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“Folk schools – um Estudo de Caso”

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Folk schools - um Estudo de Caso

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Dissertação apresentada no Curso de Mestrado em Ciências da Educação, na vertente de Administração Escolar, da Universidade de Évora, como parte dos requisitos para obtenção do grau de Mestre.

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O Orientador:

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O Mestrando:

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*"The illiterate of the 21st century will not be those who cannot read and write,
but those who cannot learn, unlearn, and relearn."*

*Alvin Toffler
Rethinking the Future
Março 1997*

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Resumo

Folk schools – Um estudo de caso

Graça, H. M. (2009). *Folk schools – Um estudo de caso*. Dissertação de mestrado. Évora: Universidade de Évora.

O presente trabalho tem como âmbito de estudo o campo da educação não formal. Trata-se de uma investigação qualitativa descritiva, com o objectivo geral de descrever todos os aspectos da actividade de uma *folk school*, um espaço de educação não formal, situada no sul da Dinamarca, sob as perspectivas de professores e alunos. Participaram neste estudo três entidades que fazem parte deste modelo de educação não formal, tendo sido realizadas entrevistas ao Director, a três professores e a sete alunos. Para a recolha de dados foi utilizado um guião de entrevista semi-estruturada. Os dados recolhidos pelas entrevistas foram organizados em categorias e foi realizada a análise de conteúdo. Como resultado deste estudo temos a descrição do funcionamento da escola analisada, bem como testemunhos da forma como este tipo de educação desenvolve o espírito de comunidade e cidadania, potenciando, também, o desenvolvimento pessoal e profissional.

Palavras-chave: Escola popular, Escola comunitária, Educação não formal, Educação de adultos, Emancipação humana, Cidadania, Educação ao longo da vida, Grundtvig. 1783-1842

Abstract

Folk schools - A case study

Graça, H. M. (2009). *Folk schools - A case study*. Master's Thesis.
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This work develops in the study field of non-formal education. It is a descriptive, qualitative research, with the overall aim of describing all aspects of the activity of a folk school, located in southern Denmark, an institution of non-formal education, seen through the perspectives of both teachers and students. Three entities that are involved in this type of non-formal education have participated in present study, so the director, three teachers and seven students were interviewed. In order to collect data we applied semi-structured interviews. The data thus obtained in the interviews was organized into categories and, afterwards, their content was analyzed. From this study results the description of the activity done in the school studied, as well as the testimony of how this kind of education develops a spirit of community and citizenship, also enhancing the personal and professional development and improvement.

Key words: Folk school, Community school, Non-formal education, Adult education, Human emancipation, Citizenship, Lifelong learning, Grundtvig.

Introdução

Mais do que vivermos, neste momento, uma época de profundas modificações no sistema educativo português, vivemos num contexto educativo global em que a única constante é a garantia de permanente necessidade de flexibilidade, adaptabilidade e mudança dos modelos educativos. Afinal, a permanente mudança e rápida evolução é uma característica da actual sociedade, em especial no que diz respeito à informação e ao conhecimento, e a escola tende a ser um reflexo da sociedade.

O nosso desejo de uma escola cada vez mais autónoma pretende, entre outros objectivos, possibilitar a diversificação das metodologias de ensino utilizadas em contexto escolar, bem como da população académica.

Se quem já terminou um ciclo de formação formal, como uma licenciatura, um mestrado ou um curso profissional, poderá não ter a motivação, necessidade ou disponibilidade para enveredar por outro curso com certificação igual ou superior, poderá, no entanto, sentir necessidade de actualizar, enriquecer ou complementar os seus conhecimentos em ciclos de formação não formal.

A investigação é fundamental para fornecer conhecimento que leve a melhores e mais diversificadas práticas profissionais. Conhecer novos contextos de educação não formal pode colaborar na formação de profissionais da área da educação.

Assim, dada a actual importância da educação complementar, este estudo debruça-se sobre um modelo de ensino não formal, nomeadamente as *folk schools*.

As *folk schools*, inicialmente idealizadas por N. F. S. Grundtvig, centram-se nos seguintes princípios (Rordam, 1965):

- Desenvolvimento de projectos de aprendizagem inclusivos;

- Promoção de uma atitude pró activa face à aprendizagem, que incentive a procura autónoma de conhecimento, as relações interpessoais e o pleno desenvolvimento do indivíduo;
- Gestão comunitária da escola e das situações de aprendizagem;
- População académica de faixas etárias heterogéneas;

Este estudo está dividido em seis partes, sendo que, o primeiro capítulo faz o enquadramento teórico e está estruturado em três eixos. O primeiro desses três eixos, intitulado *Educação formal, não formal e informal*, faz uma breve abordagem histórica da educação, centrando-se no período após 1960. É, também, realizada a exposição dos contextos, objectivos e diferenças entre os três tipos de educação que dão título a esta secção do trabalho. No segundo eixo do capítulo, é realizada uma resenha histórica do desenvolvimento das *folk schools*, desde o surgimento da ideia e das razões que as motivaram, até à actualidade. No terceiro eixo do primeiro capítulo, é abordada a metodologia de trabalho das *folk schools*, tal como preconizada por Grundtvig, cruzando essa ideologia e metodologia com a de outros autores mais recentes, como Paulo Freire.

No segundo capítulo, são apresentados os objectivos do estudo, bem como, a sua justificação e interesse. O interesse neste tema surgiu ao tomar contacto com novas formas de ensinar e de aprender, nomeadamente numa visita a uma escola comunitária, tendo-nos levado a questionar a existência de outros contextos e métodos de ensino, e qual a sua relevância na vida das pessoas que os utilizam. É, também, neste capítulo onde se descreve o planeamento e o desenvolvimento do estudo, que implicou a concretização de um projecto apoiado pela União Europeia, através do Programa Comenius, tendo sido necessária uma dispensa lectiva especial para a realização de uma visita de estudo a uma escola Dinamarquesa, com a duração de um mês e meio. Claro que este período de mês e meio, em que foi realizado o trabalho de campo, na Dinamarca, envolveu a utilização de metodologias de trabalho conjunto e orientação à distância, onde se inclui a utilização de um blog como diário do trabalho de observação realizado. É, portanto, também, neste capítulo que são descritos, em detalhe, os métodos de pesquisa, os instrumentos

utilizados e os participantes, bem como os procedimentos para recolha e análise de dados, que consistiram na utilização de entrevistas e respectiva análise de conteúdo.

No terceiro capítulo, é apresentada a caracterização do contexto em que se realiza a pesquisa, nomeadamente, a Escola, Højskolen Snoghøj. É feita uma abordagem à sua história, que data de 1908, ao seu espaço físico, aos seus recursos financeiros e humanos, e à sua relação com o sistema de educação regular e com a comunidade local.

No quarto capítulo, é realizada a caracterização do corpo discente da Escola, com base na análise de conteúdo aplicada às entrevistas. São abordados os vários tipos de aluno da Escola, baseando-nos na percepção do Director, e é realizada a caracterização dos alunos entrevistados, abordando temas como as suas qualificações formais, o seu percurso escolar, as suas motivações, mas também as suas actividades na escola e aquilo que consideram/esperam ganhar com esta experiência educativa.

No quinto capítulo, mais uma vez com base na análise de conteúdo realizada às entrevistas, aborda-se todo o modelo de ensino-aprendizagem utilizado na Escola, desde o ponto de vista estratégico, designadamente a sua oferta formativa e público-alvo, até ao ponto de vista do processo de ensino-aprendizagem concreto, quer pelas metodologias utilizadas em sala de aula, pelo tipo de avaliação ou pelo grau de intervenção de cada agente.

Por fim, a última parte deste trabalho é composta pelas considerações finais sobre o estudo desenvolvido, onde se expõem as ideias, seguindo-se a apresentação da bibliografia e webografia consultadas e os anexos.

1. Modelos educativos

1.1. Educação formal, não formal e informal

Em tempos, o conhecimento necessário para a vida das pessoas era algo estático, quase imutável, sempre actual, confinado a pequenas sociedades (família, aldeia...) e suficiente para toda a vida, pelo que a educação era alicerçada na família e na escola (V. G. Hoz, 1991).

No final da década de 1960, ocorreu uma crise na educação (H. S. Bhola, 1983, pág.^s 45 a 54, cit. por J. Trilla, 1993, pág. 15), crise esta que se concluiria não poder ser solucionada com a simples expansão dos recursos escolares. As expectativas e necessidades sociais de formação e aprendizagem exigiam mais e, ao longo da década de 1970, o debate sobre o modelo de escola adensou-se, tendo surgido várias análises, reflexões e propostas (J. Trilla, 1993).

A Escola é uma instituição acessória, existe porque existe educação e limita-se a facultar parte dessa educação. A educação vai muito para além da Escola e é a educação que é fundamental na sociedade, não a Escola, apesar de esta última desempenhar um papel fundamental na educação (V. G. Hoz, 1991).

De facto, “*com a Escola coexistem sempre muitos outros e variados mecanismos educativos*” de acordo com J. Dewey (1918, pág.10, cit. por J. Trilla, 1993, pág. 17), autor que salienta a importância do estudo dos mecanismos educativos não formais como forma de potenciar a educação dentro da Escola.

Actualmente, o conhecimento cresce de forma contínua e a uma velocidade vertiginosa, tornando-se obsoleto rapidamente e obrigando as pessoas a fazerem a actualização frequente dos seus conhecimentos, ao longo de toda a sua vida, facto que aliado à actual sociedade global, com todo o seu potencial de comunicação de informação e conhecimento, fez com que chegássemos a uma situação em que a sociedade, e não apenas a família e a escola, tem adquirido um protagonismo cada vez mais importante na educação dos cidadãos (V. G. Hoz, 1991). Assim sendo, é desejável a intervenção

educativa das instituições sociais. Porém, o inverso é também verdade: a educação tem também um papel cada vez mais socializador e faz uso de novas formas educativas, dentro e fora das escolas (A. J. Colom, 1983, pág.^s 172 e 173, cit. em V. G. Hoz, 1991, pág. 18).

Da necessidade e exigência social de mais e inovadores âmbitos de aprendizagem surge a “*necessidade de criar, paralelamente à Escola, outros meios e contextos educativos*” (J. Trilla, 1993, pág. 17), que não têm de ser opostos ou alternativos ao contexto escolar, mas antes complementares à actividade escolar.

De acordo com o que foi referido antes, a sociedade tem, cada vez mais, peso na educação do cidadão, mas não se deve aferir daí que, em algum momento, a sociedade não teve qualquer papel educativo. É preciso recordar que a escola existe porque existe educação e não o inverso (V. G. Hoz, 1991). De facto, a educação existia muito antes da escola existir e esta surgiu para ensinar apenas algumas áreas concretas do saber, na sua maioria relacionadas com a vida profissional das pessoas. No entanto é importante recordar que a educação é muito mais abrangente e existem instituições que sendo educativas não são instituições cujos objectivos centrais sejam os de disponibilizar um ensino formal, como por exemplo uma colónia de férias para jovens ou um jardim zoológico (V. G. Hoz, 1991).

Nesta nossa sociedade global, a oferta educativa em canais fora do âmbito escolar prolifera e multiplica-se cada vez mais, sendo um factor de progresso e contribuindo para o aumento da quantidade e qualidade da educação disponibilizada aos cidadãos (V. G. Hoz, 1991). Assim, hoje em dia, a educação prolonga-se no tempo, tornando sobejamente conhecida a expressão “*educação ao longo da vida*”, e amplia-se no espaço, multiplicando-se as instituições sociais que fornecem algum tipo de educação. A este respeito, um relatório da UNESCO, com mais de trinta anos, referia já que se desenvolviam duas tendências (E. Faure, 1973, pág.^s 269, 287 e 304, cit. em V. G. Hoz, 1991, pág. 46):

- Diversificação e multiplicação das instituições educativas.
- Desformalização das estruturas tradicionais.

A. J. Colom (1987, pág. 24, cit. em V. G. Hoz, 1991, pág. 20) descreve a intervenção educativa das instituições sociais utilizando o seguinte esquema:

“

1. *Em função dos espaços orgânicos sociais*
 - a. Educação rural.
 - b. Educação urbana.
 - c. Educação através dos meios de comunicação de massas.

2. *Em função dos espaços supra orgânicos, ou áreas funcionais*
 - a. **Função compensatória**, educação de adultos y educação permanente.
 - b. **Função extra-escolar ou de ócio**: centros de ocupação de tempos livres, ludotecas, colónias, etc.
 - c. **Função recuperadora**: Acção sobre toxicodependentes, casas de ressocialização, educação em ambiente aberto, etc.
 - d. **Função orientadora**: em museus, em bibliotecas, em centros específicos de orientação, no campo sanitário.
 - e. **Função difusora** através dos mass media, e **divulgadora** através de campanhas genéricas de educação pública e/ou do público.
 - f. **Função assistente**: em hospitais, à Terceira Idade, etc.
 - g. **Função dinamizadora**: Sobre as escolas e a sociedade em geral, a partir de gabinetes especializados a nível municipal – os Institutos Municipais de Educação – ou a partir de empresas e outras instituições públicas e privadas de várias índoles.

3. *Em função dos espaços mistos (orgânicos e supra orgânicos). Tipologia institucional*
 - a. **Instituições político-administrativas**: estatais, regionais, municipais que, nos espaços concretos, desenvolvem algumas das funções delineadas anteriormente.
 - b. **Instituições sociais de diversa índole**: sanitárias, culturais, empresariais, sindicais, etc.
 - c. **Instituições religiosas**.
 - d. **Instituições cidadãs**: associações de vizinhos, etc.
 - e. **Instituições altruístas**: fundações, instituições de beneficência, etc. “

O mesmo relatório da UNESCO (E. Faure, 1973, pág. 241 e 243, cit. em V. G. Hoz, 1991, pág. 50), referido antes, explica ainda que devem ser colocados à disposição do cidadão todos os meios para que este se possa instruir, segundo a sua própria conveniência, de tal modo que os indivíduos assumam uma posição de responsabilização perante a sua própria educação. Esta nova atitude contrapõe-se a uma posição em que o individuo se vê conduzido por um percurso educativo pré-formatado e limitado no tempo e no espaço. Trata-se da substituição de uma “obrigação educativa” por uma “responsabilização educativa”.

Esta, cada vez maior, intromissão da sociedade na educação, e vice-versa, leva-nos a distinguir entre vários tipos de educação, consoante seja maior ou menor a influência escolar ou social. Assim, em 1974, P. H. Coombs (cit. em

V. G. Hoz, 1991, pág. 51, e J. Trilla, 1993, pág. 19) identifica três tipos de educação:

- **Educação formal**, sendo aquela que ocorre no seio de instituições educativas, devidamente autorizadas pelos órgãos políticos que tutelam a educação, permitindo-lhes certificarem os seus alunos. Insere-se num contexto institucionalizado, com graduação cronológica e hierárquica, desde o ensino básico até ao final dos estudos universitários, envolvendo cursos com níveis, graus, programas, currículos e diplomas. A competição entre alunos faz parte da dinâmica da escolar e o aluno realiza provas de avaliação para comprovar as suas aprendizagens, sendo comum a existência de algum tipo de punição por uma má avaliação. Os exemplos mais característicos são as escolas e as universidades.
- **Educação não formal**, para se referir àquelas situações educativas que, apesar de não estarem inseridas num âmbito de educação formal, estando, portanto, fora do percurso escolar regular, foram criadas com claros objectivos educativos. É portanto uma educação intencional, metódica, organizada, sistemática e com objectivos definidos, mas fora do sistema escolar regular.
- **Educação informal**, que resulta do contacto com a imprensa, com os meios de comunicação social, com associações desportivas, com visitas culturais, etc. Por outras palavras, resulta das suas experiências diárias na sua relação com o meio ambiente.

Apesar de estas denominações serem, hoje em dia, aquelas mais aceites na comunidade educativa, V. G. Hoz (1991, pág. 52) considera que os termos “*educação não formal*” e “*educação informal*” são termos ambíguos e acaba por sugerir a seguinte nomenclatura alternativa:

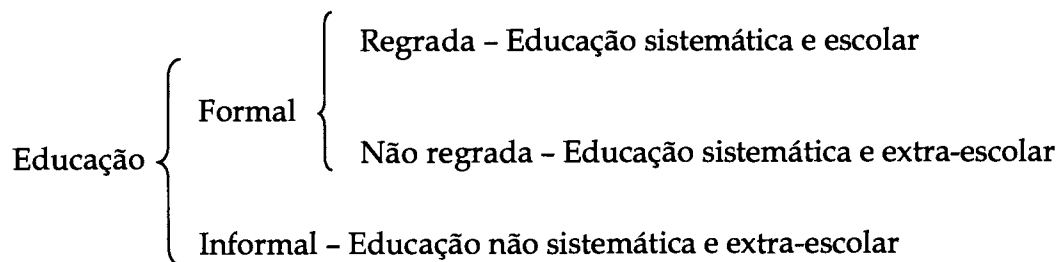


Ilustração 1: Proposta de V. G. Hoz (1991) para a terminologia referente a Educação formal e informal

J. Touriñan (1983, pág. 105 a 127, cit. por J. Trilla, 1993, pág. 24) também prefere outra denominação para as tipologias de educação e explica que a Educação Formal e a Não Formal partilham duas características que as aproximam:

- Organização
- Sistematização

Assim, J. Trilla (1993, pág. 24) apresenta-nos um esquema onde agrupa a Educação Formal e a Educação Não Formal:

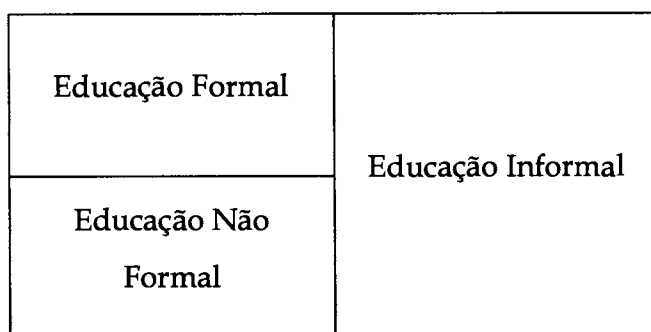


Ilustração 2: Esquema proposto por J. Trilla (1993) para ilustrar as relações entre Ed. Formal, Ed. não Formal e Ed. Informal

Uma característica importante para detectar uma situação de Educação Informal é a intencionalidade da mesma: se não é intencional, então trata-se de Educação Informal. No entanto podem haver situações educativas com algum grau de intencionalidade que são situações de Educação Informal, como por ex. grande parte da literatura infantil (J. Trilla, 1993).

Assim, para J. Trilla (1993), a característica fundamental para diferenciar a Educação Informal é o facto de esta se subordinar sempre a outros processos sociais. Por exemplo, quando um pai alimenta o seu filho de dois anos,

simultaneamente ensina-o a alimentar-se sozinho e a ter determinados hábitos. São situações indissociáveis em que a dimensão educativa é subordinada à actividade social prioritária: a alimentação da criança.

Para distinguir a Educação Formal da Educação Não Formal, J. Trilla (1993) apresenta dois critérios:

- **O critério metodológico**, que define a Educação Não Formal como aquela cujas metodologias pedagógicas se afastam das metodologias convencionais.
- **O critério estrutural**, que define a Educação Não Formal como aquela que, não sendo informal, não se inclui no percurso educativo graduado, hierarquizado e legislado para atribuir títulos académicos.

Jens Bjørnåvold (2003, pág. 34) explica que *“aprender a aprender, incluindo fazer face aos problemas imprevistos, constitui um elemento chave que convém levar em conta no desenvolvimento de qualquer metodologia que vise a apreensão da essência dos conhecimentos adquiridos por via não formal”* e destaca a crescente valorização, dentro da União Europeia, da aprendizagem realizada fora e como complemento do ensino e da formação formal.

A educação formal é, portanto, um modelo educativo de índole oficial fortemente regrado e com objectivos muito claros e precisos, tendo sido adoptado pela sociedade com o intuito de ensinar às várias gerações aquilo que estas necessitam saber, e que os seus progenitores já não conseguem ensinar, em virtude das exigências da evolução social, económica e industrial da sociedade (Swift, 1977). Não obstante os objectivos que conduziram a este tipo de educação, o carácter obrigatório deste modelo educativo acaba por colocar os sujeitos sob pressões institucionais e culturais que acabam por resultar na imposição do estudo de conteúdos afastados da sua realidade, expectativas e necessidades (Afonso, 1989).

A educação não formal é definida muitas vezes como sendo a educação que apesar de ser intencional e organizada, não corresponde a educação formal. No entanto, Gadotti (2005) propõe uma definição sem contrapor com a educação formal. Para este autor, a educação não formal é:

- Difusa;
- Pouco hierárquica;
- Pouco burocrática;
- Conteúdos programáticos com flexibilidade sequencial e hierárquica;
- Duração variável;
- Pode, ou não, conceder certificados de aprendizagem.

Para Gohn (2006¹), a grande diferença entre a educação formal e não formal, relaciona-se com a grande variedade de espaços onde se podem realizar as actividades de educação não formal e com o facto de que, uma vez que o tempo de aprendizagem não é fixo, são completamente respeitadas as diferenças existentes na aquisição e reelaboração de conhecimentos no processo de ensino-aprendizagem. Afonso (1989) refere que este tipo de educação é organizada, intencional e pode conduzir a uma certificação, mesmo que não seja essa uma sua finalidade. Além disso, para este autor, a flexibilidade de espaços, tempos e conteúdos é chave na distinção entre educação formal e não formal, coincidindo perfeitamente com a interpretação de educação não formal dada por Gohn.

Um dos aspectos fundamentais da educação não formal é o de que a aprendizagem se dá através da prática social. É o trabalho desenvolvido em comunidade, em grupo, que gera a aprendizagem. A produção de conhecimentos ocorre, não pela aquisição de conteúdos previamente sistematizados, mas pela experiência ao lidar com situações problema. A interactividade entre os indivíduos é extremamente importante para a aquisição de novos conhecimentos, e ocorrem sobretudo através de comunicação verbal (Afonso, 1989).

Tal como Gohn (2006), Gadotti (2005) diz-nos que os espaços para o desenvolvimento da educação são muito variados (escolas, ONGs, associações, partidos políticos, etc.) e a *“categoria espaço é tão importante como a categoria tempo.*

¹ Acedido em 23 de Novembro de 2009, em http://www.scielo.br/scielo.php?script=sci_arttext&pid=S0104-40362006000100003&lng=pt&nrm=iso

- Final do percurso escolar entre os 20 e os 15 anos;
- Os últimos níveis do percurso escolar são, muitas vezes, organizados num sistema misto de aulas e trabalho em part-time (estágios).

A UNESCO (2006), no seu “Guia de planeamento educativo para situações de emergência e reconstrução”, refere que a educação não formal tem os principais objectivos de:

- Dar a indivíduos em situações de risco, actividades educativas que satisfaçam as suas necessidades e os seus interesses;
- Disponibilizar, a jovens em risco, educação complementar à sua educação formal relevante para a sua segurança, bem-estar e necessidades psicossociais.

Em 1997, a mesma organização define as seguintes características para a educação não formal:

- Actividades educativas organizadas, mas que não correspondem a educação formal;
- Pode ocorrer associada a instituições de educação, ou não;
- Destinada a indivíduos de todas as idades;
- Pode seguir, ou não, uma estrutura por níveis;
- Pode ter qualquer tipo de duração;
- Os conteúdos podem abranger temas tão diversos como:
 - Programas de alfabetização;
 - Educação básica;
 - Competências para a vida;
 - Competências para o trabalho;
 - Cultura geral.

Mais concretamente, em situações de risco, as actividades realizadas no âmbito da educação não formal podem tomar a forma de (por ex. mas não apenas) literacia, numeracia, música, dança, teatro ou direitos humanos. Nestas situações de risco, a educação não formal está muitas vezes associada a situações em que a escolarização formal não está, ou não esteve, disponível e portanto acaba por ser frequente a existência de pessoas cuja vida académica foi

O tempo da aprendizagem na educação não formal é flexível, respeitando as diferenças e as capacidades de cada um” (Gadotti, 2005, pág. 2).

Gohn (2005) declara que a educação não formal envolve quatro campos de abrangência:

- Consciencialização política dos direitos dos indivíduos, enquanto cidadãos;
- Preparar o indivíduo para o trabalho;
- Educação cívica;
- Aprendizagem dos conteúdos da educação formal, em espaços formas e tempos diferenciados.

A partir destes campos de abrangência, a autora define dois grupos de campos da educação não formal:

1. Desenvolvimento da literacia, com o cuidado de se transmitir os mesmos conteúdos da educação formal;
2. Desenvolvimento de um espírito de cidadania colectiva.

Afonso (1989) refere, acerca da educação informal, que esta é a toda a aquela educação que acontece no dia a dia de cada indivíduo, sendo portanto um processo permanente mas não organizado. Este tipo de educação ocorre, por exemplo, quando em interacção com os pais, no seio da família, no convívio entre amigos, clubes, teatros, leituras, em conclusão, é aquela que decorre de processos espontâneos, ainda que seja carregada de valores e representações (Gohn, 2005).

Dos conceitos de educação abordados antes, apenas a educação formal e a educação não formal são tipos de educação intencional. Talvez, por isso, na documentação consultada, a UNESCO (1997) se debruce apenas sobre esses dois tipos de educação, dos três referidos antes.

No relatório da UNESCO (1997) que define os standards de classificação da educação, a educação formal é descrita com as seguintes características fundamentais:

- Percurso escolar estruturado por níveis (“escada”);
- Educação a tempo inteiro;
- Início do percurso escolar entre os 5 e os 7 anos;

interrompida por longos períodos de tempo. Assim, este tipo de educação resulta numa oportunidade para essas pessoas recuperarem fisicamente, psicologicamente e intelectualmente (UNESCO, 2006).

O guia da UNESCO (2006), referido antes, dá-nos alguns exemplos de educação não formal em contextos problemáticos:

- Programas de aprendizagem acelerada, na Serra Leoa, onde os seis primeiros anos de escolaridade formal são condensados em apenas três anos de escolaridade não formal, após o que os alunos podem incorporar-se no percurso educativo formal.
- Em Timor-leste, foi criado um projecto de educação não formal em que se mobilizaram organizações locais no sentido de aumentar as oportunidades educativas e recreativas disponíveis. As actividades são planeadas e desenvolvidas em parceria com as organizações, em consonância com um espírito cooperativo e comunitário.
- Escolas comunitárias, na região da Ásia-Pacífico, proliferam com o objectivo de dar oportunidades de literacia, educação base e avançada, mas também com a função de informar a comunidade, distribuir recursos, ajudar a desenvolver a comunidade e fazer a ponte entre as pequenas comunidades, o governo e as ONG.

A UNESCO (1997) aborda ainda outros tipos de educação, nomeadamente:

- Educação de alunos com Necessidades Educativas Especiais, para referir a educação dada a alunos para quem o modelo de ensino regular não consegue promover o sucesso educativo, seja por algum tipo de deficiência física ou psíquica, ou por qualquer outra razão.
- Educação de adultos, que consiste em qualquer processo educativo em que pessoas tidas como adultas, pela sociedade em que estão inseridas, completam um nível de formação formal, adquirem conhecimentos numa nova área de saber, ou reciclam os seus conhecimentos.

No entanto, estes dois últimos tipos podem ser considerados como subtipos de educação, pois podem ocorrer dentro de qualquer situação de educação formal ou não formal.

1.2. Desenvolvimento histórico das *folk schools*

Nikolai Frederik Severin Grundtvig (1783-1872) foi um professor, escritor, poeta, filósofo, historiador e político dinamarquês. Foi também uma das personagens mais influentes da história Dinamarquesa, tendo a sua filosofia dado origem a uma nova forma de nacionalismo na Dinamarca do século XIX. Foi casado três vezes, a última aos 76 anos.



Grundtvig foi o mentor das *folk schools*, cuja ideia surge pela primeira vez, ainda que de forma embrionária, nos seus trabalhos durante a década de 1830/39 (Lawson, 2000). Ele era apologista de um modelo de ensino superior diferente daquele que era comum na universidade. Ao invés de educar escolásticos instruídos, era seu objectivo educar os seus alunos para uma participação activa na sociedade e na vida em comunidade. Deste modo, as competências práticas, bem como a poesia e a história deveriam ser a pedra basilar da educação.² Neste contexto, as *folk schools*

Ilustração 3: N. F. S. Grundtvig

“visavam criar uma plataforma de igualdade para a educação em que todas as pessoas – os camponeses e as elites – se sentavam juntos como iguais em capacidade para discutir as questões e ideias do seu tempo. Na época, o seu maior investimento era a educação das classes camponesas como resposta às necessidades emergentes das modificações sociais da época. Dedicavam-se, por exemplo, à sua alfabetização, mas também à tomada de consciência dos seus direitos democráticos enquanto cidadãos, num sentido próximo das ideias de Paulo Freire.” (Madalena Pinto dos Santos³)

Grundtvig é considerado o pai da educação de adultos ocidental, precisamente graças a estas escolas, com origem nas suas ideias. Tanto assim é, que actualmente dá nome ao programa europeu relativo à educação de adultos.

² http://en.wikipedia.org/wiki/Nikolaj_Frederik_Severin_Grundtvig, acedido em 3 de Maio de 2007.

³ www.direitodeaprender.com.pt, acedido em 3 de Maio de 2007.

A primeira *folk school* foi fundada em 1844 por um seguidor de Grundtvig, Christian Kold, seguindo as características pensadas por Grundtvig de forma a ser um local onde os cidadãos pudessem obter conhecimento para seu uso e prazer na sua condição de cidadão (Moller & Watson, 1944⁴).

Este modelo de escola originou a necessidade de desenvolver escolas residenciais devido à grande dispersão da população em áreas rurais, e criou fortes ligações com vários movimentos sociais como as cooperativas agrícolas ou as casas do povo (Lindeman, 1929⁵).

