koshy et al., 2011, p. 5).

In the following sections I will describe these processes separately.

#### Phase One – Honing (structural design)

The goal of the initial phase, presented in Figure 9 was to concretize the Vision, to agree on a structure for the course, and to obtain a preliminary

agreement from the team to participate. The phase started with a meeting (26.10.2020) with the principal, Maria, and me, where we discussed and defined the problem and offered to come back with a preliminary plan for the course. Once the principal had agreed to this plan, we met for a formal interview which we called “Honing” (in Danish *Skærpe*: the Danish word connotes both sharpening and tightening up. The goal of this interview was to get the principal to articulate her vision for us as precisely and tangibly as possible. Maria asked questions about the principal’s thoughts and ideas about the Vision while sketching what that sounded like to her. I acted as an observer and notetaker, with the option of jumping in and

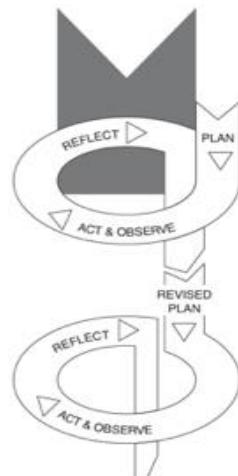


FIGURE 1.1 Kemmis and McTaggart's action research spiral

Figure 8 – Action research spiral (Koshy et al., 2011, p. 5)

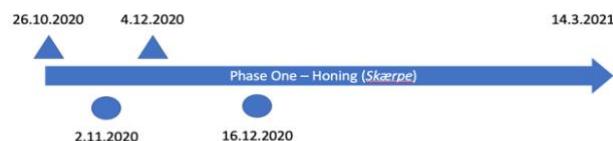


Figure 9 – Phase One: Honing. Triangles represent meetings, and circles represent emails

clarifying, e.g., questions of pedagogy.

Based on this interview, we finalized two drawings of the Vision and sent them to the principal, who chose the one depicted in Figure 10. The goal of the drawings was to reconfigure the Vision and make it more *accessible through the medium of drawing*. The

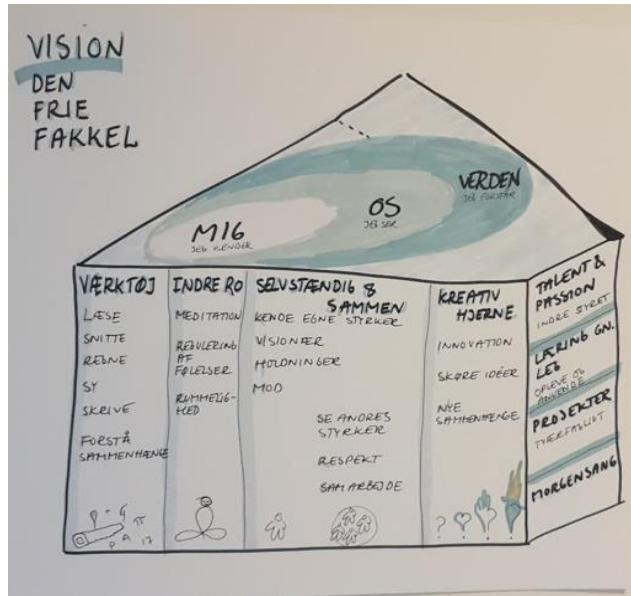


Figure 10 – Sketch of the Vision, as narrated to Maria Haag

drawing would function as a point of departure in phase 2.

While the principal presented the course plan to her team and obtained their agreement to participate, we planned the details of the launch (kick-off). Drawing on didactic elements such as the model and tools of Appreciative Inquiry (see also p. 20), as well as an embodied approach

through tools such as mindfulness and play, we began the didactic planning process. I will unfold these tools and the underlying understandings in section 4.2.3.

### Phase Two – Kick-off (structural design)

Finally, on March 15<sup>th</sup>, 2021, we were able to launch the course with a three-hour kick-off comprised firstly of a section that took its point of departure in the sketch of the Vision (see Figure 10) and concluded with a formal “consent to participate,” followed immediately by the first workshop itself. I will discuss the didactic structure of the kick-off in section 4.2.3.

### Phase Three – Anchoring (structural design)

After the kick-off, Maria

and I identified and

traced the themes that

the team had brought up

during the kick-off and/

or which had circulated

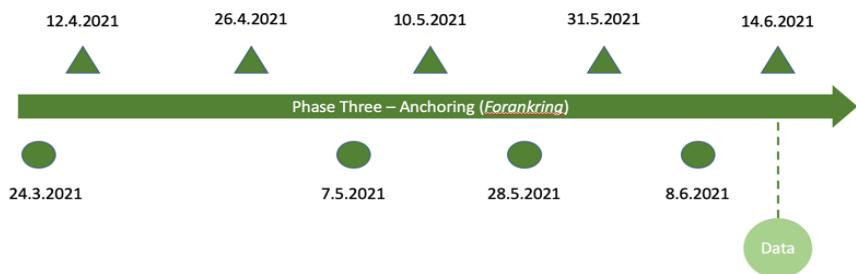


Figure 11 – Phase Three: Anchoring (triangles represent meetings and circles represent emails)

in the discussions (see section 4.2.3 for didactic considerations). We wanted to settle on the overarching topics of the five remaining workshops right away (Figure 11), to communicate a recognizable structure to the team.

At this juncture we had two options. We could structure the workshops according to the most important elements of the Vision: this would communicate the primacy of the Vision. Alternatively, we could rely on the themes that the team had identified as important. We chose the latter, in order to anchor the process clearly in the understanding and the concerns of the teachers themselves. This choice was in line with the working title we had given to this phase from the start, Anchoring [*Forankring*], and in keeping with the principles of Appreciative Inquiry (see p. 20). Maria and I shared these themes with the team and proceeded to plan the second workshop. Our planning structure for the rest of phase three was as follows: immediate debrief after each workshop, including verbal outline of next workshop; written outline shared on google drive; discussion and refinement, including the distribution of tasks and roles (see Appendix B for examples). The final outline of a workshop often took the form of an easily accessible table or agenda for our use and table-top flip-overs for the team.

During the third workshop, it became apparent that the team were having a hard time remembering themes and tasks, due to their busy teaching schedule. They asked for some sort of communication in the interim, and we created a support structure in the form of an email that went out the Friday before the next workshop.

Workshop 1	Workshop 2	Workshop 3
<b>Exercise</b> “I am good at” <b>Think</b> alone [discovery part I] <b>Plenary discussion</b> <b>Categorize and sort</b> [discovery part II] <b>Dream</b> alone <b>Plenary discussion</b> <b>Lecture</b> <b>Discussion and questions</b>	<b>Intro</b> <b>Sharing</b> [mini discovery/destiny] <b>Talk</b> [mini definition] <b>Discovery</b> – bridges <b>Dream</b> <b>Design</b> – simple commitments (request, offer, attentiveness, sit with it) <b>Check-out/outro</b>	<b>Meditation</b> <b>Sharing</b> [mini discovery/destiny] <b>Yoga</b> <b>Discovery</b> – fun, play and learning. 1. in pairs 2. plenary <b>Outtro</b>
Workshop 4	Workshop 5	Workshop 6
<b>Meditation</b> <b>Sharing</b> [mini discovery/destiny] <b>Bridge</b> – set up circle <b>Interview</b> in pairs <b>Plenary discussion</b> <b>Design</b> <b>Outtro</b>	<b>Meditation</b> <b>Sharing</b> <b>Our sharing</b> (sketch) <b>Talk</b> [mini definition] <b>Questions/discussion</b> <b>Design</b> <b>Outtro</b>	<b>Body exercise</b> <b>Observation</b> exercise <b>Talk</b> [mini definition from last time] <b>Discussion</b> <b>Focus group interview</b> <b>Meta-meditation</b> <b>Outtro</b> and thank you

Figure 12 – Workshop schedule

The flexibility of planning each workshop separately allowed us to respond quickly to methods or content that the team asked for, or that we judged necessary (Aaltio & Heilmann, 2010; Jank & Meyer, 2006; Koshy et al., 2011). Meanwhile, the overarching structure – later supplemented by the emails – allowed the team to sense and situate themselves within the architecture of the course. The other supporting structural element was the Appreciative Inquiry model, which I discussed in depth on page 20.

#### 4.2.3 Didactic design

While the overarching – and itself rather abstract – goal of the course was to close the gap between the Vision and the daily practice of the team, my underlying – and rather more concrete – goals were of a didactic nature. That is to say that one of my assumptions was that the team needed to learn certain skills in order to bridge this gap, and that these skills would be useful for continuing to do so on a regular basis in the future. Indeed, I further assumed that these skills would also prove useful in other contexts of their professional work.

The three skills (see Figure 13) that I wanted to teach them were as follows: firstly, to co-create a safe and brave space (Bélanger & Rao, 2019), where they could open up to each other and try new things together. Secondly, I wanted to teach them to think together; to observe and ask questions, to externalize their thoughts to make them available for discussion, to listen, ask

questions, and turn matters over together; to notice new connections and see new ways forward. These skills resemble very closely the skills mobilized in *productive dialogue* (see p. 18), i.e., to think back, reach new understandings, notice new connections, and see new ways forward (Tsoukas, 2015). These goals were not coincidentally chosen, since these are the very skills we were – unknowingly – practicing with our team at *Den grønne friskole* and which my informant had helped me catch sight of and analyze (MacLean, 2020). Finally, I wanted to teach them to chart a course and move from thinking to action.

To be clear, I was quite sure that each of the teachers individually already possessed these skills in some measure since they are essential to teaching as well as other life competencies. I wanted them to rediscover them in themselves, however, and to do so together, in order both to become more conscious of their skills individually and as a group, and subsequently to be able to mobilize them deliberately.

The didactic planning proceeded in two steps. First, we planned and executed the first workshop (which constituted the second half of our kick-off), based on the didactic considerations outlined below in section 4.3.2.1 (and described and analyzed in MacLean, 2021). Then we proceeded to plan workshops 2 to 6, each based on our experience with the

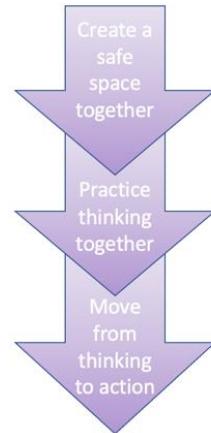


Figure 13 – Learning goals for the course

preceding workshop(s) (Jank & Meyer, 2006, p. 97). I will discuss that process in the next section.

#### 4.2.3.1 Didactic considerations

These goals and these underlying assumptions led me to a series of didactic considerations (Jank & Meyer, 2006) which I will outline briefly in the following. My first consideration concerned the “who” of my learners (Jank & Meyer, 2006, p. 20). I was working with an intrepid group of teachers, who had deliberately chosen a radically different school setting. From my experience at *Den grønne friskole*, I was aware that their backgrounds could range from idealism to disenchantment with mainstream education, giving rise to very different mindsets, depending on whether they were “running to” (a kind of schooling they wanted to be part of) or running “from” (a kind of schooling they wanted no part of).

Moreover, the previous years at *Den frie fakkel* had been characterized first by the challenges, setbacks and frustrations that accompanies any start-up, and second by the covid-19 response which had in some ways exacerbated the first. Drawing again on my own experience, I knew that these teachers might one the one hand be expected to have the stronger sense of teamwork and dedication that starting up a business can impart, especially in contrast to teachers in general, who as a profession are less used to teamwork (Hargreaves & O’Connor, 2017). And, on the other hand, they might also be experiencing burn-out and anxiety.

Finally, these workshops would take place in the middle of busy school days marked by interruptions, as well as the general teaching work of keeping many balls in the air at once, which we assumed would make it difficult for the team to transition to our work together. The workshops would also be widely spaced in time, with at least two weeks in between, if all went to plan, which would require us to craft a sense of continuity for the team from workshop to workshop.

These considerations led us to pay special attention to the social architecture of the workshops in order to meet as best as we could the “psychological demands” inherent in the situation and the accessibility of the material (Jank & Meyer, 2006, p. 67). Thus, we planned for the first couple of workshops to begin with physical and mental exercises to foster brave

(Workshop One) and creative (Workshop Two) space.

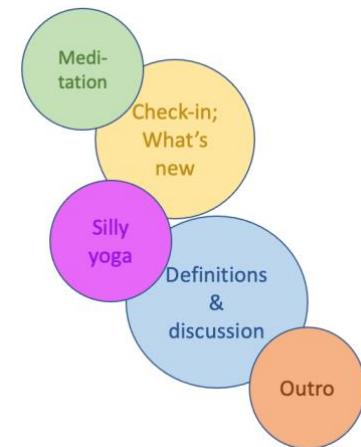


Figure 14 – Architecture of a workshop

We also decided on a playful approach to the activity about *creative brain* (Workshop Five) which the team had expressed so much difficulty with. We did this to “open up” the content (Jank & Meyer, 2006, p. 77), i.e., to ease the entry of the team into topics potentially characterized by resistance and frustration (Magnuson & Barnett, 2013; Russ, 2016). This activity was in itself an example of what we understood as a “creative brain” approach, with open answers and aiming to inspire “new connections.”

We also included introductory and concluding activities aimed at facilitating calm presence and transition from other work activities, in order to gather together the team, both from their disparate backgrounds and motivations, and from the various work tasks that preceded the workshops. These activities took the form of small mindfulness exercises, check-ins, or check-outs, and rarely took more than 5 minutes at the start and end of each workshop (see Figure 14).

Our second consideration was “from whom” the teachers would be learning (Jank & Meyer, 2006, pp. 46–47). While there were a few brief lectures (e.g., Workshop One about Appreciative Inquiry; workshop Five about observation), our goal was for the teachers to learn “from each other and themselves”, that is to say, to take cognizance of what

they already knew tacitly (Tsoukas, 2015) or preconsciously (Crossan et al., 1999), and from each other. Our roles were to guide and facilitate activities that supported the process of surfacing, examining, explaining, and discussing (Crossan et al., 1999, p. 526; Tsoukas, 2015, pp. 471–472). Working as a team would foster self-confidence and contribute to building action competence (Jank & Meyer, 2006, p. 47).

A third consideration was the timing and spacing of the workshops. We suggested a three-hour introductory session that included both a kick-off section and the first workshop, followed by four themed workshops, and a concluding, assessment-oriented workshop, to which the principal agreed. The first session would create a firm attachment both between the two of us and the team (another element of the social architecture), and the entire arc of the learning process. As mentioned above, we used small activities like mindfulness as well as a similar internal workshop structure to keep a thread running through – and tying together – the workshops. Moreover, we used the model and tools of Appreciative Inquiry (see p. 20) to further tie together the workshops, the themes, and the kinds of activities that we drew on.



Figure 15 – Methods used to support learning

The fourth didactic consideration was the “how”: which methods we would draw on to initiate, support and hopefully anchor the overarching goal of connecting vision to practice, as well as the learning goals outlined above. As discussed above, we planned to use the model and tools of Appreciative Inquiry to foster productive dialogue with a view towards

surfacing knowledge and ideas, examining them together, and finding new ways forward together (Crossan et al., 1999; Tsoukas, 2015, pp. 471–472). AI and *productive dialogue* were our two basic methods. We supported these methods with activities such as

mindfulness, yoga, and play, as mentioned above, to create continuity, facilitate transitions, sculpt the social architecture to foster feelings of safety and generativity, and to capture attentiveness. We also inserted a couple of small lectures to convey information either about our methods or about subject matter that we thought it useful to share (e.g., Workshop One about Appreciative Inquiry; Workshop Five about observation, see Appendix B).

As detailed in section 4.2.2.1, we had planned to focus the workshops on a series of themes from the Vision, and rather than preselect these, we decided to see which ones seemed to engage



Figure 16 – Workshop themes

the team the most during the kick-off. As it turned out, we chose only one theme directly from the Vision, namely *creative brain* (see Figure 16). We chose the second theme because it had been the subject of a heated discussion (MacLean, 2020, p. 16) concerning the definitions of fun, play and learning, and in which way these could – or should – be yoked and harnessed in teaching situations. This theme was related to point two of the Vision, concerning the respective roles of play and hands-on experience in learning.

We selected themes one and four because they emerged as issues of great concern to the teachers. Theme one – *Bridges and balance* – concerned the ways in which to balance more traditional teaching with, for example, play, hands-on experience, or self-determination, and how to transition between or interweave these disparate approaches. Theme four – *Knowledge and learning indicators* – which came up repeatedly throughout the workshops focused on the question of whether the children learn “enough,” and how to ensure sufficient learning when traditional teaching activities only comprise part of the school day and grading is not employed.

Although the themes constituted part of the “what”, didactically speaking, they were also meant to function as the “how”. Firstly, by anchoring the process firmly in the concerns of the team (as discussed on page 34) and secondly by alternating between topics related more closely to the Vision and its concepts, on the one hand, and the concerns of the team about implementation, on the other. By responding to the team’s own interests, concerns, and questions we hoped to create recognition and buy-in from the team. By varying the thematic focus, we hoped to sustain the motivation of the team (Jank & Meyer, 2006, p. 80) and to engage repeatedly in the phases of *productive dialogue*, affording them ample opportunity to practice them (Jank & Meyer, 2006, p. 96).

In conclusion, the goal of our didactic design was to draw up and synchronize the methodical layout (Jank & Meyer, 2006, pp. 89–91), for example such that the workshops progressed from a tight to a looser framework as the team internalized it and were able to engage in discussions without it. While there was not an explicit progression from easier to more difficult themes, we did put off the theme of creative brain till Workshop Four, when we assumed that the team had become acquainted with the method. Each workshop contained some version of the same progression from drawing forth thoughts through sharing and discussion; after Workshop One (which only comprised the first two elements of the Appreciative Inquiry model) we supported a transition from discussion to action in each workshop, thus extending the action layout first with a light scaffolding, and later more openly (Jank & Meyer, 2006, p. 91).

#### **4.2.4 Data-gathering design**

The goal of my research was to trace learning and knowledge creation over time, in order to address my research- and study questions. Therefore, I decided from the start that I would take notes and record the workshops when possible and to supplement those data with interviews.

#### *4.2.4.1 The vision*

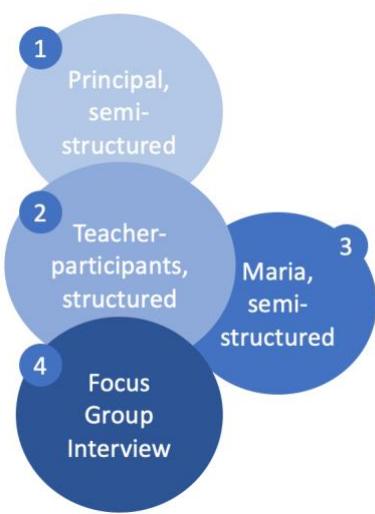
The foundational text for the course and this thesis is the school’s Vision, authored by the principal and posted on the school’s website (Appendix A). I briefly outline the Vision in section 2 on page 12, and refer to it in my analysis as one potential source of teacher knowledge and understanding of the school’s goals. My assumption here is that the teachers will have encountered all or parts of the Vision when they applied to work at the school, if not also subsequently.

#### *4.2.4.2 Notes and recordings*

The goal of the notetaking was to have a loose record of the topics that were covered in the workshops and the themes that emerged. I was running the workshops, at least part of the time, so Maria supplemented my notetaking when necessary. The recordings were intended to provide us with more accurate records of the process, allowing us to gather specific quotes and when relevant, to take note of who was speaking.

#### *4.2.4.3 Interviews*

The goal of the interviews was to provide greater depth and specificity about topics or themes that I had identified as important: “conversations with purpose and direction” (Barlow, 2010, p. 495). I had planned two interviews before the start of the course, one with the principal to clarify the vision and “translate” it into another medium for the team to work with, namely a sketch (see p. 9). The second interview was intended to create a baseline, to identify some concerns and themes before the beginning of the course. Finally, I hoped to conduct a couple of interviews with teachers after the course to follow up on themes that I had identified during the course. Due to the frantic pressure of teaching during lockdown, however, interview B did not take place and I had no “starting point” for the teachers’ learning process. Consequently, I decided to make do with my notes and to conduct thorough interviews at the end.



*Figure 17 – Revised interview plan*

Along the way, however, two opportunities arose for further interviews. First, it turned out to be useful, as a didactic tool, to have the team interview each other during the workshop on “creative brain” (Workshop Four). Because all the teachers would be speaking at once, I asked Maria to help observe, and interviewed her afterwards to supplement my observations formally.

Moreover, a classmate suggested that a focus group might serve better than individual interviews.

Firstly, because of the pressure on teachers at the end of the school year. Secondly, because an interview in a format similar to the workshop sessions might improve the quality of the data gathered, since the conversation could connect seamlessly to earlier conversations and trains of thought that the team had been pursuing (Barlow, 2021, p. 496). I estimated that the drawbacks (Barlow, 2021) to the focus group interview – such as the presence of the rest of the team, which would perhaps silence criticism or individual responses, or the presence of the principal, Maria and myself, which would also impact the power balance – were worth the risk. I therefore revised my interview plan (see Figure 17). Consequently, I designed a focus group interview that might also function as a formal assessment for the team, since from a didactic point of view, I wanted the team to experience such a process. I included the focus group interview in the final workshop.

