

Being and Becoming a Genuine Teacher

Teacher Education Qualification in the light of Novalis

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ABSTRACT. What can teacher educators learn from genuine artists and craftsmen? - Teacher education institutions are today challenged by the question of making their objectives explicit; what aims should teacher education serve? One approach to the question is to select and define elements of mastery within the profession, and correspondingly; key-competences that teacher education should aim at developing. These competences may point at *autonomy* in certain performative fields, abilities of *communication and of interaction* and *operational skills*. Seeing teaching as a performing art, they may also include *intuitive capacities*. As a contrast, one may approach the question of what teacher education should serve, by pointing at the self-education or 'Bildung aspect' of adult education: Teacher education should serve the development of the adult learner; the unfolding of his or her genuine personality. Are the approaches conflicting or could they be approached to complement and subserve each other? How should we conceive the training of competences in teacher education *within* a process of self-education, and vice versa, what would a qualification framework look like aimed at the cultivation of self *through* vocation? This article discusses the symmetry of these two approaches and the conditions for uniting them in an applicable qualification framework.

What can teacher educators learn from genuine artists and craftsmen? - Teacher education institutions are today challenged by the question of making their objectives explicit; what aims should teacher education serve? One approach to the question is to select and define elements of mastery within the profession, and correspondingly; key-competences that teacher education should aim at developing. These competences may point at *autonomy* in certain performative fields, abilities of *communication and interaction* and *operational skills* (Rychen et al. 2003). Seeing teaching as a performing art, they may also include *intuitive capacities* (Schieren, 2007). As a contrast, one may approach the question of what teacher education should serve, by pointing at the self-education or 'Bildung aspect' of adult education: Teacher education should serve the development of the adult learner; the unfolding of his or her genuine personality. Are the approaches conflicting or could they be approached to complement and subserve each other? How should we conceive the training of competences in teacher education *within* a process of self-education, and vice versa, what would a qualification framework look like aimed at the cultivation of self *through* vocation? This article discusses the symmetry of these two approaches and the conditions for uniting them in an applicable qualification framework.

After a short presentation of the European Qualification Framework, key dilemmas generated by outcome based qualification frameworks are pointed out and discussed in the light of post-structural philosophical critique of instrumental qualification strategies. They criticize applying language and methods suited for qualification control in industry onto human development, and argue that they necessarily lead to fragmentation (Biesta 2006), 'learnification' (Biesta 2010) and erosion of the teachers' possibilities of ethical action (Derrida 1992, Dahlin 2010). Teacher students experience the results of this qualification culture

in a split life between satisfying academic qualification standards on one hand side, and pragmatic realities in school practicum on the other. The resulting tensions and dichotomy between the 'research based' and 'practice based' arenas cannot be solved theoretically, but call for a 'practical synthesis' (Haug, 2011). As a mediator for such a synthesis, the perspective of '*education as a performed art and craft*' is introduced. Through the epistemology of Novalis (1772-1801), with its roots in J.G. Fichte (1762-1814), an art-based perspective on *self-education through vocation* is developed, where key *competences* are defined *within the relational fields* they are performed. On this basis, an apprenticeship model of teacher qualification is developed and related to the European Qualification Framework. As a conclusion, some implications of this qualification model for teacher education institutions are discussed.

The motives and background for writing the article are connected to my own professional biography as a teacher and teacher educator. All dilemmas that are discussed connected to outcome-based qualification frameworks, I know from having lived and worked inside them for more than 20 years, and – as teachers do – tried to negotiate them as best as I could. At the institutional level I have been fortunate to have a double background; working with teacher education both within a more human-spirit oriented (Steiner Waldorf) and a more competence-functional oriented (state school based) culture. It is obvious, that one reason for the particular, maybe somewhat unusual focus of the article may be traced back to this biographical dichotomy. On the other hand, the underlying theme discussed is really universal, hard to avoid in *any discourse* about 'Good education in a time of measurement' (Biesta 2010). A mediating perspective that unites and diversifies cultivation of competence *and* genius is in my view just as needed in both institutions I work with. And most importantly, in a time of Big Brother (i.e. qualification frameworks delivered from above), the shaping of *the becoming process of future educators* depends on a critical analysis of the qualification framework we apply.