A ideia, inicialmente concebida por Grundtvig, era estimular o intelecto dos jovens adultos, geralmente entre os 18 e os 25 anos, das áreas rurais, incentivando o patriotismo e as convicções religiosas, e dando formação agrícola, vocacional e, acima de tudo, de cidadania.

O patriotismo era uma característica destas escolas, mas não era algo em que Grundtvig colocasse muito ênfase. Aliás, Grundtvig manifestava um grande respeito pela identidade cultural de cada indivíduo. No entanto, devido às características político-sociais da época, nomeadamente o conflito Schleswig-Holstein que opunha a Dinamarca à Alemanha e que levou à guerra entre os dois países, as *folk schools*, em especial aquelas mais próximas da fronteira, acabavam por colocar um ênfase especial na defesa da cultura Dinamarquesa (Lawson, 2000).

Em meados do séc. XIX, vivia-se, também, numa época em que, na Dinamarca, se fazia a transição de uma monarquia absolutista para uma monarquia constitucional e Grundtvig acreditava que se deveria preparar a população para os seus novos deveres de cidadãos. Na realidade, Grundtvig, estava céptico relativamente à mudança para um regime democrático, pois seria o povo a escolher os seus vários líderes políticos e representantes, entre os quais o primeiro-ministro e considerava que o povo não estava preparado para compreender os problemas do país e as diferenças entre as várias ideologias políticas. No entanto, tomada a decisão de mudança de regime, este debruçou-se sobre o problema por si identificado, culminando as suas reflexões na

⁴ cit. por <http://www.infed.org/thinkers/et-grund.htm>, acedido em 3 de Maio de 2007.

⁵ Pág. 32, cit. por <http://www.infed.org/thinkers/et-grund.htm>, acedido em 3 de Maio de 2007.

proposta de criação das *folk schools*, de modo a viabilizar o novo regime, fazendo-o verdadeiramente democrático (Lawson, 2000).

Mais de um século depois de Grundtvig, Paulo Freire viria a manifestar-se no mesmo sentido referindo que “*a iliteracia ameaça a própria construção da Democracia*” (Freire & Macedo, 1987, pág. VII, cit. por Fernandes, J. 1998, pág. 115).

Naquela época, as *folk schools* tiveram uma grande influência na sociedade rural dinamarquesa, contribuindo para a melhoria da vida dos pequenos agricultores, cujos produtos passaram a ser comercializados através de cooperativas.

É argumentado que este modelo de escola – que teve enorme força após a criação da primeira *folk school* (1844), tendo sido criadas várias outras *folk schools* um pouco por toda a Europa, em especial na Escandinávia, com algumas adaptações mas sempre com a história nacional e a literatura com um grande peso curricular – contribuiu para o renascer económico e cultural na Dinamarca. Moller & Watson (1944) defendem, também, que o clima cultural e intelectual que estas escolas criaram possibilitou que a Dinamarca se unisse numa feroz resistência ao Fascismo, durante a Segunda Grande Guerra, ao contrário do que tinha acontecido no século anterior, aquando do conflito de Schleswig-Holstein.

No início do século XX, este modelo escolar acabaria por chegar até aos E.U.A. tendo sido criadas várias *folk schools*. No entanto, nunca com o sucesso atingido na Escandinávia.

Em 1864, existiam 15 *folk schools* na Dinamarca e em 1914 existiam já 83 escolas (Rordam, 1965). O movimento estava bem estabelecido na Noruega, Suécia e Finlândia e existiam já casos esporádicos nos EUA, Reino Unido, Checoslováquia e Suíça (Manniche, 1939; Davies, 1931).

A par das mudanças culturais e sociais, nos últimos 40 a 50 anos, a *folk school* mudou o seu público-alvo, deixando de ser direccionada para a população rural que subsistia da produção agrícola. Esta mudança da sua função social original não foi fácil, mas graças a isso estas escolas continuam a ser consideradas uma parte vital e importante na sociedade escandinava.

Hoje em dia, as *folk schools*, em geral, partilham as seguintes características (Borish, 2001):

- Aceitam qualquer aluno com mais de 18 anos;
- Não atribuem um título (grau) académico formal;
- Não utilizam a competição académica, não sendo atribuídas notas.
- Não fazem parte do percurso académico formal.

1.3. O modelo das *folk schools*

A *folk school* é uma comunidade cooperativa de alunos e professores, promovendo o crescimento do indivíduo numa matriz comunitária de educação holística⁶, despertando-o para o seu papel na vida e na sociedade. Enfatiza a consciencialização e a valorização de uma sociedade de partilha. Grundtvig caracterizaria a *folk school* como um local onde “o cidadão pode obter conhecimento e orientação para seu uso e seu prazer, não tanto relativamente à sua subsistência, mas acima de tudo, relativamente à sua condição de cidadão.” (Moller e Watson, 1944⁷).

Podem ser identificadas três grandes premissas das *folk schools*:

- Fazer os alunos sentir e compreender a história nacional, a sua cultura e a sua arte.
- Despertar os alunos para a vida espiritual.
- Educar os alunos para que assumam as suas responsabilidades cívicas e democráticas.

Estas escolas são instituições residenciais, para jovens adultos, que apontam para a consciencialização individual, e muitas vezes para o empenhamento em objectivos de mudança social, como foram os casos do Movimento Rural Dinamarquês, o Movimento Nacionalista Cultural Norueguês, o Movimento Popular Sueco, ou os Movimentos pelo Trabalho e pelos Direitos Civis nos EUA (Stubblefield, 1990⁸).

A educação comunitária pode ser classificada em três modelos:

⁶ Um factor de grande importância para a aprendizagem holística ou experimental consiste na integração do processo de ensino numa informação que se relacione com os desejos, os interesses e as experiências. (Dewey, 1963; Poplin, 1988).

⁷ cit. por <http://www.infed.org/thinkers/et-grund.htm>, acedido em 3 de Maio de 2007.

⁸ Disponível em <http://www-distance.syr.edu/stubblefield.html>, acedido em 5 de Maio de 2007.

- **Modelo universal**, em que se aplica uma mesma estratégia de ensino para toda a comunidade escolar, independentemente do grupo social ou idade;
- **Modelo reformista**, em que se discrimina positivamente os alunos pertencentes a grupos sociais mais desfavorecidos;
- **Modelo radical**, onde as estratégias de ensino são politizadas e centradas em problemas concretos da realidade da comunidade, com o objectivo último de “*capacitar as populações e redistribuir o poder na sociedade*”. (Martin, 1987 cit. por J. Fernandes, 1998, pág. 128)

Grundtvig, tal como Paulo Freire, sustentava as suas propostas de educação comunitária no modelo radical, pois era seu objectivo capacitar a população com uma visão crítica dos problemas da comunidade.

João Fernandes (1998), por seu lado, descreve-nos três paradigmas fundamentais da educação comunitária:

- **Paradigma assistencialista**, que consiste na realização de acções de apoio aos mais carenciados;
- **Paradigma integrador**, com o objectivo de realizar a adaptação/integração social dos indivíduos em função das mudanças da sociedade. Exemplos deste paradigma são o ensino recorrente e a formação profissional;
- **Paradigma radical**, que visa a capacitação dos indivíduos, não apenas relativamente aos conhecimentos mas também, e acima de tudo, relativamente à sua capacidade crítica, de modo a promover uma verdadeira democratização da sociedade.

De acordo com as características das *folk schools*, descritas antes, o modelo educativo destas instituições enquadra-se no paradigma radical.

1.3.1. O funcionamento

As *folk schools* funcionam como uma comunidade cooperativa de alunos, em que alguns são também professores. Na Escandinávia, onde estas escolas floresceram e contribuíram para uma sociedade vibrante, durante mais de um

século, estas instituições são deliberadamente pequenas (geralmente 35 a 150 estudantes) e os alunos residem na própria escola, tornando-se “*um lar que é uma escola e uma escola que é um lar*”⁹.

Na Dinamarca, a frequência de uma *folk school* não faz parte do percurso educativo formal, mas é uma parte do desenvolvimento pessoal de cada indivíduo.

As *folk schools* podem oferecer cursos de curta ou de longa duração (por exemplo, cursos de verão) ou cursos de vários meses ao longo do ano. Os cursos diferem muito de escola para escola, existindo escolas que se especializaram em temas específicos como, artes, atletismo ou TI, e outras escolas que oferecem um leque abrangente de cursos. Os alunos pagam propinas, que variam de escola para escola¹⁰.

1.3.2. O objectivo

O objectivo consiste no completo desenvolvimento do indivíduo, sempre dentro de uma estrutura de comunidade e focando o bem-estar desta. A competência vocacional não é sua finalidade primordial, embora essas competências acabem por ser um efeito secundário. É uma escola para aprender a viver uma vida boa, para aprender a ser um cidadão na sua plenitude, para crescer intelectualmente, culturalmente e espiritualmente, e não para garantir um meio de subsistência.

Ao potenciar conhecimento, o corpo e o intelecto, a música, a reflexão e a criatividade, o empenhamento, o sentido de humor e a coragem, as *folk schools* educam os seus alunos para ficarem cientes dos seus próprios ideais e dos seus deveres como cidadãos democráticos da sociedade¹¹. O objectivo geral era que os indivíduos voltassem para as suas tarefas com ideias mais claras sobre a sua condição humana e cívica (Lawson, 2000).

No fundo trata-se de potenciar as capacidades dos cidadãos dotando-os da capacidade de analisar a realidade, a sociedade, a comunidade, de forma

⁹ <http://www.peopleseducation.org/folked.htm>, acedido em 3 de Maio de 2007.

¹⁰ <http://www.scandinavianseminar.org/?id=95>, acedido em 3 de Maio de 2007.

¹¹ <http://www.peopleseducation.org/folked.htm>, acedido em 3 de Maio de 2007.

crítica. O grande objectivo é portanto o de fomentar e disseminar a literacia crítica.

1.3.3. A organização

Ao nível da organização, é minimizado o efeito da autoridade, inculcada responsabilidade nos alunos, compatibilizando a exigência de responsabilidade com a maturidade dos estudantes. Os alunos das *folk schools* vivem na própria escola e geralmente as tarefas de limpeza e cozinha são partilhadas entre todos.

Ao contrário de depender de estímulos artificiais, como classificações, este tipo de organização depende da cooperação, do incentivo e do interesse natural na aprendizagem.

1.3.4. O método

O percurso escolar numa *folk school* assenta em dois vértices:

- Crescimento intelectual, cultural e espiritual
- Motivação e objectivo de grupo

No contexto do ensino de adultos podemos encontrar três tipos de ensino:

- **Tipo transmissivo e normativo**, procurando apenas a transmissão de conhecimentos, valores e normas;
- **Tipo incitativo e pessoal**, visando a aprendizagem pessoal, apoiada nas motivações dos indivíduos;
- **Tipo apropriativo**, cujo objectivo passa pela inserção social dos indivíduos. (Lesne, 1984, cit por. J. Fernandes 1998, pág. 129)

Dentro destes pressupostos, e de acordo com as características enunciadas em seguida, o tipo de ensino utilizado nas *folk schools* enquadra-se no tipo incitativo e pessoal. No entanto, na instituição em causa encontramos também situações educativas de tipo apropriativo, pois, nessas situações, tem o objectivo de fazer a inserção de alunos estrangeiros na sociedade Dinamarquesa e no seu sistema de ensino formal.

Os alunos frequentam a escola em regime residencial, vivem na escola e fazem parte de um grupo, organizando-se, apoiando-se e funcionando como

um todo, e isso é tão importante como o facto de os alunos estarem lá para estudar. Estas características das *folk schools* tornam-nas semelhantes à Academia Militar – com a qual tomei contacto recentemente – que também se apoia nesta particularidade de vida comunitária residencial e pugna pelo ensino de uma forma distinta de encarar a vida, salvaguardando-se as evidentes diferenças.

Assim, a *folk school* é uma pequena comunidade, onde os alunos estão permanentemente juntos. Estudam, comem e têm aulas juntos. As aulas ocorrem durante todo o dia, após o que os alunos podem utilizar qualquer infra-estrutura da escola para as suas actividades de lazer.

Geralmente, estes cursos terminam com a concretização de um objectivo delineado inicialmente, um espectáculo, um concerto, uma exibição, ou uma semana temática que os próprios alunos planearam e organizaram em cooperação com os professores¹².

Não existem testes ou exames, nem pré requisitos para ingressar numa *folk school*, mas os alunos são compelidos a participar, activamente e com empenhamento, em todas as aulas e actividades comunitárias obrigatórias. As aulas ocorrem 5 a 6 dias por semana e a ausência dos alunos apenas é aceite em circunstâncias especiais. A concepção deste tipo de educação é a de que a aprendizagem apenas se torna parte significativa da nossa vida se estivermos envolvidos activamente e partilharmos responsabilidades nessa aprendizagem. As *folk schools* chamam a isto, aprendizagem para a vida.

As metodologias utilizadas baseiam-se na “palavra viva”, ou seja, a palavra oral como é usada na vida diária. Como foi enfatizado por Grundtvig, “a palavra escrita está morta, apesar de eu próprio ser um rato de biblioteca”¹³. Grundtvig não queria dizer com isto, que a comunicação escrita estava morta e era inútil, mas antes que a comunicação escrita está “adormecida” e necessita ser “acordada” através do debate, da discussão e da interpretação¹⁴, um pouco à semelhança do que viriam a dizer outros autores, perto de um século depois, como Paulo Freire e Henry Giroux, no âmbito das correntes críticas de

¹² <http://www.scandinavianseminar.org/?id=95>, acedido em 3 de Maio de 2007.

¹³ <http://www.peopleseducation.org/folked.htm>, acedido a 3 de Maio de 2007.

¹⁴ <http://www.peopleseducation.org/folked.htm>, acedido em 3 de Maio de 2007.

pedagogia. Assim, o processo de ensino-aprendizagem baseia-se no diálogo e na cooperação entre professores e alunos, existindo entre estes uma relação de igual para igual. Muitos dos professores vivem na escola com as suas famílias e passam bastante tempo com os alunos, fora do tempo normal de aulas. O tipo de relacionamento criado entre os alunos e entre os alunos e os professores, torna este ensino muito mais abrangente, focado e pessoal, do que no modelo de educação tradicional.

A alfabetização funcional pode ser definida como a aquisição de conhecimentos base que permitam ao indivíduo corresponder às expectativas da sociedade, mais concretamente, refere-se às capacidades de leitura, escrita, cálculo e também a capacidade de realizar um trabalho especializado (Fernandes, 1998). Este era parte do trabalho desenvolvido pelas *folk schools*, já no séc. XIX. No entanto, o trabalho das *folk schools* não se limitava à alfabetização funcional, pois aquelas dedicavam-se acima de tudo àquilo que hoje designamos por literacia crítica.

O conceito de literacia crítica inclui o conceito de alfabetização funcional, mas, para além disso, implica também a capacidade de fazer uma leitura crítica da realidade. Este conceito está de acordo com Grundtvig, quando dizia que “*a palavra escrita está morta*”, de modo a enfatizar a necessidade do diálogo, do debate de ideias e, portanto, de uma leitura crítica da realidade e dos problemas da sociedade. João Fernandes (1998, pág. 118) diz-nos que

“de acordo com a concepção de literacia crítica e emancipatória de Paulo Freire, a leitura do mundo precede a leitura da palavra. A leitura da palavra dissociada da do mundo conduz à alienação e à domesticação, à cultura do silêncio. A reflexão crítica sobre o mundo é indissociável da leitura da palavra. Só desta forma se passará da escrita da palavra à ‘escrita do mundo’, isto é, à sua transformação”.

A UNESCO (2005) utiliza o termo “literacia” de forma bastante lata, servindo-se do termo para se referir à alfabetização, à literacia e numeracia básicas, à literacia funcional ou ainda à literacia crítica.

A literacia não é um fenómeno apenas individual, mas também um fenómeno social, tendo ambas as dimensões uma importância crucial para a participação económica, social e política, sobretudo na actual sociedade do conhecimento. É considerado, pela UNESCO, como um elemento chave para potenciar as capacidades humanas, com vastos benefícios, que vão desde o

pensamento crítico à cidadania activa, passando, por ex., por um melhor planeamento familiar e conhecimento de aspectos importantes para a saúde (UNESCO, 2005).

De facto, a literacia é reconhecidamente “*fundamental para tomar decisões fundamentadas, para assegurar a autonomia pessoal e para possibilitar a participação, activa e passiva, na comunidade social, local e global*” (Stromquist, 2005, pág. 12 In UNESCO, 2008, pág. 11).

A UNESCO (2008) refere os seguintes benefícios resultantes da literacia:

- **Benefícios humanos**, nomeadamente ao nível da auto-estima e autonomia pessoais;
- **Benefícios políticos**, incluindo maior participação política, expansão da democracia, equidade étnica e melhoria de contextos de pós-conflito;
- **Benefícios culturais**, nomeadamente, por um lado, promoção de mudanças culturais e, por outro lado, a preservação da diversidade cultural;
- **Benefícios sociais**, incluindo o planeamento familiar, saúde, educação e equidade de género;
- **Benefícios económicos**, pelo crescimento económico e pelo retorno de investimento.

Assim, facilmente podemos compreender a importância da literacia, incluindo a forma mais completa de literacia, a literacia crítica, e portanto a grande importância dos conceitos educativos de Grundtvig e Paulo Freire, entre outros.

O ponto de partida para a compreensão do conceito de educação popular, nos moldes do modelo radical de Paulo Freire, é o de que é um sistema centrado em dois pontos fundamentais e de igual importância (Fernandes, 1998):

- Os conteúdos ensinados são centrados no indivíduo, nas suas motivações e necessidades de aprendizagem. Para isto é necessário conhecer o que o aluno já sabe, independentemente da

escola, para o ajudar a saber melhor o que já sabe e, a partir daí, ensinar-lhe o que ainda não sabe;

- O processo é colectivo e dialógico, significando isto que o percurso educativo é debatido e decidido colectivamente, não querendo, com isto, dizer que o ensino não é individualizado.

Grundtvig sustentava que o despertar (*enlightenment*) do indivíduo deve originar sobretudo na sua própria vida (Lawson, 2000), o que vem no mesmo sentido do primeiro ponto referido antes.

Também de acordo com a visão dialógica do processo de ensino aprendizagem, apoiada por Freire, Grundtvig acreditava que a verdadeira aquisição de conhecimento deveria envolver o contacto pessoal e a interacção com os outros. No cerne das suas propostas de educação estão a “educação mútua” e a “interacção pessoal” (Lawson, 2000). Em resumo, os princípios educativos de Grundtvig assentavam em:

- Uma comunidade de professores e alunos, trabalhando e aprendendo juntos, e partilhando a gestão da escola;
- Ênfase na “palavra viva”;
- Importância da humanidade como característica comum a todos, apesar de ser necessário o indivíduo conhecer a sua própria cultura em profundidade, antes de compreender a cultura dos outros;
- A educação, vista como o resultado da interacção entre indivíduos, levando ao despertar (*enlightenment*) da sua própria existência, contrariamente ao treino vocacional e à instrução formal.

Em oposição ao modelo radical de Freire, estão as perspectivas educativas assistencialistas, que, segundo Freire (1967), colocam o indivíduo num caminho de existência passiva, muda, domesticada. No fundo, uma existência acrítica.

Assim, no contexto do modelo radical, o educador não deverá adoptar uma postura assistencialista, de simples transmissão de dados adquiridos e verdades absolutas, mas sim uma postura em que questiona a realidade,

criando interactividade entre professor e aluno, procurando que os educandos criem o seu próprio conhecimento, de forma crítica. Esta mesma ideia vai no sentido do conceito da “palavra viva” de Grundtvig. O conceito de “palavra viva” tem um sentido oposto ao da instrução formal através de palestras, significando a comunicação pessoal entre educador e educando. Nas palavras de Lawson (2000, pág. 3), “*ou os ensinamentos vivem no educador e são activamente correspondidos pelo educando, ou não vivem de todo*”.

Além desse papel, a desempenhar pelo educador, é também fundamental que ambos, educador e educando, adoptem uma postura conjunta de humildade e auto estima:

- O educador deve ter consciência de que não sabe tudo;
- O educando deve ter consciência de que não ignora tudo.

Estas duas premissas devem ser claras para ambos, pois só assim se pode realizar uma educação verdadeiramente dialógica, democrática e progressista em que ambos os intervenientes têm consciência de que podem ensinar e aprender (Freire, 1997). Citando Freire (2001, pág. 81), “*não há ignorantes absolutos, nem sábios absolutos: há homens que, em comunhão, buscam saber mais*”.

2. Descrição do estudo

O presente estudo insere-se no âmbito da realização da dissertação do Mestrado em Administração Escolar (edição 2006/2008), tendo sido realizado entre o final de 2007 e o final de 2009.

No âmbito da disciplina de “Educação, Comunidade Local e Participação”, leccionada pelo Prof. Doutor José Bravo Nico, visitámos a Escola Comunitária de S. Miguel de Machede. Esta escola organiza variadíssimas actividades, como sejam, por exemplo, visitas de estudo, palestras, exposições, um jornal, um “Gabinete da papelada”, ou um sistema de entreatajuda entre os alunos da pequena terra de S. Miguel de Machede, em que as crianças mais velhas ensinam as mais novas. Todas estas actividades são realizadas pelas pessoas da terra, para as pessoas da terra, sem outro interesse que não seja o prazer de fazer e aprender em conjunto. Foi este espírito de comunidade e entreatajuda que despertou o interesse para novas formas de ensinar e de aprender e que nos levou a questionar: Porque não existem mais espaços de educação não formal? Qual a importância destes espaços de educação não formal para o desenvolvimento de uma cidadania activa? Que papel poderá, a educação não formal, desempenhar no desenvolvimento profissional das pessoas? Que outros tipos espaços de educação não formal existem?

2.1. Objectivos do estudo

Neste estudo, propusemo-nos debruçar sobre o funcionamento de uma instituição que desenvolva a sua actividade educativa nos moldes de uma *folk school*, acompanhando *in loco* essa instituição, durante algum tempo. De modo a encontrar respostas para a questão principal, apresentada antes, foram definidos os seguintes objectivos:

- Descrever e analisar em profundidade, a metodologia utilizada numa escola que funcione no modelo de *folk school* de Grundtvig;

- Relacionar este tipo de instituição com a sociedade e cultura Dinamarquesa.
- Identificar a eventual relação entre este modelo educativo e o espírito de comunidade e cidadania;
- Compreender a relação entre este modelo educativo e o desenvolvimento pessoal dos alunos;
- Compreender a relação entre este modelo educativo e o desenvolvimento profissional dos alunos;

2.2. Importância do Estudo

Como referimos antes, vive-se actualmente uma época de profunda reestruturação do sistema educativo português, provocado não apenas pelas grandes mudanças ao nível da política educativa, mas também por alterações ao nível social como sejam a drástica redução do número de alunos, o rápido desenvolvimento de novas tecnologias e a globalização.

Neste contexto de grandes mudanças, as escolas têm tendência a ser cada vez mais autónomas, sendo necessário que encontrem meios de captar novos alunos, de modo a garantir a sobrevivência da própria instituição.

Ao mesmo tempo, cresce a necessidade de uma educação ao longo da vida através da reciclagem e/ou aquisição de novos conhecimentos, de modo a ampliar e diversificar as suas opções e oportunidades no mercado de trabalho.

Deste modo, a diversificação de tipos de instituição, de métodos de ensino e de público alvo, torna-se um modo de diferenciar a escola tornando-a atractiva de modo a captar alunos e garantir a sua sobrevivência.

Neste sentido, torna-se importante analisar instituições, metodologias e modelos de ensino diferentes, de modo a potenciar a diversificação e qualidade da oferta escolar e pedagógica existente actualmente.

2.3. Metodologia utilizada no estudo

Neste estudo, pretende-se estudar, com alguma profundidade, o funcionamento de uma *folk school*, tanto na sua vertente pedagógica, como na sua vertente organizacional. A escola escolhida localiza-se no norte da Europa, mais concretamente no coração da Dinamarca, de onde este modelo educativo é originário e onde estas escolas têm proliferado e existem em abundância, beneficiando de um estatuto relevante no contexto educativo em que se inserem.

Com vista ao fim apresentado, levámos a cabo parte da investigação no contexto da escola seleccionada, utilizando, como principal fonte de recolha de dados, os vários membros da comunidade escolar, nomeadamente, o Director, professores e alunos.

A recolha de dados foi realizada utilizando métodos qualitativos, designadamente entrevistas ao Director, a três professores, a sete alunos e observação directa das actividades.

À partida, pretendia-se recolher informação sobre os seguintes processos:

- Tomada de decisões
- Contratação de pessoal
- Coordenação financeira
- Coordenação Pedagógica
- Coordenação de projectos
- Coordenação de professores
- Coordenação de alunos
- Coordenação de funcionários
- Coordenação e manutenção do espaço físico e dos equipamentos
- Relação com o meio (empresas, associações, Municípios, eventos,...)
- Recrutamento de alunos

Uma vez que o conhecimento inicial da instituição era relativamente reduzido, conhecendo apenas os conceitos teóricos acerca do funcionamento

deste tipo de escolas, o estudo começou pela observação da escola *in loco* durante o primeiro mês de permanência, após o que se seguiu a preparação e realização de entrevistas dirigidas ao Director, a Professores e a alunos, de modo a conhecer-se orgânica e dinâmica da escola. Assim, o estudo consistiu de uma preparação prévia teórica e portanto limitada, passando, depois, por uma fase de observação e recolha de dados em que fui alterando e ajustando o estudo, à medida que este se desenvolveu e avançava e, finalmente, por uma fase de análise dos dados recolhidos.

O objectivo deste estudo consiste na descrição fértil de um modelo de ensino, suas metodologias e processos que funcionam num determinado contexto.

Robson (1998, pág. 5) define a metodologia de estudo de caso como sendo uma *“estratégia de pesquisa que envolve a investigação de um fenómeno contemporâneo no seu próprio contexto de vida, usando múltiplas fontes de evidência”*. A ideia geral é a de que *“um caso (ou vários) será estudado em profundidade, usando os métodos mais apropriados”* (Punch, k 1998, pág. 150). Acima de tudo, o estudo de caso tem como característica fundamental o facto de o objecto de estudo, o caso, ser estudado no seu contexto natural e não como uma amostra da população ou como uma simulação da realidade (Robson, C. 1998).

Para Yin (1993), a metodologia de estudo de caso é adequada quando ocorrem as seguintes situações:

- Os objectivos ou tópicos são pouco definidos, tratando-se, pelo menos inicialmente, de uma investigação aberta;
- Pretende-se estudar, não apenas o fenómeno em si, mas também o contexto em que o fenómeno ocorre;
- O estudo apoia-se em várias fontes de informação;

Os estudos de caso podem ser de tipo pré-estruturado, quando se pretende confirmar um determinado fenómeno já conhecido e bastante específico, e portanto existe a possibilidade de realizar uma estruturação detalhada antes de concretizar o trabalho de campo, ou de tipo emergente, que deverá ocorrer quando se tem um conhecimento apenas superficial do fenómeno a ser estudado e portanto não se poderá planear e estruturar o estudo

em detalhe, sem antes haver um envolvimento do investigador com o objecto de estudo, de modo a que este consiga compreender o fenómeno em profundidade suficiente para saber a direcção em que deverá levar a sua investigação (Robson, C. 1998).

Stake (1994, cit. Por Punch, K., 1998, pág. 158) refere três tipos de estudo de caso:

- *“Estudo de caso intrínseco, em que o investigador pretende conhecer melhor um determinado fenómeno, o caso;*
- *Estudo de caso instrumental, em que o caso é investigado com o objectivo de conhecer em profundidade um fenómeno muito específico, geralmente para certificar ou refinar uma teoria;*
- *Estudo de caso colectivo, em que se pretende estudar vários casos. “*

Yin (1993) refere três tipos de estudo de caso, que podem ser singulares ou múltiplos, resultando portanto em seis tipos diferentes. Os estudos de caso singulares concentram-se num único estudo de caso, enquanto os estudos de caso múltiplos incluem, pelo menos, dois casos no mesmo estudo, sendo que deverá sempre ser possível compará-los e/ou relacioná-los de alguma forma. Para além desses dois tipos mais gerais, dentro de cada um deles, os estudos podem ser de tipo:

- **Exploratório**, direccionado para a definição de questões ou hipóteses para um estudo posterior independente;
- **Descritivo**, que pretende realizar uma descrição de um fenómeno, dentro do seu próprio contexto;
- **Explanatório**, que nos dá dados sobre relacionamentos causa-efeito, explicando quais causas produziram quais efeitos;

Robson (1998) refere também que a sua definição de estudo de caso é muito abrangente e que engloba o conceito de estudo etnográfico, sendo este um tipo de estudo em que o investigador se envolve no grupo em estudo e procura obter uma descrição escrita das experiências dos indivíduos a partir da sua própria perspectiva.

Na verdade o tipo de estudo de caso descritivo, descrito antes, acaba por ser bastante semelhante a um estudo etnográfico, no entanto vejamos a explicação do que é um estudo etnográfico:

“Etnografia significa, literalmente, uma imagem do modo de vida de algum grupo de indivíduos identificável. Estes indivíduos podem ser qualquer grupo cultural, em qualquer tempo e espaço. No passado, o grupo era normalmente uma unidade social pequena, intacta, essencialmente auto-suficiente, e era sempre um grupo estranho ao observador. O propósito do antropologista como etnógrafo era aprender, registar e por fim retratar a cultura deste grupo. Os antropologistas estudam sempre o comportamento humano em termos do seu contexto cultural. Indivíduos em particular, hábitos, instituições, ou eventos tem interesse antropológico porque se relacionam com uma descrição geral do modo de vida de um grupo que interage socialmente. No entanto a cultura é sempre uma abstracção, independentemente de nos referirmos à cultura em geral ou à cultura de um grupo social específico.” (Wolcott, H. 1988, pág. 188, cit. por Punch, K. 1998, pág. 160)

Daqui podemos retirar que a característica central do estudo etnográfico é ter como objectivo a realização de interpretações culturais (Punch, K 1998). Ora, o nosso estudo não se centra, nem se limita, ao aspecto cultural ou comportamental do grupo de indivíduos que compõem a instituição em estudo, e portanto não será correcto qualificar esta investigação como sendo um estudo etnográfico.