Almost six months after the conclusion of the course, the opportunity arose to conduct a final, semi-structured interview with the principal. Although I had hoped that I might conduct this interview in the early fall, right after school had resumed, time constraints again

pushed the interview back until I had almost given up. After consultation with my advisor, I decided to give it a last shot, which turned out to have been an excellent choice, as this interview yielded not only confirmation of findings from the focus group interview, but also brand-new data (see Appendix G on p. 121) for the interview guide and a partial transcript).

In keeping with the open-ended design processes associated with case studies (Aaltio & Heilmann, 2010), the design of the course as well as the data gathering remained open to last-minute revisions. In the case of the course, my ability to tweak and redesign in response to the team's responses and interactions, allowed me to go deeper in certain areas, which was hopefully both

advantageous to the team and to my understanding. According to Vagle (2018), it is difficult to determine in advance all the steps in one's method... In fact ... sometimes the only thing that can be planned in advance is the overarching research question, and that the open and bridled attitude and the sensitivity for the phenomenon and its context is the first consideration—not the 'method'. (Vagle, 2018, p. 68)

Certainly, sensitivity to context – for example deciding to conduct the last interview – turned out to yield additional, useful data for this thesis.

In the next section I turn to the methods of analysis that I intend to use.

#### **4.2.5 *Method of analysis***

Qualitative analysis is an on-going process the beginning of which can be difficult to fix in time (Evers & van Staa, 2010, p. 750). For my part, analysis started when S first described to me the challenges that she was experiencing with respect to conveying to her team the

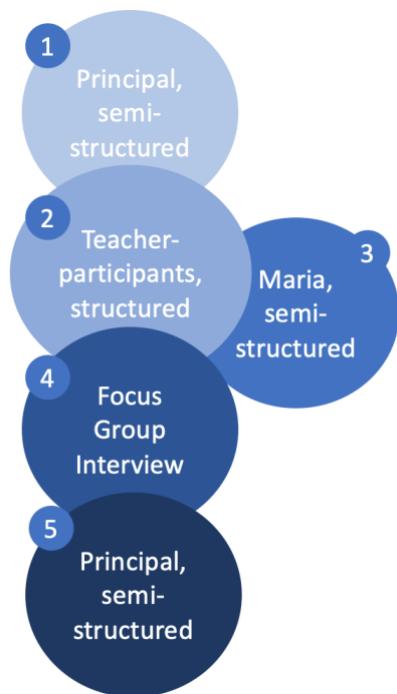


Figure 18 – Final interview list

meaning and operationalization of “creative brain”. Already at that point I was comparing her statements to my experience: both creating learning activities around creativity and innovation at *Den grønne friskole*, and also working with my own team there. It is important to recognize that informal background analysis was taking place for me from that very first meeting on.

Analysis continued as we held our first workshop and assessed the team’s discussions, working out which themes to focus on going forward (see p. 40), and after every subsequent workshop, in our debriefings. Analysis determined which themes to keep in the back of our mind as we moved on to the next theme, or when we decided how to approach a certain theme didactically. This “informal,” ongoing analysis was never entirely deductive or inductive; sometimes I brought my own understanding of creativity or teacher learning to the analysis, i.e., working deductively; sometimes the experiences with the teachers or reviewing my notes just rose up and presented themselves to me, themes and categories emerging from the data inductively.

#### *4.2.5.1 Thematic analysis*

My plan from the start was to subject my data to a thematic analysis, “a tactic for … getting close to or immersing oneself in the data, for organizing and summarizing, and for focusing the interpretation” (Lapadat, 2010, p. 926). At first, I planned to read through my texts, notes, and transcripts, noticing themes and patterns of diction, followed by coding by hand, rereading in the light of the list of codes, and then finally sorting and grouping quotes. Along the way a colleague recommended the program NVivo, which I used to help me with some of the coding, and which allowed me to create and manage a larger number of codes than I would have considered juggling, had I been coding by hand. Using NVivo allowed certain themes to come to the fore which I might not have noticed otherwise.

The reason for this attention to diction and metaphors, etc. is that these are external markers of internal thought processes (Crossan et al., 1999, p. 527), as well as markers of certain kinds of learning, and the content of *productive dialogue*.

Critics argue that the kind of process I have just described “fractures the coherence and contextuality of narratives that constitute the data” (Lapadat, 2010, p. 927). While this may be true – particularly with larger volumes of data – I have chosen only the clearest themes and examples for presentation in this thesis. This means the ones that I have been able to trace over time and anchor solidly in the data, and/or the ones that are consistent with and loyal to the informants’ own interpretation.

I turn now to the ethical considerations that a project such as this entails, and the ways in which I have sought to manage them.

#### **4.2.6 Ethical considerations**

This research project was made possible by ties of trust and mutual respect. Along the way it has been important to me to gain the express consent of the team to participate in both the potentially scary sharing during the workshops and in the research project (Aaltio & Heilmann, 2010; Vagle, 2018). Consent was gained explicitly first by the principal in conversation with her team, and secondly in an active engagement during the kick-off session, prior to Workshop One. The team and the principal also signed consent forms for me to use the data I collected during the workshops for this thesis.

Moreover, I presented my ideas about the research project to the team during Workshop One. Later, in Workshop Six, I also made explicit that the final assessment would double as my focus group interview. I have offered to return to the school and present my findings either to the team alone and/or to parents and teachers.

In this thesis I have used initials to anonymize identities, however, due to the use of the school’s name the principal’s identity is known, and the identity of the teachers can be

guessed. I have received additional consent for this (the alternative might have been to anonymize the school as well).

In the following sections I will sketch the theoretical frameworks that I have used to plan, grasp, and analyze the phenomena, i.e., the learning and knowledge creation, that interest me, and whose movements or change I would like to understand better.

## 5 Theory

This section describes my theoretical choices and some of my thinking behind them. The object that I am seeking to foreground in my data is a phenomenon which I think of as the movement of sense, meaning and understanding, through the discussions and eventually the actions of a group of teachers. Some theorists refer to this movement as learning and others refer to it as knowledge creation, depending on which field they work within, and on concomitant assumptions and goals (Brix, 2017). For some theorists, learning and knowledge creation can be understood to overlap. For the purposes of the first part of my theoretical discussion, I will refer to this movement as learning.

### 5.1 Individual learning

Addressing my research question and my first study question (p. 15) require me to seek out learning theory on the individual, group, and organizational level. As regards individual learning I began by focusing on the concept of reflection, since I was mobilizing *productive dialogue* as a tool for reflection (see p. 18). As will become apparent in the sections that follow, my instincts here were not quite sound; what I needed in order to account for individual learning was a theory that took into account not only reflection but also experience.

#### 5.1.1 Donald Schön and reflection

My first impulse was to turn to Donald Schön's (1987, 2013) concepts of knowing-in-action, reflection-in-action, and reflection-on-reflection-in-action. Drawing on John Dewey among

others, Schön (2013) identified the shortcomings of the paradigm of technical rationality in the practice of the professions, and centered on the “swampy lowlands” (Schön, 2013, pp. 42–43) of practice , e.g. in teaching , with a view towards developing a new epistemology of practice (Schön, 2013, p. 133). In these “lowlands”, Schön explained, teachers mobilize a special kind of knowing which is “ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing” (Schön, 2013, p. 49). This knowing-in-action can be available if teachers stop to reflect, perhaps spontaneously, because of some hitch in the situation which leads them to try to make sense of their actions. That reflection-in-action can lead to a restructuring of the knowledge, which is then embodied in future actions (Schön, 2013, p. 50). Schön (1987) introduced the concept of the ladder to cover the movement from action through reflection-on-action to reflection-on-reflection-on-action, etc. (Schön, 1987, pp. 114–116).

Schön’s theory, however, is neither particularly fine-grained with respect to individual learning in the process of reflection-on-reflection-in-action, nor does it help me to grasp the processes of the group. Disappointed as I was to let go of Schön, he did redirect my attention to the experiential aspect of learning and reflection (Schön, 2013, p. 140), and so I turned to the theories and models of first psychologist David Kolb and then theorist of adult learning, Peter Jarvis.

### ***5.1.2 Kolb and experiential learning***

Drawing on Dewey, Lewin and Piaget (Kolb, 2012), Kolb focuses on the role of experience in learning, not as an alternative to other theories of learning but in an attempt to integrate experience with behavioral and cognitive theories (Kolb, 2012, p. 294). Kolb offers the following definition of learning, namely, “the process whereby knowledge is created through the transformation of experience” (Kolb, 2015, p. 49). Experience thus becomes the driver of

learning: for example, the new experience, the unexpected experience, or the experience that confirms previously created knowledge.

The cycle can be entered or engaged with in any mode – depending on the context – but all four phases must be completed for learning to occur (Kolb, 2015, pp. 112–114). This model, while still simple, reaches past Schön's concept of the ladder, i.a., by incorporating explicitly the relation between the knower and her context.

Kolb also outlines different styles of learning, and uses the learning styles, e.g., to create generalized maps to show which learning styles predominate in which professions. However, he also outlines the factors that influence learning style, such as education and current job role (Kolb, 2015, p. 184).

Kolb's model resonated strongly with my preconceptions of the learning and knowing that I expected to observe in the workshops, and yet when I found myself actually experiencing the workshops and beginning to look at the data, his model seemed too simple. Instead of completing the cycle, the participants seemed to be looping through certain parts of the cycle repeatedly.

### 5.1.3 *Jarvis and experiential learning*

My doubt concerning the usefulness of Kolb's model brought me to Jarvis' model and conceptualization of learning. To Jarvis,

[e]xperiential learning is the process by which individuals, as whole persons, are consciously aware of a situation and make sense, or try to make sense of what they perceive, and then seek to reproduce or transform it and integrate the outcomes into their own biography. (Jarvis, 2006, p. 104)

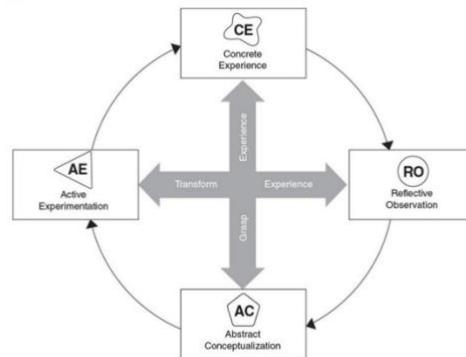


Figure 19 – Kolb's model of learning (Kolb, 2015, p. 92)

Moreover, in his view, learning is not merely experiential, but existential, “since it is through learning that the mind, the self and identity emerge from the body through the early experiences of life” (Jarvis, 2006, p. 105). Jarvis’ focus on the whole person – bodily senses, emotions, and cognition – and the integration of that person’s sense of self is useful because it foregrounds more explicitly the

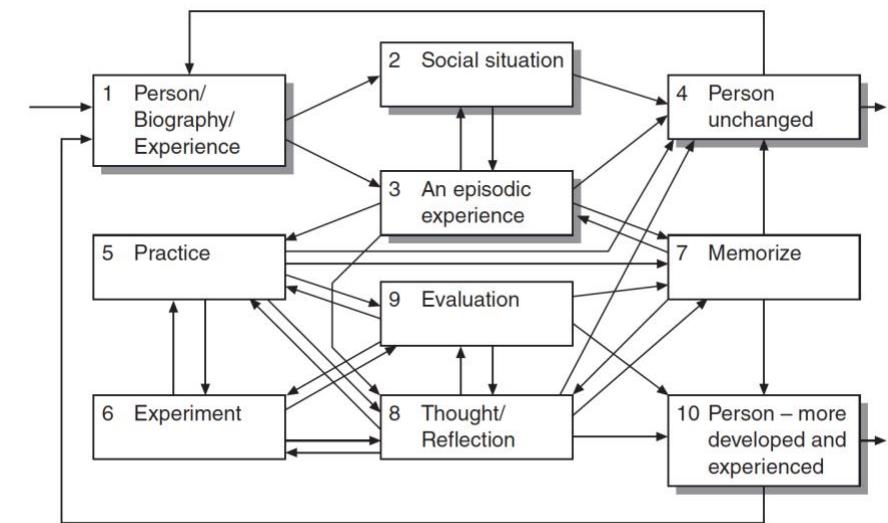


Figure 20 – Jarvis’ model of learning (Jarvis, 2006, p. 106)

“personal coefficient”

(Polanyi, quoted in Tsoukas, 2015, p. 455) in the learning process. Jarvis’ theorization permits us to grasp, that learners bring to learning entire identities with a wealth of prior experiences which they have perceived, made sense of, and integrated into their biographies.

Jarvis suggests a model of learning (see Figure 20) that traces and allows for a variety of learning-related processes. Jarvis emphasizes that “that it is the whole person – knowledge, skills, attitudes, values, beliefs, emotions and the senses – having a lifetime of experience – biography – who enters the situations and constructs the experience” (Jarvis, 2006, p. 106), aspects that were missing from or unarticulated by Schön and Kolb. Moreover, this model captures time and the change/lack of change to that “whole person” in a manner that slips through Kolb’s model (Jarvis, 2006, p. 107).

Jarvis adds one more important set of distinctions to our thinking about learning, in that he explicitly divides our learning experiences into primary and secondary, while tying that learning to the learner's past learning and self-identity:

Experience is a subjective awareness of a present situation, the meaning of which is partially determined by past individual learning. Consequently, the experience is not merely of something external, but one of fusing of the external with the individual biography. There are two modes of experience – either directly through the senses, or indirectly through linguistic communication – and individuals can and do learn through both modes of experience. (Jarvis, 2006, p. 101)

Thus primary experience is everything that the “whole person” takes in just by being in a situation: “[l]earning from primary experience then is learning in a practical situation where individuals are learning through their sense experiences, as well as through their minds” (Jarvis, 2006, p. 97).

Learning from primary experience can occur in any situation and to anyone. There is a purposeful aspect to this kind learning which it is important to keep in mind; this purposefulness lies in the existentiality of learning, however, not in a teacher's – or other person's – intention or plan. People learn from life situations because we must; in Jarvis' view, learning should be added to Maslow's taxonomy of human needs (Jarvis, 2006, p. 37).

Secondary experience, on the other hand, is any learning experience that is mediated, through books or screens, or “the teacher or instructor, people with whom we talk … normal conversation, listening to lectures and debates, and any form of monologue, dialogue” (Jarvis, 2006, p. 99). In these kinds of experience, “there is direct sense experience with the other persons in the interaction, with the book or with the media, etc. rather than with the phenomenon, event or meaning being discussed, described, etc. in the communication” (Jarvis, 2006, p. 99). Finally, and very importantly, “the meaning being communicated is

always someone else's interpretation and never that of the learners, so that there is always need for critical, reflective learning (Jarvis, 2006, p. 99).

Thus, a social situation (box 2, in Figure 20 on p. 50) can comprise both primary and secondary experiences, and the primary experiences can impact the secondary experiences – and thereby learning – significantly. This could occur, for example, if the primary experience of a situation is unfamiliar and threatening, or if it is, by contrast, well-known from previous experience as threatening.

Jarvis' theorization of experience allows me to grasp both the learning that the person derives from the situation at large and from the mediated experiences in the situation. Moreover, his model allows me to trace and hypothesize about the learning processes that lead to "person unchanged" in box 4 or "person – more developed and experienced" in box 10 (Jarvis, 2006, p. 106). Finally, it allows me to see how the "whole person" brings to learning a wealth of knowledge and experience, and to understand how learning "fuses" the external with each person's biography.

## 5.2 Group learning

Theories of individual learning are not, however, sufficient for me to address my second study question and grasp the movement that I mentioned above, of sense, meaning and understanding through the discussions and eventually the actions of a group of teachers. I briefly reviewed Wenger's theories of "communities of practice" and "legitimate peripheral participation" (Lave & Wenger, 2012; Wenger, 1998a; Wenger-Trayner & Wenger-Trayner, 2015), not least because of the fundamental assumption that learning is an aspect of any human activity (Lave & Wenger, 2012, p. 133), the distinction between intended and unintended learning (Lave & Wenger, 2012, p. 135), and finally, that learning is a form of social participation, which shapes our actions, identities, and interpretations (Wenger, 1998b, pp. 14–15).

Still, as I was narrowing my focus on individual learning to Jarvis' work, I realized that this movement I was looking for was not actually group learning, so much as a way to conceptualize the "content" of box "7" in Jarvis' model (Figure 20, p. 50) that leads to "person – more developed and experienced" in box 10 (Jarvis, 2006, p. 106) and then moves on to a more developed group. And in this process, I grappled with the difference or similarities between learning and knowledge creation. For what I was seeing in my data could not merely be described as learning. It seemed to me that there was a distinct aspect of creating something new; a local knowledge that was particularly relevant in this, particular situation and which wasn't adequately covered by referring simply to "learning". Here I found the work of Brix (2017) helpful, as he suggests

that knowledge and learning are intertwined. Knowledge is the dynamic content/stock created as part of the learning process, and the same knowledge influences the learning process occurring on multiple levels within the organization ... Knowledge creation is defined as the act of making knowledge created by individuals available, amplifying it in social contexts, and selectively connecting it to the existing knowledge in the organization. (Brix, 2017, p. 113)

Brix's goal is to reestablish the link between theories of organizational learning and knowledge creation with a view towards "increasing our understanding of how innovation and change emerge" (Brix, 2017, p. 113). His theory helps me because it brings together individual learning (as Jarvis theorizes it) which creates individual knowledge, with making that knowledge available for others in a workplace group. He does this by drawing on the work of Crossan et al (1999), whose theories I will unfold in the next section.

### ***5.2.1 Organizational learning processes***

Scholars of organizational learning Crossan, Lane and White (1999), set out to "develop a framework for the process of organizational learning" suggesting that this kind of learning –

in addition to constituting “the principal means of achieving the strategic renewal of an enterprise” – consists of four processes that “link the individual, group and organizational levels” (Crossan et al., 1999, p. 522). On the one hand, learning and the creation of “knowledge stock” occur to individuals and at the individual level. On the other, this knowledge can be “shared, actions taken, and common meaning developed” in an organization through feed-forward and feedback processes: “Understanding guides action, but action also guides understanding” (Crossan et al., 1999, p. 524).

The four processes that Crossan et al. suggest (Crossan et al., 1999, p. 525) and the organizational levels at which they take place are detailed in Figure 21. *Intuiting*, which occurs at the individual level, can be considered analogous to Tsoukas’ (2015) concept of tacit knowledge and the “experience” in Jarvis’ box 1 (Figure 20, p. 50). Crossan et al. define it as “the preconscious recognition of the pattern and/or possibilities inherent in a personal stream of experience” (Crossan et al., 1999, p. 525).

Unarticulated and yet known, “rooted in feeling more than thinking” (Crossan et al., 1999, p. 531), it can have an effect on that person’s actions, but “only affects others when they attempt to (inter)act with that individual” (Crossan et al., 1999, p. 525).

When the person reflects on and explains that knowledge, a process of *interpretation* is set in motion, which makes the knowledge consciously available to themselves and to others (Crossan et al., 1999, p. 525). This process is analogous to the content of Jarvis’ box 7 (see Figure 20, p. 50) and to the part of *productive dialogue* in which “thoughts” are drawn forth that have hitherto not been apprehended, or where the person perhaps articulates a situation

TABLE 2 Learning/Renewal in Organizations: Four Processes Through Three Levels		
Level	Process	Inputs/Outcomes
Individual	Intuiting	Experiences Images Metaphors
	Interpreting	Language Cognitive map Conversation/dialogue
	Integrating	Shared understandings Mutual adjustment Interactive systems
Organization	Institutionalizing	Routines Diagnostic systems Rules and procedures

Figure 21 – The four “I”s (Crossan et al., 1999, p. 525)

or experience in a new way (Tsoukas, 2015, pp. 471–472). Interpretation can take place alone or through “an interpretive conversational process … likely to be much richer and more robust” (Crossan et al., 1999, p. 525) because of the secondary experience of the interaction and the statements made by interlocutors, which can be reflected on and learned from (Jarvis, 2006, p. 99). Although interpretation can thus take place together with others, it remains an individual process.

The next process detailed by Crossan et al., however, expands out of the realm of the individual and into that of the group:

Integrating is the process of developing shared understanding among individuals and of taking coordinated action through mutual adjustment. Dialogue and joint action are crucial to the development of shared understanding. (Crossan et al., 1999, p. 525)

Shared understanding requires language and conversation, both for learning and for “preservation of what has been learned” (Crossan et al., 1999, p. 529). Moreover, the kind of conversation that best supports *integration* is dialogue, “a discipline of collective thinking and inquiry” (Isaacs 1993, quoted in Crossan et al., 1999, p. 529). Isaacs compares dialogue to birds taking flight together, “this movement all at once, a wholeness and listening together, that permits individual differentiation but is still highly interconnected (1993:25)” (Crossan et al., 1999, p. 529). If there is little or no opportunity for exploring underlying meaning, learning and innovation may be compromised (Crossan et al., 1999, p. 529). Conversely, storytelling may function as a generative way to move away from abstraction and towards richer understanding and new approaches to solving problems, as the stories told in the dialogic conversation come to function as a “repository of wisdom—part of the collective mind/memory” (Weick, 1993, quoted in Crossan et al., 1999, p. 529).