Prelude from a genuine artist - and a craftsman

Before we go into the dilemmas and paradoxes of today's academic and political discourse on competences, and present and situate Novalis' educational thinking to contrast and complement it, let us begin with a little piece of reflective practice. In an interview after the shooting of the film 'Certified Copy', actress Juliette Binoche (2010) reflects on a conversation she had with the director Abbas Kierostami during the filming:

And I remember Abbas said to me: "*Ok, you don't do it, you don't act, for money – so why do you act? ... (haha)*"

Transposed to the field of the educational research, what Abbas Kierostami is asking for is the motivation and driving force in her professional life. The answer she then gives, is surprisingly precise:

... and I said, you know, because what you go through as an explorer of the soul gives me so much joy – because it is like really entering a world that I am discovering as I am doing it ... and it has to do with knowledge, but letting go of knowledge, because as I am doing it, it is happening. (ibid)

In a simple language something quite complex is revealed. Firstly, her motivation is no external category, but sits inside the event of acting. In other words; it is as much what the event does to her as what she does, that gives joy. Secondly, beneath the statement, we hear a researcher's voice centred in exploration and discovery – with clear meta-awareness of the method of exploration. The breathing between 'active knowing' and receptive 'letting go of knowledge' we will have to come back to when we discuss Novalis' perspective on creative self-education. The reason for bringing this artist on stage, is, that any teacher competency, in order to surface, also needs to be performed. Strikingly, the quotation reminds me of mastery in another context; from a crafts tutor in the field of practical skills therapeutic education. When interviewed about his motivations for working with young people with special needs (Bailey 2011), his reflections take a similar turn, back inside the craft itself:

My motivations for working where I work? (Um ...) I think for me my motivation is the craft. It's a very principled process that enables so much exploration of different construction techniques, design techniques. It's just a very rich texture to work with. (ibid, p. 80)

And he continues:

... So, it's not necessarily where I work, it's what I do in that work environment. Where I work isn't that important. It's not important. It's what I do that's the important aspect for me, and I learn a great deal from the students. (ibid)

They're so functionally challenged in many, many respects that I'm constantly seeking out a new way of dealing with the same tools so for example if I'm working with a student who's got a really weak motor skill, whether it be gross motor or fine motor, I'm looking at their co-ordination. And trying to seek some kind of balance in trying to achieve an outcome in the work they're trying to produce. (ibid)

As in the case of Binoche, again we hear an action researcher's voice come to surface; exploring and discovering possible pathways within the "art" of craft based education. If we actively try to imitate the inner activities behind these description, we feelingly know how participatory exploration yields professional *and* personal development. The craft tutor is able to voice explicitly also this third level, which goes beyond motivation and exploration. Let us call it – in lack of better words - interpersonal transformation:

So I meet them as an equal and I say we are going on this journey together and we are going to discover something about ourselves as we journey. Because that's the real process. We've decided to team up on this little journey and we're walking down this road until we come to a given end. (ibid)

Through the act of conscious-exploration in performed-vocation there is a yield of self-education. And vice versa, according to the same craft tutor, the relation works backwards too; learning outcome – now we are back in the language of qualification framework - will depend on reciprocal 'contracting in' (Bailey 2011) by student and tutor:

And depending on how they've interacted with that process, depends the overall result. (ibid)

The difficulty of writing academically about these principles and processes is connected to their particular nature; - as with any performed art - they only appear individualized and in a situated setting. If the artist or craftsman do not renew the process, again and again on site - within new fields of relations – there is nothing to talk about. It is precisely *not* any fixed or 'ready made' competence that carry their genuine mastery. There is an essential piece of trust and risk in it. The answer or that which directs the chosen path is not a pre-given.

The European Qualification Framework (EQF)

In the current political situation, teacher education institutions have to familiarize themselves with the European Qualification Framework, which is now introduced as the common denominator across countries and academic disciplines. Across all academic levels (ranging from 1-8) learning outcomes are expected to be described and defined within a typology of the following three categories (Winterton et. al. 2006):

KNOWLEDGE	SKILLS	COMPETENCES
In the context of the EQF, <i>knowledge</i> is described as theoretical and/or factual	In the context of EQF, <i>skills</i> are described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).	In the context of EQF, <i>competence</i> is described in terms of responsibility and autonomy

Behind the shaping and implementation of this framework there is a rather huge theoretical discourse. Part of this discourse is situated inside the EUs political processes and documents (Winterton et al 2006, Rychen et al. 2003, Timperley 2008), part of it is an academic discourse on competences in adult education in general and in teacher education in particular (Schuetze 2010, Mulder et al. 2010, Illeris 2008, Le Deist et al. 2010). There are numerous issues and dimensions in this discourse, ranging from foundational questions of what vocational mastery *is*, to applied and political questions of pinning down and formulating frameworks of assessment criteria and outcome levels. At the far end of this scale we find pure instructive articles on how to implement Bologna in your institution (Kennedy et al, 2005).