Yin (1993) explica-nos que, apesar dos estudos de caso descritivos serem bastante abertos, estes necessitam sempre de uma “teoria”, que, na realidade, significa planificação e estruturação, de modo a determinar as prioridades na recolha de dados, o âmbito e a profundidade a que nos devemos limitar, porque é necessário termos consciência de que “ *‘recolher informação acerca de tudo’ não funciona, e o investigador sem uma planificação rapidamente acaba por encontrar enormes problemas para limitar o âmbito do seu estudo.*” (Yin, R. 1993, pág. 21).

Assim, definidas as características fundamentais do estudo que nos propusémos realizar, podemos concluir que este estudo se enquadra na tipologia de estudo de caso, nos moldes definidos por Robson (1998). Na realidade, não se pretende comprovar uma determinada teoria, mas antes compreender e conhecer melhor um caso particular: trata-se de um Estudo de Caso Intrínseco (Stake, 1999), com um propósito descritivo (Yin, 1993).

Bogdan e Biklen (2006) fazem-nos uma descrição de como poderá, tipicamente, decorrer um estudo de caso descritivo. Fazem uma analogia com

um funil, para explicar que inicialmente o estudo é muito aberto e indefinido, mas há medida que progride e que o investigador conhece o objecto de estudo, este vai tomar decisões acerca da definição do estudo em curso, formulando e reformulando o estudo até à sua resolução final.

“O plano geral do estudo de caso pode ser representado como um funil. Num estudo qualitativo, o tipo adequado de perguntas nunca é muito específico. O início do estudo é representado pela extremidade mais larga do funil: os investigadores procuram locais ou pessoas que possam ser objecto do estudo ou fontes de dados e, ao encontrarem aquilo que pensam interessar-lhes, organizam então uma malha larga, tentando avaliar o interesse do terreno ou das fontes de dados para os seus objectivos. Procuram indícios de como deverão proceder e qual a possibilidade de o estudo se realizar. Começam pela recolha de dados, revendo-os e explorando-os, e vão tomando decisões acerca do objectivo do trabalho. Organizam e distribuem o seu tempo, escolhem as pessoas que irão entrevistar e quais os aspectos a aprofundar. Podem pôr de parte algumas ideias e planos iniciais e desenvolver outros novos. A medida que vão conhecendo melhor o tema em estudo, os planos são modificados e as estratégias seleccionadas. Com o tempo acabarão por tomar decisões no que diz respeito aos aspectos específicos do contexto, indivíduos ou fonte de dados que irão estudar. A área de trabalho é delimitada. A recolha de dados e as actividades de pesquisa são canalizadas para terrenos, sujeitos, materiais, assuntos e temas. De uma fase de exploração alargada passam para uma área mais restrita de análise dos dados coligidos.” (Bogdan, & Biklen, 2006)

O primeiro passo que foi dado, relativamente ao desenrolar deste estudo, prendeu-se com a exequibilidade do mesmo. Sendo nós Professores do ensino secundário, não seria fácil ausentarmo-nos dos nossos compromissos profissionais durante quase dois meses, sensivelmente a meio do ano lectivo. Assim, para poder ausentar-me durante esse período de tempo, candidatei-me ao Programa europeu de Aprendizagem ao Longo da Vida, mais concretamente uma Bolsa de Formação Contínua COMENIUS, para pessoal ligado à educação escolar.

De acordo com a descrição de Bogdan e Biklen (2006), citada antes, para efectuar a escolha da instituição, entrámos em contacto com várias escolas e entidades, em diversos países, relacionadas com o modelo de ensino preconizado por Grundtvig informando-as do projecto que pretendíamos desenvolver. Contactámos com cerca de 150 escolas via e-mail, tendo recebido perto de 20 respostas. Após sabermos quais as escolas disponíveis e interessadas em participar no projecto, trocámos mais alguma correspondência com essas instituições no sentido de aprofundar o nosso conhecimento acerca de cada uma, tendo sido realizada uma pré-selecção daquelas que pareciam

mais se enquadrar no modelo em estudo, tendo sido seleccionada, de entre essas, aquela que se mostrou mais interessada no projecto.

Pérez (1998) diz-nos que, um estudo de caso decorre de acordo com três fases:

1. **Fase Pré-Activa**, onde o investigador prepara e planifica toda a investigação subsequente. Nesta fase devemos fundamentar a investigação, estabelecer objectivos, reunir informação, prever os recursos e técnicas que iremos utilizar e fazer uma previsão da calendarização do estudo.
2. **Fase Interactiva**, que corresponde ao trabalho de campo. Nesta fase realiza-se a recolha de dados através da observação directa, da realização de entrevistas e questionários ou da análise documental.
3. **Fase Pós-Activa**, em que se efectua a análise dos dados recolhidos durante a fase interactiva e se realiza o relatório final da investigação.

Assim, de acordo com as etapas definidas por Pérez (1998), o estudo foi desenvolvido entre Setembro de 2007 e Dezembro de 2009, da seguinte forma:

Tabela 1: Decurso do estudo, por fases

Fase Pré-Activa 2007 - 2008	Setembro	<ul style="list-style-type: none"> • Selecção da instituição onde será realizada a investigação. • Preparação e entrega do projecto, ao programa Comenius, de modo a obter autorização e apoio para realizar uma paragem lectiva e a investigação na escola receptora.
	Outubro	
	Novembro	<ul style="list-style-type: none"> • Realização da recolha de informação básica sobre a instituição • Preparação da seguinte fase do estudo, nomeadamente preparação dos materiais de recolha de dados.
	Dezembro	
Janeiro		
Fase Interactiva 2008	Fevereiro	<ul style="list-style-type: none"> • Desenvolvimento do trabalho de campo ao longo de seis semanas (período de tempo máximo permitido pelo programa COMENIUS) • Recolha de dados e informações, através de entrevistas. • Participação, sempre que possível, nos processos da instituição.
	Março	

Fase Pós-Activa 2008 - 2009	Abril 2008 a Setembro 2009	<ul style="list-style-type: none"> • Realização da análise dos dados e da informação recolhida. • Realização e entrega da primeira versão da dissertação.
	Outubro a Dezembro 2009	<ul style="list-style-type: none"> • Correção da dissertação e apresentação do documento final.

Lessard-Hebert et al. (1994) refere três técnicas de recolha de dados que podem ser usadas nos estudos de caso:

- **Inquérito**, que pode consistir em inquérito(s) escritos ou verbais (entrevista).
- **Observação**, que pode ser directa sistemática ou participante.
- **Análise documental**, que incide na análise de documentos, relativos ao fenómeno em estudo, que não sejam da autoria do investigador.

De modo a esquematizar e sistematizar estas técnicas de recolha de dados, Lessard-Hebert et al. citam De Bruyne et al. :

Tabela 2: Os três modos principais de recolha de dados e respectivas técnicas, segundo De Bruyne¹⁵

Modos de recolha	Tipos de informação	Opções técnicas implicadas
1 – INQUÉRITO		
A) Por entrevista oral		
- Estruturada (protocolo fixo);	- Factos observados e/ou opiniões expressas sobre:	- Selecção dos informadores (aptos e dispostos a responder):
- Livre (tema geral);	- Os acontecimentos;	- Amostras;
- Centrada num tema específico;	- Os outros;	- Entrevistados representativos;
- Informal e contínua;	- O próprio;	- Pessoas «competentes» (key informants).
- Painel, entrevistas repetidas;	- Mudanças de atitudes, de influencias;	
	- Evolução dos fenómenos;	
- Em profundidade indirecta.	- Significado das respostas;	
	- Conteúdo latente.	
B) Por questionário escrito		
		- Formação das questões (para A e B):
		-Fechadas
		-Abertas
		-Pré formatadas

¹⁵ De Bruyne et al., 1975, pág. 202 a 205, cit. por Lessard-Hebert et al., 1994, pág.145.

Modos de recolha	Tipos de informação	Opções técnicas implicadas
<p>2 – OBSERVAÇÃO</p> <p>A) Por observação directa, sistemática (observador exterior)</p>	<ul style="list-style-type: none"> - Características ou propriedades de diversos acontecimentos ou unidades (distribuições, frequências); - Diversas características ou propriedades da mesma situação ou do mesmo objecto; - Acções constatadas, explicações recebidas, significados reportados; - Incidentes ou históricos, factos recorrentes. 	<ul style="list-style-type: none"> - Definição dos objectos a observar e dos unidades; - Amostragem representativa; - Contagem; - Selecção dos dados; - Monografia ou etnografia (pequena amostra, massa de observações); - Necessidade de sistematizar a tomada de notas (categorias, escalas).
<p>B) Por observação participante (observador conhecido ou oculto)</p>	<ul style="list-style-type: none"> - Factos tal como o são para os sujeitos observados; - Fenómenos latentes (que escapam ao sujeito mas não ao observador). 	<ul style="list-style-type: none"> - «Entrevista» ao vivo durante o acontecimento e observação, quer directa, quer por intermédio de pessoas – informadores «colegas»; - Relação face a face prolongada, activa ou não (ver, escutar, partilhar). Observador simultaneamente distanciado e interveniente; - Aptidões necessárias do investigador: Intuição, percepção dos problemas, imaginação.
<p>3 – ANÁLISE DOCUMENTAL</p> <p>Fontes: privadas ou oficiais (arquivos, relatórios, estatísticas).</p>	<ul style="list-style-type: none"> - Factos, atributos, comportamentos, tendências. 	<ul style="list-style-type: none"> - Análise qualitativo de conteúdo; - Análise quantitativa de conteúdo.

Lessard-Hebert et al. (1994) referem que, segundo Werner e Schoepfle (1987), a observação participante pode servir como etapa preparatória de uma eventual entrevista, fornecendo, ao longo do trabalho de campo, os dados que suscitarão as questões da(s) entrevista(s), para depois completarem referindo que *“os dados provenientes de entrevistas devem ser registados por escrito (ou transcritos no caso de ter havido gravação áudio) e reduzidos (codificados, formatados) para serem em seguida tratados”* (Lessard-Hebert et al., 1994, pág. 163). No mesmo sentido, Kaplan (1964, cit. por Jorgensen, D. 1990, pág. 18) sustenta que *“a metodologia de observação participante enfatiza uma lógica de descoberta, direccionada para instigar conceitos, generalizações e teorias”*.

Por seu lado, Jorgensen (1990) diz-nos que a metodologia de observação participante é a mais indicada para estudar processos, organização de pessoas e eventos, juntamente com o contexto sociocultural em que os fenómenos

ocorrem. Para Jorgensen, esta metodologia é indicada para a realização de estudos exploratórios, descritivos ou com o objectivo de gerar interpretações teóricas, sendo especialmente útil quando nos deparamos com alguma das seguintes situações:

- *“Existe um conhecimento apenas superficial do fenómeno;*
- *A visão de quem pertence ao grupo opõe-se à visão de quem está fora do grupo (por ex.: grupos étnicos, subculturas);*
- *O fenómeno está de alguma forma oculto de quem não pertence ao grupo (por ex.: relações íntimas e privadas, organizações criminosas).”* (Jorgensen, D. 1990, pág. 12)

Assim, a importância dos conceitos, como estão, ou não, relacionados, no fundo, aquilo que é relevante e problemático no estudo deve permanecer em aberto e sempre disponível para refinamento e redefinição de acordo com o que o observador observar e descortinar. Neste contexto, a observação directa é uma das formas de recolha de dados, mas a realização de entrevistas e a recolha e análise de documentos são outras das formas de recolhas de dados comumente utilizadas em conjunto (Jorgensen, D. 1990).

Foi precisamente este o caminho seguido no desenvolvimento do trabalho de campo do presente estudo. Inicialmente foi realizado um período de observação participante com a duração de, aproximadamente, quatro das seis semanas que durou o trabalho de campo, seguindo-se a realização dos guiões das entrevistas¹⁶.

As entrevistas realizadas são semi-estruturadas, tendo-se seguido as indicações de Estrela (1994) na realização dos guiões e das respectivas entrevistas. Assim, apesar de haver um guião para as entrevistas, tentámos dar liberdade ao entrevistado, permitindo-o abordar os vários temas à sua vontade, com o mínimo de interferências possível, por parte do entrevistador. Tentámos, também, ao longo da entrevista, não limitar os temas abordados àqueles que eram propostos ao entrevistado, nem sequer àqueles que haviam sido predefinidos no guião. Também fizemos questão de pedir esclarecimentos adicionais sempre que entendemos necessário, em especial para esclarecer quadros de referência dos entrevistados. Os guiões das entrevistas foram

¹⁶ Ver anexos 16, 17 e 18.

submetidos a aprovação por um painel de especialistas, nomeadamente o Prof. Doutor António Neto, a Prof.^a Doutora Marília Cid e a Mestre Luísa Carvalho.

Os entrevistados foram escolhidos pelo conhecimento que tínhamos das suas características pessoais, como sejam a sua formação académica, a sua origem socio-económica, as suas expectativas de futuro ou a sua área de estudo, de modo a obter o máximo de diversidade de perspectivas possível, tendo-se realizado um total de onze entrevistas. Estas foram realizadas a três agentes do processo educativo, nomeadamente a sete alunos, a três professores e ao Director.

Abordou-se pessoalmente os entrevistados de modo a saber da sua disponibilidade para a realização da entrevista, tendo-se feito uma descrição breve do âmbito do estudo e do que era pretendido com a entrevista. As entrevistas foram registadas através de um gravador áudio e realizadas em língua inglesa, tendo-se iniciado com alguns alunos, mas depois intercalando com professores, de modo a podermos, por ventura, debater alguma questão levantada por algum dos entrevistados, com outro dos actores.

Posteriormente, as entrevistas foram transcritas, também em inglês, sendo objecto de análise de conteúdo, seguindo-se, para o efeito, os pressupostos indicados por Bardin (1977).

Foi realizada a categorização das unidades de registo encontradas nas entrevistas. Para isso, foram criadas, inicialmente, um conjunto de categorias e subcategorias, que iam ao encontro dos objectivos do estudo, tendo-se para esse efeito seguido as indicações dadas por Bardin (1977):

- **Exclusão mútua:** Cada subcategoria deve ser única, no conjunto de todas as categorias.
- **Homogeneidade:** Um único princípio de classificação deve organizar a sua organização.
- **Pertinência:** As categorias devem espelhar a intenção do estudo, as questões do investigador e/ou as características das mensagens.
- **Objectividade:** As várias partes dos dados recolhidos devem ser submetidos aos mesmos métodos e critérios de codificação.

- **Fidelidade:** As categorias devem evitar distorções devidas à subjectividade dos codificadores.
- **Produtividade:** As categorias devem produzir resultados férteis em hipóteses novas, dados exactos e índices de inferências.

Às categorias e subcategorias, criadas inicialmente, acabaram acrescentadas mais algumas, como reflexo da análise, realizada às entrevistas.

Assim, também na realização das respectivas categorizações, não se procedeu a traduções porque nos pareceu importante manter as palavras exactas dos entrevistados ao longo do estudo e limitar, ao máximo possível, as interpretações das respostas dos entrevistados. No entanto, como não podia deixar de ser, foi realizada uma relativa tradução ao construir, em português, os textos que derivam das entrevistas realizadas, em inglês. Deste modo, algumas das traduções realizadas poderão, à primeira vista, parecer incorrectas. No entanto, se analisarmos as expressões no seu contexto, e tendo em conta que, de todos os entrevistados, apenas um tem o Inglês como a sua língua materna, chegaremos à conclusão de que a tradução se adequa perfeitamente. Por exemplo, quando Tek, um aluno Nepalês, diz "*good links*" à primeira vista traduziríamos para "boas ligações". No entanto, se tivermos em conta, como referimos, o contexto da conversa e a fraca proficiência do entrevistado em inglês, devemos traduzir para algo como "boa página de Internet".

A notação utilizada para referir as várias unidades de registo divide-se em três partes. A primeira parte designa a entrevista:

- ED: Entrevista ao Director
- EP1 - EP3: Entrevistas aos Professores (1, 2 ou 3)
- EA1 - EA7: Entrevistas aos Alunos (1 a 7)

A segunda parte designa a questão da entrevista, por exemplo "Q24", o que significaria "Questão 24", e a terceira parte refere-se à unidade de registo. Assim, por exemplo a referência "EP2.Q24.2" significa "entrevista ao professor 2, questão 24, unidade de registo nº 2", e a referência "EP2.Q24.2/3" significa "entrevista ao professor 2, questão 24, unidades de registo nº 2 e 3".

Para além das entrevistas, como meio de recolha de dados, recorreremos ainda à análise documental, nomeadamente à página da escola¹⁷, na Internet, para recolher informação acerca da sua história.

Foi, também, utilizado um blog¹⁸, como diário, para registo das observações realizadas na nossa condição de Observador Participante. Este instrumento de registo serviu também como meio de apoio na coordenação à distância desde estudo, tendo sido, também, objecto de análise documental.

¹⁷ <http://www.snoghoj.dk/>

¹⁸ <http://herbinsnoghoj.wordpress.com/>

3. A instituição

Ao longo da nossa estadia na Dinamarca despertou-nos a atenção o facto de haver, ainda para mais num país tão desenvolvido, várias instituições que, de alguma forma, se assemelham àquilo a que nós chamaríamos cooperativas. Vamos referir de seguida, e de forma breve, dois exemplos que nos parecem esclarecedores e que consideramos importantes para compreendermos o contexto social em que este tipo de instituição se insere.

O primeiro exemplo diz respeito a uma das nossas visitas a Copenhaga, em que acabámos por pernoitar numa casa onde viviam 7 pessoas. Em Portugal numa situação semelhante, o mais comum é que cada pessoa pague uma mensalidade pelo seu quarto. No entanto, explicaram-me que ali não era esse o caso. Aquelas pessoas não tinham os quartos alugados. Na realidade cada um deles era proprietário de uma parcela da casa. Cada um podia vender a sua parcela da casa, desde que pelo mesmo preço pelo qual a tinha comprado, pois o preço nunca pode mudar. O preço de cada parcela era de 2000€, o mesmo preço de há 20 anos atrás quando esta “cooperativa” (*commune*, nas suas palavras) tinha iniciado. No entanto, o preço real da casa, caso todos concordassem em vender a casa por inteiro, seria de aproximadamente 600000€. Nesta casa, as pessoas vivem em comunidade, com regras bastante semelhantes às regras de uma *folk school*, fazem reuniões periódicas para conversar sobre o que está mal ou bem, e para distribuir tarefas. Mensalmente, colocam dinheiro numa “conta da casa”, atribuem tarefas como por exemplo cozinhar, e quem cozinha fá-lo para todos, ou decidem quem vai às compras. As compras são feitas para todos com o dinheiro da “conta da casa”, e assim por diante. Funciona muito como uma *folk school*, mas sem aulas¹⁹.

Outro exemplo que podemos referir, trata-se de uma empresa que visitámos. Arla é o nome de uma das maiores empresas de lacticínios do mundo, explicaram-me que exportam para quase todo o mundo. Exportam

¹⁹ <http://herbinsnohoj.wordpress.com>, dias 13 e 14.

leite, queijos, iogurtes e todo tipo de laticínios que se possa imaginar. Mas, no fundo, essa empresa pertence aos produtores de leite: é também ela uma cooperativa.

Højskolen Snoghøj, a escola em estudo, é algo semelhante, Torben, o Director, explica que a escola pertence a si própria (ED.Q12.1), é uma instituição auto proprietária, não pertencendo a ninguém (ED.Q12.2). Por outras palavras, pertence a quem, naquele momento, for responsável pela escola (ED.Q12.4) e esclarece que *“se um dia a escola fosse vendida, o dinheiro não seria entregue a ninguém em concreto. Seria entregue a pessoas da região que necessitassem desse dinheiro”* (ED.Q12.3)²⁰.

3.1. História da Escola “Højskolen Snoghøj”



Ilustração 4: Højskolen Snoghøj

Em 3 de Novembro de 1908, uma escola de pesca abriu numa aldeia chamada Kerteminde com 12 alunos. Com a ajuda do Estado, foi possível dar a metade dos alunos uma bolsa de estudo para permanecerem na escola. Uma

²⁰ <http://herbinsnoghoj.wordpress.com>, dia 19.

vez que não havia muito espaço, os alunos partilhavam o refeitório de outra *folk school* na mesma aldeia e alguns deles até aí pernoitavam lá. Esta parceria não resultou bem porque assim os alunos estavam separados, não se conseguindo instituir um verdadeiro espírito comunitário entre todos os alunos da escola. Assim, em 1909, arrendou-se um novo edifício no qual os alunos tinham as todas as suas refeições e todas as suas aulas. Nesta altura, recebiam total apoio financeiro do Estado e os temas leccionados consistiam em mecânica, sociologia, cálculos relacionados com a prática piscatória e, claro, pesca.

Em 1912, Andreas Otterstrøm, que era o director da escola, conseguiu obter um terreno e 30000Kr para a construção de uma escola. Também garantiu que a escola recebesse 2000Kr por ano, dos quais ela pagaria metade, durante três anos.

A nova escola foi construída ficando pronta em 1913 e o seu arquitecto foi Ivar Bentsen. Quando a escola se estabeleceu no seu novo edifício, em Snoghøj, a ideia era ter uma escola de Verão para raparigas, na qual se aprenderia as lides da casa e como usar peixe na cozinha. Assim, com esta escola de Verão e com a realização de pequenos cursos de formação, acreditava-se que se desenvolveria a indústria do peixe no país. Pensava-se também ajudar a resolver outros problemas relacionados com a pesca, como por exemplo o transporte do peixe, que necessitava de ser escoado mais rapidamente.

Após a primeira grande guerra, a escola tinha alguns problemas económicos e, em 1919, transformou-se numa instituição auto-proprietária, tendo sido adquirida pelo mesmo preço que havia sido construída, apesar de, naquela altura, já valer três vezes mais. Nesse mesmo ano, Andreas Otterstrøm iniciou um curso de dança tradicional folclórica que se repete todos os anos desde essa altura.

Durante algum tempo existiu uma associação de trabalhadores na escola e quando Andreas Otterstrøm decidiu deixar de ser o Director da escola tentaram que a associação de trabalhadores e algumas associações de pesca assumiram a Direcção da escola, de modo a que a escola se transformasse numa escola de trabalho e pescas. No entanto, essa ideia não se concretizou e, em 1924, a escola acabou por ser vendida a Anna Krogh e Jørgine Abildgaard, que

transformaram a instituição numa escola de ginástica para raparigas, que se tornou famosa em todo o país.

Anna Krogh e Jørgine Abildgaard, que eram fervorosas adeptas das *folk schools*, bem como de ginástica, começaram por renovar o edifício, tornando-o mais agradável e criaram a maior escola de ginástica de todo o norte da Europa. As primeiras alunas chegaram em 3 de Maio de 1935 e foi uma nova era para a escola, baseada na paixão pela ginástica e na “*filosofia das quatro portas*”, e em que se deu continuidade aos cursos de danças folclóricas. A “*filosofia das quatro portas*” está relacionada com a sala central da escola. Essa sala é quadrangular e em cada um desses lados tem uma porta que abre para secções diferentes²¹:

- **Uma pequena igreja**, e que portanto simboliza a importância da religião na escola;
- **A cantina**, que representa a arte de bem cozinhar e comer;
- **O ginásio**, onde se leccionavam as aulas de ginástica e dança;
- **A sala de aulas**, onde se fazia a alfabetização dos alunos, se discutia filosofia e literatura.

Em 1927, Anna Krogh e Jørgine Abildgaard visitaram uma *folk school* na Suécia chamada Sigtuna Højskole, na qual tentavam que os alunos fizessem voluntariado nas igrejas. Ambas as mentoras da escola concluíram que na sua escola faltava uma igreja, pelo que em 1933 iniciaram a construção de uma igreja na escola.

Em 1 de Abril de 1956, após 36 anos de trabalho conjunto, Anna Krogh decidiu abandonar o projecto devido a discordâncias no modo em como a escola deveria ser gerida.

Após a saída de Anna Krogh, deu-se o declínio da escola, cada vez com menos alunos. Não se sabe ao certo se foi devido à saída de Anna Krogh ou se simplesmente por haver um desinteresse generalizado pela escola.

Desde o início, a escola teve sempre muitos alunos, chegando a ter 170 alunos vivendo em comunidade, mas tinha chegado a hora em que tudo terminaria.

²¹ <http://herbinsnohjo.wordpress.com>, dia 16.

Dois anos depois de Anna Krogh se ter retirado, Jørgine Abildgaard retirou-se e a escola passou a ser uma *folk school* nórdica.

De 1958 a 1999, foi a *Folk School* Nórdica Europeísta, com Poul Engberg como o seu líder. O novo plano para a escola era torná-la uma *folk school* no espírito delineado por Grundtvig, em que os temas leccionados eram temas generalistas, de modo a ter um público alvo alargado a jovens estudantes, mas, acima de tudo, o que mais importava era a união espiritual que tolera as diferenças e une as pessoas em torno de uma visão de um mundo melhor. Poul Engberg permaneceu na escola entre 1958 e 1972.

Em 1972, Jakob Krøgholt foi escolhido para ser o novo Director da escola. Nessa altura, havia uma grande discussão acerca da reestruturação das relações europeias, pelo que foi decidido retirar o termo “Europeísta” do nome da escola de modo a que não fosse conotada com qualquer corrente de opinião. Com Jakob Krøgholt como Director, a escola mudou um pouco, passando a haver maior intervenção dos professores e alunos na direcção da escola.

Em 1980, Jens Rahbæk Petersen passou a ser o novo Director da escola, tendo saído em 1992 sem conseguir implementar a sua visão da escola, mais virada para as ex-colónias Dinamarquesas do que para a globalidade da Escandinávia.

Bøje Østerlund foi Director, entre 1993 e 2000, e voltou a colocar o foco da escola nas relações Escandinavas. No entanto, nesta altura, as *folk schools* perderam muito do público-alvo e, sem alunos suficientes para manter a escola em funcionamento, Snoghøj mudou novamente. Em Dezembro de 1999, foi dado um novo rumo à escola, tornando-a uma escola especializada em Tecnologias de Informação, e Bøje Østerlund saiu um ano depois de iniciado este novo desafio, tornando-se um jornalista.

Em Novembro de 2000, Hans Christian Grosbøll-Poulsen, um Sacerdote, tornou-se o Director da Escola e voltou a implementar os valores tradicionais das *folk schools* idealizadas por Grundtvig, mas vincadamente orientada a uma visão de futuro. No entanto, em 2001, retirou-se, concentrando-se apenas na sua actividade de sacerdócio. Jakob Erle passou a ser o Director da escola, com o

mesmo objectivo de voltar a fazer a escola ter um perfil mais de acordo com a visão de Grundtvig.

Ainda em 2001, Hans Jørgen Vodsgård, que tinha trabalhado em várias *folk schools*, foi nomeado o Director da escola. A sua ideia era continuar a desenvolver a escola e permaneceu em funções até 2003.

Em 2003, o professor decano da escola, Torben Egeris, foi nomeado Director da escola, que passou a chamar-se apenas Højskolen Snoghøj. Torben Egeris implementou muitas mudanças na escola, nomeadamente no respeitante aos cursos oferecidos. A escola deixou de ser orientada para as Tecnologias de Informação e passou a ter uma orientação vocacionada para as artes, línguas e cultura. Torben Egeris é o actual director da escola.

3.2. Espaço físico

A escola é composta por apenas dois edifícios: o grande edifício principal e um pequeno anexo com apenas duas salas de aula. No entanto, situa-se num vasto terreno impecavelmente jardinado, à beira rio. É um local calmo e afastado dos pequenos centros urbanos circundantes, dispõdo de excelentes acessos, é bastante simples, e relativamente rápido, deslocarmo-nos até uma das pequenas cidades vizinhas e, aí, aceder à rede de transportes ferroviários, que nos permite viajar a qualquer grande centro urbano do país.

A escola dispõe de lugar para um máximo de 130 camas distribuídas por 90 quartos. No entanto, a lotação máxima da escola apenas é ocupada durante os meses de verão, momentos em que existe um grande número de cursos de formação de curta duração (aproximadamente 1 semana). Existe uma casa de banho (com duche) por cada 10 quartos e mais 6 lavabos de serviço (sem duche). O edifício está em boas condições, tem bom isolamento térmico e aquecedores em todos os quartos e corredores, no entanto é antigo, o soalho é de madeira, tem muitas escadas e não dispõe de elevador, o que o torna inadequado a pessoas com limitações físicas²².

²² <http://herbinsnohøj.wordpress.com>, dia 2.

No edifício principal, existem 3 salas de aula bastante amplas, cada uma delas atribuída a um dos cursos de longa duração. O curso de “Cinema e TV” decorre numa sala com um computador por aluno, totalizando 5 computadores equipados com hardware e software adequado para edição de vídeo, localizados num dos extremos da sala e vários equipamentos de gravação de vídeo localizados no extremo oposto da sala. O curso de “Design e Multimédia” decorre numa sala equipada com 12 computadores e uma única mesa, grande o suficientemente grande para que todos os alunos ali se possam sentar em simultâneo. O curso de canto, dança e representação (*Musical Base Camp*) decorre numa sala disposta em forma de auditório, apenas com cadeiras, um piano, um sistema de som num dos extremos e um pequeno estrado de teatro.

No edifício principal, existem ainda outras salas de aula mais específicas, nomeadamente um pavilhão gimnodesportivo onde decorrem as aulas de dança, uma pequena sala onde decorrem as aulas de expressão plástica, pintura e escultura, e ainda uma sala de música, com muitos e diversos equipamentos musicais, como aliás é comum nas escolas públicas dinamarquesas.