Finally, *integration* through dialogue may function to integrate the cognitive maps of a group, identifying “areas of difference and agreement, gain[ing] language precision, and

develop[ing] a shared understanding of their task domain” (Crossan et al., 1999, p. 531).

Moreover, through this process, a shared mental map can emerge, which both creates and maps the territory ahead (Crossan et al., 1999, p. 531). This is particularly important in innovative processes and for innovative organizations, that go where no organization – or group within that organization – has gone before.

The final process of bringing knowledge from the individual through the group and to the organizational level is labelled *institutionalization* (Figure 21, p. 54). Here it is possible for the organization to leverage the learning/knowledge of individuals and groups through the establishment of “structures, systems and procedures” (Crossan et al., 1999, p. 529).

Individuals following these procedures and making their interactions with structures and systems part of their routine are operationalizing knowledge that was previously intuited, interpreted, and integrated. After this, individuals may leave the organization and the composition of groups and teams may change, but once knowledge is embedded in the organization, it can guide future learning and processes, and the organization may continue to benefit from that knowledge.

### **5.3 Conclusion**

In the previous sections I have traced the process by which I arrived at the theories I will draw on to approach my material. To sum up, in order to address my first study question I will draw on Jarvis’ definition and model of learning and his distinction between primary and secondary experience to help me grasp learning at the individual level. To address study questions two and three, I will turn to Crossan et al.’s concept of the four I’s. In this manner I hope to be able to answer my research question.

## **6 Data Collection**

In this section I will discuss more thoroughly my methods of data collection, which I introduced in section 4.2.4. This section is divided into notes, recordings, and analysis.

## 6.1 Notes

I was able to take handwritten notes in most of the workshops, except when I was facilitating a discussion or during the brief periods when I was lecturing. I reviewed these notes and typed them up as soon as possible, often after an oral debriefing session with Maria. Slightly edited (for clarity) workshop notes are included in Appendix C, page 102.

## 6.2 Recordings and Interviews

Recordings were made of Workshops Two and Six (which includes the focus group interview).

Workshop Two is not referenced in this paper. We carried out three interviews: one with my colleague, Maria, following Workshop Four, the focus group interview, and the interview with the principal in

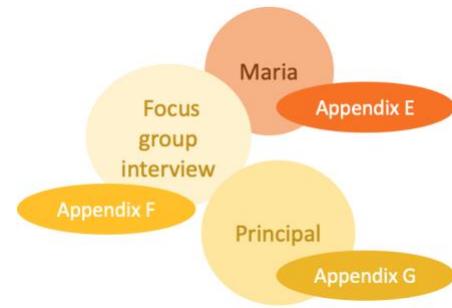


Figure 22 – Recordings referenced in the thesis

November. I also took notes to help me in relation to the interview guides. I listened through the interviews once, noting points of interest and time stamps, and comparing to my written notes. Then I listened again and transcribed the noteworthy passages. The transcripts of these interesting passages are included in Appendices E to F (see Figure 22) together with the interview guides.

## 6.3 Data Analysis

My approach to the three interviews was very different, due in part to the complexity of the situations. In the following I will briefly outline my analysis of each interview, then sketch how I combined them

### 6.3.1 Focus group interview – thematic analysis

Analysis of the interviews started during my first listen-through (see also section 4.2.5 on p. 44) as I noted topics and timestamps. My listening was informed directly by the themes we had focused on during the workshops – such as *creative brain* – and processes such as

*productive dialogue (intuiting, interpreting).* In the back of my mind were the many similar meetings and discussions I had had with my team at *Den grønne friskole*.

I started to go through and highlight quotes and metaphors by hand, but a fellow student suggested I use NVivo. Using this program, I coded the interview rather generously, creating all sorts of categories – processes, themes, mentions of the school’s Vision – and coming up with a total of 53 codes. Some of these were probably “sub-codes” but after running a couple of queries, e.g., “*creative brain*” I ended up back in the document, checking the wider context from which the quotes were taken (Vagle, 2018, p. 115, pp. 64–66).

Quotes about creative brain and metaphors of journey and touch kept catching my eye, along with a couple of interesting quotes about process. Strands of thought and process began to assert themselves in my bridling process and a deeper understanding began to emerge about the role of dialogue vs experience.

### **6.3.2 *Semi-structured interviews***

My analysis of the semi-structured interviews with Maria and later with the principal were much less thematic, as I focused on direct information that they were giving me. Maria was giving me feedback about what she had observed during the “creative brain” activity. The principal was telling me about her learning and the knowledge creation that she (and E) had carried forward into the autumn. To my satisfaction, S reported more learning and more institutionalization than I had expected.

### **6.3.3 *Compare and contrast***

Finally, when I had reviewed the interview with S and juxtaposed it with my early analyses of the focus group interview, some strands melted away, while others began to take definite form, giving me a strong idea of how to proceed with describing and analyzing the movement and change I had first traced. I returned to my notes to the workshops, revisited the text of the

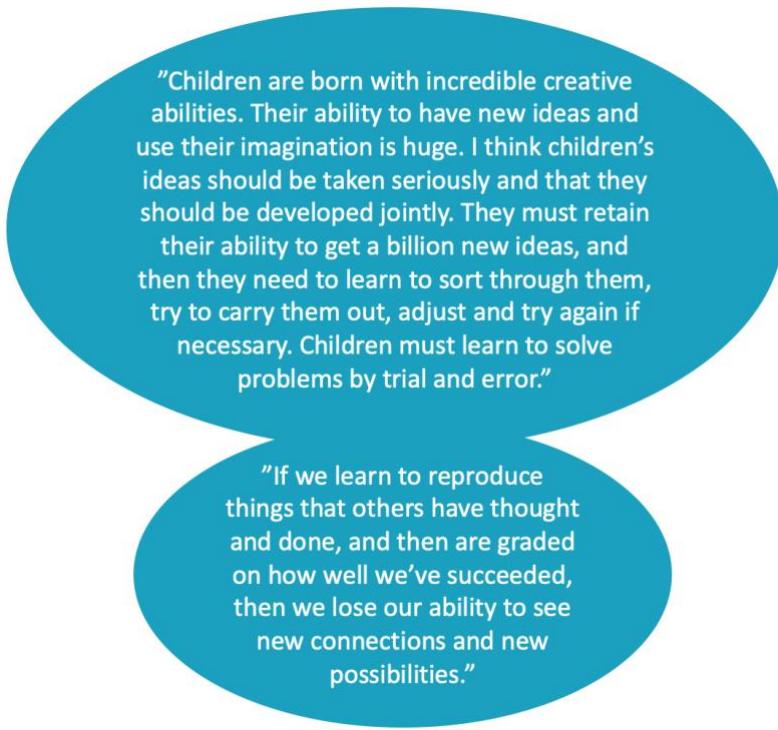


Figure 23 – Quotes from the Vision (Appendix A, p. 88)

Vision, and looked at the sketch of the Vision (Figure 10 on p. 33) which had been created during phase one.

Finally, I turned my attention back to my research and study questions, in order to frame my analysis, and attempt to answer them.

## 7 Analysis

In section 2.2 above, I articulated a research question and three study questions. In the following I will consider my data analytically and address each of the study questions in turn. Finally, I will proffer my answer to each question in turn.

### 7.1 Study Question 1: What do teachers who engage in *productive dialogue* learn and what knowledge do they create?

In the course of the workshops, the teachers came much closer to understanding the concept of “creative brain” indeed, three of them offered cogent definitions that were consistent with the principal’s explanations. While there were other instances of learning apparent in the data, the most salient finding – and the one that was most valuable to the team – is the learning about “creative brain”. In the following sections I will sketch the baseline and trace the changes that lead to the teachers’ learning about “creative brain”.

### 7.1.1 Baseline – the Vision

As detailed in section 2, the teachers struggled to understand and hence to operationalize one aspect of the principal's vision for the school which she referred to as "creative brain". This concept does not figure explicitly in the Vision on the website although there is a section called "Creative Thinking" (see quotes in Figure 23, p. 59).

During our first interview with S, however, "creative brain" emerged as a separate category, defined by the words "innovation, crazy ideas, new connections" (Figure 24). The concept of "innovation" does not figure directly in the Vision either, but in section 6, she refers to the concepts of "ideas" and of "new connections." S considers working with the children's own ideas to be essential to their problem-based learning, not least because this approach sustains children's ability to see new connections and possibilities. This has been characterized as an important facet of creativity, identified in the mid-20<sup>th</sup> century and referred to as "divergent thinking" (Runco, 2011).

Thus, S's concept seems to indicate an approach to teaching that takes its point of departure in children's own ideas in order to maintain and develop their creativity.

However, as mentioned, the team did not know how to operationalize this approach.

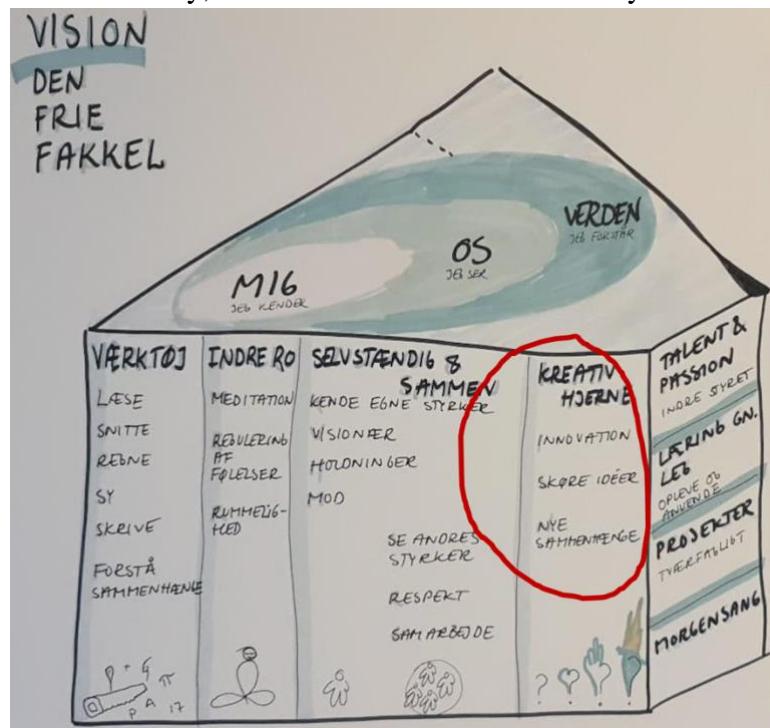


Figure 24 – Sketch of Vision from "Honing" interview

### 7.1.2 Discovery and Dream (Workshop One)

Despite the confusion surrounding

“creative brain”, the team

mentioned a variety of things

related to creativity during the first

phase of AI, “what we are good

at”, which they classified together,

and which could be considered

related to *creative brain*, but which



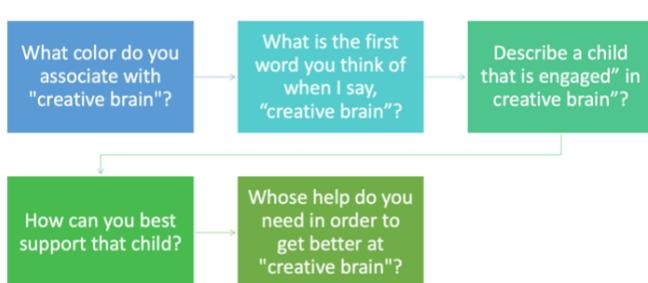
Figure 25 – “What we are good at” (Appendix C, p. xx)

explicitly did not mention the concept (see Figure 25). In the subsequent Dream phase, only S herself referenced *creative brain*, calling for “more creative brain, mixed into the instruction” (Appendix C, p. 103)

### 7.1.3 Workshop Four

This workshop was devoted to exploring the concept of “creative brain”. During the interview, the team split into pairs and took turns asking each other a series of questions designed to anchor their discovery in the senses and in physical metaphors (see).

As is apparent from Figure 27, the answers varied considerably, yet no one refrained from answering. The discussion after the interview was generative: both barriers and supports were identified and debated. T suggested that “creative brain” is a “transparent” concept, by which she seemed to mean that it was hard to catch sight of, although less transparent after



the workshop (Appendix C, p. 109). Additionally, T contrasted “creative brain” with “teacherthink” (Appendix C, p.

Figure 26 – Interview questions about “creative brain” (Appendix D)

109). Thus, despite their confusion concerning creative brain itself, the team expressed a sense of competency when it came to “creativity” and “thinking outside the box” (Figure 25).

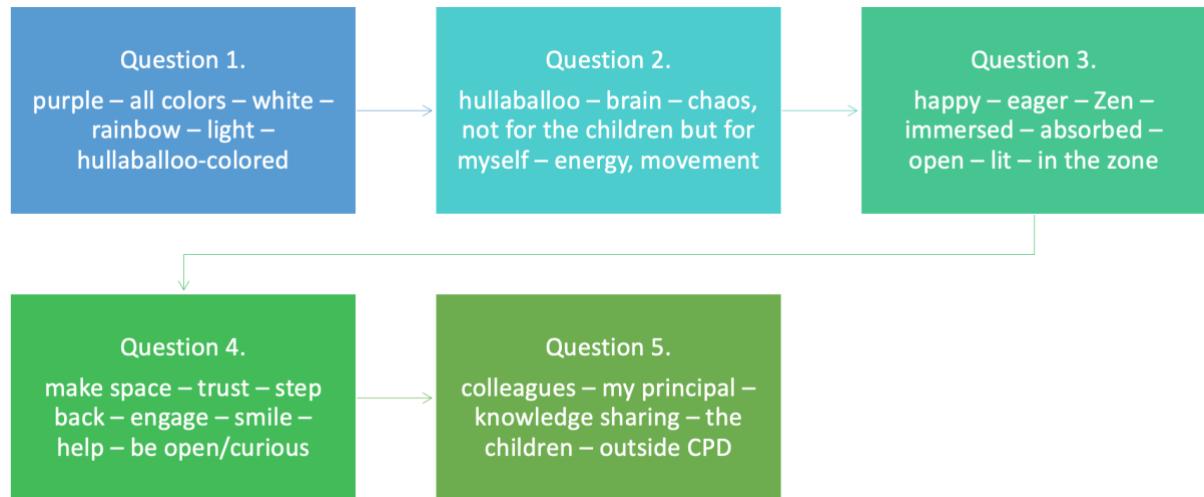


Figure 27 – Compiled answers to questions about "creative brain" (Appendix D)

Moreover, during this interview they displayed detailed knowledge of how creative processes feel and look and what sort of scaffolding they require (Figure 27). As I show in the next section, this competency and knowledge came together in a way that demonstrates learning and knowledge creation.

#### **7.1.4 Focus Group Interview (Workshop Four)**

In the focus group interview (FGI) the mentions of “creative brain” fell into three categories. The first was expressions of greater understanding, the second was definitions of “creative brain” and the third looked to the future.

##### **7.1.4.1 Greater Understanding**

The teachers’ references to better understanding relied either on metaphors of sight or metaphors of journey (see Figure 29). This was very much in keeping with the rest of the FGI, where there were 8 references to understanding that drew on visual metaphors and 6



Figure 29 – Metaphors of understanding (Appendix F, pp. 116-117)

references to some kind of shared movement in space towards a goal. The metaphors of journey, in particular, expressed a sense of common purpose, confidence, and connection. This was very much in keeping with the rest of the FGI, where there were 8 references to understanding that drew on visual metaphors and 6 references to some kind of shared journey in space towards a goal. The metaphors of journey in particular, expressed a sense of common purpose, confidence and connection, reminiscent of the “cognitive maps” (Crossan et al., 1999, p. 531) that characterize the process of *integrating*.

#### 7.1.4.2 Definitions

During the FGI, three of the teachers shared their newly formed understanding of “creative

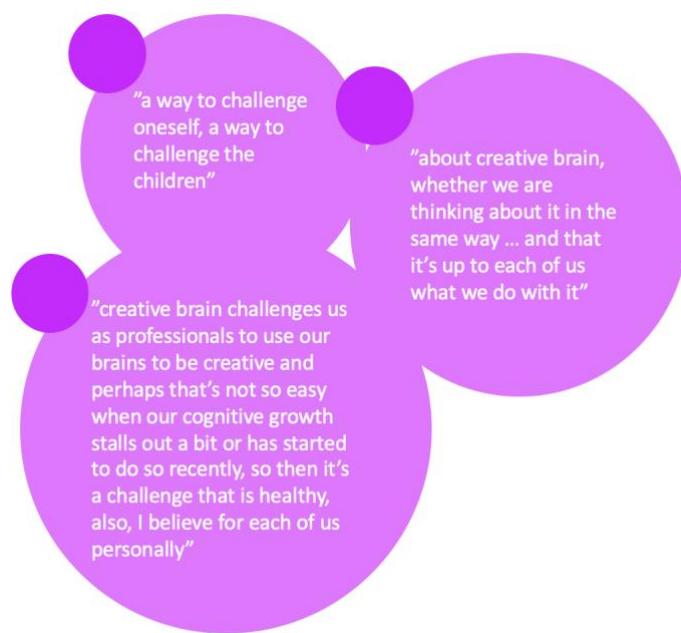


Figure 30 – Definitions of "creative brain" from the FGI (Appendix F, pp. 116, 120, and 117)

“creative brain” was not primarily something that they were trying to inspire in – or do to – the children.

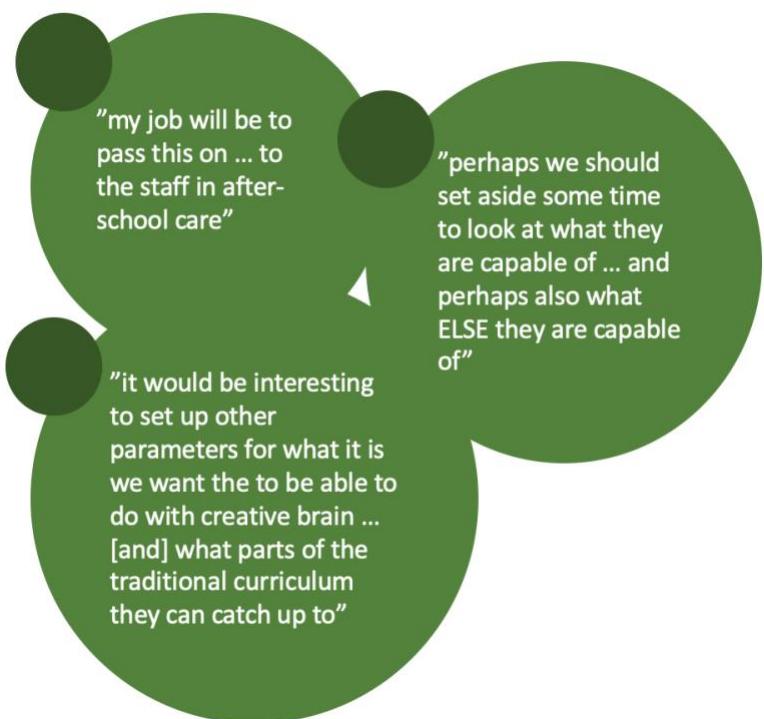
Now the teachers were articulating the idea that “creative brain” was in fact a way for the teachers themselves to rethink teaching activities – to challenge themselves – and in doing so, to challenge the children to work creatively. Looking back to Workshop Four we see that

brain” (Figure 30). The three definitions were remarkable similar, particularly in the light of the fact that nothing like this had been articulated previously by the teachers themselves. S had been trying to explain that “creative brain” really was up to the individual teacher to define, and it had been implicit in the examples that S had given all along that

T had contrasted “creative brain” with “teacherthink.” Returning for a moment to the Vision, “teacherthink” aligns with “standardized education” where the children “reproduce something others have thought and done” while “creative brain” parallels creating activities where both adults and children “see new connections and new possibilities” (Appendix A, p. 91).

#### 7.1.4.3 *Looking to the future*

When we asked the team how they would like to move forward (ref to fig w qu), three concerned “creative brain” (see **Error! Reference source not found.**). The first came from A, who had previously acknowledged that “creative brain” was one of the things he could use “every day” (Appendix F, p. 16). A’s step would be to share his learning about “creative brain” with his staff because this knowledge would be useful there as well.



The two other references focused back on an issue

which had been discussed several times over the span of the workshops, namely the question of assessment: what the children were learning and whether the children were learning enough. They also referred back to the – related – theme of the second workshop, namely bridging and balance. Thus, they both refer to setting up parameters for and assessing not only what children are learning from the traditional curriculum but also what they are

expected to learn and actually realize, in light of the school's own educational goals. These goals for the future were not merely

individual, indeed they involved steps toward further integration and towards institutionalization.

