



HELSINGIN YLIOPISTO
HELSINGFORS UNIVERSITET
UNIVERSITY OF HELSINKI



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Moving with and beyond Vygotsky
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CONCEPT FORMATION IN EDUCATIONAL MANAGEMENT

Instruments and voices in a Creative Chain of activities

Monica F. Lemos
Supervisors: Yrjö Engeström
Hanna Toiviainen
Fernanda Liberali

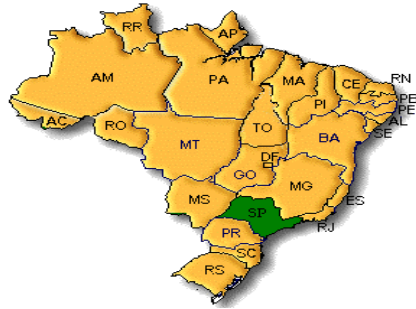


OUTLINE

- Research aim
- Research context
- Research questions
- Mediating instrument
- Need and object
- Voice and multivoicedness
- Management plan
- Concluding remarks



RESEARCH AIM



To analyze how a new concept of educational management is produced in manager-educators meetings in the City of São Paulo, Brazil.





SÃO PAULO



SÃO PAULO CITY – EDUCATIONAL SYSTEM

MUNICIPAL SECRETARIAT OF EDUCATION



13-REGIONAL BOARDS OF EDUCATION



2497 – SCHOOLS

SCIENTIFIC ARTICLE TITLE	RESEARCH QUESTION
1. Concept formation in educational management: Through sense and meaning	What is the nature of the interplay between personal senses and societal meanings in the process of concept formation in educational management?
2. The multivoiced construction of new instruments for educational management	How are new instruments of educational management produced in multivoiced encounters?
3. The local dynamics of educational transformation: putting the new management concept into practice in a community	How is the new concept of educational management put into practice in a local school and its community?
4. The Creative Chain of activities in the process of educational management.	What makes the chain creative? What makes the chain move?



MEDIATING INSTRUMENT

- MARX (1990)- is defined as a thing, or a complex of things, which *the worker interposes between himself and the object of his labor and which serves as a conductor, directing his activity onto object.*
- Wartofsky (1978)- production of instruments is distinctively human in a way that it can promote different ways of men and animals develop activity.
- Bakhurst (2005)- activity is coordinated through objects and artifacts that are socially meaningful, which become part of shared environment where children develop.
- Vygotsky (1978)–points out that the use of instruments is essential for the development of higher psychological functions.



NEED AND OBJECT

NEED	OBJECT
<ul style="list-style-type: none">• what justifies the activities;• reasons why activities should take place;• reasons why the objects are moving;• impulse for the subject to act.	<ul style="list-style-type: none">• what moves the activity;• "provokes" the motives of activities;• what defines the activity;• movement of contraction and expansion of the activities.

(Vygotsky, 2000; [Uznadze, 1966](#); Leontiev, 1977/1978; Engeström, 1987)



THE VOICE

The concern with the dimension **historical-ideological**, and consequently the sign constitution with ideologies; the persistence in discussing the **interdiscursive** nature, social and interactive of the word, the **interdiscourse** as a language condition. (Voloshinov, 2006)