Existem três espaços de convívio na escola. Um dos espaços é uma ampla sala de convívio que se assemelha a uma normal sala de estar numa habitação privada, com dois sofás, lareira, TV (que raramente se utiliza), um jogo de matraquilhos e uma mesa de snooker. O outro espaço é uma sala com oito computadores com acesso à Internet. Por fim, existe ainda uma pequena sala exclusivamente destinada às festas privadas dos alunos²³.



Ilustração 5: Sala de convívio

Como referido antes, existe no edifício principal um gimnodesportivo. Este, para além de ser utilizado para as aulas de dança, pode ser utilizado por

²³ <http://herbinsnohoy.wordpress.com>, dia 2.

qualquer aluno, em qualquer altura, sendo frequente a sua utilização para jogos de futebol e badmington. Anexa ao gimnodesportivo, existe uma sala de musculação e, fora do edifício, no jardim, a comunidade educativa dispõe de um campo de futebol relvado.

Toda a comunidade educativa toma as suas refeições no refeitório da escola, que tem lugar para 66 pessoas ao mesmo tempo. Anexa à cantina está uma pequena copa onde se lavam e guardam todos os pratos, copos e outras loiças. Ainda anexa ao refeitório, existe uma



Ilustração 6: Refeitório

outra sala também usada como refeitório mas que pode ser fechada e usada para almoços ou jantares de negócios, da escola ou de visitantes. No piso por baixo do refeitório, localiza-se a cozinha, um espaço amplo completamente equipado, com vários fogões, frigoríficos, arcas congeladoras e bancadas.

Perto da cozinha, na cave da escola, encontra-se também uma oficina de serralharia destinada à manutenção da escola. Existe também um gabinete que é onde se encontram os servidores informáticos da escola.

O espaço administrativo da escola encontra-se na entrada do edifício principal da escola. Este espaço é composto pelo escritório onde trabalham duas funcionárias, o gabinete do Director e uma pequena sala entre estes últimos dois, onde se encontra a única impressora da escola.

Na zona da administração, existem ainda duas outras salas que se encontram alugadas a uma empresa de Tecnologias de Informação.

3.3. Organização administrativa

A administração e gestão da escola é composta por três órgãos e duas figuras representativas. Os órgãos são a Assembleia (*Representatives*), o

Conselho de Representantes (*Board of Representatives*) e a Direcção. As figuras representativas são os docentes permanentes e os docentes assistentes.

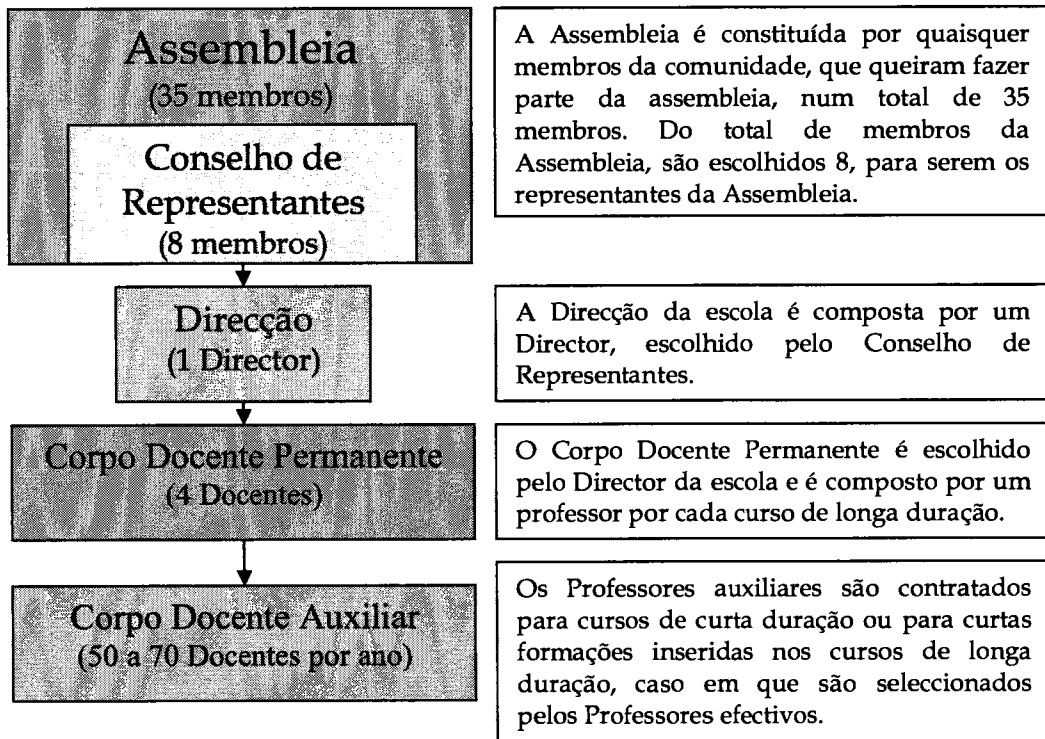


Ilustração 7: Organograma (ED.Q21)

3.3.1. Assembleia

A Assembleia é constituída por 35 membros (ED.Q21.2). Estas pessoas que constituem a Assembleia podem ser antigos alunos, antigos professores, pessoas de negócios, alunos actuais, ou quaisquer indivíduos da comunidade local, que se interessem pela escola e queiram fazer parte da assembleia (ED.Q21.3/4). Esta assembleia reúne-se pelo menos uma vez por ano para escolher quem serão os representantes da assembleia (ED.Q21.5/6). Tem também a função de ratificar a contratação de um novo director, quando escolhido pelo Conselho de Representantes (ED.Q21.10).

3.3.2. Conselho de Representantes

Do total de membros da Assembleia, são escolhidos oito para serem os representantes da Assembleia, formando o Conselho de Representantes (ED.Q21.6). Este Conselho de Representantes tem as funções de escolher o Director da escola (ED.Q21.10) e aprovar o projecto educativo da escola, que

inclui todos os cursos, de longa ou curta duração, que serão leccionados (ED.Q35.1/2).

3.3.3. Director

A figura de Director é a peça central de uma *folk school*, pois é sobre ele que recaem as responsabilidades que irão definir o sucesso ou insucesso de um projecto educativo. É ele quem faz todas as contratações (ED.Q21.9) e quem define todo o planeamento estratégico que será seguido pela escola (ED.Q23.3/6).

O Director da escola é quem selecciona e contrata os funcionários e Professores da escola (ED.Q21.9), sendo também ele quem planeia os cursos que se realizarão (ED.Q35.2). Segundo o Director Torben Egeris, a equipa administrativa é composta por ele próprio e apenas mais duas funcionárias (ED.Q23.1/2).

As funcionárias realizam todo o trabalho “mecânico”, como por exemplo a recolha de informações dos alunos, o envio de cartas, as transferências de dinheiro, o pagamento de salários, a entrega de dinheiro a funcionários, professores ou alunos que necessitem de pagar serviços prestados à escola (ED.Q23.2). Assim, é o Director quem realiza todo o restante trabalho de planificação e orientação de actividades (ED.Q23.3/6), sendo comum viajar 8 vezes por ano para fora do país, com alunos ou para estabelecer contactos e parcerias num projecto europeu (ED.Q25.11). Além disso, não é um dado adquirido que os professores efectivos permaneçam na escola durante todo um ano, portanto o Director é, na realidade, o único que conhece inteiramente todos detalhes de todas as actividades da escola (ED.Q39.2).

Externamente, o Director é o Relações Públicas, trata da publicidade, prepara as reuniões e os contactos com os parceiros da escola. É o Director quem faz a recepção e a despedida das pessoas, é ele quem faz os discursos, é ele a “cara” da escola (ED.Q23.4/5; ED.Q24.6).

Internamente o Director é o líder, é a referência da escola e é visto como uma “velha estrela” que tem uma grande experiência de vida, que sabe de história, de cultura e está sempre presente (ED.Q22.13). É o Director quem toma

as decisões (ED.Q24.7), é ele quem planeia todos os cronogramas para todo o ano (ED.Q39.1), é ele quem recebe e apresenta os alunos e é ele quem se despede dos alunos. O Director tem de ser a referência da liderança da escola (ED.Q24.1), quer para funcionários, quer para alunos (ED.Q23.7), tem de saber tudo desde os grandes princípios filosóficos e pedagógicos até ao tipo de material usado para limpar o chão do ginásio (ED.Q22.11).

É o Director quem conjuga todas as actividades da escola, é ele quem faz as pessoas trabalharem em conjunto, na direcção certa (ED.Q24.1/2). O Director tem de estabelecer uma direcção e dizer à comunidade educativa *“é nesta direcção que temos de trabalhar”*, é ele quem estabelece os objectivos e diz *“...nós temos este e aquele objectivo durante um ano de isto e aquilo...”* (ED.Q24.3), é sua função fazer as pessoas, os membros da sua equipa, sentirem-se bem a realizar as suas funções e motivá-los para isso (ED.Q24.4).

Todos os dias de manhã, o Director faz uma ronda pela escola, fala com os Professores, funcionários, alunos, inteira-se de problemas que tenham surgido, das actividades que estão a ser desenvolvidas, das actividades que estão a ser planeadas, dá com sugestões e avança com possibilidades (ED.Q25.1). Uma vez por semana, é realizada uma reunião com todos os funcionários da escola (ED.Q25.4). É também realizada uma reunião semanal com os professores (ED.Q25.5) e ainda uma reunião semanal com toda a comunidade da escola, incluindo quem apenas habita na escola (ED.Q25.6/7).

A relação do Director com os alunos também é muito importante e muito próxima. É função do Director fazer os alunos sentirem-se unidos, parte de uma comunidade. Estes têm que sentir que podem sempre falar com o Director, sobre quaisquer problemas ou propostas (ED.Q24.5). É importante o Director ser alguém presente, acessível, com quem se pode lidar facilmente no quotidiano escolar (ED.Q25.8).

3.3.4. Professores Efectivos

Os docentes permanentes são os correspondentes a um professor por cada curso de longa duração. Nesta Escola, são quatro os professores que nela trabalham em permanência (ED.Q28.1), preparando e leccionando todas as

aulas do seu curso e seleccionando os professores auxiliares que necessitam ao longo do curso (ED.Q31.1; EP1.Q23.3/4; EP2.Q22.1; EP3.Q22.1).

3.4. Recursos humanos

Os acordos para contratação de pessoal, director, professores e funcionários, podem ter características muito diversas (ED.Q33.1/3). Alguns são contratados normalmente, a tempo inteiro e com um salário normal. Mas outros há que são contratados apenas em regime de *part-time*, e ainda outros que, porque têm limitações físicas, recebem apoio da segurança social local, que estabelece protocolos com diversas instituições, para conseguir encontrar uma profissão que consigam exercer (ED.Q33.2). No total, incluindo apenas os professores com contratos de longa duração, a escola emprega 14 pessoas (ED.Q33.1).

3.4.1. Director

O Director, Torben Egeris (ED.Q1.1), é uma pessoa agradável, carismática, divertida e energética, contagiando toda essa sua energia a quem o rodeia. Tem 48 anos (ED.Q2.1), é originário da Alemanha (ED.Q3.1). No entanto vive na Dinamarca há já 30 anos (ED.Q3.2) pelo que, como nos disse, se sente tão ou mais Dinamarquês do que Alemão.

Formou-se num Conservatório (ED.Q4.1). Essa é a sua única formação formal. Trabalhou como professor privado de música e como músico (ED.Q6.1/2/3), chegando a fazer parte de um grupo musical bastante conhecido em toda a Escandinávia e que fazia imitações dos ABBA.

Trabalhou 9 anos em *folk schools* (ED.Q9.1), como professor de música e de design & multimédia (ED.Q4.2; ED.Q5.1).

O seu interesse e preferência por este tipo de escola, em detrimento de uma escola do ensino regular, prende-se com o facto de que este é um tipo de escola completamente diferente (ED.Q8.1), onde não existem exames (ED.Q8.2) nem a pressão que envolve todo o ambiente de avaliação comum nas escolas do ensino regular. É um tipo de escola onde existe muita liberdade e onde os

intervenientes no processo de ensino e aprendizagem, professores e alunos, podem organizar todo o percurso educativo da forma que quiserem (ED.Q8.3). O mais importante nestas escolas são sempre as pessoas (ED.Q8.4). Todo o contexto educativo se adapta aos interesses, motivações e dinâmicas dos vários elementos da comunidade educativa.

Quando iniciou a sua aventura, como Director da escola, já era professor na escola. Na realidade, era o professor que lá estava há mais tempo (ED.Q7.2). A escola passava por um período conturbado, tinham-se sucedido vários Directores num curto período de tempo (cinco Directores, em quatro anos) (ED.Q22.9), e a instituição sofria uma acentuada crise financeira (ED.Q22.1), não tendo alunos suficientes para se manter em funcionamento. Era necessária uma renovação, e um novo projecto.

O Director anterior fora demitido pelo Conselho de Representantes e havia urgência em encontrar alguém para assumir o cargo (ED.Q22.2). Torben Egeris, na qualidade de professor mais antigo na escola, foi convidado a assumir o cargo interinamente (ED.Q22.3/4). Torben apresentou um projecto educativo para recuperação da escola (ED.Q22.5), mudança de cursos, com a consequente mudança de professores, e mudança de público-alvo, mas colocou a condição de ficar à frente da escola durante um ano, de modo a ser ele a implementar o seu projecto. Ao cabo de um ano, a sua estratégia estava a dar frutos (ED.Q22.6) e tornou-se óbvio para o Conselho de Representantes que era ele quem deveria continuar a dirigir a escola (ED.Q22.7).

No entanto, o seu caso não foi um caso típico. Segundo Torben, o normal seria o Director comunicar ao Conselho de Representantes a sua retirada do cargo. Seria publicitada a vaga para o lugar, seriam seleccionados alguns opositores ao concurso e seriam feitas entrevistas. Alguns professores e funcionários seriam convidados a participar das entrevistas e a dar a sua opinião, no entanto não teriam qualquer voto na escolha do novo Director. Depois de escolhido o novo Director, ambos os Directores trabalhariam em conjunto durante perto de dois meses de modo a que a transição fosse o mais suave possível (ED.Q22.16).

3.4.2. Professores

Os Professores são contratados pelo Director da escola, que tem toda a autoridade necessária para contratar quem entende (ED.Q27.3). Ao contratar um professor, o Director não tem de pedir autorização, nem sequer de comunicar, ao Conselho de Representantes (ED.Q27.1). No entanto, Torben considera que é uma boa prática comunicar e pedir a opinião, pelo menos, a alguns membros do Conselho (ED.Q27.2).

Normalmente, os professores que leccionam os cursos longos são contratados inicialmente por nove meses, que é a duração de um curso de longa duração, após o que a situação contratual é revista (ED.Q29.2). Tal como em Portugal, esta situação apenas pode ser realizada por duas vezes com a mesma pessoa. Por lei, a terceira vez que um contrato é oferecido à mesma pessoa tem ser um contrato a termo incerto (ED.Q29.3), mas Torben diz que isso não é um problema, pois, quando se chega ao ponto de oferecer um contrato à mesma pessoa, pela terceira vez consecutiva, então é óbvio que essa pessoa tem a competência necessária (ED.Q29.4). No entanto, se o Director tiver a certeza absoluta de que a pessoa em causa é a ideal para o lugar, pode dar-lhe de imediato um contrato a termo incerto (ED.Q29.1). Neste momento, dados os graves problemas por que a escola passou, em que se sucederam vários Directores e Projectos Educativos num curto período de tempo, o corpo docente foi também muito instável chegando à situação actual em que não existe nenhum professor a trabalhar na escola há mais de 4 anos.

Os professores auxiliares, que leccionam apenas algumas aulas dos cursos de longa duração, são seleccionados pelos professores permanentes, que têm completa autonomia na gestão do curso que dirigem. No entanto, a palavra final cabe sempre ao Director (ED.Q31.1; EP1.Q23.3/4; EP2.Q22.1; EP3.Q22.1).

Na altura em que foi desenvolvido este estudo, na escola trabalhavam quatro professores permanentes, correspondentes a cada um dos cursos de longa duração aí existentes. Aqui, a prioridade ao contratar os professores, não são as suas qualificações formais. Torben explica que as qualificações formais são importantes, mas não são o mais importante. O mais importante, segundo Torben, são as qualificações humanas (ED.Q27.4), as capacidades que se

adquirirem ao longo da vida e que ele chama de “*life skills*” (ED.Q11.2). Torben explica que quando contrata alguém para leccionar um determinado tema, contrata uma pessoa que tem esse tema como a sua actividade profissional (ED.Q27.6). Nestas escolas só se contratam pessoas que *são aquilo que ensinam* e que portanto não são professores (ED.Q27.7), nem a sua carreira nesta escola tem relação com uma carreira numa escola regular. Torben dá muita importância às capacidades pessoais dos candidatos, às suas qualificações humanas, à sua experiência de vida e, por fim, às suas capacidades pedagógicas (ED.Q27.7).

Como disse Torben, a escola celebra vários tipos de contratos e acordos com os professores, como fica bem patente no caso dos três professores entrevistados, todos eles recrutados de forma diferente (ED.Q33.3). No caso de Johannes, a sua contratação não partiu da escola. Ele tinha um projecto para um curso de “Cinema e TV” e propô-lo a Torben, que aceitou de imediato. Neste momento, a renovação do seu contrato e a continuidade do projecto dependem do sucesso ou insucesso de recrutar oito alunos para o próximo ano lectivo (EP2.Q9.3). Michael Sako foi contactado directamente por Torben, que necessitava urgentemente de um professor de Inglês para um grupo de alunos chineses (EP3.Q7.16). O seu regime contratual resume-se a contratos de cinco meses, que é a duração típica do curso que gere (EP3.Q11.1). Joan, a professora de Design e Multimédia, teve um processo de contratação mais comum. Concorreu a uma vaga apresentada num jornal (EP1.Q11.3), apresentou-se a uma entrevista numa quinta-feira e, na segunda-feira seguinte, já estava a trabalhar (EP1.Q11.4). O seu contrato é renovado anualmente, pois o curso que ministra tem a duração de nove meses (EP1.Q11.8) e após o seu término ainda participa na organização dos cursos de curta duração.

3.4.3. Caracterização dos Professores

Neste estudo, foram entrevistados três dos quatro professores regentes de cursos de longa duração, nomeadamente dos cursos de Cultura e Língua Dinamarquesa, Design e Multimédia e Cinema e TV.

Michael Sako é o regente do curso de Cultura e Língua Dinamarquesa, tem 50 anos e, tal como Torben Egeris, o Director, não é Dinamarquês. É Sueco mas viveu a maior parte da sua vida na Dinamarca (EP3.Q1.1; EP3.Q2.1; EP3.Q3.1).

A sua formação formal resume-se ao ensino secundário (*gymnasium*), onde aprendeu o ofício de vendedor (EP3.Q4.1/2), e a certificação CELTA (Certificate in English Language Teaching to Adults) da Universidade de Cambridge (EP3.Q9.1), que é um programa internacional de formação e certificação TEFL (Teaching English as a Foreign Language). Michael conta que esta certificação CELTA foi um curso intensivo de quatro semanas que, não só lhe permitiu aperfeiçoar o seu inglês, mas essencialmente lhe possibilitou aprender a ensinar inglês a estrangeiros (EP3.Q9.1).

A certificação CELTA que adquiriu não é algo que fosse necessário para conseguir ser contratado por uma *folk school*, até porque apenas realizou essa certificação após ser contratado por esta escola. Foi antes algo que ele sentiu necessidade de fazer para aprender a ensinar e para se sentir mais confiante nas suas funções (EP3.Q7.16). Além disso, como explicou, é uma certificação muito valorizada por todo o mundo e pode ajudá-lo a conseguir trabalho facilmente noutro país, como professor de Inglês (EP3.Q9.2).

Michael teve uma vida bastante preenchida. Quando acabou o ensino secundário, foi estudar inglês para a Universidade, em Aarhus, mas tal não era algo para que se sentisse motivado e acabou por desistir do curso (EP3.Q7.2). Viajou para Israel, onde ficou sete meses (EP3.Q7.3), trabalhou como figurante num teatro (EP3.Q7.4), como empregado de mesa em restaurantes (EP3.Q7.5) e aprendeu música com um amigo israelita. Quando voltou para a Dinamarca, começou a tocar música (EP3.Q7.6) um pouco mais a sério até que criou um trio de jazz com o qual editou um disco (EP3.Q7.7). Tocou também com uma banda de funk que teve algum sucesso na Dinamarca, na Alemanha, onde editou um disco e, na Suíça, onde também editou um disco (EP3.Q7.8). Depois disso, começou a trabalhar em lojas de música, como vendedor de instrumentos musicais (EP3.Q7.9). Fazia também pequenos trabalhos de tradutor, em freelance (EP3.Q7.11/12), aproveitando a sua fluência em Sueco, Dinamarquês,

Alemão e Inglês. Trabalhou ainda numa empresa de telecomunicações americana (EP3.Q7.14), deu aulas privadas de música e teve algumas experiências esporádicas de ensino de música em escolas do ensino regular (EP3.Q5.3).

Michael conta também que durante algum tempo viajou por Itália com alguns amigos, apenas com uma mochila e a sua viola, fazendo espectáculos de rua quando era necessário dinheiro.

O regente do curso de Cinema e TV é **Johannes Burgreen**, tem 60 anos e é originário de Copenhaga, a pouco mais de 200 Km de Snoghøj (EP2.Q1.1; EP2.Q2.1; EP2.Q3.1). Johannes tem uma licenciatura de três anos (bachelor) em ensino de música e arte (EP2.Q4.1/2). É o único professor da escola que tem a sua formação formal na área do ensino e é o único que é aquilo a que nós chamaríamos, em Portugal, Professor profissionalizado. A sua carreira é vasta, com perto de 40 anos de profissão, já deu aulas em escolas básicas, trabalhou 15 anos em educação de adultos (EP2.Q4.3), trabalhou em *folk schools* durante 13 anos (EP2.Q5.5) sendo director de uma delas por três anos (EP2.Q5.4) e chegou até a ser Administrador de Sistemas Informáticos numa das escolas onde esteve (EP2.Q6.5). Actualmente, ensina o curso de Cinema e TV, mas já deu aulas de música, representação e até de informática (EP2.Q6.2/3/4).

Dinamarquesa de gema e com 27 anos, **Joan Staebæk** é a professora mais nova da escola e é a regente do curso de Design e Multimédia (EP1.Q1.1; EP1.Q2.1; EP1.Q3.1). Joan é Designer Gráfica, tirou uma licenciatura de três anos (bachelor) em Design Gráfico e um Mestrado em Comunicação Visual (EP1.Q4.1). Apesar de ser a mais nova, não existe um grande desfasamento em termos de vivências e conhecimentos informais. Trabalhou em vários locais: treinou cavalos na Islândia (EP1.Q7.1), trabalhou em bares (EP1.Q7.2), em lojas (EP1.Q7.3), foi ajudante de cozinha (EP1.Q7.4), treinadora de Ténis (EP1.Q7.5) e treinadora de cães (EP1.Q7.6), tudo isto antes de terminar o seu curso. Ao terminar o curso, trabalhou por duas semanas numa empresa, como designer (EP1.Q7.7), mas teve de sair por motivos pessoais e acabou por começar a dar aulas em Snoghøj.

Se, à primeira vista, parece que estes três perfis nada têm em comum, depois de reflectir um pouco, podemos chegar à conclusão de que o que têm em comum é uma grande amplitude de conhecimentos, no conjunto de conhecimentos formais e informais, uma história de vida rica em muitas e variadas experiências e uma grande capacidade humanista, referida por Torben Egeris como sendo a característica mais importante num professor de uma *folk school*. Esta diversidade de perfis e conhecimentos, aliada ao facto de o corpo docente ser muito pequeno e portanto haver grande cumplicidade, acaba por resultar numa grande complementaridade de áreas de formação e resulta numa grande capacidade da escola para proporcionar aos seus alunos muitas e variadas experiências.

3.4.4. Motivações dos Professores

Dos três professores entrevistados, apenas Johannes tem um curso orientado para o ensino. No entanto, como referiu o Torben, o Director, esse não é um requisito importante quando se vai dar aulas numa *folk school*. Aqui, o mais importante, quando se contrata alguém, é a sua capacidade humanista (ED.Q27.4) e a sua experiência profissional na área em que irá ensinar (ED.Q27.6). Isto vem dizer que, como aliás é confirmado pelo percurso profissional e pelas palavras dos entrevistados, dar aulas numa *folk school* não era um objectivo, foi antes um desafio estimulante.

Johannes declara a sua preferência por este tipo de escolas dizendo que nas *folk schools* o objectivo é ajudar os alunos a encontrar o seu caminho, o que para ele é muito gratificante (EP2.Q8.1). Já Joan nem sequer tinha considerado dar aulas, mas quando procurava trabalho, esta pareceu-lhe uma proposta interessante, até porque, graças à flexibilidade de horários, lhe dava a possibilidade de continuar a realizar todas aquelas actividades que gosta, tal como tratar dos seus cavalos e dos seus cães (EP1.Q11.2). A Michael Sako entusiasmou-o o desafio e agrada-lhe de sobremaneira o estilo de vida (EP3.Q8.1/2/5). Para ele, a escola não é apenas um trabalho, é uma parte da sua vida (EP3.Q8.4). Todo o relacionamento entre os vários intervenientes na escola é algo de muito estimulante (EP3.Q8.7), pois as relações criadas entre as

pessoas, em especial entre os alunos, são muito mais profundas que numa escola regular, o que é fácil de compreender pois os alunos vivem juntos na escola, quase permanentemente.

3.5. Recursos financeiros

Segundo o Director, Torben Egeris, neste momento, o financiamento da escola é feito essencialmente pelos alunos (ED.Q26.1), mas nem sempre foi assim. O sistema de financiamento tem sofrido alterações nos últimos anos, o que tem vindo a conduzir a um ponto em que muitas das *folk schools* não se têm conseguido manter sustentáveis.

Até à década de 1990, o financiamento era feito directamente aos alunos e era feito por inteiro. Um aluno podia ter assegurada a sua passagem numa *folk school* sem quaisquer custos (ED.Q26.6). Entretanto, o método de apoio financeiro foi alterado e conseqüentemente reduzido. Neste momento, o apoio é feito directamente às escolas, que recebem do Estado a mesma quantia monetária que recebem do aluno (ED.Q26.3), ou seja: o Ministério da Educação financia metade do custo total de cada aluno dinamarquês, da União Europeia ou do Espaço Económico Europeu. Os alunos fora do Espaço Económico Europeu pagam a propina por inteiro (EA2.Q6.1/3), que pode variar entre 600€ e 1500€ por mês, dependendo do curso (EA7.Q6.3/4). Para os alunos naturais da Dinamarca - onde o rendimento bruto anual per capita foi de 53165€ em 2007²⁴ e o salário médio se situa próximo dos 3800€ mensais²⁵ - e que pagam apenas metade do valor da propina, esse valor não é considerado problemático (EA1.Q6.1; EA4.Q6.2; EA7.Q6.1). Alguns dos alunos beneficiam, também, de ajudas de custo (EA3.Q6.2; EA6.Q6.3; EA7.Q6.5). Já para os alunos estrangeiros, o caso não é assim, o que se compreende, pois a Dinamarca é um dos países com um nível de vida mais alto da Europa e, portanto, para cidadãos de outra proveniência os valores das propinas são considerados bastante elevados (EA2.Q6.2), a não ser que beneficiem de alguma bolsa de estudo (EA5.Q6.1/2).

²⁴ EUROSTAT: <http://epp.eurostat.ec.europa.eu/tgm/table.do?tab=table&init=1&language=en&pcode=tps00175&plugin=0>

²⁵ http://wiki.answers.com/Q/What_is_the_danish_average_wage

Além disto, a escola recebe ainda, do Estado, uma determinada quantia fixa que é calculada tendo por base os edifícios da escola (ED.Q26.4). Torben refere que o Estado financia aproximadamente 25% das receitas da escola (ED.Q26.5). O restante financiamento da escola provém dos alunos, do arrendamento de algumas instalações a empresas que esporadicamente necessitam de um espaço para fazer reuniões, seminários e formações, e ainda do arrendamento de alguns quartos.

3.6. Relação com o sistema formal

Na Dinamarca, o sistema educativo formal é composto por 9 anos de escolaridade obrigatória e mais 3 anos de ensino secundário (a que chamam *gymnasium*), totalizando 12 anos curriculares, muitas vezes antecedido por um ou mais anos num estabelecimento de ensino pré-escolar.

As *folk schools* apareceram na Dinamarca na segunda metade do século XIX, numa altura em que se fazia a transição de uma monarquia absolutista para uma monarquia constitucional. Inicialmente, com o objectivo de preparar a população para os seus novos deveres de cidadãos (EP2.Q13.1; Moller e Watson, 1944), as *folk schools* ensinavam acima de tudo humanidades e artes, ler e escrever dinamarquês, literatura, filosofia, teologia, religião, pintura, mas também um pouco de alguns temas sobre indústria primária como a pesca e a agricultura. Estas escolas mudaram com a sociedade, adaptando-se e encontrando o seu lugar na sociedade dinamarquesa. Hoje, aproximadamente 150 anos decorridos, as *folk schools* dividem-se em dois tipos, as “*efterskolen*” e as “*højskolen*”. As *efterskolen* são *folk schools* direccionadas para alunos cuja faixa etária ronda os 15 anos e que normalmente acabaram de terminar a escolaridade obrigatória (9º ano) (EA7.Q7.8). As *højskolen* são *folk schools* direccionadas para alunos mais velhos, com idade acima dos 17 anos e meio (ED.Q16.3)²⁶. Dentro das *højskolen* ainda podemos subdividir em outros dois tipos, um tipo de escolas mais tradicionais que continuam a ensinar predominantemente humanidades e artes, e outro tipo de escolas que leccionam

²⁶ <http://herbinsnohøj.wordpress.com>, dia 5.

temas mais orientados para o mundo do trabalho actual como por exemplo, informática (EP1.Q13.2).