### 7.1.5 Preliminary Conclusion

As sections 7.1.1 to 7.1.4 show, a development takes place in the teachers' statements about and understanding of the concept of "creative brain". This development can be elucidated firstly in the light of Jarvis' model of learning (Figure 32) which shows the individual team member's journey through experience (of *productive dialogue* and of "creative brain", i.e., the interview), through practice (the red line) of *productive dialogue* and experimenting (the orange line, which is the content of the interview), and looping repeatedly through reflection

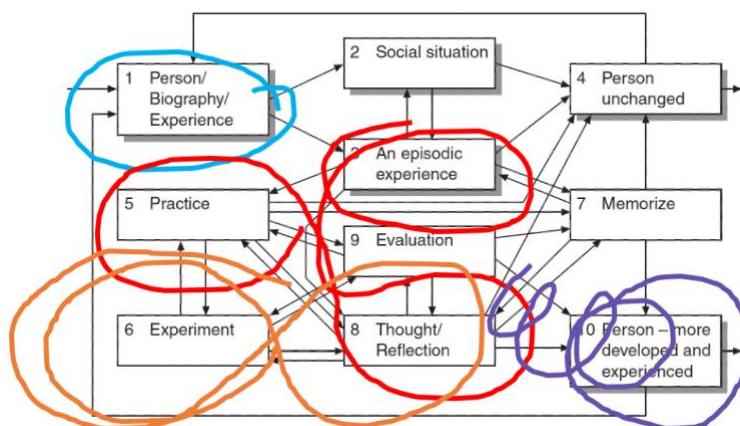


Figure 32 – Model of learning (Jarvis, 2006, p. 106). The blue circle marks the starting point. The red line traces practice and reflection; the orange line traces experimenting and reflection. The purple line expresses the circles of fusion of the external with the internal, the secondary with the primary experience (Jarvis, 2006, p. 101)

new ways" (Tsoukas, 2015, p. 472), e.g., by prompting them to conceptualize "creative brain" as a color or the image of a child.

Crossan et al.'s (1999) model (Figure 21, p. 54) also sheds light on the learning and knowledge creation of the team. In the "discovery phase" of Workshop One the team were first reaching into themselves to identify and articulate "what we are good at." This can be understood as a form of *intuiting*, as the team articulates "experiences, images and

(which is the "content" of *productive dialogue*). There is only one experiment, but in a sense this also contains repeated elements of *productive dialogue* since it asks the respondents to draw from each other "thoughts which [they] had no idea [they] possessed" and led them "to relate [their] circumstances in

metaphors” to bring their as yet unconsidered patterns of thinking and preconceptions into a space for apprehension and reflection. Next, during the sorting section of “discovery” the team discussed which strengths belonged together, thus mapping them and bringing them into a shared language: this can be understood as a process of “interpretation.” Finally, there is potential for integration, as the group reaches shared understandings of what belongs on the pink sheet of paper (see Figure 25, p. 61).

This cycle is repeated during Workshop Four, as we set the team the task of connecting “creative brain” with a color or the mien of a child. Here sensory information is used to prime the mind for different connections (divergent thinking) before they are asked to look back into their own experience, at the children they teach. The task is still word-based, but it draws on *intuiting* and leads the participants into *interpreting*. During the subsequent discussion, a nascent process of “integrating” takes place as the team discuss their learning and experience with the activity. This is apparent both in the distinction of “teacherthink” from “creative brain and the suggestion to “redefine teaching” (Appendix C, p. 109).

Finally, during the FGI, the process of integration blooms and expands into shared understanding and definitions of “creative brain” and a desire to engage in a process of defining the concept in terms of the children’s skills and knowledge – indicators of learning – in order to qualify their innovative work (“redefining teaching”) and balancing it with their more traditional approaches. Here the process of integration concerns not just sharing knowledge with each other, but also integrating different approaches to teaching: “creative brain” and “teacherthink”. Although the actual process of working with children in accordance with “creative brain” calls for other skills, there is a desire to put it on the same footing as traditional teaching processes by setting up learning goals.

Thus, the team moves through the three processes of *intuiting*, *interpreting*, and *integrating*, in their exploration of the concept of “creative brain” that was scaffolded by the activities in Workshops One and Four, and the assessment process of the FGI.

The answer to the first study question is that the team has learned to take part in the shared processes (*intuiting*, *interpreting*, and *integrating*) that make up *productive dialogue*, and that they have created new knowledge for themselves about “creative brain”. This knowledge concerns both the definition of “creative brain”, but also its classification *vis à vis* traditional teaching approaches. In the next section I will give an example of how the concept of “creative brain” has been translated into action.

## 7.2 Study Question 2: How do teacher learning and knowledge creation translate to new actions?

In this section I give an illustration of how teacher learning and knowledge creation were translated into actions that aligned closely with the goals of the Vision and of “creative brain.”

### 7.2.1 Building Kites

During my interview with S (Appendix G), she related to me an example (insert ref) of how the learning from the workshops had recently come to fruition in the school this autumn which demonstrates an on-the-fly implementation of “creative brain”.

“[the teachers] are about to build kites [with the children] and last week they are sitting and discussing the fact that the parents haven’t brought all the things they need, and there are some things missing, whether one of them ought to go out and buy them. And then E takes it up, ‘no, but what if the process is just more open, what if we determine some criteria for them and then it’s up to them, instead of serving everything on a silver platter.’ And there I think that this creative brain thing, those ideas we discussed, that she brings them into play quite well. And then I have a new teacher, standing next to her, and he has 12 years’ experience in public school, and those are good arguments, and he adopts a positive attitude, but he is very excited to see how a process like that works because holy moly, that’s probably not the way he would normally work. And I don’t think she would normally either. But because we’ve been through a process related to creative brain, then she thinks differently about things now and so she pulls the others down with her into the mire [laughs]”

Figure 33 – Quote from interview with principal (Appendix G, 11.50)

Referring back to the definition of “creative brain” offered by one of the teachers at the FGI, as “a way to challenge one self, a way to challenge the children” (**Error! Reference source not found.**, p. **Error! Bookmark not defined.**), E here uses a problematic situation as a steppingstone to aligning the kite-building project with the goals outlined in the Vision. E combines the Vision’s goals of “un-standardizing teaching” (p. 90), experience-based learning (p. 87) and turning away from the focus on “correct answers” (p. 91) to align instead with “creative brain.” S’s inclusion of the reaction of the recently hired teacher with a traditional background showcases that not only E, but also her colleague, are learning by doing, just like the children, working by trial and error.

S’s anecdote here is important because it captures facets of practice that might otherwise be inaccessible or incomprehensible. Crossan et al. point out that:

Practice is not what is specified in manuals or necessarily what is taught in classrooms. Rather it is captured and promulgated by stories told by community members. Storytelling is a significant part of the learning process. Stories reflect the complexity of actual practice, rather than the abstractions taught in classrooms.  
(Crossan et al., 1999, p. 529)

However, storytelling that goes one way is not enough, as S’s experience trying to explain “creative brain” to her team demonstrates. The “community members” must themselves be in on the storytelling, must themselves tell their stories in order to integrate them in their biographies (Jarvis 2006).

### ***7.2.2 Preliminary Conclusion***

E’s learning can be elucidated by Jarvis reminder, that “in planning [an] action, skill, etc. the students have used their biographical knowledge and act upon that knowledge” (Jarvis, 2006, p. 98). The insights about and experience of “creative brain” during the workshops and the

definitions shared during the assessment (FGI) have changed E (Figure 32, p. 66). She has learned, and that knowledge that she created is now a part of her biography, such that she can

assess the problematic situation in front of her and decide to approach the kite building project with a different teaching strategy. She changes the project (and the children's learning objective) from a fixed answer to a functional answer: not, can we build something that looks like a kite and maybe flies, to, can we build something that flies?

Crossan et al.'s model allows a further elucidation of the data at hand. Through the process of "interpretation" E and her colleagues have developed "shared cognitive maps about the various domains in which they operate" and they have reached a new "shared understanding of what is possible" which enables them to "attempt to enact that possibility" (Crossan et al., 1999, p. 528). Grounded in this understanding (reached in Workshop Four), E is able to take the next step of *integrating* which results in "coherent, collective action" (Crossan et al., 1999, p. 528). E's action is possible because she "maps" her domain in a new way, and coherent because it makes sense in light of the team's shared definitions (challenging oneself as a teacher) and distinctions between "creative brain" and "teacherthink," i.e., problem-solving vs. fixed-answer, standardized teaching.

The answer to the second study question is that the team's shared "mapmaking" has made new terrains and actions possible, and that E's individual learning has enabled her to assess and act differently in this new terrain.

### **7.3 Study Question 2: How does that learning and knowledge creation lead to organizational learning and knowledge creation?**

In the example discussed in section 7.2, it was clear how E's learning and knowledge creation could be passed on by example, as the recently hired teacher observed, participated in, and reflected on her actions. Such organizational change, however, is contingent upon

**"yes, well it could be something about, I mean, it's a small thing, right, but making those flipovers and that way of making things visible, for example, getting together and asking, 'what do we learn through movement' and then they all sit there and write down what you can learn through movement, and then just hang it up [on the wall] ... I think, you did that a lot where you'd bring something to show it. Here are the posters from our three intro-days ... I split them up into groups and made them sit and write up those things... and then we saved these [posters] so we keep making things visible."**

Figure 34 – Quote about making processes visible (Appendix G, 11.32)

### 7.3.1 “*Making Visible*” and Sensemaking

In the quote in Figure 34, S explains that she has implemented the tools we used to externalize and prompt the thought processes of *productive dialogue*. She hews closely to the way we divided up the team, gave them small tasks, had them write things down, and then wrote them up on a flipover, and posted them for future reference. She also showed me the

individuals: on the perseverance of one individual in operationalizing his or her learning, and on the continuing employment of that individual (Crossan et al., 1999). In the same interview, S offered an example of how the learning and knowledge creation during the spring had led to organizational learning and knowledge creation. In this section I share and analyze this example.

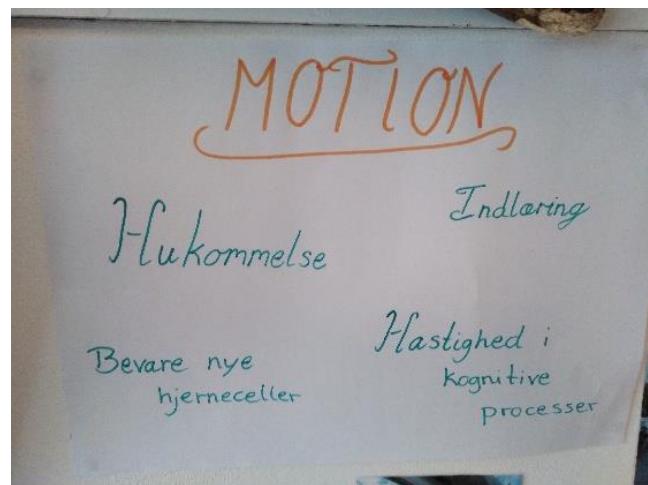


Figure 35 – Poster about movement, Den frie fakkel

posters she had taped to the wall (Figure 35):

the final products of one of the workshops she had conducted during the team's introductory days (before the arrival of the children).

The implementation of this process is framed both by S's statement that working with the Vision is an on-going process (Appendix G, 2.00) not least because of shifts in the team, but also by how hard it is to explain things to both older and newer team members (Appendix G, 3.07) and by implication, how hard it is to keep in mind individual and collective knowledge and earlier discussions.

S also mentions that she has tried to carry forward the focus, and dialogue and the attempt to create a shared language (Figure 36), as discussed during the FGI (p. 118), and that she has tried to make that happen once a month. Thus, it is clear that she has carried forward into the routines of her organization both a way of structuring discussions, and the regular scheduling of sensemaking sessions.

### **7.3.2 Preliminary Conclusion**

While the two examples I cite above are instances of individual learning, their significance to this thesis lies in the fact that they are examples of "institutionalizing" (Crossan et al., 1999, p. 529). Both are instances of what Crossan et al. (1999) refer to as "routines" (see Figure 21, p. 54). S has adopted a process of externalizing and visualizing the team's thought processes that she learned from the workshops, and she has learned the value of a shared language, such that she has planned discussion sessions. Thus, she attempts "to capture the patterns of interaction" in order to "leverage the learning of the individual members" (Crossan et al., 1999, p. 529).

"that focus we had, where we talked these things through and where we acquired a shared language ... and that's how we do it when we have our pedagogical meetings once a month where I bring up some of these things, so we can talk about them"

Figure 36 – Quote about focus and dialogue (Appendix G, 13.46)

The starting point is of course S's own learning, where she has reflected on her unmediated experience of the workshop processes as well as the mediated experience of her team's expression of a desire to continue to talk things over (Appendix F, 1.01.56). Returning briefly to Jarvis' model of learning in Figure 32 (p. 66), S has had multiple experiences (box 3) and has practiced the workshop process (box 5). During the introductory days before the school year started, she has even experimented (box 6). At various times she will have reflected as well (box 8) and as a consequence, learning has taken place and she is a more "developed and experienced" person (box 10).

Here I would like to turn to Brix (2017) because he suggests a model that can help trace learning and knowledge creation from individual to the organizational level (Figure 37). Here

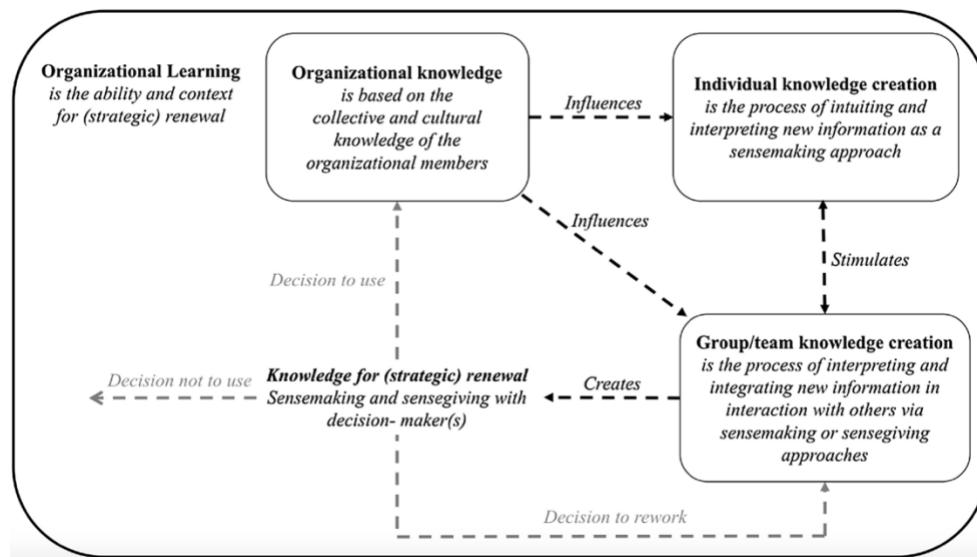


Figure 37 – Organizational learning and knowledge creation (Brix, 2017, p. 10)

Brix builds on the processes identified by Crossan et al. (1999) by inserting them in a process diagram,

moving from

the individual through the team and to the organizational level. With her decision to implement sensemaking tools and sessions at the organizational level, S is acting out the organizational knowledge that these tools and sessions work well for her team.

Moreover, by harnessing these sensemaking tools and sessions, she is displaying organizational learning, i.e., the ability for strategic renewal (Brix, 2017b, p. 2010). Finally,

those of her team members who participated in the course in the spring, will have learned to participate in these processes, which contributes to the element of organization knowledge.

The answer to the third study question is that the organizational knowledge traced here is predicated on the individual and collective learning of the team, based on their experiences in the workshops. This knowledge is operationalized as organizational learning through the principal's use of sensemaking- tools and sessions for strategic renewal.

## 8 Conclusion

This master's project seeks to elucidate the research question, "How can engaging teachers in *productive dialogue* give rise to learning and knowledge creation, and foster organizational change?" I have endeavored to answer this question with theoretical tools that are suitable for observing learning and knowledge creation on an individual, group, and organizational level, and for tracing the translation of knowledge into action. I have gathered empirical data through qualitative methods, and I have described and interpreted these data through thematic analysis.

The data I have gathered come from a very small school and were collected over a short time span. Many other factors could account for or play an important part in the learning and enactment that I have identified. For one, these teachers have sought employment with this progressive school and as such may be extraordinarily motivated for learning in general and for experimenting in particular. The learning that I observe may have been quickly forgotten: the meanings that the teachers connected with in the context of the workshops or at the school are subject to constant production and provocation in different contexts, and as the teachers move through different aspects of their identities/biographies in other social situations.

I myself have been strongly implicated in this research project, as I have sought to make clear throughout. My identity as a visionary school founder, my identity as a leader of

teachers at my own school, my identity as workshop teacher/guide, and my identity as researcher (observer, coder, analyzer) are gently and inextricably entangled. This can be a strength, because recognition and understanding are strong, given my biography in Jarvis' sense. But it can certainly be a drawback as well, such that I see evidence because I want to see it, or such that anomalies or alternative interpretations remain outside my field of vision.

Thus, the results of my research can in no way form the basis for generalization; they merely offer a rich description that I hope will facilitate understanding of *productive dialogue* and the role it can play in learning and knowledge creation in one particular organization and context.

My research shows that engaging teachers in *productive dialogue* can give rise to learning and knowledge creation through repeated participation in the constitutive processes of this sensemaking process and the reflection they foster. Through these repeated experiences the teachers have acquired the competency of reflecting as a group and creating local knowledge together. The teachers' shared mapmaking facilitates E's interpretation, opening up to, and enactment of a new territory in her work with the children, such that she translates her individual learning into new action. The teachers' shared learning and knowledge creation generates a "stock" of collective knowledge and competencies, which the principal can deploy on the organizational level for organizational learning and strategic renewal.

## **9 Discussion**

Whereas my goal at the outset was to explore the role that *productive dialogue* might play in learning and knowledge creation, it is clear from the preceding paragraph that practice and experience play a just as fundamental role in these processes. This is, on the one hand, because there must be experience to reflect upon – as Dewey (Dewey, 2015 [1938]) reminds us. On the other hand, this research project has brought home to me the extent to which

reflection itself is a practice, and one that not many in the primary education sector have the resources to invest in, especially not the small free schools of limited means.

As I pointed out in my introduction, however, *Den frie fakkel* are most decidedly not alone in their struggle to operationalize abstract goals: other free primary schools in Denmark often depend on the visionary goals published on their websites to pull in parents and teaching staff. Danish public primary schools also often list abstract values such as “well-being” or “trust” in their school visions. Indeed, the first paragraphs of the Danish public and free school acts mandate that all schools prepare children for living in a democracy (Friskoleloven, 2018; Folkeskoleloven, 2020). As scholar of education Gert Biesta has pointed out, what we mean by “preparing children for living in a democracy” and how we operationalize it is neither an easy nor a settled matter (Biesta, 2010, 2011).

Zooming out even further, it is apparent that many of the global pressures and demands on primary education will require these same competencies of teachers and administrators: that they can reflect as a group and create local knowledge together, that they can enact this local knowledge, and that they can operationalize it on the organizational level for strategic renewal.

This is a challenge for the individual school, to be sure, but in particular for teacher training and continuing professional development. Here it would be useful to see a turn towards professionalism, that is to say, “the internal development linked to the day-to-day work with colleagues and users” (Hjort, 2006, p. 340). Such a focus would bring to the fore many of the tools that teachers use in the classroom and in their work with colleagues that are currently “deprioritized, tacit/silent/silenced” (MacLean, 2021, p. 19) and make these tools available for development in new ways (Biesta, 2010; Vagle, 2010).

The first next step, however, will be to continue to gather empirical data over time and in different contexts, to seek to validate the effects of a practice of *productive dialogue* and

other kinds of sensemaking activities and to further explore the way they work and how to implement them.

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## 11 Appendices

### 11.1 Appendix A: Vision for *Den frie fakkel*

#### Punkt 1 Talenter & passioner

Fleres og flere børn i skolen tror, at de ikke er gode til noget. De har måske haft svært ved at læse på præcis det tidspunkt deres klassekammerater lærte det.

De føler sig forkerte og som en fiasko. Selv samme børn har rigtig gode evner for andre ting. Nogle har været matematisk dygtige, andre har været gode til at organisere og planlægge lege og løse konflikter, andre har tegnet virkelig godt eller kunnet danse. Men børnene har stadig følt, at de ikke var gode nok fordi de ikke mestrede læsningen på samme niveau som vennerne. Der sker ofte det, at børnene føler modvilje mod skolen og mod at lære generelt fordi de mærker, at fokus ligger på deres mangler. I de tilfælde er det ikke nok at fortælle barnet, at det er dygtigt til andre ting og at det ikke gør noget, at det har svært ved at læse. Hvis ikke man konkret viser, at de andre evner er vigtige og betydningsfulde, vil ordene blot bive tomme.

Vi vil gerne lave en skole der er med til at tænde børnenes indre flamme.