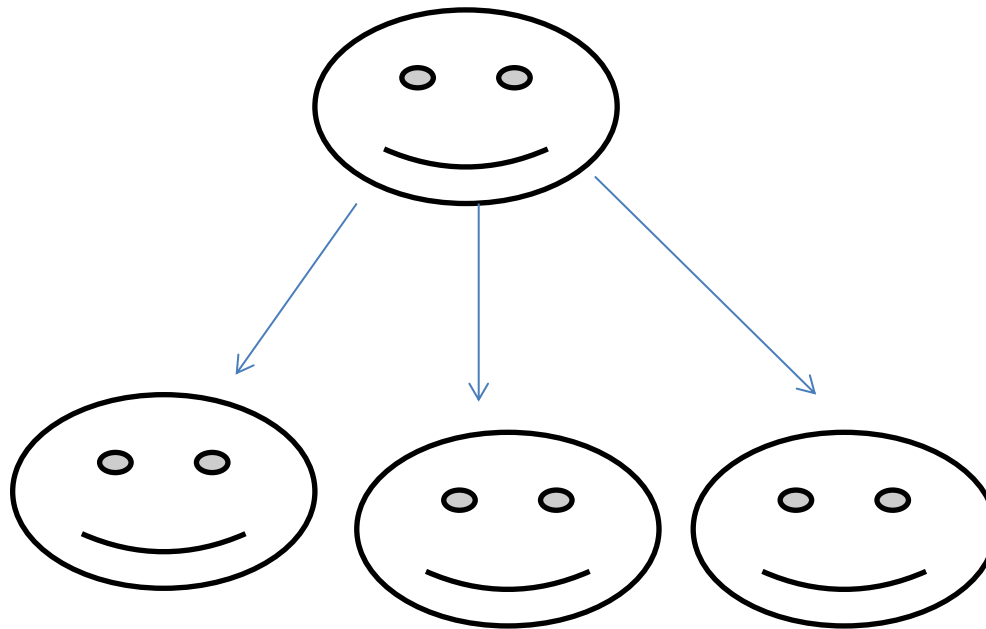


THE VOICE

- Monovoicedness
- Univoicedness (Wertsch & Smolka, 1994)
- Multivoicedness (Engeström, 1999;2005)