A relação entre as escolas do ensino regular e as *folk schools* é meramente casual (ED.Q16.1/2). A frequência de uma *folk school* não é algo de obrigatório, na verdade nem sequer é algo que a maioria dos jovens Dinamarqueses façam. Para ingressar numa *folk school* não existe qualquer tipo de pré requisito de graus académicos (ED.Q16.6), nem existe um momento específico para que os alunos frequentem estas escolas. O único pré requisito para frequentar uma *folk school* é ter mais de 17 anos e 6 meses (ED.Q16.3). A partir daí, tudo é flexibilidade. A relativa aleatoriedade do tipo de alunos que frequentam Snoghøj leva mesmo o seu Director, Torben, e Johannes, o único Professor Profissionalizado da escola, a referir que não existe qualquer relação com o sistema escolar regular (ED.Q16.1/2; EP2.Q16.1), estando as *folk schools* completamente fora do regime educativo formal. Apesar destas afirmações, a verdade é que a maioria dos alunos que frequentam os cursos de longa duração tem entre 18 e 23 anos (ED.Q16.4) e, como referem Joan e Johannes, para muitos deles funciona como um degrau entre o ensino secundário e a Universidade (EP1.Q16.1; EP2.Q16.2). Johannes refere ainda que também é frequente haver alunos que já frequentaram a Universidade, mas que concluíram que não era aquela a sua verdadeira vocação e acabaram por desistir, vindo depois para a *folk school* para se recompor e tentar encontrar o seu rumo (EP2.Q16.3).

Na Dinamarca, as escolas do ensino regular têm total autonomia para escolher os seus professores e, tal como em Portugal, os professores profissionalizados têm prioridade no momento de se escolher um novo professor para uma escola. No entanto, tal como em Portugal, quando não existem candidatos profissionalizados as escolas recorrem a pessoas não profissionalizadas para o ensino. Neste sentido, os professores entrevistados referem que a sua experiência como professores numa *folk school* seria bastante valorizada ao serem opositores a uma vaga numa escola do ensino regular pois as *folk schools* são instituições muito valorizadas socialmente (EP1.Q12.1; EP2.Q12.6; EP3.Q12.1). Todavia, o oposto já não seria assim (EP1.Q12.1) porque, como explicou Torben, o mais importante quando se contrata alguém para

leccionar numa *folk school* são as suas características humanas e a sua experiência profissional na área em que irá ensinar (ED.Q27.4/7), a sua profissionalização para o ensino e a experiência em escolas do ensino regular não têm tanto peso.

3.7. Relação com a comunidade

Torben conta que a escola tem um relacionamento próximo com a comunidade local. Não sendo algo a que estejam obrigados, é uma velha tradição (ED.Q19.1/2). A escola é respeitada na comunidade local (ED.Q20.2), como aliás é comum estas escolas serem muito respeitadas em toda a Dinamarca, pois as pessoas gostam que as mesmas façam parte da sua comunidade (ED.Q20.3). Esta escola, em particular, é útil por ser um espaço amplo com capacidade para alojar várias pessoas, para realizar congressos e *workshops* (ED.Q20.4/5). Torben conta, com alguma frustração, que apesar de serem reconhecidamente uma mais valia para a comunidade, não recebem qualquer apoio financeiro das representações políticas locais (ED.Q20.1). Johannes conta ainda que, apesar de não ser frequente, é algo normal de acontecer que pessoas da comunidade local venham à escola dar uma palestra ou participar e dinamizar actividades (EP2.Q33.1).

Uma vez que a escola abre as suas portas à participação da comunidade e está também disponível para acolher actividades dinamizadas por entidades externas à escola, podemos considerar esta instituição como uma instituição **na** comunidade e não apenas **para** a comunidade.

Também é comum a escola acolher “convidados”, por exemplo, pessoas que apenas estão de passagem e necessitam de um local para pernoitar ou comer uma refeição. Durante o período permanecido na escola, também estiveram presentes outros participantes do Programa Comenius, que leccionavam aulas em outras instituições vizinhas, de educação formal. Mais uma vez, este nível de abertura e disponibilidade à comunidade, leva a que consideremos a escola como uma instituição **na** comunidade²⁷.

²⁷ <http://herbinsnohoj.wordpress.com>, dia 3.

3.8. Público-alvo

O público-alvo da escola não está circunscrito a uma faixa populacional. Na realidade, se considerarmos todo um ano civil de actividade, corresponde a todo o espectro populacional (ED.Q19.11).

No entanto, podemos subdividir o público-alvo da escola consoante o tipo de curso e, por consequência, o período do ano. Se nos referirmos aos cursos de longa duração, que decorrem durante os nove meses entre Setembro e Maio, então o público-alvo incide sobretudo em jovens entre os 18 e os 23 anos (ED.Q37.4; ED.Q16.4), sendo o único requisito de admissão ter 17 anos e meio de idade (ED.Q16.3).

3.8.1. Captação de alunos

Torben explicou-me que utiliza vários métodos de marketing com vista a recrutar alunos para a escola (ED.Q44.5).

A escola tem um *website* onde é colocada toda a informação sobre os vários cursos e actividades desenvolvidas (ED.Q44.1), a localização da escola e os procedimentos a realizar quando se pretende ingressar na escola. Também é realizada a publicitação dos cursos e algumas actividades em jornais (ED.Q44.2). A escola participa em “feiras de educação”, destinadas a pessoas que querem ingressar em algum tipo de educação (ED.Q44.3) e onde são realizadas actividades publicitárias e palestras sobre a escola. É utilizada uma base de dados com os dados dos alunos que já estiveram na escola e é-lhes enviada uma carta em que se divulga a oferta educativa (ED.Q44.6).

Para além dessas actividades, existem ainda as parcerias com outras instituições e escolas (ED.Q44.10). Uma dessas parcerias é com a Escola Nacional de Música e Representação da Dinamarca (ED.Q44.8). Muitos jovens acorrem todos os anos a essa escola para realizar as audições de admissão e a grande maioria falha nesses testes. Esses jovens que falham os testes são então encaminhados para Snoghøj, onde a professora que lecciona o curso de música, dança e representação é também professora nessa Escola Nacional de Música e

Representação. Assim, este curso em Snoghøj funciona como uma preparação para o ingresso na escola nacional. Outra parceria existente é com vários profissionais de TV e cinema (ED.Q44.9), com quem são desenvolvidas actividades regularmente, de modo a preparar os alunos, do curso de TV e Cinema, para a actividade profissional real. Além dessas duas parcerias existem ainda outras mais abrangentes e menos formais com escolas do ensino regular, escolas profissionais de multimédia e escolas profissionais de Tecnologias Informáticas. Torben diz que este tipo de parcerias são muito importantes, não só para angariar alunos mas também para que os vários modelos de ensino se possam complementar e dar uma experiência de aprendizagem muito mais rica para os alunos, pelo que faz os possíveis para ter a maior rede de contactos possível (ED.Q44.11). No entanto, Torben diz-nos que a melhor estratégia de marketing é a informal. O melhor meio de angariar alunos é fazê-los ter uma grande experiência na escola, sendo que depois esse sucesso educativo transmite-se boca a boca (ED.Q44.7). Segundo Torben, a divulgação boca a boca é a que atrai mais alunos para a escola (ED.Q44.4), pelo menos os Dinamarqueses. Na verdade, os alunos entrevistados referem todos que tomaram conhecimento da escola, por boca a boca e/ou pela Internet (EA1.Q10.1/2; EA2.Q10.2/3; EA2.Q12.1; EA3.Q10.1/2; EA4.Q9.1; EA4.Q10.1; EA5.Q10.1; EA6.Q9.1; EA6.Q10.2; EA7.Q9.1; EA7.Q10.2).

A inscrição dos alunos é bastante simples e é realizada à distância. Tipicamente os alunos preenchem um formulário pela Internet, manifestando o seu interesse, após o que são contactados pela escola de modo a formalizar a inscrição. O Director, Torben, telefona então à pessoa em causa, explica o funcionamento da escola, o que se espera de um aluno e o que se proporciona a um aluno (ED.Q46.1). Caso o futuro aluno viva na Dinamarca, é ainda realizada uma visita à escola antes de o aluno ingressar definitivamente (ED.Q46.2).

Em todo este processo de angariação de alunos, a escola não faz qualquer tipo de selecção de alunos (ED.Q45.1). No entanto, é sempre realizada uma conversa em que se explica o tipo de escola de que se trata, quais os direitos, deveres e obrigações dos alunos de modo a que as pessoas possam reflectir

sobre se a sua escolha é a mais correcta, ou se haverá outra escola mais indicada aos seus objectivos (ED.Q45.2).

3.9. Motivações da escola

Hoje o grande objectivo desta escola pode ser explicado de forma muito concisa como “preparar os alunos para a vida activa”. No entanto, esse é, ao fim ao cabo, o objectivo primordial de qualquer escola. Em que se distingue, então, o rumo desta escola relativamente às escolas do regime regular?! Distingue-se pelo tipo de alunos que recorrem a esta escola e pelas necessidades individuais que esses alunos sentem. Há alunos que recorrem a esta escola por não saber o que fazer no seu futuro profissional, não sabem aquilo que realmente querem estudar e fazer no futuro (EP2.Q8.7; EP2.Q13.3), não sabem em que reside o seu potencial, ou não têm realmente a certeza de ter o potencial necessário para se tornarem profissionais naquilo que gostariam (EP2.Q8.7). Outros alunos recorrem às *folk schools* por sentirem falta de maturidade, querendo apenas conhecer pessoas (EP3.Q13.2), viver experiências diferentes, ter novas experiências, aprender a viver fora da esfera de influência dos pais (EP1.Q17.2) e até mesmo fora da sua própria esfera de influência (EA1.Q11.5), aprender a conviver e a socializar, aprender a ser parte activa da comunidade.

Aqui, pretende-se orientar os alunos para o seu futuro profissional (EP1.Q13.1; EP1.Q15.2; EP1.Q17.1) mas também para o seu futuro como seres humanos, membros de uma comunidade democrática e cooperante (EP1.Q17.1; EP3.Q13.4/5). Claro que podemos argumentar que estes são também os objectivos de qualquer escola do ensino regular de um país democrático. No entanto, aqui é diferente, aqui vai-se mais além, por todas as características da própria instituição e pelas metodologias pedagógicas utilizadas.

É importante perceber que esta não é uma instituição académica, no sentido estrito da palavra. Dizer-se que a escola pretende *preparar* os alunos para o seu futuro profissional não é o mais correcto. O que a escola pretende mesmo é *orientar* os alunos, ajudá-los a ganhar um rumo para a sua vida (EP2.Q8.5), ajudá-los a decidir, ajudá-los a tomarem as suas próprias decisões

de forma segura (EP3.Q13.3). Aqui, é comum chegarem alunos sem saberem qual o rumo profissional que querem seguir. Depois de estarem aqui talvez ainda não saibam o que querem fazer mas provavelmente descobriram que o que equacionavam à partida está fora de questão (EP3.Q13.8). Em tudo isto, o menos importante, quando os alunos saem da escola, são as suas notas (EP3.Q26.2) pois aqui o relevante é que os alunos descubram o que querem e persigam esse seu objectivo (EP3.Q14.1).

Michael Sako refere, acerca desta escola, que *“esta escola apoia-te, inspira-te, muda-te, ensina-te aquilo que te interessa, e talvez te dê uma base diferente para olhares a tua própria vida”* para depois completar dizendo que aqui os alunos *“têm tempo para olhar para si próprios e interagir com outras pessoas a um nível mais humano”* (EP3.Q13.7), um nível mais profundo do que aquele nível a que os alunos interagem nas escolas do ensino regular.

Claro que, apesar de tudo, nesta escola, existe uma certa ligação ao futuro profissional dos alunos, mas limita-se a ser uma ligação “acessória”, designadamente revelando a vocação dos alunos (EP3.Q14.1; EP3.Q15.3). Bastian, um dos alunos do curso de TV e Cinema, diz mesmo que a escola tem o objectivo de preparar os alunos para o próximo passo, para a vida real (EA3.Q27.2) e, se por um lado, refere que *“o curso de TV e Cinema prepara os alunos para a vida real, para a industria do cinema”* (EA3.Q27.1), por outro lado, diz que o objectivo da escola *“também é socializar, ensinar a estarmos uns com os outros e a responsabilizarmo-nos pelas nossa acções”* (EA3.Q27.6). Mas Bastian não fica por aqui nas suas reflexões e refere algo que considero muito interessante, em especial vindo de um aluno de apenas 18 anos, ele faz referência à requalificação de pessoas que já são profissionais e dá o exemplo, *“ as pessoas podem também vir cá quando são mais velhos, se és um fotógrafo precisas de aprender Adobe²⁸ e outros programas”* (EA3.Q27.4).

Os professores entrevistados identificam vários benefícios do trabalho realizado nas *folk schools* em geral, e em particular nesta. Joan considera que os alunos ficam mais maduros (EP1.Q18.1), são mais capazes de cooperar (EP1.Q18.6) e mais responsáveis (EP1.Q18.5). Johannes conta que nunca viu

²⁸ Adobe Photoshop, um software de edição de imagem.

peças evoluírem tanto em tão pouco tempo como nas *folk schools* por onde passou (EP2.Q8.2). Diz já ter visto várias vezes alunos entrarem na escola completamente desorientados, sem rumo, e saírem, ao fim de alguns meses, completamente seguros daquilo que querem fazer (EP2.Q8.3), ou daquilo que certamente não querem fazer, evitando assim passar vários anos a tentar fazer algo para o qual não têm o perfil adequado (EP2.Q28.1). Johannes explica ainda que os alunos que frequentam *folk schools* e posteriormente vão estudar para a Universidade têm uma taxa de desistência inferior (EP2.Q15.1), algo que vai de encontro ao que diz Michael Sako, quando conta que há escolas de economia e gestão que dão preferência a candidatos que tenham passado por uma experiência numa *folk school* (EP3.Q15.1). Coincidência, ou não, quase todos os benefícios identificados por estes professores se focam no lado humano, social e de carácter dos alunos.

Para além dos alunos, quem ganha com a actividade das *folk schools* é, sem dúvida, toda a sociedade, pois, no fim de contas, os alunos de hoje são a comunidade de amanhã e se estes estiverem melhor preparados para realizar os seus deveres cívicos então teremos uma sociedade melhor. Ainda assim, Johannes expressa uma visão interessante sobre outro papel importante que pode ser desempenhado pelas *folk schools* na sociedade actual: As *folk schools* podem acolher os alunos que desistem do sistema de ensino regular e dar-lhes um rumo (EP2.Q17.1), retirando-os a um possível futuro de delinquência e/ou exclusão social. Linka também refere uma situação diferente: era aluna de uma escola chamada *Baering* que fechou e acabou por ser transferida para Snoghøj. Explica que essa escola de *Baering* era diferente, era uma escola especial, para alunos com necessidades especiais, alunos com problemas psicológicos, com depressões e outros problemas desse tipo (EA5.Q27.2).

4. Alunos

4.1. Alunos dos cursos de longa duração

Durante os nove meses em que decorrem os cursos de longa duração, quem recorre a esta escola interessa-se sobretudo nas artes de espectáculo, musica, dança e representação e nas artes gráficas, design e multimédia (ED.Q41.2). As habilitações académicas dos alunos são diversas, não existe um pré requisito de habilitações e é tão comum haver alunos com apenas o ensino básico concluído como haver alunos com educação superior (ED.Q16.6). Torben comenta que, durante este período, apenas 60% dos alunos são dinamarqueses. Os restantes 40% dos alunos são provenientes de vários países, dentro e fora da União Europeia, como por exemplo, China, Nepal, Austrália e Estados Unidos (ED.Q42.1/2).

4.2. Alunos dos cursos de curta duração

Durante os três meses de Verão, quem recorre à escola são, acima de tudo, grupos, nomeadamente famílias e pessoas mais velhas, pais, crianças e avós (ED.Q37.5), que pretendem viajar ou simplesmente passar uma semana de “férias educativas” (ED.Q19.9/10). Neste tipo de cursos, ao contrário dos cursos de longa duração, verifica-se que é frequente as pessoas repetirem a experiência nesta escola, em cursos diferentes e até mesmo no mesmo curso (ED.Q43.1/3), havendo até o caso de uma pessoa que já frequentou cursos de curta duração na escola por 19 vezes (ED.Q43.2).

4.3. Caracterização dos alunos entrevistados

No decurso deste estudo, foram entrevistados sete alunos, três do curso de “Design e Multimédia” e um aluno de cada um dos restantes quatro cursos.

Destes sete alunos entrevistados, dois são estrangeiros e cinco são dinamarqueses, sem no entanto pertencerem a nenhuma das localidades mais próximas. A idade dos alunos entrevistados varia entre os 18 e os 22 anos, no grupo de cinco alunos de nacionalidade dinamarquesa, e ambos os alunos estrangeiros têm 24 anos.

Jack Ord Rasmus, de 19 anos, é proveniente de uma pequena localidade dinamarquesa (EA1.Q1.1; EA1.Q2.1; EA1.Q3.1; EA1.Q11.1). Jack terminou o ensino secundário depois de 12 anos de escolaridade (contando com um ano de infantário), menos um ano do que o que seria o percurso escolar normal, por ter frequentado uma escola especial que lhe permitiu fazer isso (EA1.Q7.4/5/6). Chegou a Snoghøj em Março (EA1.Q8.1) para frequentar o curso de “Design e Multimédia” durante 12 semanas (EA1.Q8.1; EA1.Q14.1). Para ele, o custo financeiro de frequentar a escola é bastante elevado. Contudo explica que a sua família não tem dificuldades para pagar (EA1.Q6.1).

Tek Ras Gamy tem 24 anos e é proveniente do Nepal (EA2.Q1.1; EA2.Q2.1; EA2.Q3.1). Tek tem uma licenciatura de quatro anos em Engenharia de Comunicações (EA2.Q4.1; EA2.Q7.5) totalizando 16 anos de escolaridade (EA2.Q7.6), no entanto aqui estuda no curso de “Design e Multimédia” (EA2.Q5.1). Começou a frequentar esta escola em Setembro (EA2.Q8.1), precisamente no início do curso e pretende ficar até ao final, num total de 10 meses (EA2.Q14.1). Tek considera a sua permanência na escola muito dispendiosa financeiramente (EA2.Q6.2), até porque, ao contrário dos alunos provenientes da União Europeia e do Espaço Económico Europeu, não beneficia de financiamento pelo governo Dinamarquês (EA2.Q6.1/3).

Bastian Shus é proveniente de uma pequena localidade Dinamarquesa e tem 18 anos (EA3.Q1.1; EA3.Q2.1; EA3.Q3.1). Bastian terminou o 9º ano do ensino regular e passou um ano numa “*efterskolen*”, um tipo de *folk school* específica para adolescentes de aproximadamente 15 anos, com o 9º ano concluído (EA3.Q4.1). Após passar um ano na *efterskolen*, Bastian concluiu o primeiro ano do ensino secundário, mas saiu depois disso, sem terminar os seguintes dois anos (EA3.Q4.1/2; EA3.Q7.1). Após terminar o 10º ano do ensino regular formal, Bastian inscreveu-se no curso de “Cinema e TV” (EA3.Q5.1) em

Snoghøj, que iniciou logo em Setembro e pretende terminar em Maio (EA3.Q8.1; EA3.Q14.1). Bastian conta que a permanência em Snoghøj, para si, não é dispendiosa. No entanto, uma outra escola famosa que gostaria de frequentar é bastante cara (EA3.Q6.1; EA3.Q16.1/2).

Mikkel Lars tem 21 anos e é proveniente de uma pequena cidade dinamarquesa (EA4.Q1.1; EA4.Q2.1; EA4.Q3.1). Mikkel terminou o ensino secundário (EA4.Q4.1), passando também um ano numa *efterskolen* (EA4.Q7.2, tal como Bastian. Em Snoghøj frequenta o curso de “Música e Representação” (EA4.Q5.1) desde Agosto e pretende permanecer até ao final de Abril, totalizando nove meses (EA4.Q8.1). Para Mikkel, as propinas que tem de pagar para frequentar a escola são bastante altas e explicou que, para poder frequentar a escola, teve de recorrer a um empréstimo bancário (EA4.Q6.1/2).

Com 24 anos e proveniente da Letónia, Linka (EA5.Q2.1; EA5.Q3.1; EA5.Q1.1) está a estudar numa universidade da Letónia, de modo a concluir a sua Licenciatura de 5 anos (EA4.Q4.1; EA4.Q7.5). Em Snoghøj Linka está a estudar “Língua e Cultura Dinamarquesa” (EA5.Q5.1) ao abrigo de uma bolsa de estudo (CYRUS) que lhe financia as 12 semanas de curso por inteiro (EA5.Q6.1/2; EA5.Q8.1).

Michelle é proveniente de Aarhus, uma das maiores cidades da Dinamarca e tem 22 anos (EA6.Q1.1; EA6.Q3.1; EA6.Q2.1). Michelle conta-me que desistiu da escola quando estava a frequentar o 5º ano de escolaridade e neste momento frequenta o ensino regular com o objectivo de terminar o 9º ano. Ela vive permanentemente em Snoghøj e frequenta o curso chamado “Fullfieste” que explica ser um curso sobre si própria e o mundo (EA6.Q5.1). Sobre as propinas, Michelle revela que é caro frequentar uma *folk school* (EA6.Q6.2), contudo conta que a Segurança Social paga as suas propinas directamente à escola e portanto não sabe exactamente quanto custa. Tal como Linka, Michelle veio de uma *folk school* que teve de encerrar e portanto está em Snoghøj há menos de um mês, mas diz-me que já estava nessa outra escola há quase quatro anos e agora pretende ficar até ao final do semestre (EA6.Q7.5; EA6.Q14.1), previsivelmente Maio ou Junho.

Alan Aurelius Hansen tem 20 anos e é natural de uma pequena cidade perto de Copenhaga (EA7.Q1.1; EA7.Q2.1; EA7.Q3.1). Alan terminou o ensino secundário (EA7.Q4.1) sem passar pela *efterskolen* (EA7.Q7.4), frequenta o curso de “Design e Multimédia” (EA7.Q5.1) desde Setembro e pretende permanecer até Maio (EA7.Q8.1; EA7.Q14.1). Alan não considera que as propinas da escola sejam caras (EA7.Q6.1) e explica que pagou perto de 5000 coroas dinamarquesas por mês durante os primeiros 4 meses, o que é aproximadamente metade do que os alunos do curso de “Música e representação” pagam (EA7.Q6.2/4). Explica que neste momento tem um acordo especial, em que paga menos mas faz alguns trabalhos para a escola (EA7.Q6.5).

4.4. Motivações dos alunos entrevistados

De acordo com o que foi descrito antes, após terminar o ensino secundário muitos alunos optam por realizar um ano de pausa, das aulas do ensino formal. Assim, estes alunos têm, na sua maioria, entre 18 e 25 anos, e possuem o ensino secundário concluído. Quando é este o caso, os alunos inscrevem-se neste tipo de escola por um período de um ano.

Este ano de pausa lectiva serve para os alunos descansarem da pressão do ensino formal, para decidirem qual o caminho que realmente querem seguir na sua vida profissional, para adquirirem aptidões base numa determinada área de conhecimentos de modo a poderem seguir o seu projecto de vida, seja o mercado de trabalho ou o prosseguimento de estudos (EP1.Q34.5; EP3.Q14.4), mas também para crescerem como cidadãos, como pessoas, como membros válidos da comunidade, desempenhando tarefas e participando em actividades com a comunidade e para a comunidade. Isto torna os alunos autónomos, críticos e portanto, membros válidos da sociedade.

Jack conta-me que já conhecia este tipo de escola porque, apesar de não ser algo que todos façam (EA1.Q10.4), é algo do conhecimento comum, “*todos sabem o que é*” (EA1.Q10.5), além de que o seu irmão frequentou uma (EA1.Q10.1) mas conhecia esta escola em particular apenas pela consulta que

realizou na Internet (EA1.Q10.6). Jack decidiu parar de estudar durante um ano, ao terminar o ensino secundário (EA1.Q11.2), e tentou arranjar trabalho para ocupar este ano, no entanto não conseguiu e acabou por decidir frequentar uma *folk school* (EA1.Q11.3). Ele queria conhecer outras pessoas (EA1.Q11.5), até porque, como explicou, vive numa aldeia muito pequena em que todos se conhecem, queria sair da esfera de influência em que vive, queria experimentar outras coisas e viver noutra local, e a sua escolha recaiu nesta escola porque ele pensa vir a estudar algo relacionado com design, multimédia ou programação (EA1.Q12.1; EA1.Q17.1) e esta escola tem um curso onde pode explorar estes temas (EA1.Q11.4), coisa que não teve oportunidade de fazer nas escolas do ensino regular (EA1.Q13.1).

Ao contrário de Jack, que conhecia bem este tipo de escola, Tek sendo proveniente de outro país, não fazia ideia de como funcionavam estas escolas (EA2.Q9.1; EA2.Q10.1). Tomou conhecimento da escola através de um amigo e posteriormente através de uma empresa de consultoria. Sabia que esta escola é antiga, com boas infra-estruturas, “uma t-shirt bonita” e “uma boa página de Internet” (EA2.Q12.1), pelo que podemos concluir que tinha um conhecimento muito superficial da escola e do modelo de ensino. Tek queria ir para a Dinamarca para continuar os seus estudos na universidade, mas o governo dinamarquês rejeitou os pedidos de visto para estudar em universidades, pelo que frequentar uma *folk school* foi a solução que encontrou para poder vir logo para a Dinamarca (EA2.Q11.2). Não era sua intenção inicial frequentar uma *folk school*, foi uma opção que teve de tomar (EA2.Q11.1/3). Apesar disso, Tek diz que se sente motivado para o curso que frequenta, “Design e multimédia”. Ele explica que é sempre bom ter outros conhecimentos além dos que adquiriu na sua licenciatura (EA2.Q13.1) e o tema do curso é algo útil quando se trabalha no ramo da comunicação (EA2.Q17.1). Tek sente também que a escola lhe permite desenvolver-se e evoluir como pessoa (EA2.Q17.2) e salienta a diversidade cultural da escola como um aspecto muito positivo (EA2.Q17.3/4/5). Neste momento continua com os seus objectivos iniciais intactos. Após este ano, em Snoghøj, pretende frequentar uma universidade e concluir um mestrado (EA2.Q7.7; EA2.Q11.4; EA2.Q14.2).

Bastian, dinamarquês, já conhecia este tipo de escolas, sabia acerca de toda a vida comunitária e das tarefas inerentes (EA3.Q9.2) porque, para além deste tipo de escolas ser comum na Dinamarca, já tinha frequentado uma *efterskolen* (EA3.Q9.1). Tomou conhecimento desta escola em particular através de um amigo da mãe e posteriormente pela Internet (EA3.Q10.1/2). Confessa que a ideia que tinha era algo errada, explica que aqui as pessoas interessam-se muito mais pela parte académica do que na *efterskolen* que frequentou, onde os alunos se interessavam mais pela parte social da experiência. Quando decidi inscrever-se nesta escola, Bastian estava cansado da escola normal (EA3.Q11.1), estava cansado de ter de estar sempre a estudar (EA3.Q11.2) e da pressão que isso provoca (EA3.Q11.3), além de que tinha de acordar todos os dias pelas 6.15 da manhã, para ir para a escola (EA3.Q11.4). Queria fazer algo relacionado com o cinema (EA3.Q11.5; EA3.Q12.4) e certo dia recebeu um telefonema em que o convidaram a inscrever-se no curso de “Cinema e TV” em Snoghøj (EA3.Q6.2; EA3.Q12.1). Além disso, iria beneficiar de uma bolsa de estudo e portanto não teria de pagar nada (EA3.Q6.2), sendo que era um curso novo (EA3.Q12.2), em que participariam vários produtores e realizadores dinamarqueses famosos, como professores convidados (EA3.Q12.3). Ainda não sabe bem o que fazer após esta temporada em Snoghøj. Equaciona as possibilidades de ir trabalhar nesta área, em Copenhaga, ir para outra *folk school* aprender mais sobre realização de filmes ou ainda voltar a Snoghøj (EA3.Q15.1/3; EA3.Q16.2).

Mikkel, tal como Jack e Bastian, conhecia bem este tipo de escola (EA4.Q9.2), pois refere que é algo que é comum conhecer na Dinamarca (EA4.Q10.2). Tendo já passado por uma *efterskolen*, que usa os mesmos princípios base (EA4.Q10.3), estava bastante familiarizado com o tipo de escola. Soube do curso de “Música e Representação” em Snoghøj, através da Internet (EA4.Q9.1) e sabia como funcionava porque falou com os professores da escola antes de se inscrever (EA4.Q9.4). Após frequentar este curso, Mikkel irá frequentar a Escola Nacional de Música e Representação e veio para Snoghøj com o intuito expresso de se preparar para as provas de admissão (EA4.Q11.1), que realizou e aprovou, entretanto. Além disso, refere ainda que não encontrou nenhuma outra escola que lhe pudesse dar este tipo de preparação (EA4.Q11.2).

Linka, que é Letã, não tinha qualquer conhecimento acerca de *folk schools*. Por motivos profissionais, queria melhorar o seu dinamarquês (EA5.Q11.3; EA5.Q17.1), pois trabalha como guia para turistas dinamarqueses que visitam a Letónia (EA5.Q13.1). Viu um anúncio na Internet (EA5.Q10.2; EA5.Q12.1) em que a escola de Baering tinha um curso de dinamarquês e inscreveu-se. Só tomou conhecimento de como funcionavam as *folk schools*, já na escola. Linka diz-me que lhe agrada esta experiência, conhecer pessoas e outras culturas. No entanto, já depois da entrevista, confessa-me que não está satisfeita com esta experiência, a sua razão principal para ir para Baering era aprofundar o seu dinamarquês, que já era fluente, e diz que isso não aconteceu, nem em Baering, nem em Snoghøj, para onde foi transferida quando Baering foi encerrada. Por isso, revelou-me que se sente defraudada.