Hvorfor ikke bruge tid på børnenes interesser? Normalt bliver det fejet til side som irrelevant i skolesammenhæng. I virkeligheden er det noget af det mest relevante man kan tage fat på, da det er her motivationen for at lære ligger – uden motivation ingen indlæring. Hvis børnene styrkes i det de er gode til og interesserer sig for (talenter og passioner), står de stærkere og med større selvtillid når de er færdige med skolen. De oparbejder rigtige evner som de kan bruge til noget, frem for standardiseret ”viden” som de ikke kan huske. Når jeg skriver viden i citationstegn, er det fordi det faktisk først er viden, når det kan huskes og anvendes.

At finde barnets talent handler ikke om, at alle børn er omvandrende Einstein genier, Mozart komponister eller Ronaldo'er. Det handler om, at alle børn har deres styrker på forskellige områder. Det kan være hvad som helst; god til at lytte, god til at stå på rulleskøjter, god til at læse, god til sætte sig ind i andres følelser, god til at tegne, god til hovedregning, god til at fotografere, god til at huske årstal og begivenheder, god til at fortælle historier osv osv osv osv.

Det vigtige er, at børnene bliver set og taget alvorligt i netop det som de viser særlig interesse og evne for. Det vil altid blive gjort med øje for barnet, og ikke med øje for den voksnes ønske om at pace visse egenskaber frem.

Ofte ved folk ikke hvad de er gode til, eller så har de svært ved at anerkende det. Vi er ikke vant til at tale om det. Vi føler måske at man rager for meget op hvis man siger hvad man er god til. Men at anerkende egne evner er ikke det samme som at prale hvor andre kan føle sig mindre værd. Det handler blot om at se egne styrker og se andres.

*Be good at what you love.*

## Punkt 2 Læring gennem leg og personlig erfaring

I skolen undervises der genem teori. Børnene sidder meget ned i løbet af dagen, og kigger i en bog. De skifter hvert 45. min mellem forskellige fag.

Men..... når man skal lære noget nyt er det vigtigt at det har rod i noget konkret. Det er vigtigt, at barnet kan se formålet og værdien i at lære stoffet. Hvis man skal lære om vægt vil det give mening at stå med noget i hænderne og selv veje det. På den måde læres det med flere sanser. Fremfor blot at skrive i en bog at 500 gr er et halvt kilo, får børnene en håndgribelig erfaring. Eksempel : man kunne bage en kage og igennem aktiviteten vil børnene skulle veje af. Det gælder om at gøre læringen meningsfuld. Alle vil gerne kunne se meningen med det de skal lære. Jo flere sanser der er involveret i læringen jo nemmere huskes det og kan anvendes.

Tænk på et barns første seks år før det kommer i skole. Tænk på den udvikling det gennemgår og alt hvad det lærer fra nyfødt til seks års alderen. Det er lært gennem leg, gennem eksperimenteren, forsøge sig frem, fejle og rejse sig igen og igen og igen. Det lærer at tale et eller flere sprog, det lærer at kravle, gå, løbe, hoppe, tegne osv. Det er ikke lært gennem teoretisk forståelse men gennem praktisk udførelse. Det er først når barnet starter i skole, at man pludselig skifter til at lære tingene i teori. Sid på en stol og lyt. Vi skal lære verden at kende ved at mærke den.

*Learning is experience. Everything else is just information – Einstein*

### Punkt 3 **Meditation**

Utallige undersøgelser viser, at meditation ændrer på hjernen så vi er bedre i stand til en hel række ting. Her er blot nævnt nogle få:

- øget koncentrationsevne
- bedre evne til at mærke hvordan man selv har det
- bedre følelsesregulering
- større empati

- mindre stress hormon i kroppen
- bedre indlæringsevne og hukommelse

Vi vil gerne implementere daglig meditation i skolen morgen og eftermiddag. Det giver god mening når der er så massiv forskningsbaserede resultater der viser, hvor gavnligt det er for os at meditere – særligt i en verden der bliver mere hektisk, mere online og med mere ”på-faktor”.

Med nyheder om, at helt små skolebørn bliver mere og mere stressede, lider af angst og depressioner når de bare burde være børn, mener vi, at der er brug for en afbalancering.

Meditation er et simpelt værktøj som er yderst effektivt. Meditation kan gøres på mange måder.

I skolen vil det handle om at blive i stand til at fokusere på sit åndedræt. Vi vil sidde i 5-10 min og mærke luften komme ind og ud, mærke brystkassen og maven bevæge sig, og holde fokus på det. På den måde trænes ”opmærksomhedsmusklen.” Der er dermed ingen bestemt religion eller filosofi der ligger til grund for meditationen.

#### **Punkt 4 Process frem for mål**

Vi vil skabe fokus på process frem for mål. Alt for ofte er man meget optaget af det færdige resultat børnene kommer med. De får ros (og karakterer) baseret på det. Men det er påvist, at børn der får ros for deres resultat lærer mindre. Det sker, fordi et barn der har fået ros for resultatet, vil se det som vigtigt, at få et godt resultat og ikke fejle. På den måde vil barnet være mere tilbøjeligt til, at bevæge sig på sikker grund og helst kun beskæftige sig med noget, som det ved det kan i forvejen.

Et barn der er blevet rost for forsøget, for eksperimentet – altså selve processen, vil se det som en naturlig del af læringsprocessen, at man kan tage fejl og må forsøge igen. Sådan et barn vil lære mere, for det er villigt til at udfordre sig selv med risiko for at fejle men med mulighed for at lære noget nyt.

Når børnene siger ”jeg kan ikke”, vil de lære at tilføje ordet ”endnu”. At sige ”jeg kan ikke endnu”, sætter dem i stand til at forstå at alting kræver tid og øvelse.

De to herrer siger det så smukt og kortfattet:

”*If you’re not prepared to be wrong, you’ll never come up with anything original*” – Ken

*Robinson*

”*You never fail until you stop trying*” – Einstein.

### Punkt 5 Samarbejde

Vi vil gerne lære børnene at samarbejde på en værdifuld måde som gavner dem hele livet.

Når hverdagen inkluderer børnenes talenter og passioner, bliver der også en naturlig bevidsthed om hinandens styrker. Man bliver ikke kun opmærksom på hvad man selv kan, men også hvad man ikke kan så godt som andre. Når børnene skal samarbejde, skal de lære at bruge hinandens styrker aktivt. På den måde lærer de, at det de ikke selv kan, kan andre udføre eller de kan lære det af dem, hvis det er nødvendigt. Det er jo også den måde vi voksne samarbejder med vores kollegaer.

### Punkt 6 Kreativ tænkning

Kreativitet defineret som evnen til at få nye ideer der har værdi. I vores skolesystem deler man ofte kreativitet op. Der er ”kreativiteten” som musik og billedkunst, og de faglige fag som matematik, sprogtilegnelse, biologi, geografi, historie osv.

Problemet med denne opdeling er, at vi også kommer til at dele mennesker op i kreative og ikke kreative. Vi har en ide om, at de kreative er dem som er gode til musik, kunst, dans osv. De ikke-kreative er jakkesætsdrengene som er gode til f.eks matematik. Men kreativitet findes i alle aspekter af vores liv. Kreativitet er ikke bundet til bestemte områder. Vi vil gerne lave en skole hvor det kreative menneske sættes i centrum. Vi er nemlig alle kreative, men vi mister både evnen og troen på at vi er det, når vi har været gennem et standardiseret uddannelsesforløb. Hvis vi lærer at reproducere noget andre har tænkt og gjort, og derefter få

en karakter/en vurdering af hvor godt vi klarede det, mister vi evnen til at se nye sammenhænge og nye muligheder.

Børn er født med utroligt kreative evner. Deres evne til at få nye ideer og bruge deres fantasi er enorm. Jeg synes børns ideer skal tages alvorligt og udbygges i fællesskab. De skal bevare evnen til at få en milliard nye ideer, og så skal de lære at sortere i dem, og forsøge at føre nogle af dem ud i livet, justere og forsøge igen om nødvendigt. Børnene skal lære at løse problemer ved at prøve sig frem. Der må ikke kun være et facilitet til altting, da begynder de blot at gætte sig frem til det svar læreren søger.  $1+1$  vil altid være 2, men i mange andre sammenhænge vil der være mere end et rigtigt svar.

Einstein sagte at ”fantasi er mere vigtig end viden. For mens viden omfatter alt det, der er, omfatter fantasi alt det, der vil komme til at være”

Vi tror det er vigtigere end nogensinde at børn bliver problemløsende, og det kræver kreative evner.

Det kræver risikovillige mennesker der tør tænke nyt, prøve noget nyt, som kan indgå i ægte samarbejde velvidende deres egne evner og andres, og som har den indre ro og selvværd til at skabe sig det liv de ønsker, og være med til at bidrage til en positiv forskel for andre.

## **11.2 Appendix B: Planning Documents for Workshops**

### **Kick-off & Workshop 1**

#### **Udkast til skitse til kick-off**

Hænge program op inden de kommer, snuppe en kop kaffe, samtykkeerklæring

1. komme-tilstede meditation, præsentation af program (maria)  
Introrunde – alle siger a. det faktuelle, kort og b. noget jeg er god til (personligt eller professionelt) og det ser sådan ud. Intro af m & k, hvorfor dette her
2. Vision
  - a. vi præsenterer den visionsmodel vi er kommet frem til med S, gennemgang i dybde - maria (tilføjelse ved karen)
  - b. vi beder om tilføjelser, uddybelser, spørgsmål fra teamet, post-its, kort individuel tænkepause (stor model på væggen)
  - c. enighed
    - a. Synes du at denne model er en god beskrivelse af arbejdet på skolen?
    - b. Er I klar til at vi går videre?
3. Processen (Maria)
  - a. Forklaring
  - b. Giver det her mening for jer, har i nogle spørgsmål til det (balance drift/udvikling; er her fordi S give udtryk for udfordringer med at få dagligdagen til at spille sammen med visionen)
  - c. håndslag - fingeraftryk
4. pause
5. Workshop (karen)
  - a. Discovery 1 – hvad er vi gode til, hvad virker, stjernestunder (øjeblik, time, uge, år) 2x2
  - b. Plenum
  - c. Discovery 2 – organisere i temaer 2x2 - bordet foran os
  - d. Diskussion i plenum, ikke noget facilit, kun meningsskabelse
  - e. Dream – hvad vil vi have mere af; outcome af dream, grundlag for workshops
6. AI model (karen)
  - a. Præsentation
  - b. spørgsmål
7. Overblik over første workshop, tak for i dag, cirkel tjek-ud (16.50) maria

#### **Tidsramme**

1. Velkommen og intro - 15 mins - 14.30
2. visionen for dff - 30 mins - 15.00
3. processen - 15 mins - 15.15
4. pause - 10 minutter - 15.30
5. hvad er vi gode til - 1 t - 16.30
6. hvad er AI - 15 mins - 16.45
7. Outtro og tak for i dag -

#### **Drejebog**

komme-tilstede meditation	Dejligt at det endelig lykkes for os. Lad os sætte os og lade roen falde på os
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kl 14 .15- 14.25	3 min meditation
præsentation af program  Kl 14.25 - 14.27	<p>De næste små tre timer skal vi dels arbejde med visionen for Den Fri Fakkel, så vi har et fælles udgangspunkt, og dels tage hul på den metode, vi skal bruge i de kommende måneder, når vi dykker ned i de enkelte dele af visionen.</p> <p>Vi satser på at være færdige senest kl. 17.</p> <p>Velkommen og intro - 15 mins - 14.30  visionen for dff - 30 mins - 15.00  processen - 15 mins - 15.15  pause - 10 minutter - 15.30  hvad er vi gode til - 1 t - 16.30  hvad er AI - 15 mins - 16.45  Outtro og tak for i dag -</p>
Introrunde.  Kl 14.27 - 14.30	I kender jo hinanden, men det gør vi ikke, så Karen og jeg vil være rigtig glade for en kort introrunde. I må meget gerne sige, hvad I hedder og hvad I primært arbejder med
Intro af m & k, hvorfor dette her	<p>Mit navn er Maria. Jeg har en bl.a. em master i læreprocesser, og fire børn, og har i snart 20 år arbejdet med HR, mest med fokus på udvikling og forandringsledelse. Derudover læser jeg psykologi på SDU - sådan som en slags hobby.</p> <p>Vi har har to ønsker for vores arbejde sammen.  For os er dette her et bidrag til alt det gode, skolen gør OG det er et forskningsprojekt. Det er vigtigt for os, at det er begge dele... Vi har tilrettelagt processen, så skolen får mest muligt ud af det. OG vi bruger det som en del af vores forskning - det kommer Karen meget mere ind på.</p>
Hvad skal vi lave sammen?  oversætte visionen til noget, I gør  Visionen	<p>Det, vi skal sammen, er at arbejde med visionen for skolen. Vi kan kalde det vidensdeling eller organisatorisk forankring.  Dybest set handler det om at oversætte visionen til noget, I gør.</p> <p>Jeg har desværre arbejdet med mange organisationer, der har rigtig fint formulerede visioner... som de ikke rigtig kan huske og slet ikke kan gøre... Derfor er det ikke en let øvelse, vi skal i gang med. Men det er en øvelse i at sætte både ord og handling på, hvad skolen egentlig ER.</p> <p>Hvordan vi konkret gør det, kommer jeg ind på om lidt.</p> <p>Vi har talt med S og visionen for skolen. Og det er der blevet en tegning ud af. S har verificeret den, men det er vigtigt, at den</p>

	<p>giver mening for jer alle sammen, for det er fundamentet for vores arbejde sammen.</p> <p>gennemgå vision</p>
tilføjelser, uddybelser, spørgsmål fra teamet, post-its, kort individuel tænkepause (stor model på væggen)	<p>Vi har i denne her tegning spejlet det, vi har hørt fra S.</p> <p>Ser det også sådan ud for jer?</p> <p>Mangler der noget?</p>
Er det en god beskrivelse af arbejdet på skolen?	
Er I klar til at vi går videre?	<p>Vi bliver hele tiden klogere, derfor kan vi også genbesøge selve visionen, hvis det viser sig at være nødvendigt. Men vi kan ikke tvivle på den hele tiden... Så bliver der for mange ubekendte - det er ikke til at navigere i.</p> <p>Så inden vi går videre vil jeg bede jer lige give det en tanke, om I er ok med at arbejde med visionen, som den ser ud nu?</p>
Processen (Maria) Forklaring  Giver det her mening for jer, har i nogle spørgsmål til det (balance drift/udvikling; er her fordi S give udtryk for udfordringer med at få dagligdagen til at spille sammen med visionen) d. håndslag - fingeraftryk	<p>Godt.</p> <p>Vi har aftalt med S, at vi deltager på hvert andet mandagsmøde i de kommende måneder.</p> <p>Derudover vil vi besøge jeres virkelighed og sidde med i nogle timer nu og da - det kvalificerer de spørgsmål, vi kan stille jer. Og måske kan vi se noget, I ikke ser, fordi I bare gør det...</p> <p>Det vil foregå på den måde, at...</p>

## Workshop 2 – bro og balance – 12.4.21

### Skitse til workshop

- I. **Intro – 1. temaer** vi har valgt, på baggrund af det de har delt i discovery og dream [bro/balance; sjov, leg og læring; kreativ hjerne; faglighed og tegn på læring]; **2. præsentation** af dagens arbejde. i dag skal vi bevæge os lidt rundt i AI modellen – vise den igen – nogen faser i har prøvet før, og så afprøver vi en ny fase!
- II. Er der noget der har lejret sig siden sidst? er vokset frem og har brug for at leve i ord? [**mini discovery** fase]
- III. Marias snas om balance og broer [**mini definition**]
- IV. **Discovery** – hvor ser vi selv at vi har broer; broer der lykkes
- V. **Dream** – hvor kunne vi tænke os at have broer, flere broer, bedre broer, kunne vi tænke os at blive bedre til at bygge bro
- VI. **Design** – ingenting, opmærksomhed, specifikt forslag – aktion plan – (anmodning/ønske, tilbud, engagement/forpligtelse; se boks herunder. Her kunne jeg lave en planche med teksten fra boksen på dansk og lægge det ud til tænkning, måske her med gule lapper)
- VII. **Check-out**

### Drejebog

I. <b>Intro – 1. temaer</b> vi har valgt, på baggrund af det de har delt i discovery og dream [bro/balance; sjov, leg og læring; kreativ hjerne; faglighed og tegn på læring]; <b>2. præsentation</b> af dagens arbejde. i dag skal vi bevæge os lidt rundt i AI modellen – vise den igen – nogen faser i har prøvet før, og så afprøver vi en ny fase! (7)	idag skal vi bevæge os lidt rundt i AI modellen; vi skal besøge de faser vi prøvede sidst og arbejde med nogle af dem, og vi skal prøve kræfter med en ny fase, design. [planche] er det ok at vi optager??  inden vi går igang med vores AI proces, vil vi gerne vise jer de temaer som vi skal arbejde med resten af foråret. vi har gennemgået alt det materiale vi har fra S og jer og der er fire overordnede temaer der har bundfældet sig. [ <b>planche</b> ]
II. Er der noget der har lejret sig siden sidst? er vokset frem og har brug for at leve i ord? [ <b>mini discovery</b> fase] (10)	inden vi bevæger os ind i dagens nye AI proces, vil vi gerne høre med jer om der er noget der har lejret sig hos jer siden sidst? om der er noget der er vokset frem og har brug for at leve i ord? Tanker i har gjort jer?
III. Marias snas om balance og broer(5)	
IV. <b>Discovery</b> – hvor ser vi selv at vi har broer; broer der lykkes (10)	i dag vil vi gerne have jer til at tænke på jeres daglige arbejde med børnene og se hvor i allerede har broer, broer der lykkes. i dag arbejder vi ikke med post-its i denne fase, vi kan lige tænke i et øjeblik, så begynder vi at dele vores indfald
V. <b>Dream</b> – hvor kunne vi tænke os at have broer, flere broer, bedre broer,	her skal vi til at drømme om broer; hvor kunne vi tænke os at have broer, hvordan skal de broer se ud, hvordan kunne vi blive bedre til at bygge bro?

kunne vi tænke os at blive bedre til at bygge bro (10)	
<b>VI. Design</b> – ingenting, opmærksomhed, specifikt forslag – aktion plan – (anmodning/ønske, tilbud, engagement/forpligtelse; se boks herunder. Her kunne jeg lave en planche med teksten fra boksen på dansk og lægge det ud til tænkning, måske her med gule lapper) (12)	her i design fasen skal vi til at konkretisere nogle af vores drømme; vi skal begynde at forestille os at det som vi gerne vil give liv til, bringe til live. som i kan se er det en enkel proces; der er fire muligheder - man kan komme med et ønske (noget man vi have hjælp til eller en samarbejdspartner til), man kan komme med et tilbud (om hjælp, støtte eller samarbejde), man kan bestræbe sig på en opmærksomhed, og man kan sidde over i denne runde. alle dele er lige gode og gyldige. her tager vi 3 minutter med gule lapper, og så deler vi
VII.	
<b>VIII. Check-out (3)</b>	

## Todoliste og materialer

**I. The Requests, Offers and Commitments Approach.** In this approach, participants are asked to think about the parts of the Dream for which they have the most passion, the parts of the dream which they most want to bring to life. Each participant is given the opportunity to publicly state a simple commitment, make an offer or articulate a request. (Although particularly appropriate to situations where the focus is on relationship development rather than organizational effectiveness, this approach can be effectively combined with the more systemic approaches shown below)

*Simple Commitments* describes actions that can be easily taken, typically within one to two weeks and are within the existing authority and resources available to the person making the commitment.

*Offers* are a form of “gift” - for example a participant may “offer access” to a data base they control. Or they may “offer financial assistance” to get a project started. Or an “offer” may be made in response to a request for collaboration.

Offers can come in any shape or form - specific is better.