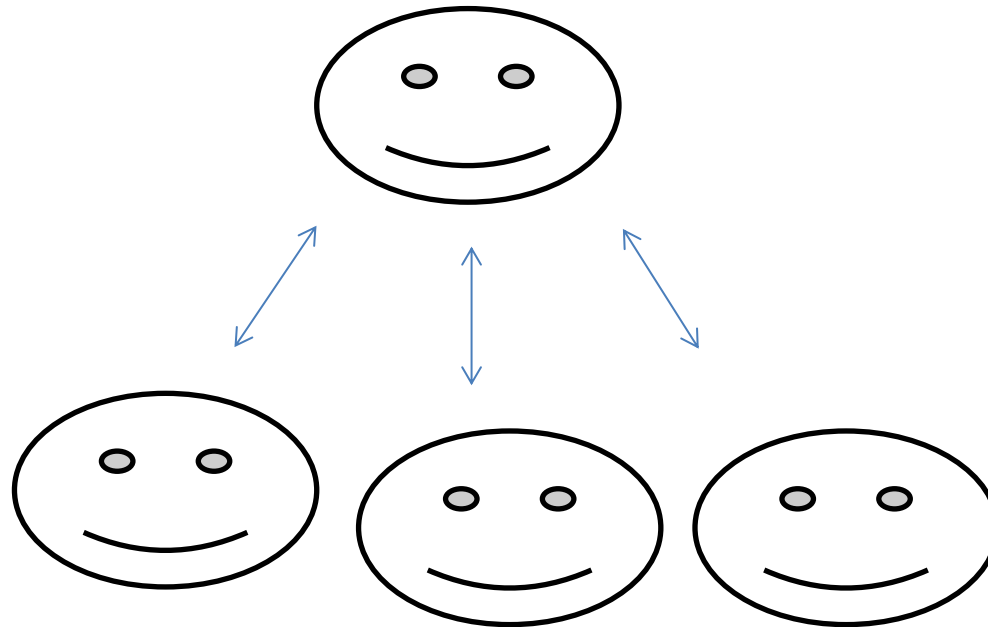


MONOVOICEDNESS



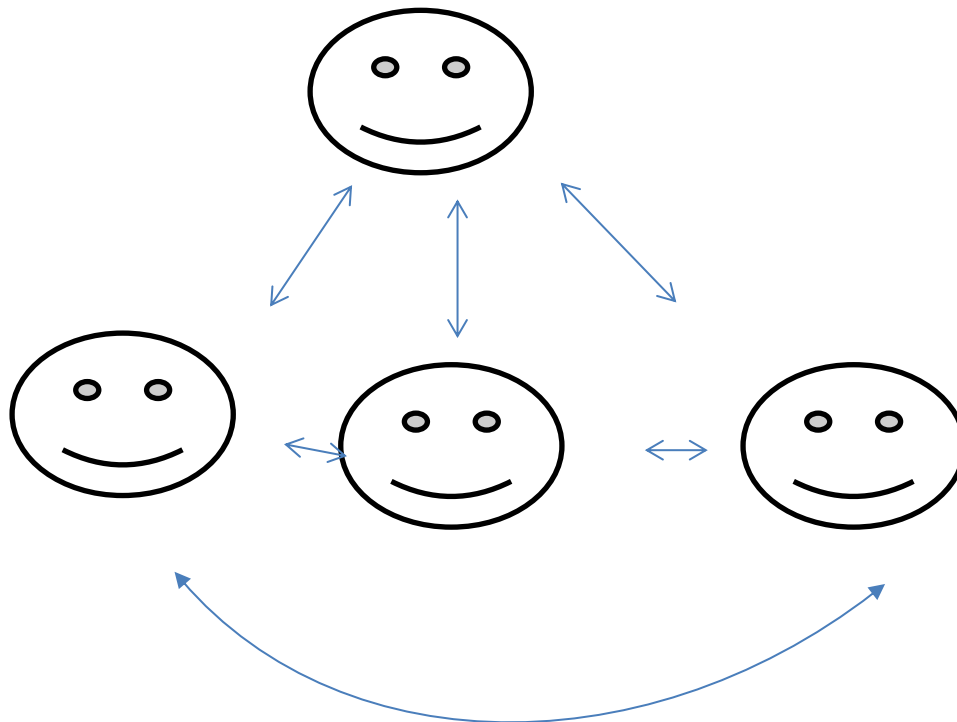


UNIVOICEDNESS



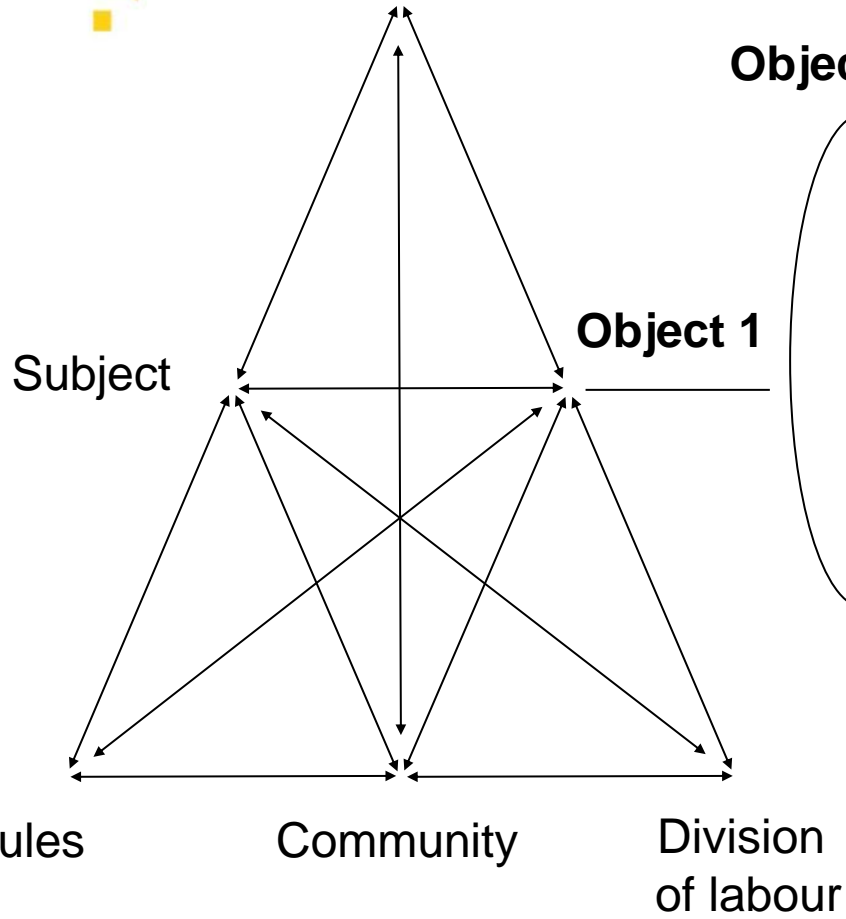


MULTIVOICEDNESS

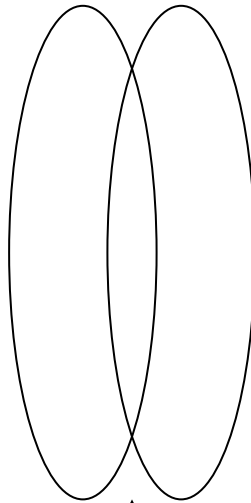




Mediating
artefacts

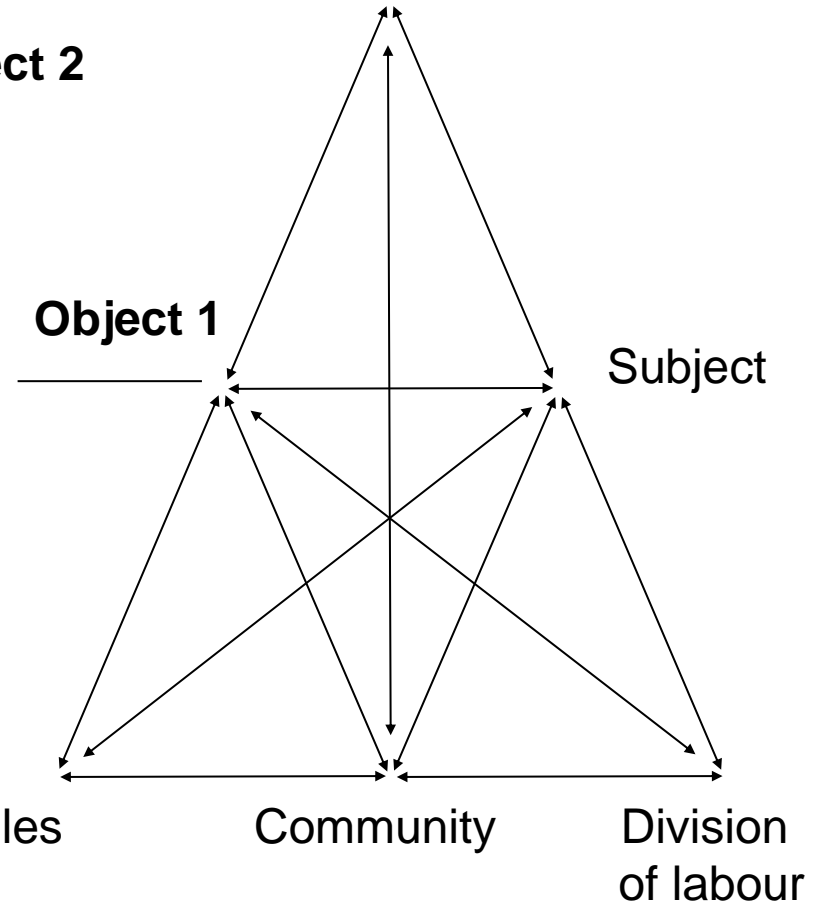


Object 2 Object 2



Object 3

Mediating
artefacts





PARTICIPANTS

- T.E.- Teacher Educators: 26
- D- Director: 1
- PD- Pedagogical Team: 1
- CR- Consultant Researcher: 1
- R.Researchers: 2



MANAGEMENT PLAN

PROBLEMATIC SITUATION/ DRAMA →		SHARED OBJECT
STUDYING		
TRAINING/ IMPLEMENTING		
MONITORING		



MANAGEMENT PLAN

Subjects	
Comunity	
Labor Division	
Object	
Rules	
Artifacts/ Instruments/ Tools	



MANAGEMENT PLAN EVALUATION

27. CR. What did you notice in this relation between the drama and the shared object?

28. TE4. It is hard to reach the drama, isn't it? Specially this drama you mentioned, **we have one here**, but after your talk... **the biggest... the smaller**, that we are in a drama, and then it (...)

30. TE4. Thinking about the school issues we have, that's the point we started, **not from ours**, but **in relation to our pedagogical coordinators**. It has been as you said, we have to think about a drama in relation to RBE with the pedagogical coordinators. This is starting to happen.



MANAGEMENT PLAN EVALUATION

31. CR. It is not to lose focus of what you traced, it is probably something **related to the world of the pedagogical coordinator**,