Current theoretical discourse: dilemmas and paradoxes

In order to situate Novalis' particular contribution to this ongoing discourse, we need to extract some of the main dilemmas it has revealed. As Kennedy et.al 2005 points out, there are good reasons for turning from teaching objectives towards competences and learning outcomes, since it basically implies a shift from a teacher centred to a student centred perspective. Making the levels of competences transparent also enable student mobility across institutions and national borders, which is a main objective in the EU Bologna Process with its system of ECTS credit points. The first dilemma occurs, however, in the very first act of pinning down the concept of competence. As Kennedy admits, it tends to get blurry when you isolate it from the performer:

The lack of clarity or agreement in terms of defining the term competence is apparent in the ECTS Users Guide (2005), which describes competences as "a dynamic combination of attributes, abilities and attitudes". (ibid, p. 6)

There is an inherent tension here since any competent action, in the Aristotelian sense (phronesis), implies the ability to act appropriately in a *given situation or context*. In professional life we are faced with new situations and contexts all the time. It simply implies, as the OECD report on Defining and Selecting Key-Competences (Rychen & Salganik 2003) also points out, that "any given situation or goal may demand a constellation of competencies, configured differently for each particular case". If we look at this sentence critically we discover how instrumental the premises are: different isolated competencies *adding up* to what the situation needs. First we think of isolated competences, then as a "result", we see that they somehow come together. It does not actually bring us closer to any real understanding of the complexity of what it is to master something, like being a good storyteller or tutor. This is why Illeris (2008) insist on a less atomistic approach to the concept of competence. According to him it is not a summing but an integration:

... we talk about a holistic concept (helhedsbegreb), which integrates everything what is needed to tackle a given situation or context. (ibid, p. 195)

The point is that the integrative element, inherent as a key characteristic in all competent action, somehow has to be taken hold of. How do you do this, when your aim is to decompose a qualification into a conceptual grid with levels and bullet points of learning outcomes? A sorting out without tearing into pieces, that is in other words the first major dilemma. As in basketball, the coach needs to know the elements that constitute mastery, practice them in context and isolation – and then make sure they do come together on the court. How to deal with this first dilemma of sorting and integrating the elements of genuine mastery of educators is by no means yet cleared in the current teacher qualification framework. On the contrary, as Haug (2011) points out, evaluations of teacher education reveal a general sense of fragmentation both within subjects and between the different elements that constitute the vocational student journey. In particular a lack of coherence is experienced from the students point of view between the elements of school practicum and the academic element (ibid, p. 346-347).

In trying to conceptually chisel elements of mastery of playing cello, a gap will come to appear between what the hands are able to accomplish (enacted performance) and the head is able to formulate (conceptual categories); to translate the dimensions of technique, sensitivity, musicality, expressivity etc. into a set of cognitive categories (competences) easily creates a gap between the name and the 'thing named'. Bloom's taxonomy of educational objectives into domains (cognitive, affective and psychomotor) is an attempt to help bridge this gap (Kennedy, 2005). When the emotional component of learning here is pinned down to five leveled categories (receiving, responding, valuing, organisation, characterisation), the dilemma is that we loose something very essential on the way, namely *the interplay* between feeling, thinking and will. What would a music teacher say to the emotional component of mastery Bloom proposes? Or what would the social- and therapeutic educator say? As teachers in practical and aesthetic subjects they experience an invasion of academic learning outcomes into their subject. Walbye (2012) refers, as an example, to the Norwegian curriculum in 'Arts and crafts' in secondary school, where:

... only 4 out of 22 learning outcomes describe practical activities where students make something. The rest of them have an academic nature. (Ibid, p. 23)

What is easily overseen is that Bloom's categories reveal *a particular perspective* on the operation of emotions; a perspective implicitly situated in theoretical learning. It would be possible to approach the emotional component of learning differently, with a perspective from arts and crafts. The taxonomy would look different then, depending on the chosen perspective. Similarly, his taxonomy in the psychomotor domain (imitation, manipulation, precision, articulation, naturalisation) is a mirror of his cognitive perspective. Can you acquire motoric capacities through an other gateway than imitation? So two problems are entwined here; one is the translation dilemma (the making of tacit dimensions of knowing into pure cognitive concepts). The other is the dilemma created by the 'implicit non-perspectivity'; since in taxonomy there are no perspectives. The intention is understandable; to select and define objective measures and thereby make a qualification framework that is *more scientific*. The paradox is, it results in the opposite; since perspectives are covered up and important premises are hidden, the typology is also very subjective.

Derrida (1992) portrays this dominance of one particular type and culture of knowing from a political perspective; something happens when it is implemented and enacted as a policy. As ruler, it colonizes all corners and fields of knowing. For the teachers and teacher educators employed as civil servants, the result is a third severe dilemma of ethical character. The real question is for Derrida, whether in an educational system where prescribed learning outcomes are givens, *the conditions for the possibility of ethical action* are any longer present.