*Requests* are the other side of offers - but focused on what one person or group needs from another person or group. For example “The western region call center requests a meeting with the Chief Information Officer to explore upgrading of our email system”

VI - design, måske med gule lapper  
 simple commitments - enkle tiltsagn  
 request - ønske  
 offer - tilbud  
 attentiveness - opmærksomhed  
 sit with it - ingenting

## **Workshop 3 – sjov, leg og læring – 26.4.21**

Skitse – 2 dele, debriefing på work shop 2 (broer) samt session om sjov leg og læring

### **Start – lille meditation, sluttet med syngeskål [3 min]**

- A      Destiny, hvad har i oplevet, tænkt, taget fat i siden sidst; hvad er vokset frem?  
[skal nogle ønsker, tilbud opmærksomhedspunkter på planche??]  
Generativ struktur? Snakke to og to, så dele i plenum **[20 min]**

### **Fjolleyoga øvelse for at skifte rum og få gang i modet [5 min]**

- B      hvad er sjov og hvad er leg og hvad er læring? For os hver især og for os som lærerteam?  
Intro ved en af os [samtidig står den anden og flytter rundt på stykkerne]  
Vi starter med at sidde to og to og skrive definitioner og/eller eksempler på hver af de tre (et ark til hvert par) **[10 min]**  
Så samles vi i plenum og deler vores tanker og forestillinger og eksempler; skriver dem ind på stor model **[15 min]**

### **Slut – outtro [5 min]**

#### **todo**

- 2-3 store ark med trekantcirkel + x antal a4 eksemplarer  
print lektie  
syngeskål  
planche, program med tidsangivelse

## Workshop 4 – kreativ hjerne – 10.5.21

Skitse til workshop 4 –plus email - husk at optage  
Blomster og lys på bordet

### 1. Meditation - (5 min)

### 2. Siden sidst

er der nogen der har lyst til at dele noget i har oplevet, tænkt eller gjort - lægge op til at de deler med hinanden efterfølgende (10 min)

**BRO - ud i cirkel på skamler, skammel i midten med blomst og lys,  
guldstøvsbindi**

### 3. Interview to og to

om kreativ hjerne; spørg til højre (to kort på hvert bræt, hele vejen rundt 5 i hver retning (15 min) ialt med forklaring og bytte)

**Kort plenum (15)**

### 4. Starte en bank – lektie er at skrive et kort om kreativ hjerne (12 min)

### 5. outtro (3 min)

## todo

- program - karen
- formulere spørgsmål om **kreativ hjerne** -  
*hvilkens farve forbinder du med kreativ hjerne?*  
*hvor er det første ORD du tænker når jeg siger "kreativ hjerne"?*  
*hvordan ser et barn ud, når der er gang i kreativ hjerne?*  
*hvordan kan du bedst støtte det barn?*  
*hvem har du brug for at involvere til at blive bedre til kreativ hjerne?*
- lave et billede af en sparebøsse/bank til at hænge op på væggen
- skaffe kort, lave en lille holder i papir til kortene
- email - grafik og udkast til tekst - maria klipper grafik ind forneden
- spørgsmålskort + penne
- lys, vase, lyseholder, blomst - karen
- tryllestøv - maria

## udkast til mail sendt 7.5 med grafik



Kære Team,

Tak for sidst! Vi aftalte at Maria og jeg ville sende jer en mail her fredag eftermiddag med en lille opsummering af sidste workshop (26.4) og en forsmag på næste workshop, mandag d. 10.5.

Sidste gang talte vi om sjov, leg og læring. Her er hvad vi hørte fra jer:



I har haft en lille lektie: I fik et ark med en figur på, og opgaven var at vende jeres opmærksomhed imod jeres arbejde med børnene og - hvis det var muligt - notere jer eksempler og barrierer. Det var med vilje meget åbent formuleret, for at give plads til hvad I oplever.

På mandag skal vi samle op på sjov, leg og læring, og så skal vi kaste os over temaet 'kreativ hjerne'.

Vi glæder os til at se jer!

De bedste hilsener,

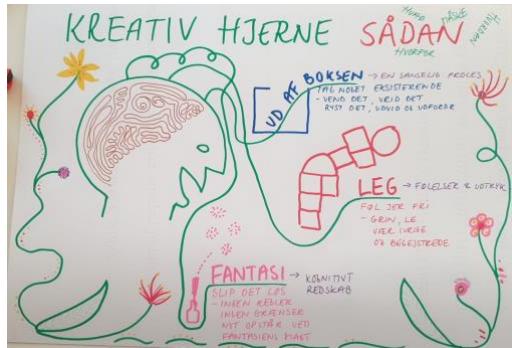
Maria og Karen

## Workshop 5 – Faglighed og tegn på læring – 31.5.21

Forberedelse – mail sendes 28.5 – plus nedenstående video

<https://www.youtube.com/watch?v=y3slerdgiIA> - scissors

1. Meditation/intro
2. ”siden sidst”
  - A. vi spørger dem: er der noget der har bevæget sig hos jer? kort runde
  - B. vi har også et indslag til siden sidst - for vi har tænkt rigtig meget over de udfordringer i gav udtryk for i sidste workshop. det der inspirerede os var Ts bemærkning om at kreativ hjerne virkede så “intuitivt”. og det er klart at det osse er umuligt at sigte efter noget når man ikke har noget tydeligt mål. så vi har brugt jeres interviews og vores egne erfaringer til at formulere nogle målepinde som i kunne bruge som udgangspunkt. Så her er en krea hjerne tegning der giver et bud på, mål man kunne stille op for kreativ hjerne. så det er vigtigt at påpege at målene her er aktivitetsmål (ikke læringsmål). det er vigtigt at der kun er ganske få mål, og/eller at man ikke skal nå dem alle. men her er tre som vi både mener passer på det i snakkede om sidst, og kan danne udgangspunkt for at dem der ikke selv synes at de kan ane konturerne af kreativ hjerne så skarpt, har noget at sigte efter. (35-40 min)
3. Snas om tegn på læring (8-10 min)
4. 2-3 minutter til spørgsmål
5. opgave er at observere til næste gang; evt også at se videoen  
[<https://www.youtube.com/watch?v=ypR-P1gAfas> – stages of observation]
6. outtro



## Snas ved karen

<https://www.youtube.com/watch?v=y3slerdgiIA> - scissors

<https://www.youtube.com/watch?v=ypR-P1gAfas> – stages of observation

## udkast til mail sendt 7.5 med grafik



Kære team,

Tak for sidst; vi håber I har haft lejlighed til at skrive nogle kort til banken!

Vi glæder os til at vores workshop på mandag, hvor vi skal samle op på kreativ hjerne og tage hul på tegn på læring. Som forberedelse til tegn på læring sender vi jer denne lille [video](#).

De bedste hilsener,

Maria og Karen

## Workshop 6 – Evaluering og fokusgruppeinterview – 14.6.21

### Disposition

1. intro - mærke egen krop med hænderne og komme til stede
2. øvelse med at observere hånden (5)
3. karen snas om observation og tegn på læring (7-8)
4. snakke om konkret afgrænsning der er aktuel for jer (hvordan, hvornår, hvem) (5)
5. fokus gruppe interview/evaluering
6. [metameditation]
7. outtro og tak for denne gang

### Todo

- blomster, lys (karen)
- jordbær
- program (karen)
- video/lyd (os begge)
- syngeskål (maria)
- guldstøv (maria)

### Drejebog

jerens evaluering, og det vi har brug for til forskningsprojektet. rammesætningen er at vi giver spm vi vil bede om deres refleksioner omkring; vil gerne høre fra så mange af jer som muligt, der er ikke nogen rigtige eller forkerte svar. frie tanker i x antal minutter; så stopper vi dem, så det næste spm.

**Når I tænker tilbage på den proces i har haft sammen (15) [sige de har et kvarters tid]**  
er der en eller to ting som virkelig **står skarpt** i jeres hukommelse?

Kan i nævne noget hvor i følte **en stor modstand** eller ikke forstod hvad der skete/der blev snakket om; et øjeblik der ikke fungerede for jer?

Og omvendt, kan i komme i tanke om et **øjeblik der virkede**, hvor i følte en større eller dybere forståelse, eller måske en tættere forbindelse til jeres kolleger eller børnene eller jeres arbejde i det hele taget?

### Specifikt til visionen (10)

Da vi startede denne proces, spurte nogen af jer, hvilken **sammenhæng** visionen havde med jeres arbejde med børnene og omvendt. Hvordan tænker I nu? [flipover: "Sammenhængen med visionen"]

Er der dele af visionen der står **skarpere forbundet** med jeres arbejde med børnene?

Er der dele af visionen, som I stadigvæk synes er **svære at få tag i**?

### Næste skridt (5)

Hvis det stod til jer, **hvad ville I arbejde videre med**, fra visionen, eller fra jeres arbejde med børnene?

### **11.3 Appendix C: Notes to Workshops**

#### **Kick-off & Workshop 1 – 15.5.21**

Hvad er vi gode til?

SORT	Give børn skoleglæde, skabe god stemning, skabe trygge læringsrum hvor man kan fejle, nærhed med børnene, tålmodighed, fremme tro på sig selv/motivere, være tilstedeværende, være omsorgsfuld, sammenhold
BLÅ	skabe en fælles bevidsthed, når børnene går glade hjem, fordybelse, ro, give værktøjer til større indre ro, skabe ro/plads til alle, hjælpe utsatte børn/elever, lære børn at tro på sig selv
GRØN	se fremad, dygtiggøre sig/os, selvrefleksion
LILLA	differentiere, relation, møde børn hvor de er, give plads til den enkelte, rummelighed
LIME	engagement/power, når vi har en overordnet struktur, energi, kaos, struktur, stilladsering
ROSA	forandring, at vi har høj grad af indflydelse på processerne, at føre ting ud i livet, innovation, at være en doer, visioner, visionære/drømme, skabe en ny skole, spontaneitet, ud af boksen tankegang
DRAP	se børnenes egen logik, sammenhænge, nysgerrighed på børnene
RØD	kreativitet, ambitiøse, finde hvert barns faglige niveau og undervise dem ud fra det, at følge børnenes motivation, tænde lyset i børnenes øjne, lave forløb der er meningsfulde, når lyset går op for vores elever, alternativ undervisning, fagligt ambitiøse, musical

Bygge bro mellem  
faglighed udefra/barns egen motivation  
Struktur/kaos

#### **noter kick-off 1-3**

##### **Deltagere**

Maria og karen, X, B, S, T, A, H, E

##### **1-3 på program**

Kommentarer til tegning af skolens vision

dannelsesorienteret skole, B

Børnene mangler, T

Taget er børnene, S

Bevægelse mangler, H

Opdragelsesaspekt/dannelse, moralsk/etisk kompas, B

Fællesskabskompetence, indgå konstruktivt og sundt i fællesskaber, A

To måder at bruge visionen på; (1) forklare fortidige handlinger, (2) guide fremtidige valg og beslutninger, maria

Tegningen revideres, tagrende til fællesskabskompetencer, søjle til fri og bevægelig krop, 7 gode vaner som fundament

## **Workshop noter**

Hvad er de gode til (observationer under deres arbejde)

Samarbejde, være positive, stille spørgsmål, byde ind i processerne, tage kritisk stilling, finde på gode ideer, indsigtfulde, huske tilbage, gode til at være gode til noget

***KAOS – længere diskussion om kaos, gode til at strukturere kaos, gode til at leve i kaos, stilladsering, boble i den rigtige retning (maria, styring vs kontrol hos ledere; karen, osse hos lærere)***

## **Drømmerum**

E

Workshop for børn, Frihed, Hele mennesker – ikke elever, Resourcer – større lokale, større armbevægelser, Selvkørende børn, Iværksætter/passion

B

Bygge en sauna, og meditere i den, Dyrke egen mad, Skabe bevidste digitale indfødte, Dyrke yoga dagligt, Programmere robotter, Formgivning & materiel design (?), Mere natur og teknik, Bygge ting, legeplads, borde og stole, Studieture, efteruddannelse, Innovativt legetøj, Rejse ud i verden med ungerne

A

Rengøringspersonale, SFO lokaler/område, Udearealer som børnene har ejerskab over, ikke kun noget vi laver sammen med dem, men noget bredere, fodboldarealer

H

Fysiske rammer der giver plads til forskellige behov og undervisningsformer, Tid til sparring, pauser med stilhed, Udvikling sammen ligesom dether

T

Stort lydisoleret musiklokale med alle mulige instrumenter, Store klasselokaler med plads til flere arbejdsstationer, der kan ramme flere behov, Flere møder til faglige snakke og til børnegennemgang, Mere nysgerrighed på hinandens faglighed, undrende og nysgerrige spørgsmål til hinanden

X

Kunst – at børnene oplever flere møder med kunst og selv har fingrene i det, Ubegrænset plads, location, Danne skole for det at gå i skole, Vækst og trivsel, økonomisk og bæredygtigt, Frihed, Plads, Åbenhed, ind- og udadtil

S

Mere kreativ hjerne, blandet ind i undervisningen, Overskue den faglige palette i alle fag (projekter), Bygge samarbejde på forskellighed – rollemodel, Accept af forskellighed, Motion makes emotion, Tillade fejl og lære af dem, Sjov og leg

***Diskussion af hvad sjov og leg betyder, blanding af læring og leg, atmosfære, sjovhed, sjov på forskellige måder, det der er rart, forskellige definitioner af rart***

Bange for **kaos** i 10 minutter hvordan komme videre/slutte (H)

Paradox ved integration af læring og leg, forvirrende nogen gange, leg er deres space (B)

## **Efterbehandling**

Tanker om temaer – 12.4, 26.4, 10.5, 31.5, 14.6

### **Bro/balance**

**Sjov, leg og læring**

**Kreativ hjerne**

**Faglighed og tegn på læring**

**Bro / balance** – du har nogle tanker her, min brotanke var noget med bro fra en aktivitet til en anden. Men hvis jeg selv tænker videre, så er der mulighed for en ”snas” med dine evighedstegn, en appetitvækker. Fulgt af en kort discovery om hvor de er gode til at bygge broer eller balancere. Fulgt af en kort dream om hvor de kunne blive bedre til broer eller balance. Fulgt af en længere design fase.

Og så skal vi finde ud af, hvordan vi bliver enige om ”implementering/eksperimenter”. Mit forslag er at hvis der ikke er nogen der står klar med noget de gerne vil eksperimentere med, så spørger vi om folk/nogen ville være villige til at være opmærksomme på ”broer/balance”/ temaet i dagligdagen. Og så har vi noget at illuminere den efterfølgende gang.

**Kaos / struktur / bobler / stilladsere** – måske hører det under bro/balance – men her kunne man bede dem om kort at identificere kaos og strukturer, hvor de findes opstår; så kunne de drømme kort om hvordan de kunne blive bedre til enten strukturer eller kaos; så kunne vi have en design fase der var længere, hvor de gik sammen to og to og tænkte på måder man praktisk kunne øve sig på at blive bedre til struktur eller kaos [og det er dem selv der definerer ”blive bedre til” – er det bedre til at leve med eller bedre til at håndtere, bedre til at tolerere, bedre til at se fordelen i etc etc]. Og efter design to og to, så plenum snak og mulighed for at nogen går videre med et lille eksperiment, eller at vi bliver ved opmærksomhed [baseret på diskussion fra Discovery]

**Faglighed** – definition, sætte mål / tegn på læring (det er fra den røde planche, ”når lyset går op, finde hvert barns faglige niveau, fagligt ambitiøse”). Her kunne jeg godt tænke på en snas om tegn på læring og et eksempel på hvordan vi arbejdede med evaluering på dgf.

**Plads til alle/fællesskab/tro på sig selv** – balance mellem fællesskab og selv som står frem i visionen og deres ”hvad vi er gode til”

Børns egen logik, **selvbestemmelse**,

Selv refleksion, **dygtiggørelse, faglig udvikling**, se fremad – kollegiets egen udvikling og selvforståelse, skolekultur og indkulturering af føl/nye voksne

**Glæde, omsorg, nærhed, god stemning, tålmodighed, rummelighed** [spændende at ingen nævnte trivsel]

**sjov og leg** (baseret på diskussion fra Dream)

## **Workshop 2 – Bro og balance – 12.4.21**

Afbud fra maria

Tilstede, karen, S, E, X, H, A, T, B

Afholdt i skolens køkken, rundt om to borde. Optaget på karen's telefon.

Stadig svært at få spm/ i discovery/dream til at fungere; manglede virkelig snas eller noget til at konkretisere

### Discovery

- A god bro mellem skolevoksne og sfo – især når pladsen er snæver  
Fed bro mellem inkl. Og fællesskab i SFO; lærere, kontakt omkring børnene  
(honorere hinandens kompetencer)
- H gode broer undervisning til spisning, mellem aktiviteter til special børn men også de alm børn, timetimer er en stor hjælp  
Overgang til specialundervisning er god, måske også tilbage??
- S bro til meditation fra vision skaber ro og tryghed
- E reel interesse for børnene, kendskab  
Små klasser får meget ud af det tiden giver  
plads til at dyrke passioner
- B igangsætte og lave handleplaner  
Hverdag med sparring og observation
- S faglighed i projekter  
Faglighed til virkelighed

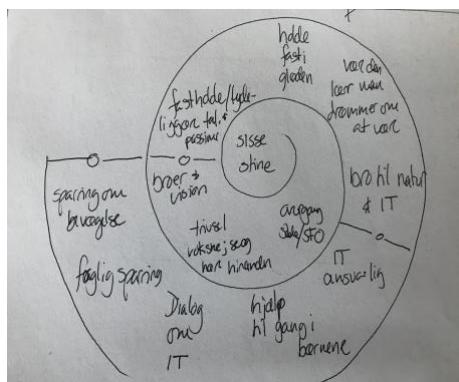
### Dream

- A mere plads til computer IT – aktivere deres viden
- T mere IT  
Tydeligere bro til sfo  
Fælles handleplan for børnene, tydeligere
- B bro mellem faglige hjælpemidler, faglig sparring, database med lege, videnssamling og deling  
Bro til virkelig verden, IT, kompetencer udefra på besøg  
Bedre sammenhold, sheltertur, spaophold (S)  
Faglig nysgerrighed, faglig kritik  
Konkrete tiltag – protokoller, konkretiseres
- S kreativ hjerne, dna  
Skabe undervisning sammen, ikke nok tid (trivselsgennemgang)  
Udeskole  
Undervisningsdifferentiering  
Talenter og passioner – dokumentere progression  
Fællesskab på tværs af børnene  
Tale hjernesmarte ting ind – sprog
- E fagligt kompas  
Mere bevægelse
- H balance – kontrol vs frihed, fælles retning & handleplan vs åbenhed til lærergerning
- X forældreinddragelse – bruge forskere eller kokke

Næste gang skal svar skrives op så det er nemmere i design fasen

**A**

Ønske	stilne talent og passioner, hvordan holder man fast tydeliggør for forældre og børn
Tilbud	IT ansvarlig
Opmærksom	på overgang fra sfo til skole og sfo
E	
S	Opmærksom på mulige broer, hvor bidrager vision og hvordan den føres til livs, visionen
Ønske	holde fast i glæden ved at undervise, være den lærer man drømte om at være
Tilbud	til E, sætte gang i ungerne
	Dialog omkring IT
B	
Ønske	bro til natur, IT
Tilbud	faglig sparring
H	Opmærksomhed på trivsel hos voksne, se hinanden og høre hinanden,
Tilbud	sparre om bevægelse i matematik, til at prøve ting af
T	sit it out
X	sit it out



### temaer i design fasen:

**trivsel, glæde** hos voksne, at se og høre hinanden

**broer** - mellem skole & SFO; til fagligheder som natur og IT; til visionen; mellem talent og passioner og forældre og praksis; mellem selvbestemmelse som lærer og visionen

**IT** - både broer og udvikling

**udvikling** - IT, talent og passioner, bevægelse i undervisningen

**sparring** - (fag)faglig, bevægelse i undervisningen, udeskole

**produktiv dialog** opstår i krydsfeltet med Es ønske om mere bevægelse (for at følge visionen), selvbestemmelse for lærerne (hvor meget må hun), og om børnene er glade (også visionen)

### **Workshop 3 – Sjov, leg og læring – 26.4.21**

Afbud fra X – Tilstede, maria, karen, S, E, H, T, B; A med på skærm

Afholdt i skolens køkken, rundt om to borde. Karen og maria tog notater, glemte at optage  
God start med meditation og syngeskål. Synes vi skal starte på den måde altid

Starten på 'destiny' er rocky, det er lidt svært at huske, hvad der blev lavet sidst; vi bliver  
enige om at sende en mail ud om fredagen inden en workshop med opfølgning og  
påmindelser.

Mens de snakker lidt foreslår maria en grafik til mailen – maria har taget gode notater til  
denne fase – skriver dem rent

Også god yoga transition

De arbejder to og to med definitioner af sjov, leg og læring

- T sjov og leg, der glemmer man tid og sted, det er den følelse vi ønsker at opnå i undervisningen når børnene arbejder i nzu – hvordan når vi dertil? Tryghed og fællesskabs følelse, det er det man skal skabe i læringsfællesskabet – alle skal have en stemme, alle skal høres og er legitime, kan man det i sjov og leg, så kan man det også i læring  
Læringsstile – visuel, auditiv, kinestetisk; har indflydelse på, hvad man synes er sjov og leg
- B succesfuld læring handler om at børnene kan udtrykke sig, man skal skabe en ramme der tillader børnene at komme til udtryk, der er en bro d'er
- E definerede hvert ord for sig; meget af de samme som de andre, sjov er når man griner eller tiden flyver, leg handler om fællesskab forestilling, regler og et andet dygtighedsbegreb; læring handler om erfaring, at bygge bro videre, udvide, indhente informationer om det de vil vilde/blive bedre til  
Spændingsfeltet mellem de tre aktiverer det hele
- S&H flow, glemme tid og sted; for børn er der ikke modsætning, når de kommer i skole er det bare læringsarbejdet i centrum  
Give energi og overskud; en aktivitet som gør at børnene er involverede og GIDER, lærer mere  
Nærvær, at de er tilstede i nuet, i fællesskabet, sammen om noget
- Maria handler det ikke bare om at læring bliver snydt ind
- E det gør det til en naturlig ting, de lærer fordi de vokser
- T oplever selv at hun er mere tydelig omkring leg; italesætter at nu skal der læres det og det, og nu går vi ned og leger, så det er tydeligt at der er leg i læringen; det gør hun ikke med det der tydeligvis er læring
- S italesætter også; dette er kedeligt, lad os prøve denneher leg/aktivitet, bevægelse/stafet, respondere på børnenes egne anmodninger, og evaluere bagefter
- B mixer det meget op, blander typer, mange små aktiviterer, bittesmå halv leg, halv læring, giver samvær

Så fik de en lektie for, opmærksomhed på eksempler og på barrierer

Fælles bank

## **Workshop 4 – Kreativ hjerne – 10.5.21**

Se Appendix D for noter til interview om kreativ hjerne

Hvilken FARVE forbinder du med kreativ hjerne?