32. TE4. Yes...

33. PT. And it seems something small to me...

34. CR. But.. And you have to be coherent with what is **the student drama!** To identify yours, but looking at **this one** (MSE), right.

35. TE4. And **each one's** world...

36. CR: Exactly. Nice. It seems to be small, but this is something big to discover! By working with schools it is very hard to determine... what the drama is. Specially you, who deal with the universe of how many schools?

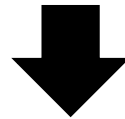
37. TE4. **51.**

38. TE6. It is a total drama!

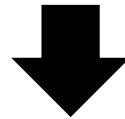


INSTRUMENT

Difficulties in defining the drama



Make it difficult to define the object



Make it difficult to organize the activities



VOICES OF:

- Pedagogical coordinators
- Regional Board of Education
- The student
- Teacher education
- Municipal Secretariat of Education



CONCLUDING REMARKS

Different voices from the educational system are brought up.

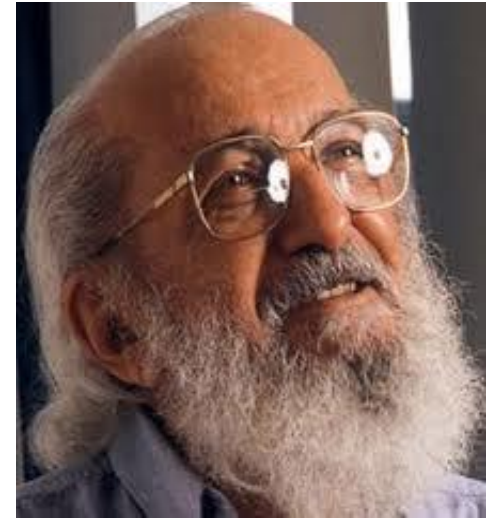
Management plan can't be produced by one level of the educational system.



CONCLUDING REMARKS

(...)

*quality of education that is democratic,
popular, rigorous, serious, respectful, and
affirming of a popular presence in the
school, in the hope of making schools
increasingly happier places to be. (Freire, 1998).*





monica.lemos@helsinki.fi