Michelle, Dinamarquesa que foi transferida da folk school de Baering, também tinha conhecimento de como funcionam as *folk schools* (EA6.Q10.1) e já tinha frequentado uma *efterskolen* anteriormente (EA6.Q10.2). Contudo, diz que da escola de Baering em particular sabia apenas o que tinha lido na Internet e salienta que isso não é suficiente para saber como é o ambiente da escola, como são os alunos e os professores (EA6.Q9.2). Quando era criança, a sua mãe não tinha condições para a criar a si e aos seus irmãos, pelo que a Segurança Social acabou por retirar a sua custódia à sua mãe e ela foi educada em lares de acolhimento (AE6.Q7.2), com a sua vida académica a ser decidida pela Segurança Social. Assim, Michelle conta que foi para uma *folk school* porque a Segurança Social assim o decidiu (AE6.Q7.4; AE6.Q11.2), para que a ajudassem a decidir o que fazer com o seu futuro, decidir o que estudar, em que trabalhar e para aprender a ser mais autónoma, ou pelas suas próprias palavras “*get a kick in the ass*” (EA6.Q11.3).

Alan, tal como todos os seus colegas dinamarqueses, já conhecia as *folk schools* e diz-nos que é algo do conhecimento geral na Dinamarca (EA7.Q9.1; EA7.Q10.1). Apesar de não ter frequentado uma *efterskolen* e portanto não saber exactamente como funcionava, sabia que teria de participar nas tarefas domésticas, fazer comida, limpezas, etc. (EA7.Q9.3/4). Para além disso, o conhecimento que tinha da escola baseava-se apenas no que tinha lido na

Internet, onde encontrou o curso de Design e Multimédia (EA7.Q10.2) em Snoghøj. Após este ano em Snoghøj, Alan quer estudar mais (EA7.Q7.8), tirar um curso de três anos e meio numa escola gráfica (EA7.Q4.2) que, explica, apesar de não ser uma universidade atribui um grau equivalente (EA7.Q14.2). Alan explica que, nessa escola que quer frequentar, as classificações que obteve no ensino regular não servem para nada pois não são usadas quando se candidata a essa escola. O que conta é o seu currículo, a sua experiência e a sua capacidade como designer (EA7.Q11.1/2). Assim, quando terminou o ensino secundário, achou que deveria desenvolver as suas capacidades, aprender mais sobre design e ficar suficientemente bom para ter hipótese de ser aceite na escola onde quer continuar a sua escolaridade formal (EA7.Q15.5; EA7.Q17.1). Snoghøj pareceu-lhe ser uma escola séria (EA7.Q12.1), onde podia aprender um pouco de vários temas que lhe interessam: software de design, programação, e jornalismo (EA7.Q10.3). Assim não teve que estudar temas que não lhe interessavam, como História ou Música (EA7.Q12.2). Como disse antes, Alan tem motivações claramente relacionadas com o seu futuro profissional, mas também refere que estar num sítio como esta escola faz as pessoas crescerem como seres humanos (EA7.Q17.6). Sair de casa e estar num sítio diferente onde se conhecem outras pessoas, torna as pessoas mais independentes (EA7.Q17.4/5) e há muitas pessoas que vão para estas escolas para saírem da rede de conforto que têm em casa, fazendo desenvolver as suas capacidades sociais (EA7.Q17.7).

Em geral, as entrevistas aos alunos vieram confirmar que os alunos dos cursos de longa duração recorrem a estas escolas de forma esporádica e isolada no tempo (EA1.Q15.1; EA2.Q15.1; EA4.Q16.1; EA5.Q16.1; EA7.Q15.2), tal como Torben já havia referido (ED.Q43.3). Para a maioria, esta experiência numa *folk school* tem um objectivo claro, relacionado com as decisões que têm de tomar, relativamente ao seu futuro académico e profissional, seja para tomarem essas decisões ou para se prepararem para o caminho que já decidiram percorrer.

Depois de tomadas as suas decisões e/ou adquiridos os conhecimentos base que lhes permitam prosseguir com o seu projecto de vida, não há necessidade de voltar a frequentar uma *folk school*. Pelo menos, não no mesmo

contexto de de um curso de longa duração, como diz Jack, “talvez para visitar alguém ou participar em algo, mas não para ficar novamente aqui” (EA1.Q15.2). Mikkel diz também que não tenciona voltar a frequentar uma *folk school* (EA4.Q16.1) mas faz a ressalva: “não como estudante” (EA4.Q15.2). Alan diz claramente que frequentar uma *folk school* é algo que se faz apenas uma vez mas, tal como Mikkel, faz uma ressalva: “não nos próximos três anos” (EA7.Q15.4).

A situação de Michelle é algo diferente. Como referi antes, ela foi criada em lares de acolhimento, não tem uma família estável que a apoie, não tem um lar para onde voltar, a sua educação foi sempre decidida, ou pelo menos orientada, pela Segurança Social. Assim, Michelle passou aproximadamente quatro anos numa *folk school* (EA6.Q7.6). No entanto, quando questionada acerca de voltar a frequentar uma *folk school*, diz-me que não quer (EA6.Q15.2), pelo menos não da mesma maneira, pois equaciona voltar a frequentar uma *folk school* de forma esporádica, frequentar alguns cursos de curta duração (EA6.Q15.3/4) ou até como professora convidada (EA6.Q15.5), para falar da sua experiência de vida a outras crianças com problemas semelhantes.

Bastian também é um caso que sai um pouco fora do comum. Não terminou o ensino secundário e isso acaba por limitar as suas opções para o futuro, ainda para mais sendo a Dinamarca um dos países mais desenvolvidos do mundo. Talvez por isso, equacione voltar a frequentar uma outra *folk school* específica, muito conhecida e especializada em cinema (EA3.Q16.2).

4.5. Rotina

A rotina é muito semelhante entre todos os alunos entrevistados:

- 8.00 – Pequeno-almoço (EA1.Q18.7)
- 9.00 – Início das aulas (EA1.Q18.8)
- 9.00 – Actividades desportivas (apenas às quartas-feiras) (EA2.Q18.11)
- 12.00 – Almoço (EA1.Q18.9)

- 13.00 – Limpeza da escola (segundas-feiras e quintas-feiras) (EA3.Q18.12)
- 13.30 – Continuação das aulas (excepto às quartas-feiras, em que não há aulas) (EA2.Q18.6)
- 13.30 – Clube de cultura (apenas às quartas-feiras) (EA4.Q18.9)
- 15.00 – Final das aulas (EA2.Q18.6)
- 18.00 – Jantar (EA2.Q18.7)
- 21.00 – Festas (ao fim de semana) (EA2.Q18.8; EA7.Q18.7)

Em conjunto com as minhas observações, posso elaborar o seguinte horário²⁹:

	Domingo	2ª	3ª	4ª	5ª	6ª	Sábado
7.30		Pequeno-almoço					
8.15							
9.00	Brunch	Aulas		Desporto	Aulas		Brunch
11.00							
12.00		Almoço					
12.30		Limpezas			Reunião		
13.00					Limpezas		
13.30		Aulas		Clube de cultura	Aulas		
14.00							
15.00							
18.00		Jantar					
21.00						Festas	Festas

Ilustração 8: Horário tipo dos alunos

No entanto, tudo isto é muito maleável e flexível. Por exemplo, Bastian diz que não existe qualquer rotina (EA3.Q18.13), nunca toma o pequeno-almoço (EA3.Q18.19), apenas chega à aula às 10 horas e continua a trabalhar mesmo depois das 15 horas (EA3.Q18.15). Mikkel conta que alguns dias, às 8 horas, já tem aulas de dança (EA4.Q18.5/10) e, à quarta-feira, tem uma aula de teoria de música com a duração de 35 minutos (EA4.Q18.7). Linka e Michelle, tal como Mikkel, começam o dia mais cedo e fazem um passeio de manhã com os seus colegas que vieram da escola de Baering, logo pelas 8 horas.

²⁹ <http://herbinsnohoj.wordpress.com>, dias 4 e 6.

4.6. Ganhos

Quando pedi aos alunos para exprimirem o que tinham ganho com esta experiência em Snoghøj, referiram tanto aspectos relacionados com a sua vida profissional, como com a sua vida social. Tek diz que a escola dá uma ideia do que se vai fazer, dá os conhecimentos base de um determinado tema (EA2.Q27.1/2) e Alan confirma taxativamente *“eu experimentei e fiquei com mais certeza de que é isto que quero fazer”* (EA7.Q13.1). Mikkel realça o sucesso do aspecto relacionado com o seu futuro profissional, pois conseguiu entrar na escola onde vai continuar a sua educação formal (EA4.Q17.1). Esse era o seu objectivo e foi graças a esta experiência em Snoghøj que o conseguiu atingir (EA4.Q17.2). A nível pessoal, Mikkel explica que sente ter evoluído, mas confessa que não foi algo muito significativo (EA4.Q17.3/4/5) e Tek salienta sentir-se mais maturo (EA2.Q27.7). Michelle, que está a terminar o ensino básico, conta que a sua performance académica está a melhorar (EA6.Q17.1) e, do ponto de vista social, destaca que em ambas as escolas fez boas amizades com amigos de vários países (EA6.Q17.2).

5. Modelo de ensino / aprendizagem

Uma vez que esta escola não desempenha qualquer papel formal no sistema educativo regular, a vasta maioria dos alunos dinamarqueses que recorrem a esta escola, para realizar cursos longos, são jovens que terminaram o ensino secundário, ou desistiram algures durante a frequência do ensino secundário, e querem preparar-se para a fase seguinte da sua vida, seja essa fase a continuação de estudos ou o mercado de trabalho (EP3.Q14.4). É algo que parte da sua própria iniciativa, pois sentem a necessidade de aprofundar conhecimentos e aptidões naquilo que crêem ser a sua vocação, necessitam de ajuda para descobrir a sua real vocação ou simplesmente querem fazer uma pausa na sua vida.

O trabalho em sala de aula é claramente sustentado pela corrente teórica Construtivista, sendo guiado por actividades e incentivando-se os alunos a procurar as respostas às suas questões de forma autónoma. Os temas em estudo são apresentados de forma geral, sendo depois trabalhados, através das tarefas, chegando-se a um conhecimento prático e construído pelos próprios alunos.

O modelo utilizado não é um modelo progressista romântico em que se deixa o aluno completamente livre para “*desenvolver a sua genialidade inata*” (Savater, 1997), pois o aluno é dirigido pelos professores de modo a construir o seu conhecimento e moldado pelas tarefas comunitárias e pelas regras da escola de modo a preparar a sua integração na sociedade.

Torben conta que aqui os alunos são estimulados a assumirem responsabilidade pela sua própria educação e assim aprenderem a tomar responsabilidade pela sua vida. No fundo, este método fá-los crescer e é um espaço intermédio entre a adolescência e a idade adulta, um local onde os alunos se descobrem a si próprios e à sociedade que os rodeia. Além disso, toda a atmosfera de vida em comunidade e cooperação acaba por os tornar muito tolerantes e sociáveis, conferindo-lhes bases sólidas para o seu futuro académico, profissional, e também social, pois aprendem a pensar e viver mais

como comunidade e não apenas como indivíduos. Assim, aprendem a assumir as suas responsabilidades na sociedade onde vivem.

Nesta escola não há exames, como diz Torben “o ser humano está sempre em primeiro lugar” (ED.Q8.2) e, apesar desta escola ter características um pouco diferentes das *folk schools* mais tradicionais, que geralmente têm disciplinas como filosofia, teologia, pintura e música, o objectivo principal continua a ser educar para a vida. Só depois desse principal objectivo de educar para a vida é que se dá importância a temas em que os alunos estejam interessados.

Torben refere ainda que tem conhecimento de estudos que indicam que os indivíduos que, em alguma fase da sua vida passaram por uma *folk school*, acabam por obter melhores resultados académicos nas universidades e até mesmo a quantidade desses indivíduos que acabam por desistir da sua formação superior, é menor que a quantidade de alunos desistentes que não passaram por uma *folk school* (ED.Q818.6/7/8). Ele acredita que a experiência de estudar numa *folk school* acaba por alterar a forma como uma pessoa estrutura e vive a sua vida, além de a tornar mais confiante em si mesma e de melhorar a sua auto estima (ED.Q18.9/10).

5.1. Oferta formativa

Os cursos leccionados na escola são decididos e planificados pelo Director. No entanto, todos eles tem de ser aprovados pelo Conselho de Representantes (ED.Q35.1/2). Apesar de ser o Director o grande mentor dos cursos leccionados, essa tarefa não é de sua exclusiva responsabilidade. Na realidade, a criação dos cursos é essencialmente uma tarefa do Director, mas é também um trabalho permanente e cooperativo entre todas as pessoas que trabalham na escola. Como me explicou Torben Egeris, é essencialmente ele quem tem as ideias, no entanto tudo é discutido com professores e funcionários e debatido e preparado em conjunto, em comunidade (ED.Q36.1/2/3). Posteriormente, a proposta é apresentada ao Conselho de Representantes que a terá de ratificar (ED.Q36.4). Esta apresentação ao Conselho de Representantes é apenas um pró-forma, destinado apenas a prevenir algum caso extremo de

atividades claramente irregulares (ED.Q36.5). Johannes explica que, na prática, podem criar qualquer curso que entendam, desde que consigam angariar alunos para esse curso (EP2.Q12.8).

A escola oferece dois tipos de cursos, os de curta duração, que duram aproximadamente uma semana (ED.Q19.3/4; ED.Q37.2), e os de longa duração, que duram perto de 9 meses (ED.Q37.1).

Os cursos de curta duração ocorrem essencialmente durante os três meses de Verão (Junho, Julho e Agosto) e variam de ano para ano. Estes cursos de curta duração são destinados essencialmente a famílias e têm temas muito variados (ED.Q37.2/3; EP1.Q19.8). No último ano, por exemplo, existiram vários temas.

Um tema subordinou-se ao circo. Foi montada uma grande tenda de circo e as pessoas aprendiam como um circo funciona., aprendiam um determinado número de circo, com pessoas que nele trabalham. No final, era realizado um espectáculo circense (ED.Q37.3; EP1.Q19.11).

Outro tema foi "western", sobre a vida no "wild west" Americano. Neste curso, as pessoas constróem uma mini cidade em madeira, aprendem a andar de cavalo, aprendem a disparar com arco e flechas e também com machados, aprendem a andar de canoa, aprendem a fazer fogueiras e a cozinhar comida nessas fogueiras, aprendem a fazer pão (ED.Q37.3; EP1.Q19.10).

O terceiro tema era intitulado "contos de fadas". Neste último curso, um grupo de pessoas debruçava-se sobre um determinado conto e preparava uma peça de teatro sobre ele (ED.Q37.3; EP1.Q19.12).

Existem ainda os cursos de viagem, em que as pessoas ficam 4 ou 5 dias na escola, período no qual se fala sobre o respectivo destino, a linguagem a cultura, a geografia, a história, a gastronomia, etc., e depois todos juntos viajam até esse determinado destino (ED.Q38.1). No último ano foi a Sicília, o local escolhido (EP1.Q19.14).

Realizou-se também um curso de dança de Salsa e portanto, durante o curso, todas as noites se dançava salsa. Realizaram-se outros cursos, sobre design, multimédia, escrita (EP1.Q19.9) e ainda um curso para crianças sobre o "Harry Potter" (EP1.Q19.13).

Os cursos de longa duração, neste momento, são cinco e têm os seguintes temas (EP1.Q13.2):

- Cultura e Língua Dinamarquesa
- Design e Multimédia
- Cinema e TV
- Música, dança e representação
- “Fullfeste”

5.2. Organização curricular

Como referi antes, a oferta formativa desta escola é decidida essencialmente pelo Director, sem excluir a colaboração de professores, funcionários e até mesmo alunos. Contudo, a intervenção do Director termina aí, sem querer dizer que este não possa colaborar pontualmente com os professores.

Neste sentido, os três professores entrevistados são unânimes ao referirem que cada um, dentro do seu curso, realiza todo o planeamento programático e decide todos os temas a serem leccionados, os momentos e as sequências de temas e actividades (EP1.Q23.1/2; EP2.Q23.1; EP3.Q23.1).

Johannes refere que decide os conteúdos a leccionar aos seus alunos, em estreita colaboração com Stein Hadle, um produtor de filmes que, por ser um profissional da área, sabe bem quais as qualificações e conhecimentos mais necessários na indústria do cinema (EP2.Q23.1). Salaria ainda que, nas *folk schools*, não existe um programa fixo (EP2.Q12.7; EP2.Q25.1/2). O Ministério da Educação não impõe quaisquer regras neste âmbito (EP2.Q25.3), havendo liberdade para leccionar aquilo que se entender. Essa é uma diferença importante relativamente às escolas do ensino regular (EP2.Q25.4).

5.3. Avaliação

Em Snoghøj não existe qualquer tipo de avaliação formal, não existem exames formais nem quaisquer sistemas de qualificação ou quantificação formal

de conhecimentos (EP1.Q26.1; EP2.Q26.1; EP3.Q13.14; EP3.Q26.3/4/5) até porque, como diz Michael, o objectivo aqui não é descobrir quem é o melhor, o objectivo é que os alunos se descubram a si próprios, que descubram os seus interesses, que estabeleçam objectivos e os persigam (EP3.Q14.1).

Nesta escola, a avaliação existe, mas num sentido bastante diferente daquele do sistema de ensino regular. A avaliação existe para que os alunos aprendam o que estão a fazer e possam aprender mais e melhor (EA1.Q20.6; EA1.Q23.7; EA3.Q20.6; EA3.Q23.2). É, portanto, uma avaliação que não tem o intuito de classificar, mas sim de ensinar e Tek ilustra bem isso ao dizer que *“adquirimos muitos mais conhecimentos, mas não recebemos um grau académico formal”* (EA2.Q20.5). No curso de Música e Representação, também não existem classificações (EA4.Q23.1), mas a maioria dos alunos está ali para se prepararem para as provas de admissão numa outra escola e portanto faz-se uma avaliação de quais as possibilidades que os alunos têm de conseguir entrar nessa outra escola (EA4.Q23.2).

Joan explica que aplica dois testes ao longo do curso de *“Design e Multimédia”*, mas apenas para que os alunos se apercebam de que conseguem realizar trabalhos interessantes e de que existe evolução na qualidade do seu trabalho (EP1.Q26.2/3). Explica que, apesar de não atribuir notas, se existir algo de errado com o trabalho de algum aluno, então ela intervém, explicando e tentando resolver o problema (EP1.Q26.4). Comenta ainda que recorre a Designers Profissionais, externos à escola, para realizar avaliações informais dos trabalhos dos alunos. Os trabalhos são enviados a esses Designers, que por sua vez, tratam de comentar os trabalhos dos alunos (EP1.Q26.5). Bastian conta que, no curso de TV e Cinema, com o seu professor Johannes, adoptam a mesma estratégia: enviam os seus trabalhos para Directores que conhecem de modo a receberem críticas de profissionais (EA3.Q20.7). Michael refere que, no curso que lecciona, a situação que mais se aproxima a uma avaliação formal de conhecimentos acontece quando os seus alunos pretendem realizar o teste IELTS (International English Language Testing System), que é um exame para obter uma certificação internacional de fluência em língua inglesa, de modo a poderem estudar e trabalhar na Dinamarca (EP3.Q26.6). Johannes explica que,

no final de um curso, a escola ou ele próprio podem entregar um diploma aos alunos, contudo seria apenas algo como um certificado de presença, tão válido como uma carta de recomendação e que portanto não atribui qualquer grau académico formal (EP2.Q26.2/3).

5.4. Metodologias de ensino em sala de aula

Nestas salas de aula não existe um estrado, nem sequer um grande quadro pendurado numa parede para o qual todos os alunos estão voltados. Aqui os professores estão muito mais próximos dos alunos do que numa escola do ensino regular, algo muito bem expresso por Alan, ao dizer que “os professores



Ilustração 9: Sala de aula de “Design e Multimédia”

estão muito mais envolvidos pessoalmente (...) podemos ver que estamos a falar com seres humanos e não apenas com ‘professores’ ” (EA7.Q19.1). Nestas salas de aula existem grandes mesas de reunião, com espaço para 10 pessoas, onde o professor e os alunos se reúnem para debater cada proposta de trabalho que o professor apresenta.

Todos os professores entrevistados confirmam a literatura consultada ao realizar este estudo, no sentido de que, nas *folk schools*, o lema é “aprender fazendo”, e Alan atesta isso mesmo ao dizer que “a professora acredita que os alunos aprendem fazendo, e a escola guia-se por esse lema” (EA7.Q20.4). Todos os professores coincidem ao explicar que sustentam as suas aulas essencialmente em trabalhos práticos e projectos, e os alunos de professores que não foram entrevistados confirmam que o mesmo acontece nas suas aulas (EA4.Q19.1; EA4.Q20.1/2/3/4/5/6/7/8; EA5.Q19.2/3/4; EA6.Q20.4). Joan começa por dar aos alunos pequenas tarefas, a um ritmo de duas ou três por dia, e, à medida

que os alunos vão adquirindo os conceitos iniciais, métodos e hábitos de trabalho, vai-lhes dando tarefas mais longas (EP1.Q27.1; EA7.Q20.5; EA2.Q20.1/2), chegando ao ponto de uma tarefa poder demorar vários dias e até mais de uma semana. Além disso, não podemos esquecer que uma vez que os alunos vivem na escola, a sala de aula dilata-se no espaço e no tempo e assim o tempo dispendido oficialmente em aulas é largamente inferior ao tempo que é dispendido na realidade, no cumprimento das tarefas propostas (EP2.Q27.8).

Jack, aluno de Joan, ilustra muito bem as suas aulas. Ele diz que, durante a manhã, Joan lhes dá uma tarefa (EA1.Q20.1), indicando qual o software que devem utilizar (EA1.Q20.2), e determinando um prazo para terminar (EA1.Q20.5). Ao longo da realização da tarefa, Joan mostra-se disponível para ajudar os seus alunos, sempre que surgem problemas (EA1.Q20.3).

Johannes coincide no mesmo tipo de trabalho. Inicialmente, ensina aos seus alunos um pouco de teoria, lança as bases que os seus alunos necessitam para poderem começar a fazer pequenos filmes (EP2.Q24.2/3). Quando os alunos já possuem algum traquejo na realização de filmes curtos, sensivelmente a meio do ano, é-lhes dado um projecto que deverão realizar ao longo de 10 semanas (EP2.Q24.4). Depois disso, voltam a realizar mais alguns filmes curtos e, novamente perto do final do ano, outro projecto de longa duração.

Joan chega mesmo a quantificar o trabalho prático como sendo 80% das suas aulas (EP1.Q24.1) e nós verificaámos *in loco* que realmente o trabalho teórico é muito minoritário e consiste essencialmente na análise e debate em grupo, na sua grande mesa de reuniões, dos trabalhos realizados pelos alunos ou de trabalhos, de campanhas publicitárias, publicados em revistas e astutamente escolhidos por Joan de modo a chamar à atenção para este ou aquele aspecto. Nestes momentos de análise e debate, Joan é quem menos fala, limitando-se a gerir o debate. Ela explica-nos que a sua intenção é precisamente interferir pouco, colocar as questões certas e deixar os alunos chegar às suas próprias conclusões (EP1.Q25.1). Jack corrobora a sua professora e explica que, no final de cada tarefa, discutem-se os trabalhos realizados. Cada um diz como realizou a tarefa, todos os outros alunos comentam os trabalhos e a professora salienta o que está bom e o que poderiam ter feito de outra forma (EA1.Q20.6;

EA1.Q23.1). Alan diz mesmo que assim é melhor porque, como já realizaram a tarefa, estão mais envolvidos no tema e compreendem a teoria muito melhor (EA7.Q20.6). No fundo, trata-se de guiar os alunos por uma aprendizagem muito mais autónoma, em que aqueles aprendem ao realizarem tarefas e reflectirem sobre o seu trabalho.

Esta é também uma postura apoiada por Michael que se revê quase apenas como um guia (EP3.Q14.1). Michael conta que não dá muitos detalhes aos seus alunos, dá-lhes tarefas e questões, ao invés de lhes dar as respostas (EP3.Q24.1). Para ele, o fundamental é dar aos alunos aquilo que eles necessitam para que fiquem motivados para aprender o que têm de aprender (EP3.Q24.3). Pelas suas próprias palavras, Michael diz-me que tenta *“inspirá-los em vez de os ensinar”* (EP3.Q24.3) e realça que, numa escola do ensino regular, os alunos têm vários professores e várias disciplinas ao longo da semana, ao passo que aqui os alunos têm apenas um foco, na generalidade das semanas, e um máximo de três focos de atenção em semanas excepcionais (EP3.Q25.1).

Além disso, Joan comenta que graças ao facto de ter uma turma bastante pequena, de apenas seis alunos (EP1.Q20.1), pode desenvolver uma actividade pedagógica muito individualizada (EP1.Q24.2; EA7.Q19.2) e confessa que na realidade, todos os seus alunos estão a um nível diferente. Tal não tem a mínima importância, porque aqui não existe a exigência de, num determinado momento, ter todos os alunos num mesmo nível de conhecimentos e capacidades (EP1.Q28.1), o que é confirmado pelo seu aluno Alan quando este diz que *“quando estás um pouco mais atrás ou à frente do resto da turma, tudo é reajustado de modo a receberes, da professora, o apoio mais indicado para ti”* (EA7.Q19.3).

Tal como Joan, Johannes tem uma turma de apenas cinco alunos (EP2.Q20.1) pelo que dá muito apoio individualizado, adequando as tarefas e projectos aos conhecimentos dos alunos, desde o primeiro momento (EP2.Q24.8). Tanto as aulas de Joan como as de Johannes são enriquecidas ao longo do ano pela participação de convidados que dão algumas aulas, palestras e workshops (EP2.Q24.5 / EP2.Q33.3).

Joan, Johannes e Michael são todos a favor da utilização de uns alunos como apoio para os outros. Alan e Tek, alunos Joan, dizem que é normal a sua professora pedir aos que já estão no curso há mais tempo para falarem de algum tema em particular, dando-lhes a oportunidade de vestir a pele de professor (EA7.Q24.1/2; EA2.Q24.1). Michael chega mesmo a colocar uma das suas alunas, que já é fluente em Dinamarquês, a leccionar um pequeno grupo de alunos e até mesmo várias aulas (EA5.Q19.1/5/6). Mikkel, aluno do curso de Música e Representação, conta que algumas vezes têm de criar uma coreografia e, posteriormente, ensiná-la aos seus colegas (EA4.Q24.1/2). Bastian, aluno de Johannes, refere que fizeram alguns projectos com o curso de Design e Multimédia e acabavam por ter de ensinar aos outros como fazer um filme e eles ensinavam-lhes como conseguir uma boa fotografia (EA6.Q24.1). Esta facilidade em fazer os alunos passarem de receptores de conhecimento para emissores de conhecimento introduz dinâmica nas aulas e vai ao encontro do que foi referido antes sobre a grande proximidade entre professores e alunos, verificando-se a quase total inexistência de uma hierarquia entre professores em alunos (EP3.Q29.2).

5.5. Rigidez / Flexibilidade

Em Snoghøj o único horário estrito que existe é o horário das refeições. Se alguém falha o horário de uma refeição, chegando ao refeitório após a hora estipulada para o final da refeição, já não pode tomar essa refeição, nem pode ir à cozinha comer o que lhe apetece. Pode, isso sim, beber o chá ou café que está disponível permanentemente e comer a sua própria comida ou sair da escola, mas os horários das refeições, esses, são sagrados.

Todos os outros horários existentes na escola são bastante flexíveis e Joan ilustra isso perfeitamente ao referir que *“eles vão às aulas, simplesmente chegam com meia hora de atraso”* (EP1.Q27.5), chegando ao ponto de ser ela própria quem vai acordar os alunos para que vão à sua aula (EP1.Q27.2) e o seu aluno Tek confirma isso mesmo dizendo que os horários existem, mas são flexíveis (EA2.Q22.4) e que talvez a maioria dos alunos não os cumpram (EA2.Q22.5). As

declarações de Michael vêm dar mais força a esta ideia quando me diz que “as pessoas aqui têm de vir às aulas, mas geralmente depende deles” (EP3.Q27.1). Este tipo de flexibilidade vem fazer com que os alunos deixem de se sentir na cómoda posição em que são outros que assumem a responsabilidade pela sua educação e passem a ser eles próprios a assumir essa responsabilidade (ED.Q18.1/2) e Jack ilustra isso dizendo que “as aulas começam às 9 horas e eu estarei lá às 9 horas, porque eu quero estar lá, porque é para isso que aqui estou” (EA1.Q22.3) e depois conclui “se não vou à aula, então a culpa é minha e não há consequências” (EA1.Q22.2/4). Linka explica que é algo que tem a ver com a atitude dos alunos (EA5.Q22.3), cumprir as regras deve ser uma responsabilidade de cada um para consigo próprio (EA5.Q22.5) e, quando um aluno chegar atrasado a uma aula, o professor não irá impor consequências, antes dirá que não é problema seu (EA5.Q22.4). Alan, para além de também confirmar a flexibilidade de horários (EA7.Q22.1/3), exemplifica o ambiente de liberdade comentando que pode sempre contactar a sua professora por telefone ou email e ela estará disponível mesmo que não seja durante o horário estipulado (EA7.Q22.2).

Apesar disso, Michael refere que também é sua função guiar os alunos a um nível mais individual (EP3.Q28.1) e, portanto, se um aluno falta muito, demonstrando falta de interesse pela área em que se encontra, não é simplesmente abandonado pois, como diz Michael “nós queremos ter contacto com os alunos, não os deixamos simplesmente (...) vaguear por aqui ou sofrer” (EP3.Q27.6). Assim, Michael explica que numa situação destas o aluno é encaminhado pelos professores, no sentido de se encontrar uma solução (EP3.Q27.5), que pode perfeitamente passar por colocar o aluno a assistir a outro curso (EP3.Q27.7).