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

Hvordan kan du bedst støtte det barn?

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

### **Diskussion**

S – kolbøtter og sortere ord

T – hvis gode med kroppen – det faglige bliver rykket ind i en anden kontekst, engagement, evaluering plus en runde til

A – medbestemmelse, success; barriere er niveauforskelle

T – fredage er talent og passion – success er at børn hygger sig, men lærerne er usikre på om læring er NOK – er cahoot ok men minecraft ikke? – hvorfor mindre god

Passion – tegn på læring – opfyldte krav – dopaminloops – spil giver boost, cahoot er et redskab – læringsstep involveret – skak skal også rammesættes

Minimumsmålet, undren? Svært at finjustere; d&d store drenge ville lave et forløb for yngre klasse, men vil ikke på papir, hvordan bro mellem læring og det som børnene synes er sjovt – personlig barriere

S – eventyr – skriveproces – lige så snart det er svært så vil de ikke mere

E – hvad er det at have en passion – ikke kun sjov og let – hvordan bygge bro

S – måske for tidligt

E – særligt rum med plan? Fastholder ikke

S – 2 sektioner med mål – presentation

T – aldrig evaluering

S – men nærmer os

A – selv stilladsere

H – barriere, svært at se hvad børn synes er sjovt

S – kolbøtte

T – film – læring svær at opnå i grupper fordi en sidder og laver det – ¼ lærte det vi skulle

H – sjov er bare mange ting – forskellige børn, underholdning vs engagement

T – italesætte leg for børnene, må børnene vide at der er noget der er kedeligt – hvem snyder vi? Gør vi forældrene en bjørnetjeneste?

S – de bliver også ældre – men de små kan godt lege

T – kan man lege selvom det er undervisning

A – vores måde, kalder det undervisning, redefinere undervisning

E – er det forældrene vi snyder

H – en mor sagde – MIT barn er sådan én der har brug

### **Overraskelse**

E – mix af kaos og farver, flow

H – to sider, energifyldt men også zen og fordybelse, mange typer, forskellige måder

T – ideelt hjælper slet ikke – znu – rammesætning eller ydre omstændigheder

A – ét barn kan lukke ned – gruppe åbenhed ind i fællesskabet – ansigter op

E – hvem involvere

S – forældre – t&p, forløb tegnefilm – viden og skills, omsætte skills på nye måder – skills udefra

E – to sider – hvad er det i min undervisning og hvad er det for skills (udefra)

T – gennemsigtigt ord – ved godt at kreativitet mistes, men kommer til kort i aktiviteter, praktikken – regnbue, mix af hjerner, måske rammer man kun 3 børn, hurlumhej

A – kende mange bokse for at tænke ud af dem

S – ikke lade sig begrænse af det man ser, løbe tør for aktiviteter – opgaver med mange løsninger – billedeer forbindes

T – skolelærertankegang

E – værktøjskasse – ide til et problem, tid ekstra til et møde, samarbejde, inspiration

**Maria interview** (separate, see Appendix E, p. 114)

## **Workshop 5 – Faglighed og tegn på læring – 31.5.21**

### **Siden sidst**

T – utilstrækkelighedsfølelse, limbo, vil gerne

S – burde være hende, skreget til himlen, lektier, selv en kreativ proces til u-arbejdet er ikke nået

A – science uge i forrige uge – skete nice ting, el & kredsløb & legeteknik – ku godt blive til kreativ hjerne

B – også lidt fordi – T samvittighed, virksomhedsejere, eksperimenterede

A? – stor stilladsering i starten, vi skal lave en karsevirksomhed

S – lære uden at få svaret på forhånd

H – supplerende oplæsning – foregribe begivenhedens gang

E – mere hjælp – slippe fri indenfor rammer, selv have det mellem hænderne

## Workshop 6 – Evaluering og fokusgruppeinterview – 14.6.21

Tid	Note
<b>2</b>	opvarmning
<b>3 min – 7</b>	To og to – observation 90 sec hånd
<b>7 – 8.30</b>	diskussion
<b>8.50 -</b>	Karen om tegn på læring -
<b>16.30</b>	T – ikke om lærer noget eller ej, men faglighed vs personlighedsmæssigt
<b>20.47</b>	? ser ud somom de laver noget der er meningsfuldt, når børnene læser sammen i jupiter [gruppe]
<b>21.20</b>	S – gåde hvad der sker, optakt til, hvad foregår der inden i hovedet, detekte hvad var trigger, så klogere fremadrettet, [specifikt barn]
<b>22.20</b>	S – kropssprog, hvad sker der
<b>22.40</b>	A, fra aktionslæringsbaggrund, gerne observere skift i dagen, indkrydsning, overgang til SFO udkrydsning; ikke kun observere men opstille en tese, afprøve og observere
<b>23.20</b>	
<b>24.30</b>	B – barn der er ved at blive udredt – løbende observation, over tiden har vist en naturlig vækst, er mindre voksensøgende, interessant med mere tidsbaseret, [plus noter] se de gode ting og understøtte dem
<b>28</b>	Fokusgruppe starter

## 11.4 Appendix D: Transcript: “Creative Brain” Interview

### Interview to og to om kreativ hjerne

1. hvilken farve forbinder du med kreativ hjerne?
2. hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?
3. hvordan ser et barn ud, når der er gang i kreativ hjerne?
4. hvordan kan du bedst støtte det barn?
5. hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

#### Svar

Hvilken FARVE forbinder du med kreativ hjerne?

**Lilla – dyb, smuk, overset, der er plads til den når man kan fordybe sig**

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

**Forfriskende, frisk pust, forvirring, voksen, kræver modenhed, heldig hvis man har det**

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

**Glad, ivrig, fordybet, motiveret, ustoppelig**

Hvordan kan du bedst støtte det barn?

**Ja-hat, selvstændig, selv er motiverende, give plads, tillid til at barnet lærer noget**

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

**Kolleger, faktuel viden om hvordan man bedst agerer, lederens stemme giver forståelse for hvad det er, erfaring**

Hvilken FARVE forbinder du med kreativ hjerne?

**Lilla – hurlumhejfarve, purpur**

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

**Hurlumhej, uden regler, fantasiens grænser**

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

**Forskelligt, fordybelse, ét barn – lukker sig inde i det kreative, gruppe -åben til fællesskabet**

Hvordan kan du bedst støtte det barn?

**Hvis det fungerer = træde tilbage. Andre kan have brug for mere**

**stilladsering/udfordring. Bringe en ny vinkel [ideelt hjælper jeg ikke fordi barnet arbejder i zonen for nærmest udvikling]**

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

**Min leder, jeg vil gerne leve op til det der forventes. Børnene. Udefra undervisning = kompetencer**

Hvilken FARVE forbinder du med kreativ hjerne?

**Rød, blå, gul, grøn ... alle farver**

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

**hjerne**

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

**Optaget i zonen, i zen, engageret så der er tændt derinde**

Hvordan kan du bedst støtte det barn?

**Undgå rigide ideer, ved at være engageret, smile, køre med på ideer i første fase.**

**Hjælpe børnene til at blive dygtigere via skills og viden**

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

**Alle mulige – forældre der kan en skill. Beholde evne til at få nye ideer der har værdi**

Hvilken FARVE forbinder du med kreativ hjerne?

**Regnbuefarve, et mix af farver = mix af tanker**

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

**Kaos, ikke for børnene men for mig selv**

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

**Koncentreret, I fuld gang, ivrig, fordybet**

Hvordan kan du bedst støtte det barn?

**Være nysgerrig og hjælpe mig at udfolde barnets passion. Være åben**

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

**Kolleger, min leder. Børnene – det er deres læring**

Hvilken FARVE forbinder du med kreativ hjerne?

**Hvid, lys, fokuseret, ikke tyngt af nadre tanker – lethed og lys**

Hvad er det første ORD du tænker når jeg siger ”kreativ hjerne”?

**Energi – fremdrift – idégeneration - associationer**

Hvordan ser et barn ud, når der er gang i kreativ hjerne?

**Yderkanten af stolen, øjne åbne stråler, smiler; også fordybet og langsom – muligt – nyt perspektiv**

Hvordan kan du bedst støtte det barn?

**Ved at være vågen, opmærksom, gøre barnets idéer og støtte op, stille spørgsmål, være nysgerrig**

Hvem har du brug for at involvere til at blive bedre til kreativ hjerne?

**Kolleger til sparring; S**

## 11.5 Appendix E: Transcript: Interview with Maria Haag

### Semi-struktureret interview: spørgsmål i transskriptionen.

	Mens du observerede interviewrunden, var der så nogen interaktioner eller samtaler du særligt lagde mærke til?
29	På flere forskellige niveauer ... T og H meget optagede af hvad spørgsmålene egentlig betød, hvad vi egentlig mente – ”jeg kan ikke reflektere over noget som helst hvis jeg ikke ved hvad spørgsmålet helt præcis retter sig imod” og min fortolkning i forlængelse af de samtaler vi har haft, lærere ved at der er et svar så derfor skal de altid vide præcis hvilket svar spørgsmålet beder om før de kan svare. Det er de sikkert ikke selv klar over, men det er en fortolkning, og så lagde jeg mærke til Ss sædvanlige veloplagthed med spørgsmålet om hvilken farve har kreativ hjerne, hvor hun så vælter ud med farver, prikket, stjerner ... sød og sjov og engageret måde men samtidig sådan en ’jeg ved det hele’ ... den fornemmelse jeg fik ved at høre på det var ’jeg bliver lille, hun bliver stor’ oplevelse, sådan en jeg havde i brystet ... hun talte med H som jo synes det er svært ... brugte meget tid selvom H havde fundet ud af at det var multifarvet på at remse farver op, og der lå et eller andet magt i det som jeg ikke riktig kan sætte fingeren på men som jeg syntes var interessant. Så lagde jeg særligt mærke til de afsluttende kommentarer der kom fra T hvor hun som ellers tidligere har været meget optaget af at enten at have prøvet ting før eller at have svar på dem eller i hvert fald overhovedet ikke at være overrasket over dem, tillod sig selv at tvivle. ”jamen det her, det er jo, det er gennemsigtigt ... nu er det blevet en lille smule mindre gennemsigtigt men det er stadigvæk gennemsigtigt” ... hun konkluderede ... eller var det T der gjorde det, at Ss tilgang er intuitiv, hun håndterer kreativ hjerne super intuitivt, men det er ikke et didaktisk redskab som de andre kan bruge til noget. Det sidste er min videre tanker: ’derfor kan vi ikke lære det af dig’.
	Var der nogen af de svar der greb ind i de temaer som vi allerede har identificeret som vigtige? Eller som du syntes vakte genklang fra nogen tidligere samtaler eller workshops
3.50	Jeg kommer mest til at tænke på min opfattelse af deres oplevelse af deres identitet, hvor S er meget omhyggelig med til alle vores møder at nævne at hun er en leder og hun har nogen medarbejdere, og H, opdagede at hun var meget struktureret og ikke særlig kreativ og hun bliver ved med at vende tilbage til den; for Hs vedkommende er det en ikke særlig værdsættende måde at komme tilbage til den. det er mere de dér personlige, det er måske fordi jeg er ved at lære dem at kende og tror at nu har jeg puttet dem ned i en kasse. Jeg synes det træder frem. De har nogen roller i forhold til hinanden som de ikke udfordrer særlig meget ... jeg er støttepersonen som samler op efter de andre, jeg er hende der bestemmer det hele og har alle svarene og så der dem der er i gang med at lære det hele og lederen tror at de skal nok komme derhen, der er hende den skeptiske, der så brød ud af sin rolle, men de har sådan nogen roller
	Om der var noget der afveg fra noget du kunne have forventet, noget der forbavsedte dig – andre ting?
	Nej ... jeg var glad ved at opleve at de er med os ... jeg mærker stadigvæk at vi skal øve os i metakommunikationen
	Har du så noget afsluttende som du føler jeg ikke har spurgt om, det må jeg lige lette mit hjerte for i forhold til den workshop?

6.30	<p>Altid et meget udfordrende format at vi har en time hvor vi både skal samle op og give dem noget nyt. Det er ekstremt lidt tid til at få dem ind i det æstetiske rum, hvis vi bruger den model hvor de skal turde at lægge resultatorienteringen fra sig og prøve at komme i proces. Det kan godt være de griner af at vi putter tryllestøv på panden af dem, men jeg synes at det virker og jeg synes det virkede at vi flyttede dem fra rundt om kaffebordet til det tossede sted hvor der kun var plads til en oval; det er nok i virkeligheden en af de ting der træder frem. Det virkede sgu. De havde en god samtale, de havde nogle gode samtaler, de var engagerede, de var ikke til at få til at holde mund, de var interesserede, ja.</p>
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## 11.6 Appendix F: Transcript of Focus Group Interview

**Når I tænker tilbage på den proces I har haft sammen (15) [sige de har et kvarters tid]**  
er der en eller to ting som virkelig står skarpt i jeres hukommelse?

Kan i nævne noget hvor i følte **en stor modstand** eller ikke forstod hvad der skete/der blev snakket om; et øjeblik der ikke fungerede for jer?

Og omvendt, kan i komme i tanke om et **øjeblik der virkede**, hvor i følte en større eller dybere forståelse, eller måske en tættere forbindelse til jeres kolleger eller børnene eller jeres arbejde i det hele taget?

### Specifikt til visionen (10)

Da vi startede denne proces, spurgte nogen af jer, hvilken **sammenhæng** visionen havde med jeres arbejde med børnene og omvendt. Hvordan tænker I nu? [flipover: "Sammenhængen med visionen"]

Er der dele af visionen der står **skarpere forbundet** med jeres arbejde med børnene?

Er der dele af visionen, som I stadigvæk synes er **svære at få tag i**?

### Næste skridt (5)

Hvis det stod til jer, **hvad ville I arbejde videre med**, fra visionen, eller fra jeres arbejde med børnene?

Tid	
28	Fokusgruppe starter
	Første spørgsmål – Hvad står skarpt i hukommelsen fra vores proces?
29.40	T – det diskussionforum vi har er gået fra at have været meget lukket, mere modtagelig for åben dialog; blevet bedre kollegaer i denne proces; når vi har haft vores ønsker til hvad vil vi gerne eller man skulle tilbyde sig selv det har åbnet for fælles mulighed for at blive dygtigere
30	E – skabt et rum hvor man kunne tale om de ting som man ikke rigtig forstod
30.40	S – husker to ting; første hvor vi fik ridset op hvad er vi gode til, det har vi ikke rigtig gjort før det andet var diskussion omkring kreativ hjerne som jeg syntes var megafed, hvor der rigtig blev spurgt ind og man kunne mærke den der lyst til gerne at ville forstå, altså fra jer, og alle de spørgsmål der ledte os lidt tættere på fordi det har været så svært for mig
31.20	B – kickoff – det fysisk at blive rykket ud af de lidt trættende lokaler til et kæmpestort nice rum med god energi med både fra jer to en oprigtig interesse i at se – blev bevidstgjort om at vi prøver på mange punkter at være innovative og anderledes parametre end den gængse læringsforståelse – meget bekræftende og man følte sig lidt stolt, men for personalegruppen betød det meget at vi fik den paraply over os og manifesterede at det er den vej vi er på vej hen – bevidstgørelse af hvad det er vi arbejder med og få det visualiseret (32.25) og få struktureret det faktisk på en eller anden måde -
32.33	A – meget enig i – synkronisering af hvad det er vi prøver på, vi har alle mulige tanker om at det vi gør er mega fedt og hvad vi hver især går og gør men det giver mening at få det ind på samme bane og – for eksempel med kreativ hjerne om vi tænker på samme måde omkring det projekt på en eller anden måde - og at det er op til en selv hvad det er man lægger i det – det har fået større indblik i, tror jeg

33.36	H – for mig var det nok også kick-off dagen hvor vi kom godt rundt i faserne. Det var virkningsfuldt det da vi flyttede os rundt i rummet alt efter hvilken fase i den der inquiry model. Jeg kunne godt tænke mig at komme lidt tilbage og få genopfrisket den model om det ikke er noget vi kan bruge til andre ting . men også det der med hvor meget det betyder at vi alle byder ind, med den stemme, med det vi nu kan at vi løfter i flok, det der med ikke at stå alene med det vi skal [A ja]
34.22	E – da vi startede havde jeg været på skolen et par dage, og nu er det 3 måneder siden og hold da op hvor meget man har lært – og nu er det blevet præsenteret på et sølvfad [34.53] man har fået lov til at snakke ud om det med det samme så det ikke har lagt sig hos mig, så det har også været rart. Og dér hvor S bliver rørt over at vi siger gode ting, så selvom det er en god skole så er der bare nogen udfordringer, det kræver god kommunikation og mere samarbejder og løfte i flok og det føler jeg at vi er blevet hjulpet med at få øje på
35.39	B – det har skabt noget sammenhold – <i>en masse der er svært at høre lige her</i>
35.55	A – det fjerner en stor forvirring og følelse af utilstrækkelighed, hvis man føler at det man laver at det er med mening og at det er et fælles projekt på en eller anden måde – det har i hvert fald også givet mig noget overskud at jeg føler at vi er meget på samme side og at vi samtidig ser hinandens forskellighed på en eller anden måde ...
36.25	B for nogen af os er det HELT alene, der er slet ikke nogen andre end dig selv
36.47	Andet spørgsmål – Er der dele af visionen der står skarpere forbundet med jeres arbejde med børnene? Er der dele af visionen, som I stadigvæk synes er svære at få tag i?
37.32	A – det dér kreativ hjerne, vi har haft de sidste par gange har virkelig hjulpet mig til at forstå, altså at lægge min sti lidt mere efter hvordan DU [S nikker og øjenkontakt] godt kunne tænke dig at det ligesom skulle være sådan så jeg ikke bare kørte mit eget show men at jeg øh tænker at det er noget som S mener og underbygget af teori … men som jeg kan give videre til børnene, en måde at udfordre sig selv på en måde at udfordre børnene på, som jeg gør meget mere nu en jeg gjorde for en måned siden eller to, der er jo mange ting jeg ikke kan tage med i sfo'en men det her kreativ hjerne kan jeg helt sikkert tage med hver eneste dag, det står meget skarpere for mig
38.30	T – nu var det mig der nævnte det med børnene og visionen og jeg tror denne her proces, det her rum har skabt det vi på en eller anden måde har manglet til vores lærermøder fordi mødrene har meget været sådan specifikke børn, og det her har givet os love til at løfte blikket en lille smule, se det oppefra, og give os plads til den dér faglige sparring og lære en masse ting af hinanden, det ville man jo ønske man havde tid til hver dag men de møder vi har bliver jo bare meget lavpraktisk … de her møder har givet os mulighed for at se det lidt mere udefra. Det har været rigtig rigtig godt
39.30	E – det har givet mulighed for at S også kan komme på banen med noget af de visionsting som vi jo har læst om og hørt kort om men ikke på samme måde stille store spørgsmål ind og der synes jeg det er rigtig fint at du kommer på banen og gør en indsats for at få os til at forstå hvad visionen virkelig er og det har været vigtigt for mig at høre direkte fra S mere koncentreret, mere end jeg kan læse på hjemmesiden
40.20	A – det er jo også sådan at vi på lærermøder tit bliver fanget af det lavpraktiske, det kan være svært at gå fra at tale om noget lavpraktisk med børnene til at tale om en eller anden lofty vision for hele stedet-agtig altså det – måske skal vi