When the path is clear and given, when a certain knowledge opens up the way in advance, the decision is already made, it might as well be said there is none to make; irresponsibly, and in good conscience, one simply applies or implements a program. (Derrida, 1992, p. 41)

Any teacher knows the experience and feeling of this dilemma: "Do as you are told!" As Dahlin (2009) points out, ethical awareness and conditions for conscientious action are hence at threat in neo-liberal educational policies:

If choices of action are predetermined by a "program" to be implemented, ethical awareness is dimmed or eroded. Present neo-liberal educational policies may contribute to such erosions of the conditions of the possibility of ethical action in educational practice. (Dahlin, 2010, p. 166).

So where is ethical loyalty finally rooted? Is it in service of the terms given by the state as employer or in what is perceived and understood by the teacher himself or herself of any child's needs. In classroom life this dilemma translates to a very pragmatic paradox, which every teacher deals with on a daily and weekly basis. Shall I teach for the test, to serve the outcome based results? Or is the main thing to serve development of social, autonomous and responsible human beings? This strong tension results, as Cuban (2007) points out in his study of classroom practice and teaching in an "era of testing and accountability", in a very peculiar schizophrenic strategy of "hugging of the middle" – trying to do a bit of both. Again the result is fragmentation, but now at an emotional level. The gap that started as intellectual tension and has, when implemented as educational system, become an existential tension for all those who are inside it. For students and teachers alike it is experienced as a certain emotional *gap* between the prescribed set of outcomes and your inner sense of motivation and responsibility. This gap tandems with a corresponding gap in self-esteem between a given set of expectations and what you are able to perform.

All these paradoxes are well known, since we live in them daily as students and teachers. The problem is that we know them too well. Even when they get really painful, bordering on schizophrenic – they tend to slip away for the simple reason that they are the norm. What is a culturally and politically *norm* easily also becomes the framework of what is *normal*.

A gateway through Biesta

A way to introduce Novalis onto this stage is through Gert Biesta's analysis and critique of this 'normality'. In his book 'Beyond Learning' (Biesta, 2006) he demonstrates how the new outcome-based language introduced to secure student centred learning and educational quality is a 'production language', corresponding to the market model of delivery. With a language of learning and a corresponding instrumental box of measurements

to steer and control this delivery, there is a danger of losing sight of the being and becoming of the human being:

Any attempt to make education into a technique, any attempt to conceive of it in terms of instrumentality, poses a threat to the very possibility of becoming somebody through education (ibid, p. 70)

This critique of instrumental anglo-saxon educational traditions is not new. What is new, is the parallel critique of the humanistic 'Bildung tradition'. Using references to Derrida and Arendt (1960) the central argument in Biesta's critique is that humanness is centred in a not-knowing, in giving birth to something which is not-yet sure, which is not-yet seen, which is not-yet felt or not-yet-done. In short; the condition for becoming human is to step into the unresolved and set something at risk:

It can be difficult and painful to come into the world, to take upon us the responsibility that is waiting for us, to expose ourselves to what is other and different. Yet this is what makes us unique and, in a certain sense, human. (ibid, p. 71)

Human is not something you are – with a set of categories we can agree on and have it done with. It is something you gradually become through self-education. Similarly a teacher is not something you are, but gradually become through being the unresolvedness of being in it. In the moment everything is secure and there is nothing at risk a main condition for human development is no longer there. Biesta quotes the philosopher Hanna Arendt here, when she turns the question of competence upside down, and says:

Our impossibility to remain unique masters of what we do, that is at the very same time the condition – and the only condition – under which our beginnings can come into the world (Arendt 1977, p. 220)

Biesta's focus on the conditions for the subject to come into presence, with a particular reference to Arendt's concept of the 'coming into being of new beginnings', is the doorway by which we can enter into a Novalian perspective on the adult self-education.

Bringing Novalis (1772-1801) onto the scene

In the light of the three dilemmas we have seen been generated, it is our particular interest to show how precisely the *radical and unusual* traits of Novalis' epistemology addresses solutions to the paradoxical knots contemporary education is entangled in. In Florian Roder's analysis of Novalis' philosophy (Roder, 1995), the rich fragments he left us with are sorted and synthesized into a coherent epistemology. To understand Novalis we must begin where his epistemological universe is sourced in Fichte. Studying in Jena he was introduced to Fichte's philosophy of the waking up of the 'I' to its self-creating activity in thinking. Henrik Steffens, a contemporary of Fichte, has documented the birthing of his philosophical turning point 'from thinking to will'. It was a November day in the year 1793, Fichte standing at the winter oven after weeks of pondering:

Then suddenly the idea surprised him, that the deed, by which self consciousness grasps itself, obviously also is a knowing ... The 'I' realizes that it is created through itself; thinking and the conceived 'I', knowing and the object of knowing, are one – and from this point of unity, not from a scattered observation, all knowing is sourced. (Roder 1997, p. 35)