Johannes refere que o horário pelo qual os seus alunos se regem vai das 9 horas até às 15 horas. No entanto, pode variar muito, pois tudo depende dos projectos que os alunos se encontrarem a fazer (EP2.Q27.3/4). Ele tenta fazer com que os alunos sintam um pouco da pressão que sentiriam no mundo real e portanto dá-lhes prazos para entrega dos seus projecto, o que leva a que os alunos fiquem a trabalhar até tarde muitas vezes. Para ele é claro que tem de aceitar uma grande flexibilidade nas horas a que os alunos comparecem na sua aula (EP2.Q27.8). A este respeito, o seu aluno Bastian diz que sente muita

liberdade na escola (EA3.Q19.1; EA3.Q21.1; EA3.Q25.1) exemplificando que se quiser pode sair com uma câmara de vídeo e filmar o que quiser sem ter de pedir autorização a ninguém (EA3.Q19.2). Conta que às vezes opta por não trabalhar de manhã mas acaba por trabalhar de noite e por vezes pela madrugada dentro (EA3.Q18.10). Tek reforça esta ideia e diz que “é livre, há muita liberdade, cada um faz o que quer” (EA2.Q19.1).

Relativamente ao comportamento dos alunos, os três professores são unânimes ao referirem que a expulsão de um aluno é algo raro de acontecer, mas perfeitamente exequível, no entanto apenas depois de ser tentada uma resolução do problema através de uma conversa com o aluno. Joan refere que “[se um aluno tem um mau comportamento] começaria talvez, por conversar com ele ‘qual é o problema?!’ e depois disso, se não conseguisse encontrar uma solução para o problema, então [dir-lhe-ia] ‘penso que este não é o sitio certo’ ”(EP1.Q30.2). Michael refere ainda que “acontece raramente termos de expulsar alguém, apenas por causa de comportamento violento ou drogas (...), comportamentos criminosos” (EP3.Q31.2).

5.6. Ambiente escolar

Em Snoghøj vive-se um ambiente de interessante e fervilhante camaradagem multicultural. Michael conta que aqui a socialização é algo fantástico (EP3.Q8.8), pois pela escola passam muitos jovens, muitos professores (EP3.Q8.8), pessoas de todas as idades e de vários países (EP3.13.10), de todas as classes sociais, de vários percursos educativos, com variados estados psicológicos e de vários estratos sociais (EP2.Q13.5), o que, aliado ao facto de ser uma escola que garante muita liberdade à sua comunidade (EP3.Q13.12), sem hierarquias entre professores e alunos (EP3.Q29.2), e num contexto em que a maior parte da comunidade vive junta, dia e noite (EP3.Q13.13), torna a escola um local altamente estimulante (EP3.Q8.8). Johannes expõe em especial o aspecto internacional da escola como algo muito importante, que vem permitir uma grande diversidade cultural e a interacção entre várias visões da vida (EP2.13.6). Contudo, é necessário não confundir toda esta liberdade de que os alunos dispõem com abandono. Aqui

os alunos têm liberdade para fazerem quase tudo o que querem, mas estão também muito protegidos por uma redoma de professores que os vigiam permanentemente (EP1.Q17.4), ajudam a realizar tarefas como cozinhar (EP1.Q17.5) e guiam de modo a beneficiarem o máximo possível da experiência educativa que têm em Snoghøj (EP1.Q31.1).

Para os alunos, a atmosfera que se vive na escola parece ser o mais importante. Jack diz que o que gosta mais é a atmosfera, a parte social intensa que se vive na escola e ao mesmo tempo estar a aprender coisas (EA1.Q25.1/2) e isso faz com que não pareça uma



Ilustração 10: Envoltente física de Snoghøj

escola (EA1.Q25.3), o que Tek, Mikkel e Linka confirmam. Tek explica que não é apenas algo educacional, é toda uma experiência vital (EA2.Q18.15; EA2.Q19.2; EA4.Q26.2; EA5.Q25.2/3) e salienta também o lado internacional da escola como algo muito positivo (EA2.Q18.16), o que também é bastante relevante para Bastian (EA3.Q17.1). Outro aspecto relevante para estes três alunos prende-se com o facto de viverem no mesmo edifício onde estudam (EA2.Q25.1/2), o que torna as relações mais próximas (EA2.Q25.3). Se lhes apetecer trabalhar pela noite dentro, ou a que hora for, não há ninguém a dizer-lhes que não o podem fazer (EA1.Q19.8/9; EA1.Q26.1; EA3.Q18.20; EA3.Q25.2).

A localização da escola também é importante. Esta situa-se fora da cidade, numa zona campestre à beira rio, com relva, capim, grandes árvores e durante os passeios até é muito comum ver veados selvagens a correr e saltar entre as vivendas. Mikkel diz que é algo que o deixa maravilhado e lhe levanta o moral muitas vezes (EA4.Q25.1/2) e Linka diz, em jeito de brincadeira, que o que mais gosta da escola é a vista (EA5.Q25.1).

Vários dos alunos entrevistados dizem também que, por vezes, a escola se torna aborrecida (EA2.Q18.17; EA6.Q25.2; EA7.Q25.1) mas Mikkel diz que até

é uma coisa boa ter muito tempo disponível porque lhe permite praticar canto e representação à vontade (EA4.Q22.5).

5.7. Grau de intervenção (de professores e alunos)

Aqui, os professores não entregam aos alunos os conhecimentos listados num programa de uma disciplina, não seguem um livro em particular, nem uma ordem específica entre os temas, nem sequer abordam os temas de uma forma sequencial.

Aqui, os professores limitam-se a ser os guias dos alunos, indicando-lhes um caminho através de tarefas que os conduzem a uma aprendizagem completa. Como os alunos concretizam essas tarefas, aprendendo a realizá-las, esse, é um trabalho do aluno e não do professor, que apenas ensina os passos iniciais, indicando o resultado final pretendido (deixando sempre as portas abertas à criatividade dos alunos), e os direcciona nessa aprendizagem, indicando-lhes onde podem aprender, motivando-os e evitando que se frustrem na perseguição dos seus objectivos.

Esta metodologia leva a que os alunos aprendam não só os conteúdos mas também “aprendam a aprender”, o que, segundo Peter Drucker (1993) é uma capacidade fundamental para os cidadãos desta nova Era em que entrámos recentemente: a Era do Conhecimento, em que devemos ter como nosso objectivo principal, conseguir uma *Literacia Universal*, em que “Literacia” significa muito mais do que aquilo a que estamos habituados, muito mais do que a simples alfabetização dos indivíduos e até mais do que a capacidade de compreensão. *Literacia Universal* significa tudo isso mais a motivação e capacidade para a realização de aprendizagens autónomas (Drucker, 1993).

Nesta escola, dentro e fora das aulas, é perfeitamente normal haver uma troca de papéis entre professor e aluno. É visto como normal que, em determinados tópicos, um aluno tenha mais conhecimentos que um professor. Isso é algo que pode e deve ser aproveitado, sendo benéfico para alunos e professores. Torben Egeris explicou-nos que não é muito importante a posição de “professor” ou de “aluno”, o que importa é a dinâmica de aprendizagem que



se cria e devem ser aproveitadas todas as energias que possam potenciar essa dinâmica (ED.Q40.1/2).

5.8. Outras Actividades

Apesar de poderem sair sempre que desejam, os alunos estão quase permanentemente na escola. O seu horário lectivo vai das 9 horas da manhã até às 15 horas da tarde, com uma pausa para almoçar entre as 12.00 e as 13.30. No entanto, uma vez que vivem na escola, é frequente continuarem a trabalhar muito para além destes horários, até depois das 22 horas da noite. O tempo restante é ocupado na realização de várias actividades, domésticas, culturais, ou desportivas.

5.8.1. Reuniões comunitárias

É aqui que o Director se assume, perante a comunidade escolar, como o expoente máximo da liderança da escola.

Recordamos o Presidente do Conselho Executivo de uma escola onde leccionámos, em Vila Nova de Santo André. A sua formação base era em Matemática, no entanto também era actor amador e ele fazia valer isso na liderança da escola. Nas duas reuniões gerais de professores em que participámos ele não se limitou a proferir um discurso explicando o que havia para explicar e o que estava para vir, ele não se limitou a apontar a direcção. Ele fazia das reuniões gerais, um autêntico *workshop* de motivação, ele falava com vigor, exemplificava, contava estórias, pulava, gritava, contava piadas! No final, as pessoas saíam da reunião com a consciência do trabalho que tinham pela frente, mas saíam sorridentes, rindo e brincando umas com as outras, felizes, contentes, motivadas e unidas num fim comum.

Torben não é tão expressivo, mas utiliza a mesma estratégia. Estas reuniões, que englobam todos os que vivem e trabalham na escola, têm um ritual que é o de iniciar sempre com uma música (EA1.Q18.13). É distribuído a todos um pequeno livro com perto de 1000 músicas, feito especificamente para a escola mas com muitas músicas em comum com a generalidade das *folk*

schools. Torben escolhe uma música, senta-se ao piano e começa a tocar e a cantar. Todos o seguem, bem ou mal. Algumas das músicas são em dinamarquês, outras em Inglês, mas mesmo os muitos que não conhecem a língua cantam, ou tentam cantar³⁰. À primeira vista, pode parecer um detalhe sem importância, mas, na verdade, é um momento em que todos os habitantes da escola fazem algo juntos, une pessoas que mal se conhecem numa tarefa comum e como que sintoniza todos no mesmo diapasão de comunidade. Inconscientemente, recorda-os a todos que aquela é uma comunidade de indivíduos iguais, com os mesmos direitos e deveres, que deveriam trabalhar em conjunto num mesmo sentido.

5.8.2. Tarefas domésticas

Os professores elaboram uma lista de todas as tarefas, que são distribuídas por grupos de habitantes da escola, que vão sendo alternados semanalmente (EA1.Q18.6), e até mesmo a composição dos grupos é modificada de tempos a tempos para provocar a interacção entre as pessoas. O termo “habitante” que usei antes é o mais correcto, pois não se trata apenas de alunos da escola. Há também outras pessoas que apenas vivem na escola e que são convidadas a juntarem-se aos alunos e realizar também estas tarefas, em conjunto.

As tarefas identificadas são as seguintes:

- **Limpeza da escola:** Os alunos fazem a limpeza completa da escola duas vezes por semana. Limpam salas, quartos e corredores, e normalmente cada grupo limpa três habitações de cada vez (EA1.Q18.2/3; EA3.Q18.12; EA4.Q18.3; EA5.Q21.3; EA7.Q18.1/2/3).
- **Cozinhar:** O almoço é preparado por uma cozinheira contratada pela escola, mas para o jantar essa cozinheira deixa apenas algumas indicações para os alunos seguirem. Pelas cinco horas da tarde (EA4.Q18.1), os alunos escalados para cozinhar vão para a cozinha e fazem a comida utilizando as coisas mais ou menos

³⁰ <http://herbinsnohoy.wordpress.com>, dia 5.

orientadas pela cozinheira, por vezes com a companhia de algum professor. Esta tarefa é realizada todos os dias, incluindo ao fim de semana, sempre por um grupo diferente (EA1.Q18.5; EA2.Q21.2/3/4; EA3.Q18.11; EA5.Q18.1; EA5.Q21.2).

- **Lavar a loiça:** Após o almoço e o jantar, alguém tem de lavar a loiça e quem faz isso é novamente um grupo de alunos, diferente do grupo que cozinhou (EA1.Q18.4; EA2.Q21.1/5; EA4.Q18.2; EA5.Q18.2; EA5.Q21.1; EA7. Q18.4).

5.8.3. Actividades culturais

Existe um clube cultural, dinamizado por um professor diferente todas as semanas, que organiza actividades culturais todas as quartas-feiras à tarde. As actividades organizadas são muito diversas, podem ser concertos, sessões de canto, *workshops*, palestras (EP2.Q19.1) com os temas mais variados, como seja “*Como caçar a cavalo e com um cão*”, seminários, como por exemplo um seminário em Aarhus com o director de cinema Elliot Grove (EP2.Q31.1), aulas de pintura (EP1.Q19.1), aulas de desenho (EP1.Q19.2), festas, como por exemplo uma festa de gala onde se ensina a dançar o *lancé* (dança real francesa) (EP1.Q19.3).

Estas actividades culturais, realizadas na escola, estão abertas às pessoas da comunidade onde a escola está inserida, seja apenas para participar, seja também para dinamizar, portanto a instituição acaba por funcionar, também, como um pólo cultural na comunidade.

5.8.4. Sessões de cinema

Como pudémos observar *in loco*, quase todos os dias são realizadas sessões de cinema, os alunos organizam-se e decidem quais os filmes querem ver, afixando o título do filme na porta da sala onde fazem a exibição dos filmes. Assim, pode-se sempre saber qual o próximo filme a ser exibido e no momento de ver o filme não há desacordos.

Além das sessões organizadas pelos alunos, Johannes também organiza idas ao cinema (PE2.Q32.2) e sessões de cinema quando é a sua vez de dinamizar as tardes de quarta-feira (EP2.Q10.6). Nessas sessões de cinema,

Johannes faz uma curta apresentação do filme e dos seus intervenientes, explicando histórias, curiosidades e técnicas utilizadas no filme em questão.

5.8.5. Actividades desportivas

Realizam-se diversas actividades desportivas, não como algo formal ou obrigatório, mas algo semi-esporádico. Normalmente à quarta-feira de manhã alguns alunos e professores reúnem-se no gimnodesportivo para alguma actividade desportiva, mas também é comum os alunos fazerem desporto ao fim da tarde e mesmo de noite (EA7.Q18.11). As actividades desportivas são várias, podendo ser futebol (EA1.Q21.8), voleibol (EP2.Q32.4), badmington (EP3. Q32.1) ou até mesmo fazer musculação (EA2.Q21.14).

5.8.6. Visitas de estudo e viagens

Fazem-se visitas de estudo a grandes cidades como *Aarhus* e Copenhaga, viagens de vários dias pela Dinamarca (EP3.Q10.1), visitam-se empresas como a Legoland e a Aarla (uma das maiores empresas de lacticínios do mundo, que funciona como uma cooperativa em que os donos da empresa são os próprios produtores), galerias de arte (EP1.Q19.5), exposições e concertos (EP3.Q19.3/4/5). Também se visitam outras escolas e criam-se oportunidades para interacção entre os alunos para ajudar os alunos de Snoghøj a decidir o seu futuro (EP1.Q34.4). Duas vezes por ano visitam-se outros países (EP1.Q19.6), como Itália e Espanha (Barcelona) (EP3.Q10.2).

5.8.7. Refeições

O pequeno-almoço é servido entre as 7.30 e as 8.15. Uma funcionária coloca leite, iogurte, cereais, pão e fruta na mesa central da cantina, e os residentes vão-se servindo à medida que chegam.

Desde o meio da manhã ao meio da tarde há uma cozinheira que prepara o almoço e o jantar. Uma vez que ao jantar a cozinheira já não está na escola, cabe ao professor de serviço, juntamente com dois ou três alunos, acabar de preparar a comida e dispô-la na cantina.

O ritual das principais refeições é agradável. Uma grande e sonora sineta é tocada, para chamar as pessoas. A comida é colocada nas mesas ao centro do refeitório, juntamente com os pratos e os talheres. Quando todos estão sentados, a cozinheira toca uma pequena sineta e explica, em inglês, aquilo em que consistem os alimentos da refeição. É também a cozinheira que decide quem serão os primeiros a se servir. Esta escola é relativamente subjectiva, tanto podem ser, por exemplo, “os professores”, como “quem fala alemão”.

O momento das refeições é, também, usado para se fazerem anúncios. Qualquer pessoa que queira fazer um anúncio, toca a sineta, de modo a chamar a atenção de todos, e faz o comunicado que entender, que pode ser acerca de qualquer coisa, a divulgação de actividades, o estabelecimento de regras ou uma declaração de amor.

No final das refeições principais, são os alunos quem realiza as tarefas de limpeza e prepara o café que estará disponível durante toda a tarde ou noite³¹.

5.8.8. Outras actividades

Existe na escola uma sauna que é usada com alguma regularidade (EP1.Q32.4). Joan conta que todos os seus alunos já foram a sua casa, visitar a sua quinta e tentar montar os seus cavalos (EP1.Q32.5). Tal como Joan, Michael também convida os alunos para jantar em sua casa (EP3.Q32.2) e além disso, para além de ser professor é também o “International manager” e portanto ajuda os alunos a tratar de toda a burocracia relacionada com os vistos de permanência (EP3.Q19.1). Para além de todas as actividades enunciadas, os alunos referem ainda algumas outras, nomeadamente jogar bilhar (EA1.Q21.2), passear pelo campo fora da escola (EA1.Q21.7), fazer festas (EA2.Q21.7), correr (EA4.Q21.4), jogar matraquilhos (EA4.Q21.6), tocar piano (EA4.Q21.7) ou ainda fazer sessões de *graffiti* e *break dance* só para experimentar (EA7.Q21.6).

³¹ <http://herbinsnohoy.wordpress.com>, dia 2.

5.9. Acompanhamento após o curso

Torben conta que após a sua permanência na escola, perto de 60% dos alunos não mantém qualquer ligação com a escola (ED.Q47.5). No entanto, existe uma associação de estudantes e todos os anos, durante o Verão, é realizada uma reunião de antigos alunos (ED.Q47.3/4). Torben diz-me ainda que sempre que fala com um antigo aluno, a única coisa que é certa é que o tempo que os alunos passam na escola é sempre um grande experiência (ED.Q47.7), muitas vezes os alunos nem se apercebem logo mas mais tarde acabam por se aperceber do impacto que aquela experiência teve na formação do seu carácter (ED.Q47.8). Já os professores entrevistados, apesar de estarem na escola há relativamente pouco tempo, reconhecem que mantêm contacto regular com alguns alunos, através de e-mail e chegam a visitá-los na escola (EP1.Q34.2/3; EP2.Q34.1/2; EP3.Q34.1/2/3).

Conclusão

A Escola é uma das instituições mais importantes criadas pela humanidade. No entanto, o mais importante não é a escola em si, mas sim a educação. A Escola existe para servir a necessidade educativa intrínseca à nossa sociedade.

É preciso recordar que a “instituição Escola” nem sempre existiu e é possível que não venha a existir para todo o sempre, apesar de não sermos capazes de antever um mundo e uma sociedade na qual a Escola seja uma instituição obsoleta.

De facto, a Escola tal como a conhecemos é o produto de uma evolução. A Escola de hoje é diferente da Escola de há 100 anos atrás e será diferente da que existirá daqui a 100 anos. Esta evolução tem sido sempre no sentido de reflectir as mudanças da sociedade, adaptando-se de modo a poder dotar os cidadãos com as capacidades necessárias para o sucesso na sua vida.

Hoje sabemos que, ao contrário de um passado relativamente recente, o sucesso de um cidadão ao longo de toda a sua vida não fica garantido apenas com a realização de um ciclo de formação formal. Quero com isto dizer que hoje o facto de uma pessoa se certificar com um curso profissional, uma licenciatura, ou até mesmo um mestrado, não é por si só uma garantia de sucesso. É necessário mais!

Recordamos o Sensei Keiji Tomiyama³², que numa das suas visitas a Portugal disse que “o karaté só começa realmente quando chegamos a cinturão negro”. Ele afirmava isto porque, apesar de existirem nove escalões de aprendizagem antes de chegar à graduação de cinturão negro, é após esse escalão que se podem adquirir os conhecimentos mais importantes e é também a partir daí que podemos fazer escolhas que nos vão diferenciar dos outros.

Analogicamente, hoje a sociedade exige mais do que a qualificação formal dada pela escola, universidade ou centro de formação. Hoje a sociedade

³² Sensei Keiji Tomiyama, com o 7º Dan, é um dos mais graduados instrutores de Karaté Shito-Ryu na Europa, e o coordenador do estilo, no continente Europeu.

exige que a obtenção de qualificações formais não seja um ponto de chegada, mas antes que, pelo contrário, seja um ponto de partida para outras aprendizagens.

A educação formal deve ser entendida como um tronco, ao qual é necessário anexar novos ramos, ou seja, novos conhecimentos complementares, que são, cada vez mais, aqueles que fazem diferença nos percursos e capacidades das pessoas, dado o actual contexto de massificação e generalização do acesso ao ensino. Afinal, de entre várias pessoas com uma mesma qualificação académica o que os distingue é a sua formação não formal e informal, ou seja, a sua experiência de vida, a sua experiência profissional e a sua formação complementar.

De facto, já em 1967, a UNESCO disponibilizou documentação relativa à Conferência Internacional sobre a Crise Mundial da Educação (International Conference on World Crisis in Education), e que deu origem à obra "The world educational crisis" (P. H. Coombs, 1968), onde se enfatiza a necessidade de desenvolver meios educativos diferentes dos meios educativos convencionais.

Em Portugal, a formação não formal manifesta-se sobretudo (mas não apenas) através de acções de formação realizadas por empresas de formação. No entanto, na Dinamarca, e talvez por toda a Escandinávia, o contexto educativo é bastante diferente. Para se ter uma noção da diferença a que me refiro, podemos observar o indicativo de que em Portugal 67,9% da população não frequenta mais do que o ensino básico, enquanto na Dinamarca esse valor é de apenas 13,1% (valores de 2000 da Comissão Europeia, Direcção-Geral da Educação e da Cultura, 2002). Assim, neste contexto de massificação da formação académica, a formação complementar, vulgo não formal, pode ter especial importância.

Alvin Toffler diz-nos que a educação da década de 1990 ainda funcionava pelas mesmas linhas orientadoras da educação do período da revolução industrial, em que se pretendia formar trabalhadores disciplinados e

exímios numa tarefa, que desempenhariam durante toda a sua vida. Era isso que a sociedade, e os alunos, mais necessitavam nessa altura³³.

No entanto, no século XXI, diz-nos Alvin Toffler que as necessidades dos alunos, e da sociedade, são diferentes. Hoje os cidadãos são bombardeados com publicidade, a variedade social, cultural e étnica é enorme, o mundo muda rapidamente e constantemente. É necessário preparar os alunos para a vida real, de hoje, e a escola regular não o está a fazer, não os prepara para os obstáculos do dia a dia da sociedade contemporânea³⁴.

É neste nicho do mercado educativo que se encontram as *folk schools*. As *folk schools*, surgiram num momento da história dinamarquesa em que se pretendia, não apenas, erradicar o analfabetismo, mas também, dotar o povo de capacidades para exercer uma cidadania activa, num sentido próximo das ideias de Paulo Freire. Com o passar do tempo, estas foram-se adaptando no sentido de acompanhar a evolução da sociedade e, neste momento, desempenham um papel diferente, mas ainda no mesmo sentido de promover a cidadania activa, pois acredita-se que assim se está a tornar o mundo mais justo, mais igual e mais humano. Contudo, a forma como estas instituições se organizam está intimamente relacionada com a própria cultura dinamarquesa, pois tem uma orgânica de cooperativa, e as cooperativas proliferam na Dinamarca em diversos sentidos e em diversas formas, desde grandes empresas a pequenos acordos entre cidadãos.

Acreditamos que estes espaços de educação não formal podem desenvolver, mais facilmente, práticas educativas que promovam a autonomia e a literacia crítica, pois são, comparativamente com os espaços de educação formal, espaços mais flexíveis em termos de tempo, conteúdos e métodos de trabalho. O facto da forma de trabalho não estar sujeita a currículos estanques e determinísticos, pode ser um factor especialmente positivo, pois possibilita que, em qualquer momento, seja possível o desvio do plano educativo, delineado inicialmente, para abordar temas que sejam do interesse do público-alvo.

³³ http://www.youtube.com/watch?v=8DWj-G-VZEQ&feature=player_embedded

³⁴ http://www.youtube.com/watch?v=7onokrst2UE&feature=player_embedded

Além disso, as *folk schools* têm ainda o potencial para desenvolver, de forma mais acentuada, capacidades sociais, de trabalho cooperativo e de sentido de grupo, pois são instituições residenciais cuja gestão e manutenção é realizada, conjuntamente, por professores e alunos, tornando-se, portanto, um espaço de interacção e formação contínua e quotidiana, entre todos os envolvidos. Assim, este tipo de escola é, para parte dos alunos, como que uma charneira entre a sua vida dependente, no seio e protecção familiar, e a sua vida independente, seja através da entrada no mundo do trabalho ou o início de um novo ciclo de estudos.

O crescimento pessoal que estas escolas proporcionam aos seus alunos não se limita às suas capacidades de autonomia, como sejam, cozinhar, lavar roupa, fazer limpezas ou ser responsável e participativo. O crescimento pessoal proporcionado prolonga-se ao seu autoconhecimento. Os alunos acabam por conhecer melhor as suas reais capacidades físicas e/ou intelectuais, descobrem novos temas de interesse e novas capacidades, podendo também descobrir que não têm capacidades que pensavam ter. Este autoconhecimento acaba por ser uma importante base de apoio para nas decisões que cada um tem de tomar em relação ao seu futuro, tanto pessoal como profissional.

Deixamos quatro sugestões de temas que consideramos serem interessantes para futuros estudos a realizar dentro do tema tratado neste trabalho:

- Como explicado antes, neste momento as *folk schools* derivaram em dois subtipos. Um desses subtipos voltou-se para conteúdos curriculares mais próximos do mercado de trabalho, enquanto o outro subtipo se mantém com conteúdos curriculares tradicionalistas das *folk schools*, nomeadamente abordando temas como história, literatura e artes plásticas. Sendo a *folk school* estudada neste trabalho, do tipo que se aproxima do mercado de trabalho, consideramos que seria interessante fazer o mesmo estudo acerca de uma escola que trabalhe conteúdos mais tradicionalistas.

- A *folk school* estudada está direccionada para pessoas com mais de 18 anos, no entanto existe outro tipo de *folk school* direccionada para crianças entre os 14 e os 16 anos, sendo alunos que, tipicamente, terminaram o ensino básico (9º ano) e ainda não iniciaram o ensino secundário (10º ano). Este é outro tipo de *folk school* que opinamos ser interessante estudar.
- Como foi dito anteriormente, as *folk schools* proliferaram, não apenas na Dinamarca, mas por toda a Escandinávia, por outros países europeus e até nos Estados Unidos da América. Pensamos que valeria a pena estudar as *folk schools* em outros países e analisar as diferenças e semelhanças derivadas das condicionantes sociais, culturais e económicas.
- Consideramos também que seria importante realizar um estudo em que se analisasse o sucesso académico e/ou profissional e/ou de realização pessoal de quem frequentou uma *folk school*.

Devemos confessar que, antes de realizar o trabalho de campo, ao ler os textos, teorias, conceitos e ideias de Paulo Freire compreendíamos-os, percebíamos o seu significado e o seu sentido, mas não éramos capazes de os sentir como nossos, na sua mais profunda essência. Assim, confirmámos, por experiência própria, as ideias de Freire, quando advogava que “não há conscientização fora da praxis, fora da unidade teoria-prática, reflexão-acção” (Freire, 1977, pág. 18).

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Anexos

Anexo A: Categorização da entrevista ao Director

(ED)

Objectivo: Recolher dados sobre os professores, o modelo de ensino, e o modelo de organização da escola.