	tænke over at lægge noget mere tid i det eller lave nogen af møderne til specifikt det [ild i stemmen, S nikker og smiler] hvor vi snakker om hvad det er der er formålet og hvad det er vi hver især kan og den slags
	...
41.05	B – jeg tror at det gik op for mig i noget af det her i forbindelse med visionen på trods af at det måske har været lidt udefineret, mindre specificeret hvordan vi bragte det ind i undervisningen – de observationer vi har gjort og hvad vi ellers har gået og snakket lidt om i krogene – vi har egentlig udført det rigtig meget, vi har bare ikke bevidstgjort os selv om, der er også en eller anden form for bekræftelsesproces i – på trods af at vi måske ikke føler det så er vi faktisk ret meget inde i visionen og vi er ret meget in touch med den men måske kunne komme endnu mere in touch med den ved netop at have forløb som det her der bevidstgør os om at vi faktisk gør nogen ret fede ting og nogen ret specielle ting og så også nogen tiltag til noget mere videndeling ... vi begynder at bære alle sammen i forhold til at det er selvfølgelig Ss skole men der også nogen ting hvor vi også gerne vil have vores skuldre så vi kan bære så vi også kan understøtte visionen ... bevidstgjort det er ikke så kringlet, det er ikke så ... en bekræftende proces – jeg føler mig stolt af mine kollegaer lige nu... wow, altså, det havde jeg måske ikke lige tænkt på – det gjorde også at jeg kunne se mere af visionen i os end jeg ku før det
42.54	Maria – er der noget der stadigvæk er sværere at få tag i?
43.22	E – det kunne være jeg lige kunne få lov at sige lidt til det sidste – jeg synes stadigvæk det kan være svært at finde ud af om de lærer nok ved at udføre visionen; jeg kan fange mig selv i sige er det her tilstrækkeligt og lærer de det de skal. Når jeg sådan vurderer deres niveau og er gået på kompromis med ikke at presse dem for meget ... får de nok ud af denher undervisning, er det for meget leg og for slappe snore... må jeg ikke hellere tegne, hvor jeg går meget mere op i om de trives og har det godt og synes det er sjovt at være her og de selv skal have lysten og hvis jeg overlader det i samme grad til eleven så begynder jeg at blive i tvivl om, gør jeg dem en bjørnetjeneste, kan jeg stå inde for at de
	...
45.46	H, men jeg har nogen gange tænkt, for jeg kommer jo fra folkeskolen, ik', at det pensum de skal kunne i matematik, nu er det godtnok skruet lidt i vejret på det seneste ... det kan de lære hurtigt, de skal lære det på ni år men det ka sku godt læres på 2 år ik, så jeg kan godt nogen gange føle at det er en pasnings ordning ... men den elev der lige pludselig vågner op og har haft en led skoletid af 10 millioner grunde ... som pludselig får det godt med sig selv kan indhente ... det er det der gør, jeg har samme tanker men jeg føler mig alligevel lidt tryg fordi jeg synes jeg har oplevet at så stort er pensum i folkeskolen alligevel ikke - men de mål der er skrevet, de er meget ambitiøse,
46.50	A – helt enig med dig H i – svært at måle fordi vi har ikke nogen store elever så vi har ikke nogen muligheder ... vi laver noget hvor vi ikke helt kender resultatet ...
	...
47.54	S – men det tænker jeg måske faktisk at der er så mange af os der sidder med, jeg sidder også og tænker det ... så måske skulle vi sætte noget tid af og se på, hvad er det de kan, for det kunne være at det gav noget ro at se námen så langt er det ikke fra, og så måske også netop hvad er det så de OGSÅ kan som de og det er ikke fordi det skal være en sammenligning, men hvad er det de mere får med ... kreativ hjerne som jeg er ret overbevist om de mennesker man skal lytte

	til siger at det er vigtigt at have med sig i fremtiden [E nikker] – talenter og passioner at kunne styre sin egen proces, hold kæft det kommer de til at skulle bruge, og hvor meget ... det er også min ambition, de skal være gode til matematik, de skal kunnen stave, de skal kunnen snakke engelsk, de skal kunnen spille musik, alt muligt, de skal være i et fællesskab – måske var det jo noget man skulle, fordi vi jo ikke tester, gå lidt mere ind til kernen af ... hvor er de, måske er de ikke så langt derfra
	...
49.07	B – i forhold til primær og sekundær læring, i sammensætning af fagene og undervisningen så er der nogen øvelser der er meget sekundær læring, så kan man sige underbyggende kan man lave samarbejdsøvelser i ordstafetleg, det skaber to grundpiedestaler, hvor vi lægger de to ting sammen og det tror jeg egentlig når vi har at gøre med en lille skole med gode normeringer, så har vi netop mulighed for at vægte dem der måske har lidt mere brug for den primære læring .. for at få læringsfællesskabet til at udmunde i at vi kan få god sekundær læring, men jeg tror alle os der sidder her er meget optagede af den primære læring at vi gerne vil have børn der trives og vi tror på at trivsel er vejen til læring. Så jeg synes at når vi snakker om det i det perspektiv og .... Så differentierer du og tager hensyn til de børn som har det sværere ved at indgå ... målet helliger midlet-agtigt – fordi at det er den skole vi er, vi har resourcerne vi har mulighederne for det – og vi anskuer også børnene til at være ekstremt kapacitetsfyldte – de kan godt lige indhente et års dansk med en god revision og en god trivselbaggrund. Men vi kan også se noget andet, hvor vi har nogen der ikke trives og hvordan det skiller sig ud fagligt ... det hænger meget sammen de to ting, når du står med en følelse af ... så tænk på de børn der virkelig trives og har godt af det [51] så hav fokus på det for så er der hjemmel for at gøre det
	...
	S - ... en lille en der siger at han er taknemmelig for at gå på denne her skole, så der er man langt når børnene godt gider at komme
	...
51.45	A ... nu hvor vi ikke går så meget op i læringsmålene ... det kunne være interessant at sætte nogen andre parametre op for hvad det er vi så godt vil have at eleverne kan med kreativ hjerne, men også sådan noget med at vi regner med at de kan indhente det af det der er klassisk pensum på ret kort tid, hvis de får den ægte trivsel og har det rigtig godt. Det kunne være interessant at måle på indsats, fx, vores læringsmål for [barn], for eksempel er ikke at han skal kunne ... men at han gør en indsats i dansktimerne for at lære ... og det er det der er vores succeskriterier, at de involverer sig og er engagerede og gør en indsats omkring deres læring, mere end hvor langt de er [nikken og ja fra E] det kunne være megaspændende at tænke lidt i
52.35	S – det er også lidt visionen og processen
	A det spiller totalt ind i visionen at være passioneret om
52.48	Tredje spørgsmål ... det næste skridt ... hvad ville i arbejde videre med? Fra visionen eller direkte fra jeres arbejde med børnene
	A ... det jeg vil arbejde videre med, nu er jeg jo afdelingsleder i sfo'en så mit arbejde kommer til at bestå i at give det her videre som jeg selv er begyndt at fatte til dem der arbejder for sfo'en og ligesom vi her er blevet lidt mere strømliniet og har fået ... vores mål, så tænker jeg det skal også gives videre til dem der er i sfo'en

54.20	H, jeg tror godt at jeg kunne tænke mig at have fokus på inklusion af forskellige elever ... konstateret en der er ordblind og der kommer flere – vi er gode til at samarbejde om eleverne med særlige behov, i hele det her hurlumhej
54.54	S – bruge en masse tid på at finde lokaler ... undervise ... være med på jorden få hjulpet folk i den retning vi skal nu, så de ikke skal være overladt til sig selv
55.30	T – at være opmærksom på positive omskrivninger, at man ser meget mere når man er opmærksom på hvad børnene kan og at de kan ... vi har osse børn hvor man tænker det går aldrig ... men hvor kan han så? Hvad er det så for nogen relationer han kan i eller hvorfor kan han godt bygge lego halvanden time men kan ikke sidde 10 minutter på sin stol inde i klassen? Hvad er det der sker når man godt kan noget? Og så trække de ting frem som personen godt kan? I stedet for hele tiden at se de dér små udfordringer ...
56.52	E – jeg tror noget af det som ... at finde ro i at det er sådan en skole hvor at det er anderledes end jeg er vant til – jeg skal virkelig tænke med mig selv og det er meget mere sådan indadvendt, og hvis jeg skal være her på skolen så er det noget jeg skal justere på og også kigge udad og virkelig lære den her skole at kende virkelig ... på en eller anden måde føle fred med det her ambitionsniveau jeg har ... sørge lige for konditioner (?) inden at du gør hvad du plejer ... donker mig selv i hovedet med når jeg ikke synes at det er nok men jeg kan høre og S har sagt det flere gange at nu er der ikke behov for at jeg gør det at jeg sådan dunker mig selv ... visionen er vigtigere end mine personlige ambitioner for børnene
	...
59.38	H – men i dag hvor du fotograferede, da var jeg jo så lidt inde ... de sidder og knokler med det dér matematik altså du var der ikke engang
	...
1.00.23	E – det er heldigt at børnene er godt tilfredse, de synes det er sjovt ik', men det er bare når niveauet... når jeg ser på en der er 12 hvor jeg skal lave undervisning der svarer til en 2. klasse ... er det mig der skal presse lidt på nu eller skal jeg bare stole på at det kommer
1.00.48	S – den tror jeg vi skal tage, den tror jeg vi skal have ... vide præcis hvad det er for nogen børn for så kan jeg godt ... klar opskrift på hvem du skal prikke til, for det lyder somsom der er nogen der skal prikkes til ...
	...
1.01.56	B – jeg fik ikke tilføjet noget, øh jeg synes det er sådan lidt det hele, altså jeg vil gerne skrive mig bag øret hvor vigtig denne her fællesskabsparaplyfølelse er for at skabe en progressiv arbejdsplass og at det er ligesom det jeg føler at alle har taget med her at de ligesom har fået et medejerskab til det som at være skolen og være proaktiv og snakke om tingene og få det kastet op og få defineret nogen terminologier og især kreativ hjerne som er netop sådan udfordrer også os som fagpersoner til at være kreative med vores hjerne og det er måske ikke lige let når man efterhånden stagnerer lidt i sin kognitive growth eller er begyndt i det for kort siden altså så er det en udfordring som er sund og som jeg tror også på et personligt plan for os selv kan være vækster (?) som mennesker og forældre og onkler og hvad ... og så lidt nogen af de herude af boksen ting at have et sted hvor vi har mulighed for at eksperimentere og for at lave noget innovativt og vi har også en leder der ser det kærkomment og så udnytte sig lidt af det, turde og lave nogen tossede ting og se hvad vi får ud af dem ... så jeg vil gerne være mere eksperimenterende ...

## 11.7 Appendix G: Transcript of Interview with Principal

**Interviewguide**, semistruktureret interview/”samtale med et særligt formål” (Kvale 2001, citeret i Andersen et al 2018) med henblik på at tilgå interviewpersonens livsverden.

### Drejebog

Karen: Der er gået noget tid siden workshops i foråret og du har også haft vældig travlt siden vi sidst sås. Jeg har lavet en liste over workshopsenes emner til at hjælpe os med at huske tilbage sammen. Jeg har her en håndfuld spørgsmål der går både på jeres visionsarbejde og på jeres læring, men i realiteten skal de bare guide os ind på nogen emner og vi kan sagtens lige snakke lidt frem og tilbage og sammen grave os tilbage til den tid. Det er helt fint, hvis der er nogen af spørgsmålene du ikke kan svare direkte på!

Målet med workshopsene havde to dele, et formøde med dig og så seks workshops med teamet. Målene var at forstå og uddybe visionen og knytte den tættere til jeres daglige arbejde med børnene.

	Bagvedliggende mål	Evt. faser	Spørgsmål
A	Visionen og målet med workshopsene	<p>Liste af de 6 workshops med emner</p> <p>De første spørgsmål hjælper med at huske tilbage</p> <p>Fokuserer ind på hendes oplevelse og hendes egen proces</p>	<p>Vi startede jo vores serie af workshops med en kick-off hjemme hos mig: hvad husker du bedst fra den workshop? [evt andre workshops ved navns nævnelse]</p> <p>Når du kigger tilbage på forløbet i foråret, er der nogen øjeblikke eller oplevelser du især husker, der springer i øjnene?</p> <p>Hvordan oplevede du visionsarbejdet i løbet af de 6 workshops?</p>
		Zoomer ud til at tage teamets visionsproces	<p>Hvordan oplevede du teamets arbejde med visionen? Tænker du at I kom i mål med visionsarbejdet – altså at forstå og uddybe visionen og knytte den tættere til jeres daglige arbejde med børnene?</p> <p>Hvordan, hvordan ikke? Var der nogen af workshopsene, der virkede stærkere end de andre?</p>
B	Læring (S's)	<p>Efter at have forfrisket forårets workshops lidt, leder vi her efter connections mellem forår og efterår</p> <p>Og her, læring, noget der har ændret sig</p>	<p>Når du kigger tilbage på skoleårets første uger, oplever du at komme i tanker om eller bruge elementer af forårets workshops i dagligdagen? Oplever du at der er noget der har ændret sig for dig i dine idéer, samtaler eller handlinger?</p>

C	fremtiden	Er der nogen ting fra workshopsene som du kunne tænke dig at videreføre? Vi snakkede undervejs om balancen mellem drift og udvikling (det vigtige og det der haster) og om at fortsætte med at bruge 1 time om måneden på visionsarbejde. Har du stadig en intention herom, hvorfor, hvorfor ikke? Jeg spurgte dig tidligere om du oplevede at i kom i mål med visionsarbejdet – altså at forstå og uddybe visionen og knytte den tættere til jeres daglige arbejde med børnene. Hvordan tænker du at dette arbejde kunne fortsætte fremover?
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	K: Se på de 6 workshops; er der stadigvæk nogen ting der hænger ved ... det der kommer først	
0.29	S: Det med at blive opmærksom på det man allerede gør og det med at have en proces omkring hvad er det for en skole man er ved at lave. Er det der popper mest op.	
	K: Hvordan du oplevede – 3-4 ord – visionsarbejdet i løbet af foråret, hvad er det for nogen ord der popper ind i hjernen	
59	S: Refleksion og egen praksis... fokus, arbejde fokuseret på en bestemt ting af gangen. Fælles sprog ...	
	K: Spørgsmål til teamets proces med forankringen – ikke deres oplevelse bare det du observerede. Tænker du at i kom i mål med den dér forankring i visionsarbejdet	
2	S: Nej, men det tror jeg ikke man nogensinde gør... det er jo sådan en on-going proces og det der er lidt specielt i det her er at nogen af dem som var med til det – der er jo blevet skiftet ret meget ud, næsten 50% – vi er så lille et sted så bare der er to der ikke er med det gør at, og så har vi fået fire nye ind. Så når man også skal kigge tilbage i forhold til hvad vi gør nu så står vi lidt samme sted, bortset fra dem som havde været med, det er sådan én som E, for eksempel, jeg kan se anvender nogen af de ting vi var igennem i foråret (2.34) og stadig reflekterer over det og det gør de nye jo ikke i samme grad fordi de ikke var med. Og det er så dér vi forsøger med de midler vi har nu at sørge for at de bliver indrullet i det som vi andre ligesom har været igennem.	
	Og så vil jeg spørge lidt til din egen læring. Altså var der noget som du især lærte, som du ligesom tager med dig?	
3.07	S: jamen jeg tror noget af det jeg lærer allermest i alle sammenhænge det er det her med kommunikation som leder, hvornår har nogen forstået noget og hvad forstår de ved det man siger. Altså det er jo simpelthen et felt for sig selv. Det vidste jeg jo egentlig godt i forvejen men jeg troede jo faktisk at når jeg sagde noget så (3.29) så kunne jeg godt forklare mig sådan at folk forstod hvad der var inde i mit hoved. Men der skal rigtig meget til, der skal mange _gentagelser_ til, der skal noget praktisk til (3.35), der skal noget gå Forrest og visen til. Så jeg tager nok især det der med mig at de især i forhold til det med kreativ hjerne (3.44) med hvilken, det havde de ikke helt fanget og der kan jeg mærke at sådan en som E	

	<p>hun, nu når vi sætter et projekt i gang. Et godt eksempel var i dag, faktisk. De skal lave drager og i sidste uge, (3.59) sidder de så og taler om at forældrene er ikke kommet med alle de ting der skal bruges og der mangler stadig noget om én af dem skulle køre ud og købe det. Og så tager E den dér op, nej, men hvad nu hvis at processen bliver mere åben, hvad nu hvis at vi sætter nogen kriterier op for dem og så skal de ligesom selv, i stedet for at vi serverer det hele på et sølvfad. Og der synes jeg at det her med kreativ hjerne, de idéer vi havde med ind over at hun får dem rigtig godt i spil. Og så har jeg så en ny lærer, som står ved siden af og har været 12 år i folkeskolen og er sådan det er nogen gode argumenter og han er også han går positivt til det men han er enormt spændt på hvordan fungerer sådan en proces fordi holy moly det er nok ikke sådan han normalt ville arbejde. Og det tror jeg heller ikke hun normalt ville have gjort. Men fordi vi har været igennem en proces i forhold til det her med kreativ hjerne så tænker hun anderledes om tingene nu og så er hun med til at hive de andre med ned i sølet skulle jeg til at sige [griner]</p>
	...
9.50	S: E blomstrer, H blomstrer, FULDstændig vildt osse ... og de tager nemlig også ejerskab over det her med den her vision og de her ting som vi gerne vil med skolen og hvis vi har en eller anden pædagogisk snak og det har vi næsten hele tiden så kan jeg ryste lidt på hånden (10.09) og så har jeg nogen frontsoldater dér der siger ”husk lige på at der er det og det” og ”prøv og tænk hvad de børn, prøv og høre hvad de gjorde, hvad de lige kunne, det ser man ikke normalt og det er fordi vi gør det og det” og det er nogle vigtige ting selvom der er nogle andre ting vi så ikke når
	..
	S: og det kan afhænge lidt af dit humør fra den ene dag til den anden, osse. Og der er det altid godt at have dem der ... og dem der var med til det har klart et højre ejerskab for skolens vision end dem der er helt nye, det er klart. så der kan man godt se at vi har været igennem en proces sammen og diskuteret de her ting og snakket om dem og gennemgået det og de andre måske ikke helt ved
11.10	K: ... det som du beskriver det er at der er noget refleksion, der er noget ejerskab og der er sådan noget fælles viden der nærmest er blevet organisatorisk viden for dig og E og H. Er der nogen andre ting der måske er røget med, er der nogen af de ting vi lavede som ligesom er blevet organisatorisk viden, en del af organisationen?
11.32	S: det gad jeg jo godt ku sige... jo, det ku for eksempel være noget med at inspirationen med, altså det er en lille ting, ikke, 11.50 men det med at lave de dér flipovers og den her måde at gøre tingene synlige for eksempel at have et møde hvor man siger, hvad kan man lære i bevægelse og så sidder alle og skriver ned hvad man kan lære i bevægelse og så smække det op ... jeg synes i gjorde meget det dér med at have med hvor nu kan du se her, det er hvad der hænger fra de der tre der kommer fra vores tre introdage som især gik ud på hvad er kreativ hjerne og så gjorde vi det, så viste jeg dem, for eksempel lego? og så delte jeg dem ind i grupper og de skulle sidde og lave de dér ting som man kunne gøre i kreativ hjerne. Og forklare dem min definition af kreativ tænkning og det her med motion, hvorfor det er vigtigt. Og så bevare de her slides så vi har dem herinde, så vi hele tiden har denne her synliggørelse.
	K: bevare produkterne, simpelthen.
12.45	S: det er noget vi gör stadigvæk
	...

	K: Er der noget fra workshopsene som du kunne tænke dig at føre videre som du så ikke har ført videre
13.46	S: jamen jeg tror bare det dér fokus vi havde, hvor vi fik snakket de her ting igennem og hvor vi fik et fælles sprog ... og vi gør det sådan når vi har pædagogiske møder en gang om måneden hvor jeg tager nogen af de her ting med, så får vi snakket om ... men der har kun været to ... det er ikke fordi der har været meget, vel. Men det skulle være noget af det
	K: ... Hvis du nu helt frit kunne ønske, hvad ville du så ønske dig i forhold til at bringe det videre, fra et ledelsesmæssigt synspunkt?
	S: det ville nok være at medarbejderne brændte ligeså meget for det som mig. Og tænkte det her det er simpelthen super vigtigt og de skal samtidig have forståelsen for at der er nogen ting de skal lære så vi kan ikke tage kreativ hjerne ud og gøre som en selvstændig del men det skal blive en indarbejdet del af hele hverdagen og det er det jeg lidt synes E er i gang med at når vi har et projekt og der så ikke er de materialer vi har snakket om så synes jeg faktisk hun får integreret kreativ hjerne i processen frem for at tage det ud som et fag, nu bruger vi tid på det fordi de skal også lære at stave, de skal lære og regne, de skal lære alle de dér ting og det har de super meget fokus på og det er jeg mega glad for at de har fordi det er de også nødt til at have. Men hvis de nu også synes eller havde læst de dér 60 bøger om hvorfor motion er vigtigt og hvorfor det er vigtigt at kunne bevare evnen til at tænke kreativt. Men det har de jo ikke i samme grad, det er jo det jeg bruger min fritid på. jeg læser den ene bog efter den anden, hvordan er læring bedst, hvordan har børn det bedst, også bare for deres generelle trivsel. Og hvad er det for nogen ting i det moderne samfund som faktisk spænder ben for vores trivsel ... jeg bruger så meget tid på det fordi jeg synes det er sjovt og fordi jeg synes at det er spændende. Men hvis der ligesom var en drivkraft for det, og hende jeg lige skulle have ansat hun ville have været en drivkraft for udeskole og så ville det have været et anker dér, okay så har jeg én dér, go, inspirer de andre
	K: ha en praksis, inspirer de andre
	S: do something, og det kunne være fedt hvis der også var en der kørte det dér kreativ hjerne hat på så der var en der kunne trække de andre i den dér retning. De behøver måske ikke alle sammen at have det hele. Synes det er fedt at være udenfor, synes det er fedt at bevæge sig altid, synes det er fedt ... men hvis der var et anker iblandt lærerne som ikke var mig der var ankeret så ville det være superfedt.