Fichte's discovery is a waking up in and through the hidden will element inherent in thinking. Our movements of attention are normally unconsciously accompanying our thinking and perceptions, but in an act of will we can wake up in this activity and mindfully accompany it (Hugo 1995). It is not a philosophical argument we deal with then, but a philosophical deed,

..where, through its strengthening, thinking itself becomes practical (ibid, p. 45)

We may ask then, what does this deed feel like when 'thinking itself becomes practical'? Depending on whether we turn our attention to our will in thinking or to thinking in will, we will end up in two different areas of experience. Exploration of thinking as deed takes us into experiences like those we feel when engaging actively in projective geometry. It is a strengthening of thinking by waking up in the pre-conceptual activity field, where attention is felt as an activity with dialogue character, within sensing (Hugo 1995). Novalis' epistemology is exploring the event character of this activity. In a current context it relates

to what Torbert & Taylor (2008) would coin action inquiry: ‘interweaving multiple qualities of attention’. When thinking is perceived as activity, the relation between theory and practice changes. Instead of a dual relation between the representational nature of concepts on one side and the participatory nature of will on the other, a complementary relation appears where the one weaves into the other. In Novalis’ own words:

...the practical activity would be a thinking, the theoretical thinking a deed (ibid, p. 33)

The lost connection between theory and practice is reconstituted in a double process where consciousness of the activity of mind is connected to awareness of mindfulness in activity. From the perspective of arts and crafts, and epistemologies focusing on the characteristics of tacit-knowledge (Molander 1996, Dreyfuss & Dreufuss 1986), it is precisely this uniting of mindfulness and activity that constitutes mastery.

The practical synthesis

Seeing this reflection-in-action as a conscious discovery connected to performed activity we can better understand what Novalis is aiming at, and what kind of performed experience the statement is sourced in, when he says:

The artist is the synthesis of the theoretician and the practitioner. (ibid, p. 47)

As Haug (2011) points out in his review of teacher education today, a major fragmentation generator is the lack of a ‘practical synthesis’. If we translate the term artist with the term ‘performing educator’, we come close to what the discourse on teacher qualification strategies can learn from genuine artists and craftsmen. The artist – or more precisely – the mindful performer and performing explorer *is* the synthesis. In educational terminology we would instead of artist say the situated, transformative action researcher. It must be clear – and coherent with the analysis of the dilemma generating process, that *this synthesis is precisely not a theory*. It does not take place on a conceptual level, but performed by awakening a research culture sourced in a culture of practice. This we can learn from the arts who have for centuries performed this, in educating mastery in particular fields in synergy with the development of genius. And as artists and craftsmen know, it is not enough to understand it, it must be done! As a condensed formula, in Novalis’ (Roder, 1997) own wording:

A becoming, self-creating genius ... through schooling of will, feeling and thinking. (Ibid, p. 28)

We see how the development of competences in teacher education is complemented by this perspective on the development of genius. If competences are defined, selected, practiced and examined without reference to self and self-education, they easily oversee the unique individual (genius) and hamper genuine human development. In the recent and comprehensive evaluation of strengths and weaknesses of today’s teacher education in Norway, Haug (2010) points out that

the teacher educations have in far too little extent, been rooted in the fact that they are vocational educations. ... The practical syntheses and meaningful contexts have been lacking, because one has tried to substitute them with theoretical syntheses.

(Haug 2010, p. 347)

In a teacher qualification context the question is how this element of self-education should be addressed and included, and how it may tandem with the need to develop competences that are vocation specific. The answer points back to all the research on competences. Univocally it clearly agrees that mastery of competence needs to be demonstrated within a situated context. Hence the linking between self-education (Novalis) and the training of competences is clearly achievable in a situated apprenticeship setting. Inclusion of *self* implies inclusion of *site* into the formula of teacher qualification.

The aesthetic dialogue

How does Novalis describe this process of self-education or becoming of genius? In essence the process reveals a dialogical structure of a breathing process, which artists recognize, between the active (I do) and the

receptive mode (it happens). If we look back at Binochet's portrayal of her artistic process, she connects it to a knowing that is sensitive to this interplay between the creative and the receptive:

... and it has to do with knowledge, but letting go of knowledge, because as I am doing it, it is happening. (Binochet 2010)

The double process of a performing exploration and exploring performance is here condensed to its essence. 'I do' implies activity, at pedagogical stage it translates to conscious performance in and out of the stage of aporia, of 'no way out'. And exactly through and into this sustained tension, something new may appear. To act within the sensitivity to what lives and develops in the pedagogical space, is precisely what a genuine teacher is able to do – and again fails to do, and recognizes and learns through eating this failure how to enter again. A never ending story – very much actually like being the artist on stage. If you think you have it, you can be sure you have lost it.

Note that a condition for access to the receptive is the "letting go", or the actively "not knowing". In Novalian terms it would be "the night-side" of knowing. This gesture of letting go, of actively not knowing, which in artistic work is so well known, is in the current discourse on qualifications quite a blank page. The language of learning is a language of the visible and material subject matter. Its implicit image is "the more you load the more you learn". And accordingly the choreography of the school hours, school days, school weeks, school years is an endless loading of bites upon bites upon bites of learning content. In training any artistic capacity you would know that this is very a counterproductive style, which makes spirit and senses dull. You would know there is a breathing process that has to take place in learning between receiving and digesting what you then received, and another breathing process that has to take place between the activity and receptivity when something is performed. In this breathing process between acting and receiving, you need to forget – and most of all – to breathe you *need to* not know. Where there is only knowing, there may be only imitation, only filling up. In a predominant model of 'learnification' in our 'time of measurements' (Biesta 2010), the quality of our education is consequently deteriorating. Due to a dull (in the sense of 'dilemma-blind') thinking of measures of qualification, dull hours and weeks and years of loading will continue to yield dull performance at the gates of the universities. Who would expect anything else from someone who systematically from the age of 6-18 has been trained within a system that only knows - with endless tests set up year by year, week by week, to appreciate knowing and to punish 'not-knowing'? We know there is absolutely no research supporting the use of grades, no explicit scientific reasoning; only the dull thinking of the habit body of all those socialized into it. And we use them. Maybe, since as teachers we also fear the not-knowing, we are not even in the position of bringing to the table the beginnings of a discourse on alternatives. Fear is involved in a culture of the knowers who *must know*. There is no breathing then; it tightens in on us in a state of fear of failure.

Translated to research, this meta-consciousness complies with the methodological meta-awareness – that is the consciousness of the whole process of becoming of a piece of work. This method of transformative action research, in meta-awareness of the inner productive dialogue, is similar to the artistic process of composing, as described for instance by Ostergaard (2008). It is waking up in the becoming of performance of your own educational piece.

The creative becoming of genius

The point is, that it is precisely *through* this process of living in the unresolved profession you have the condition for the development of *your way* of being, *your style* of acting. We can now easier understand the key concept for Novalis which is his receptive concept 'inspiration' (Einfall). As researchers we can experience this concept as a 'being struck by sudden insight', often from state of being in an unresolved question for a long time. There is a quality of suddenness to it, something occurs quickly, unexpectedly and without warning; a sudden bright flash. When actively embedded in the unresolved, we are conditioned to 'inspiration'. This may happen also to a pupil in any subject. In his auto-biographical novel 'The not yet in the now', David Brierley (2006) describes the diversity and genius (individual touch) of such golden, inspirational moments in his class of thirteen year olds. Written as a logbook it depicts "reflections of a

teacher” with the gift of very fine observation skills; developed though years and years of teaching a particular subject (geography) to a particular age group, he is able to sense the genius of his pupils through the way they engage and grow into a particular subject. Each individual story is a miniature pearl of exquisite delicacy catching that brief moment of genius, where the particular student is catching that particular inspiration in that particular manner. In and through the nature of grasping a particular subject field there is the signature of the becoming of the genius of that particular human being. It becomes clear to the reader that a teacher’s eye for genius, cannot be reduced to theory or didactics. Brierley needs the format of a novel to depict those irreducible individual qualities of biographical beginnings. He links it to biographies of great thinkers, artist or statesmen who would always also have a very particular – and this is the point Novalis is trying to make – very signature-like inspirational moments already in their youth time. In retrospect you can see genius is knocking on the door. Bill Gates gives a similar perspective on his own biography in his famous graduation speech, where he points out how his own biography, in its unfolding a very clear inner lawfulness, where only in retrospect the dots may be connected. The final advice he gives the graduates points back to a poster from the 70s that said: “Stay foolish, stay hungry”. In the performed existential educational space of enduring encounter with the class or the individual student we experience similar productive inspirations. Now we can understand the strange, short formula Novalis formulates to capture this:

Genius = talent for productive inspirations (Einfälle) (ibid, p. 38)

Every human has unique talent, in the sense is a potential genius, but to bring its coming into being, you need a talent for hearing its knocking on the door; talent for productive inspirations. Hence, the other way around:

’Inspiration’ (Einfall) = seedling of Genius. (ibid, p. 7)

The artistic process of breathing in and out of active unresolvedness and receptive solution is in principle not different from its process in thinking or in life. It is the process of the magically (pure spiritual activity, worldly shaping and creating) active ’I’ stepping out of the region of thinking into the region of the will. Again, we can make sense of the scattered fragments:

The same general gesture: in poetry (art), in thinking and in unfolding of life ...
the magically active I – from the realm of thinking into the realm of the will. ... (ibid, p. 17)

An inner schooling process is established, a vocational, situated cultivation of ones self, not only *for* but *through* the material of the vocation. In short it is the path of schooling the self in encounter with the situated vocation.

The key competence here is the ability to discern between the effort of ones own participatory activity effort and the descent of ’new beginnings’. As performing artists will know, it implies an extra sensitive alertness to what is condition and what is appearance. We may understand now what the nature of this ’extra’ is, that the genius has awareness of:

The genius has consciousness of the productive inspirations (Einfälle) ...
... lives attentive to (Blickwendung) very high spiritual creations.” (ibid, p. 38)

When we try to follow this turn of the artistic thinking into the realm of will without leaving the actual experienced, performed activity, we can maybe understand this last phrase: ”Path to true Praxis through self-discernment.” (ibid, p. 45)

Situating competence in fields of relations

The consciousness of site is often forgotten when curriculum and learning is being discussed. Aric Sigma (2008) points at this vacuum when he says:

A curriculum is not ’delivered’ to a student in a vacuum, it exists within a context and environment that either potentiate learning of the curriculum, or impede it. .. The social and emotional landscape of a college is the second, and interesting chapter in the story of how a curriculum exerts its fullest effects.

When we introduce consciousness of site, along with being somewhere comes consciousness of a set relations. Any educational situation can, according to Künzli (2000) be understood as a relational meeting between the pupils, the teacher and the matter or the given content. Through this relational meeting the content will be given meaning for the participator, uniquely for each individual and uniquely for each educational situation (Hopmann, 2010). If we define the three as relational fields from the teacher’s point of view, we can name them (Hugo 1995).

- I-me relation to self
- I-you relation to pupil
- I-world relation to subject

In all three fields competences are necessary to master the role of being an educator. In addition we may add a fourth field, which appears because you have colleagues.

- I-we relation to colleagues

Again within this field of team work there are competences you need to acquire in the profession of being teacher or educator. Finally there are contexts in which the learning is situated and contextualized. There is environment (you – in plural – plants, animals and other beings) and there is a context of society (they).

- I-you relation to environment
- I-them relation to society

In teacher education for sustainable development, a particular emphasis is put on the need of seeing learning in context of the local environment and community. Schools as spaces of learning need to connect to the real life.

These six fields of relations appear in all languages, since – in any enactment – they define our relational space.

The table below is an analysis of the key fields of relations that constitute the synthesis in performed mastery. In each relational field there are particular competences that may be identified and practiced. And in any student or teacher there may be also – on an operational level – a possibility to identify with precision where strengths are and also weaknesses. The four upper relational fields are recognizable and operational, in the sense that we can develop vocation-specific exercises to practice them. The two lower fields define the site-context of the education.

FIELDS	RELATIONS	COMPETENCES
I-me I-you I-world	relation to self relation to students relation to subject	autonomy and responsibility sensitivity and communication knowledge and skills
I-we I-you I-them	relation to colleagues relation to nature relation to society	collaboration empathy citizenship

Table 1. Vocational apprenticeship of self-on-site

As the figure illustrates, the competences that are developed through the Bologna process and that are now implemented in the European Qualification Framework may be allocated to different fields of relations. The fields of relations are in other words corresponding to known and documented key-competences which could and should be translated to fields of practice and evaluation. What the artistic perspective and the Novalian epistemology adds to this is the conceptual framing of the practical synthesis. To be operational, there is a need also for teacher education and evaluation scheme to be situated in an apprenticeship modality (Lave & Wenger 1991). The traditional apprenticeship model needs, however, a renewed setting; to serve the development of genius through self-education; a lot you can learn from master, but *your genius is your own task*. As in artistic training, it is more than 'imitation of a given style'.

In this framework, the synergy between a competence approach and a 'Bildung approach' is achieved through embedding the targeted aims in a human, situated and performative context. Such embedding of the framework of teacher qualification within fields of relations in a 'self-on-site apprenticeship model' is a *radical reimagining* of thinking, shaping and evaluating teacher qualification. At the same time (and this is 'possibility of the impossible') it is indeed *not* incompatible with the European Qualification Framework. A separate analysis in another article context is necessary to demonstrate more in detail how the huge theoretical discourse behind the EQF is actually quite compatible with the rationale and structure of the proposed scheme.

The reimagining is not suggesting a *substitution*. In Novalian terminology it is a *poetization*, since EQF framework *reconnects with its source* in the performing self and its service to human beings, community and earth - on site.

Being and becoming a genuine educator

The main aim of the article has been to develop an epistemologically founded argument for the possibility and necessity of a situated and self-educative interpretation of the European Qualification Framework. The shift of stance that is proposed is the shift to a performative and embedded perspective (Sommer 2011). Theoretically it is a proposition of re-situating the discourse on competences *within* the context of self-education on site. From a dual discourse which will build itself on the dichotomy of 'theory and practice' this perspective introduces a trinal perspective; of theory and practice embedded in 'the art and craft of performed teaching'. In epistemological terms, it is *the reintroduction of poiesis* where it once had its role as mediator and integrator between *theoria* and *praxis*.

In the context of the educational policy discourses on competences and qualification frameworks, I will sum up by formulating a simple invitation; *what can we learn from genuine artists and craftsmen?* This is an open question, and it should be. There is definitely a clear direction in it, but no promise of any fixed solutions, no theoretical synthesis that will once and for all solve the implementation of quality assured practices. And since we deal with the most human business, the becoming of genuine educators of self, we should maybe be quite happy about the impossibility of precisely that. This impossibility point that Derrida (1992), Biesta (2006) and Dahlin (2010) so powerfully point out to us, is in itself a yield: It is the intellectual vaccination against the terror of system.

What I have tried to do in the course of this article is to build on this critical stance, but push it one step forward to a pragmatic and productive perspective: Given the European Qualification Framework and the Bologna process, how could its interpretation and implementation be critical and proactive? Could the benefits of the outcome-based perspective be harvested without 'cognitionism and programmed behaviour' as a result? And when working with a typology of competences, what do we need to keep in mind in order to avoid fragmentation?

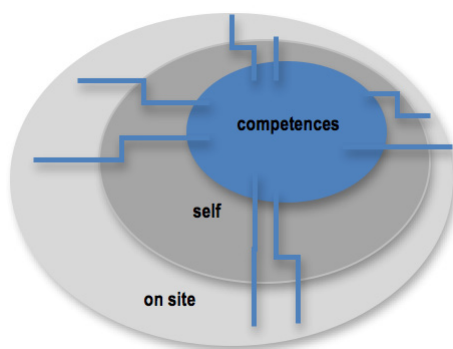


Figure 1: Teacher qualification as development of competence (A) connected to fields of relations and (B) embedded in self-education on site.

The figure above summarizes the proposed model, where competences no longer are defined and selected in isolation, but conceived as embedded in self-education on site. The argument is, that this interpretation does not violate the research behind the EQF (Rychen & Salganic 2003, Winterton et.al. 2006). On the contrary, the main typologies developed and the context of their discourse cohere with a typology based on the fields of relations (see figure 1). What the relational field-perspective offer to the typologies is an 'integrated practical synthesis'. In a similar manner that 'a plant on site' offers a grounding of typologies of botany (rot, stem, bud, leaf, flower, fruit etc.) – this situated apprenticeship model is offering a practical synthesis to the typologies of teacher qualification. Reversing this argument, the proposed model can also be interpreted as a consequence of the main conclusion in the OECD report on Defining and Selecting Key Competences (Rychen & Salganic, 2006), where the analysis univocally is pointing at the situated and performative character of any competence in any field of practice.

Some implications for teacher education institutions

Teacher institutions will need to critically interpret the implementation of the European Qualification Framework. A key-question is *how* we conceive the given competences in teacher education *within* a process of self-education. Two questions need to be addressed: (1) *Can* the European Qualification Framework be interpreted creatively as the cultivation of self *through* vocation? The article argues for a definite yes; such an interpretation does by no means contradict its aims and intentions. (2) *How* can such an interpretation be operationalized? The suggested synthesis implies a series of perspectives on core issues in designing teacher student journeys: (A) *The role of practicum* would in this model be primary, and the academic modules serve this development. This does not mean research and theory is disregarded. On the contrary, development of action inquiry competence situated in the performed practice will be very central. (B) *The role of mentoring* would in this model have a strong awareness of not only competence but also genius; where each teacher is developing his and her way of being and becoming a genuine educator. (C) For *research in teacher education* it points in the direction of emphasis on cooperative action research. (D) For the field of *research education (PhD)*, it points to a need of developing art-based epistemologies and methodologies that are sourced in performed and situated mastery.

To conclude, (1) the gaps generated by outcome-based qualification frameworks will not be solved by selecting and defining the right set of competences in isolation, but by a synergy between the development of genius and vocational skills. (2) This synergy can be attained through situated apprenticeship learning, with explicit focus on becoming a researcher in your own field of practice. (3) Gradually learning this skill builds a bonding between the teacher educational space (practice-in-education) and the workplace (education-in-service). The role of the teacher education would be to facilitate a process where autonomy is achieved in becoming a life-long learner situated in the vocational performance. Thereby the existing gap between the being and becoming of an educator and academic teacher qualification can be bridged.

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