Data da entrevista: Março de 2008

Categories	Subcategorias	Unidades de Registo
A Caracterização do(a) entrevistado(a)	A1 Nome	ED.Q1.1-Torben Egeris
	A2 Idade	ED.Q2.1-48
	A3 Origem	ED.Q3.1-Originally I'm from Germany ED.Q3.2-[I've been here for the] last 30 years
	A4 Experiência de ensino em escolas regulares	
	A5 Experiência de ensino em <i>folk schools</i>	ED.Q9.1-nine years.
	A6 Qualificações formais	ED.Q4.1-the conservatory
	A7 Área de ensino	ED.Q4.2-I'm a musician and a multimedia designer... ED.Q5.1-Music and Media.
	A8 Percurso profissional	ED.Q6.1-I was a teacher here. ED.Q6.2-I was a musician. ED.Q6.3-mainly playing music and instructing music.
B Motivações do(a) entrevistado(a)	B1 O que o levou a trabalhar neste tipo de escola	ED.Q8.1-this is a completely different kind of school ED.Q8.2-here you don't have any exams, (...) the human being is always coming in the first place ED.Q8.3-you can organize the teaching how you want it, ED.Q8.4-the human being is always coming in the first place, not the subject but the person it's the most interesting thing in any teaching situation.
	B2 Relação entre as carreiras numa escola deste tipo e uma escola normal	ED.Q11.1-in regular schools you need education as a school teacher. You don't need that here.
	B3 Porque decidiu ser director	ED.Q7.1-they searched a new headmaster and they asked me about it... ED.Q7.2-I was already a teacher here so they asked if I could.
C Motivações da escola	C1 Benefícios para os alunos	ED.Q18.1-take responsibility for their life ED.Q18.2-[take] responsibility for their own learning ED.Q18.3-this whole atmosphere (...) makes them very tolerant for each other ED.Q18.4-gives them very good basic for continuing studying or continuing working on the rest of their life. ED.Q18.5-some years later they will find out that the basics they got here are very useful for them.
		ED.Q18.6-there have been studies made that, in the Universities in Denmark, (...) all the persons who have been on (...) the folk high schools, they are better in studying then normal persons are. ED.Q18.7-there are not so many who stop their University studying, ED.Q18.8-they have higher levels [in University] ED.Q18.9-it does something in how they live and how they structure their life, ED.Q18.10-they believe better in themselves ED.Q18.11-they have got a lot of social skills here, which are very useful when you come out there.
	C2	ED.Q16.1-it does not relate at all

Categorias	Subcategorias	Unidades de Registo
	Relação entre uma escola deste tipo e o sistema escolar regular	ED.Q16.2-there's no relation to the normal school system.
	C3 Benefícios para a sociedade	ED.Q15.1-to take a responsibility to society further on, because this is something they learn here ED.Q18.11-they have got a lot of social skills here, which are very useful when you come out there.
	C4 Relação com a comunidade local	ED.Q19.1-we have a lot of relationships with the community around us, it's an old tradition, ED.Q19.2-it's not written down anywhere "we have to do it" [have a close relationship to the community] ED.Q20.1-the politicians and the local commune, they like that we are here but they don't finance us ED.Q20.2-we are very well respected ED.Q20.3-they like that this kind school is a part of the community ED.Q20.4-we are useful for many things ED.Q20.5-we also have this housing situation that people can actually sleep and eat here and doing workshops and things like that.
	C5 Objectivos da escola	ED.Q8.2-here you don't have any exams (...) the human being is always coming in the first place ED.Q13.1-educate in life ED.Q13.2-discuss the single persons life and the single persons life together with other people. ED.Q13.3-Then you [students] have different subjects you are very much into ED.Q17.1-it is a school between the regular school and the rest of your life. ED.Q17.2-it's a step on the way from childhood (...) to the adult way of living. ED.Q18.12-here they have a kind of middle stage where they find out something about themselves and the society,
	C6 Relação com o futuro profissional dos alunos	ED.Q14.1-it can relate very much to the professional future ED.Q14.2-most of our students (...) want to do something with this subject afterwards.
	C7 Relação com a vida pessoal/social dos alunos	ED.Q14.3-some of the student are also here just to have a break ED.Q15.2-they get hopefully more wise on being a human being and how to behave together
	D1 Conhecer o organigrama da escola	ED.Q21 [O Director desenha o esquema ao longo da questão]
D Organização da escola	D2 Intervenientes e a sua função na organização da escola	ED.Q21.1-"represents" ED.Q21.2-It's 35 people who are in the...represent ED.Q21.3-Its people from everywhere who are interested in this school [the represents] ED.Q21.4-[the representatives] can be old students, it can be old teachers, it can be business people, or people who has some interest in this school and...so this can be ...friends...students...community... ED.Q21.5-[the represents] they have a meeting once a year ED.Q21.6-[the represents] select people to the board and they are 8 members, the board ED.Q21.7-[the represents have to be] exactly 35. ED.Q21.8-the board points out the principal ED.Q21.9-the Principal points out the staff... ED.Q22.15-The headmaster is pointed out by the board but it is selected by the represents. ED.Q21.11-No, no...[the other staff has no vote on choosing the headmaster] ED.Q21.12-in the board, the staff there's one member ED.Q21.13-this is often a big problem in this kind of schools, that the board people, they actually don't know anything about the daily life here.
	D3 A quem pertence a	ED.Q12.1-It belongs to it self ED.Q12.2-Nobody owns the school

Categorias	Subcategorias	Unidades de Registo
	escola	<p>ED.Q12.3-If the school should be sold one day then nobody would get the money, there is a rule that says the money which is left from the sell will be used for persons around this area who needs this money.</p> <p>ED.Q12.4-It belongs to the persons who always are in charge of the school.</p>
	<p>E1 Funcionamento da escola</p>	<p>ED.Q23.1-it's basically me.</p> <p>ED.Q23.2-some people work in the administration by taking in all the information from the students (...) sending out letters and all this physical thing (...) they also answer the telephone during the day time between nine and four (...) money transfer, giving the salary or people who needs to have money (...) I have two people working in the office doing that.</p>
	<p>E2 Equipa administrativa e as suas funções</p>	<p>ED.Q26.1-The money comes from the students</p> <p>ED.Q26.2-for every student who is here we get some money from the Minister of Education</p> <p>ED.Q26.3-normally if you get one some money from the student, you get the same from the Ministry</p> <p>ED.Q26.4-we also get some fixed money that if the school is so and so big, we get so and so money for having this buildings.</p> <p>ED.Q26.5-I think 25% of our income it comes directly from the state</p> <p>ED.Q26.6-some time ago they gave more money to the students, which this way around came to our school. So 10, 15 years ago as a student you could get everything payed from the state or the community, so it was much easier for a student to come here (...) there are fewer students now than 15 years ago (...) the competition is also bigger now (...) [but] I think we get money enough</p>
	<p>E3 Financiamento</p>	<p>ED.Q22.11-[the headmaster] have to know everything from great pedagogical principals or philosophical stuff until what kind of cleaning material you have to use for the ground or the gym</p>
<p>E Administração da escola</p>		<p>ED.Q23.3-I have to make all the schedules for the whole year,</p> <p>ED.Q23.4-make all the advertising actually also,</p> <p>ED.Q23.5-the PR</p> <p>ED.Q23.6-out going schedules and meetings and things, it's all in my hands</p> <p>ED.Q23.7-I also have to be the boss for the staff and for the students</p> <p>ED.Q24.1-The headmaster is the guy who has to bring everything together</p> <p>ED.Q24.2-make people work in the right direction together</p> <p>ED.Q24.3-point out a direction and say "we are working in that direction", "follow us together in that direction" and "we want to establish this and this goal during one year of this and this".</p> <p>ED.Q24.4-to make people , the staff, feel ok in the job.</p>
	<p>E4 Funções do director</p>	<p>ED.Q24.5-with the students, to make them feel as a union in the school and to make them feel they can always come and talk to the headmaster</p> <p>ED.Q24.6-the guy who is saying hello and goodbye and making the speeches</p> <p>ED.Q24.7-everyday I take 10 or 15 (...) decisions.</p> <p>ED.Q25.1-come into the school in the morning and take a round, talking to the staff, talking to the students, this is the every day routine</p> <p>ED.Q25.2-some of the days I teach</p> <p>ED.Q25.3-some of the days I go to meetings outside of the school</p> <p>ED.Q25.4-I have meetings with my staff once a week</p> <p>ED.Q25.5-once a week I have a meeting with the teachers,</p> <p>ED.Q25.6-once a week I have a meeting with all the inhabitants of the school</p> <p>ED.Q25.7-we have some assemblies</p> <p>ED.Q25.8-being somebody people can meet in the daily time in the school.</p> <p>ED.Q25.9-in the evenings I mostly work with some kind of schedules or planning or getting some new positions</p>

Categories	Subcategorias	Unidades de Registo
		ED.Q25.10-go on trips with students ED.Q25.11-I travel quite a lot, 7, 8 times a year, outside the country (...) with the students (...) [or] getting a kind of new European project going on ED.Q25.12-it's complicated because you have to find out very fast, (...) if this person can do it... ED.Q39.1-I'm organizing all those courses actually, most of them. ED.Q39.2-it's not always sure that the people who are here when the young people are here, they also are here in the summer time. So it's only me who actually knows about every little part of the big business here.
	F1 Gestão de recursos humanos	ED.Q27.1-[When hiring teachers] I don't have to talk to the board. ED.Q27.2-if I hire new teachers I always tell [the board] (...), sometimes I ask, [their opinion] ED.Q27.3-I have free hands [to hire teachers] ED.Q29.1-If I feel completely sure about a person (...) I just give a contract, open contract, so there is no ending on that ED.Q29.2-If I feel insecure I always hire them for (...) 9 months (...) And then we decide how this is working ED.Q29.3-Anyway if you have done that 2 times, the 3rd time has to be a contract without limit. ED.Q29.4- [giving a contract without limit] it's not a problem because if you...2nd time if you hire a person you are sure, otherwise you would not do it. ED.Q31.1-the regular teachers (...) decide which extra teachers shall come. But I always have to take the decision, for every person, "Is this the right person?" ED.Q33.1-Its very, very different how they are hired. ED.Q33.2-Some are just normally hired with a normal salary, some are hired part time, some are (...) not able to have a normal work, so the community give them some help (...) but they don't cost us so much money ED.Q33.3-we have a lot of different arrangements with the people working here
	F2 Recursos humanos da escola	ED.Q28.1-we have 4 [permanent] teachers. ED.Q32.1-with the regular teachers and the people that works here we are 14 people all together.
F Recursos humanos	F3 Professores fixos	ED.Q11.2-Here you need skills which you gained from being a person in life (...) life skills we call it. ED.Q27.4-the qualification I'm looking at most is the human qualification in the person ED.Q27.5-the teacher has to be hired to a special skills ED.Q27.6-they have to be very, very good in that and they have to have this as a profession ED.Q27.7- In this kind of school you always hire people who are what they are teaching, so they are not teachers, but then I look very much on their pedagogical skills.
	F4 Professores auxiliares	ED.Q30.1-really, really many [teachers work part time in the school] ED.Q30.2-it can be an amount of 50, 60, 70 different teachers coming for small parts [During the year]
	F5 Director	ED.Q22.1-the headmaster before me, he didn't succeed so well (...) there was a bad economical situation ED.Q22.2-the board (...) didn't want him [the other headmaster] anymore (...) so they actually fired him (...) then they needed badly a new headmaster immediately ED.Q22.3-they point out a headmaster for a period, he's not the real headmaster, he's just (...) provisory ED.Q22.4-so I was just pointed out, ED.Q22.5-I came up with a plan ED.Q22.6-after 1 year it worked out very well ED.Q22.7-instead of getting a completely new headmaster with new ideas, it was obvious to ask me to continue this. ED.Q22.8-getting a new headmaster is a very, very big step. ED.Q22.9-just before I became the headmaster, there was a period of 4 years with 5 different headmasters, which is so bad ED.Q22.10-you can not educate to being headmaster, you have to learn it during the job ED.Q22.11-[the headmaster] have to know everything from great pedagogical principals or philosophical stuff until what kind of cleaning material you have to use for the ground

Categorias	Subcategorias	Unidades de Registo
		<p>or the gym</p> <p>ED.Q22.12-the headmaster has to be smiling and nice and know all about the whole history of Denmark and everything</p> <p>ED.Q22.13-the headmaster has an old big star, he is a person who knows about life, about history, about culture and he is always there</p> <p>ED.Q22.14-They [the board] have to call the represents board [to decide about the headmaster]</p> <p>ED.Q22.15-The headmaster is pointed out by the board but it is selected by the represents.</p> <p>ED.Q22.16-lets say "I want to stop!" for normal reasons (...). Everybody knows in good time (...) then you have time to find a new one and the last 2 months we will probably work together (...) This is how it should be a normal change. Then we would probably put a note in the paper that we are searching for a new headmaster. Then there will come like 30 people who wants the job and then you choose like 10 for an interview. And in this situation, then you should take some people from the staff also to be there for the interview.</p> <p>ED.Q22.17-if you have a good board then this thing works very well together, so you get the right person.</p>
	F6 Funcionários	<p>ED.Q23.8-we have people making food and people taking care of this, and this, and this...</p>
	G1 Gestão pedagógica da escola	<p>ED.Q35.1-The board has to give the signature for every course we make.</p> <p>ED.Q35.2-it is actually me who is inventing them, finding out and to decide what to be. But I have to ask the board "do you agree with that?"</p> <p>ED.Q36.1-I discuss everything with the teachers, also with the rest of the staff</p> <p>ED.Q36.2-its also me who's getting the ideas and I discuss it with people</p> <p>ED.Q36.3-Some times the teachers come with ideas (...) and normally I agree</p> <p>ED.Q36.4-everybody can have ideas and decisions here, and then in the end we have to get permission from the board.</p> <p>ED.Q36.5-I never came up with something which they said "no", but (...) if I would came up with something very strange (...) then you have this board to stop things like that going on.</p>
G Formação	G2 Oferta educativa da escola	<p>ED.Q19.3-we organize small courses for people, mainly in the summer</p> <p>ED.Q19.4-we do that three moths a year, having so called small courses for all kind of people.</p> <p>ED.Q22.18-Very soon we will come into the summer period which I told you about the small courses</p> <p>ED.Q37.1-the 9 months are the long term courses, mostly for young people</p> <p>ED.Q37.2-in June, July, August we have short courses with all different kinds of subjects</p> <p>ED.Q37.3-In the family courses (...) we have 3 kind, 3 subjects. One subject is Circus. We have a big circus tent and they learn how a circus functions (...). Another one is (...) the life in Wild West, how we imagine it, so it will be a lot of horse riding and different animals, building a complete city in wood and sailing in canoes (...) shooting and axes and having fire places and try to make food in fire places and bake bread (...). The 3rd course is about fairy tales (...) different groups of parents and children make this plays [theatre]</p> <p>ED.Q38.1-some of the courses are travelling courses, that means they are 4 days in the school, we talk about the destination, the cultural things, the geography things, the historical things of the destination, and then we travel there.</p>
	G3 Actividades extra curriculares	<p>ED.Q19.5-we have lectures which are public,</p> <p>ED.Q19.6-we have concerts,</p> <p>ED.Q19.7-we have singing arrangements</p> <p>ED.Q38.2-we rent out the place for firms, for other schools, other kind of education institutes who needs a place to be for 2, 3 days and have a little workshop or something, we do</p>

Categories	Subcategorias	Unidades de Registo		
H Público-Alvo	G4 Metodologias de ensino	that quite a lot. ED.Q38.3-concerts, lectures, singing		
		ED.Q40.1-[it is usual for teachers and students to exchange their roles,] we can do that a lot, that's very much in the principals of this kind of school, to use every kind of energy which can flow in both directions. ED.Q40.2-we use very much each persons skills (...) some students knows more about some particular things than the teacher does and this, of course, we use a lot.		
	H1 Público-alvo	ED.Q16.3-you have to be seventeen and a half years old ED.Q16.4-most of the people are between 18 and 23 ED.Q16.5-some people who are older ED.Q16.6-Yes, yes, it can be [people with bachelor or people with high school] ED.Q19.8-families ED.Q19.9-people who want to travel ED.Q19.10-people who wants to know something ED.Q19.11-all kind of people. ED.Q37.4-the 9 months are the long term courses, mostly for young people ED.Q37.5-in June, July, August we have (...) family courses where you have parents, grandparents and children ED.Q41.1-its the whole population, because, as I told you, it depends on where you are in the year ED.Q41.2-[during the 9 months] the target people are mostly people who has interest in musical or media. ED.Q41.3-[in the summer it's mainly] Families and (...) old people (...) it depends on the subject. ED.Q42.1-60% of the people are form Denmark, (...) 40% are from everywhere else. ED.Q42.2-European countries, (...) Nepal, (...) China, (...) Australia, (...) United States, it is different from year to year, it's very global.		
		H2 Geracionalidade da escola	ED.Q43.1-Yes, very often [people come back for more short courses] ED.Q43.2-a guy has been here 19 times [as a student in a short course] ED.Q43.3-from the long courses, they are here for the course and then that's it.	
		H3 Captação de alunos	ED.Q44.1-we have a website where we put our information out ED.Q44.2- we put advertise in the news papers ED.Q44.3-we go to some public "messe" where we can meet people who want to educate. ED.Q44.4-most people they come by talking from mouth to mouth ED.Q44.5-we use all kinds of marketing situations ED.Q44.6-we take a database of all the people who has been in the travelling course last year, we send them a letter saying that now we have new travelling courses ED.Q44.7-the most successful thing is that students go away from this school and they say they had a good time, then they will bring another student. ED.Q44.8-we have a partnership with a musical school in this city ED.Q44.9-we have partnerships with professional film people ED.Q44.10-we also have partnerships with different kinds of schools, IT, Media schools and also normal schools ED.Q44.11-we try to have a lot of connections	
			H4 Seleção de alunos	ED.Q45.1-we are not allowed to make any selection [of the students] ED.Q45.2-We talk with people and ask if they think it's the right choice (...) it's not a selection directly but we have a talk with them
				H5 Inscrição de alunos

Categorias	Subcategorias	Unidades de Registro
	H6	ED.Q43.4-they come back to say hello
	Após terminar o curso	ED.Q43.5-Most of the people I see again once or two times and then again after some years.
		ED.Q47.1-we follow a lot of old students on what they are doing
		ED.Q47.2-some teach here again
		ED.Q47.3-they have the students union where they come back and organize parties
		ED.Q47.4-in the summer time they come here for one week like 34 students, have a small course with them selfs
		ED.Q47.5-60% of them, they just disappear
		ED.Q47.6-there's no rule on what they are doing, some people go to work, some people go to Universities
		ED.Q47.7-for all of them it's a big experience, this is the only thing that is for certain
		ED.Q47.8-sometimes it takes sometime for them to find out that it actually was a fantastic time

Anexo B: Categorização das entrevistas aos Professores (EP1 - EP3)

Objectivo: Recolher dados sobre os professores, o modelo de ensino, e o modelo de organização da escola.

Data das entrevistas: Março de 2008

Categorias	Subcategorias	Unidades de Registo	
A Caracterização dos entrevistados	A1 Nome	EP1.Q1.1-Joan Staeback EP2.Q1.1-Johannes Burgreen EP3.Q1.1-Michael Sako.	
	A2 Idade	EP1.Q2.1-I'm 27 EP2.Q2.1-I'm 60, in May I'm 61. EP3.Q2.1-50.	
	A3 Origem	EP1.Q3.1-I'm from Denmark. EP2.Q3.1-I'm from Copenhagen. EP3.Q3.1-I am originally Swedish (...) but I've lived my whole life in Denmark.	
	A4 Qualificações	EP1.Q4.1-I'm a Graphical Designer. I have a master degree in Visual Communication. EP2.Q4.1-I was educated as an ordinary teacher with music and art. EP2.Q4.2-It's a bachelor EP3.Q4.1-I've been educated as a sales person in shops. EP3.Q4.2-We call it gymnasium EP3.Q9.1-[I made] a four week course, in order to get a Celta certificate, which is a certificate issued by Cambridge University, so it was a very intensive course which enabled me to learn the new principles of Cambridge, the way modern teaching is done	
		A5 Experiência de ensino em escolas regulares	EP1.Q5.1-I was not a teacher there EP2.Q4.3-I got almost 40 years of experience. Last 15 working as a teacher of adults. EP2.Q5.1-I've been an ordinary (...) school teacher EP2.Q5.2-6 years as a principal in a music school. EP2.Q5.3-teaching in basic school for children. EP2.Q5.4-I was a headmaster there for 3 years and I worked there for 7 years. EP3.Q5.1-I've been teaching also in schools, teaching music (...) Over a period of three years (...) It was about a month in a year
		A6 Experiência de ensino em folk schools	EP1.Q5.2-one and a half year. EP2.Q5.5-I've been teaching for 13 years in folk highschool. EP2.Q5.6-then I've been in folk highschool for 13 years. EP2.Q5.7-Three of the years I was principal EP3.Q5.2-I have been teaching here mainly as a full time job since October 2004. So it's three and a half years.
	A7 Área de ensino	EP1.Q6.1-Graphic Design, Media Design. EP2.Q6.1-I'm teaching "Film and TV" mainly. EP2.Q6.2-music, EP2.Q6.3-a lot of drama, EP2.Q6.4-a lot of computers. EP3.Q6.1-"Danish Language and Culture" (...) Denmark, Danish language, and, to a certain degree, English	
	A8 Percurso profissional	EP1.Q7.1-I've been training horses in Iceland for one year EP1.Q7.2-I've been working in a Bar in Vejle EP1.Q7.3-selling sports equipment in a shop EP1.Q7.4-chef helper, kitchen help EP1.Q7.5-Tennis coach, EP1.Q7.6-dog trainer. EP1.Q7.7-I was working for two weeks in a commercial company, doing graphic work EP2.Q6.5-In my last school I was a computers system	

Categorias	Subcategorias	Unidades de Registo
		<p>administrator</p> <p>EP2.Q7.1-working in a sports retail shop</p> <p>EP3.Q4.3-I was selling instruments for a big part of my life, 12 – 15 years. That's it, part from that I've been playing music.</p> <p>EP3.Q5.3-I've been teaching students privately, guitar playing, and I've been teaching also in schools, teaching music.</p> <p>EP3.Q7.1-I was running a shop in Aalborg, a guitar shop.</p> <p>EP3.Q7.2-I left the gymnasium, then I went to Aarhus, I started studying English at the University (...) I was so bored (...) so I decided to quit</p> <p>EP3.Q7.3-I went to Israel (...) for 7 months</p> <p>EP3.Q7.4-I worked at the theater (...) On stage, I wasn't really an actor</p> <p>EP3.Q7.5-I was working as a waiter (...) for half a year</p> <p>EP3.Q7.6-then I started playing music</p> <p>EP3.Q7.7-I started my own (...) jazz trio, made a record,</p> <p>EP3.Q7.8-playing with a funk band (...) we had great success in Denmark, played in Germany, made a record, (...) we were touring in Switzerland, made a record also.</p> <p>EP3.Q7.9-Then I started working in music stores in Aarhus</p> <p>EP3.Q7.10-I had various jobs centered around music, music instruments.</p> <p>EP3.Q7.11-working with my Swedish in freelance basis doing speaks</p> <p>EP3.Q7.12-working as a translator</p> <p>EP3.Q7.13-been doing many different things for a long period of time</p> <p>EP3.Q7.14-I worked for an American telephone company</p> <p>EP3.Q7.15-music shop business, working as a salesman</p>
		<p>EP1.Q8.1-I can not teach in regular school, because (...) I don't have the education.</p> <p>EP1.Q11.1-I don't want to teach, but it looks[ed] interesting</p> <p>EP1.Q11.2-I have 16 hours of teaching, that's all (...) And then I could ride my horses and do things with my dogs and stuff like that.</p> <p>EP2.Q8.1-in the folk highschool you ... get young people and you sort of try to get them on the road, which is very rewarding</p> <p>EP3.Q8.1-The reason that I'm here, still, is that I like it, and it's still a challenge</p> <p>EP3.Q8.2-there is this special lifestyle</p> <p>EP3.Q8.3-you get to know people in a different way that you would in [a regular] school.</p> <p>EP3.Q8.4-it's not just a school, its a part of my life also</p> <p>EP3.Q8.5-there is lots of challenges here</p> <p>EP3.Q8.6-I'm sort of able to do many of the things I'm interested in, and good at, here.</p> <p>EP3.Q8.7-The socializing thing it's amazing (...) from that point of view it's a very stimulating place to work.</p>
	B1 O que o levou a trabalhar neste tipo de escola	<p>EP1.Q12.1-I think that if I want to teach in a [regular] high school I could do that because I have been teaching here, but I'm not quite sure you can do the other way around,</p> <p>EP2.Q12.1-you can't really compare</p> <p>EP2.Q12.2-we don't have any parallels</p> <p>EP2.Q12.3-the folk high schools are (...) besides the ordinary system</p> <p>EP2.Q12.4-they [the regular schools] might [consider the time in a folk high school]</p> <p>EP2.Q12.5-yes, [regular schools have full autonomy to choose the teachers]</p> <p>EP2.Q12.6-usually a career as a folk high school teacher is considered a very good paper (...) they would go "ho, you've been a folk high school teacher, very good".</p> <p>EP3.Q12.1-It would definitely count that I have three and a half years of experience.</p> <p>EP3.Q12.2-There is great lack of teachers in Denmark at the moment, in primary and secondary schools, so I think I would have some fair chance of having a good job in a regular school also</p>
B Motivações dos entrevistados	B2 Relação entre as carreiras numa folk school e numa escola normal	<p>EP1.Q9.1-I've been teaching here one and half year and this</p>
	B3	

Categorias	Subcategorias	Unidades de Registo
C Motivações da escola	Estabilidade do corpo docente	<p>summer (...) I'm having one year off...</p> <p>EP2.Q9.1-I've been here since 1st of August...</p> <p>EP2.Q9.2-it's difficult to say how long I'm going to be, I mean if I have 12 students and they are as eager as these kids are, then I don't know when I'll stop...</p> <p>EP3.Q5.4-I have been teaching here (...) since October 2004. So it's three and a half years.</p> <p>EP3.Q9.2-I have the possibility of working all over the world, teaching English and my plan is to look at that, maybe already from next year. To go away</p> <p>EP3.Q9.3-I can imagine coming back here (...) it's not like "I've had enough"</p>
	B4 Contratação	<p>EP1.Q11.3-I saw a very small note in a newspaper</p> <p>EP1.Q11.4-I came here, it was a Thursday, and I started Monday, teaching.</p> <p>EP1.Q11.5-First you need to be here for three months, tryout, (...) they can fire me from day to day</p> <p>EP1.Q11.6-right now...they can fire me with six months [in advance]</p> <p>EP1.Q11.7-I can stop my job in three months [in advance]</p> <p>EP1.Q11.8-Every year we go to a meeting [to talk about renewing my contract]</p> <p>EP1.Q12.2-I think I have this job because I have this master degree.</p> <p>EP2.Q9.3-I called Torben and asked him if he was interested in trying to have this school here, he said yes (...) the deal is that if we have 8 people coming next August I'm continuing, if we don't, we drop the whole thing.</p> <p>EP2.Q11.1-I don't have a contract until the 1st of June. And then, of course, it can be prolonged</p> <p>EP3.Q7.16-I had a phone call from Torben, my old friend and said "come and help me, I have a whole class of Chinese, I had to fire the teacher. Can you teach them English?" I said "Wow, great, I would love to, but let me check my English first"</p> <p>EP3.Q11.1-Typically I'm in a four to five months contract (...) this summer will be prolonging my contract a bit, until June,</p> <p>EP3.Q11.2-it's regular without being a contract over two years.</p> <p>EP3.Q11.3-I'm hired for a course (...). Which is quite normal in [folk] high school teachers.</p> <p>EP3.Q11.4-I'm expecting to teach here also [from September until January]. (...) My contract will be renewed from August.</p> <p>EP3.Q11.5-I talk about it [the contract] with the headmaster also, but basically its a regular contract.</p> <p>EP3.Q11.6-it might be a possibility to get a more stable contract, it would be interesting.</p>
	C1 Benefícios para os alunos	<p>EP1.Q18.1-They get more mature</p> <p>EP1.Q18.2-they are getting better in their subject</p> <p>EP1.Q18.3-they are getting (...) better persons really,</p> <p>EP1.Q18.4-its easier for them to go out in the society afterwards</p> <p>EP1.Q18.5-they can take responsibility</p> <p>EP1.Q18.6-they can cooperate.</p> <p>EP2.Q8.2-I've never seen so many move so far in so short time as I have in the folk high school.</p> <p>EP2.Q8.3-have seen people sort of turning 180°, coming into the school, not knowing what should become of them and wondering out of the school very determined with the goal of their life.</p> <p>EP2.Q8.4-it's fantastic to see these kids coming in here and making amateur (...) videos, (...) not really good and all of the sudden see them change and become very professional</p> <p>EP2.Q15.1-people that has been in a folk high school has a less percentage of dropping out of University</p> <p>EP2.Q28.1-[students] wont go out endless years on [a subject they cant do]</p> <p>EP3.Q15.1-the business schools, they want students who have been prepared over a 4 months period in a [folk] high</p>

Categories	Subcategories	Unidades de Registo
		school
		EP3.Q17.1-fantastic opportunity to meet a lot of different people.
		EP3.Q17.2-Socializing in a free and not too organized way. They have a very, very free life here. I think that's very stimulating to the body and the soul.
		EP1.Q16.1-I think that this [schooling] might be a step in moving further [to] another school.
		EP1.Q16.2-[the students come here] around finishing high school, they need to be 18 to be here.
		EP1.Q16.3-but they don't have to finish high school to come here. They just need to be 18 and some interest
		EP2.Q16.1-totally random
		EP2.Q16.2-a lot of people that comes here after high school, before going to University
		EP2.Q16.3-people who have been to the University and (...) they drop out (...) go to folk high school to find out that they want to really become journalist or something like that.
		EP2.Q16.4-people who take a break from University
		EP3.Q16.1-students coming here come with different backgrounds.
		EP3.Q16.2-it's a kind of point in your life where you are (...) trying to find your direction
		EP3.Q16.3-[folk] high schools are also focusing on actually more career oriented courses.
		EP3.Q16.4-one [folk] high school, (...) they only do courses regarding architecture (...) [directed at students who want] to become an architect, so this is preparing her for the architect school.
		EP1.Q15.1-they are living here so they should know to tolerate other people (...) Some of them wont, but hopefully they will learn something, they are living with 60 other people, other students, for one year. (...) We are not thinking [on preparing them for society], but I think so, it is preparing them
		EP2.Q15.2-they are taught a lot about democracy, they are taught a lot about living with other people and they are very much more determined when they get out of here
		EP2.Q17.1-we can catch these kids when they drop out [from school] (...) [they can] go to folk high and find out what you [they] can do!
		EP3.Q17.3-I think it can [make a difference in society] and I think it has done that
		EP2.Q33.1-Yeah, yeah, it's not that often but there are people [from the community] who come here [and give lectures]
		EP1.Q13.1-we are trying to prepare the students to whatever they want to do in their life
		EP1.Q15.2-We try to get them in those very, very hard educations to get into.
		EP1.Q17.1-It can be preparing [professionally] or it can be this life experience thing
		EP1.Q17.2-[some students] also just need to be one year away from the parents.
		EP1.Q34.1-I'm trying to help them "Is it computer technology or is it design..."
		EP2.Q8.5-in the folk highschool you ... get young people and you sort of try to get them on the road
		EP2.Q8.6-maturing the talent of young (...) people
		EP2.Q8.7-often people come here, they don't know really what to do with their life (...) and we're trying to show them different ways of looking at life and looking at their possibilities, trying to evaluate "what can I do?! And what are my interests?!"
		EP2.Q13.1-originally the idea was (...) taking young people (...) and giving them a basic education in democracy (...) to fulfill their obligation as citizens living in democracy.
		EP2.Q13.2-you use a folk high as a place to recuperate or to do sort of come to terms with yourself.
	C2	
	Relação entre uma folk school e o sistema escolar regular	
	C3	
	Benefícios para a sociedade	
	C4	
	Relação da escola com a comunidade local	
	C5	
	Objetivos da escola	

Categorias

Subcategorias

Unidades de Registo

- EP2.Q13.3-something like (...) for instance, "I've finished high school and I don't know what subject to study at the University, I don't even know if I want to go to University, or if I want to be a carpenter, a shoe maker or a street cleaner, or I want to be an artist" (...) and so a folk high is a very good place to go to learn about this things and try things out, and also become a social being
- EP3.Q13.1-learning for life,
- EP3.Q13.2-meeting other people,
- EP3.Q13.3-enlightening other people and being enlightened by them.
- EP3.Q13.4-qualifying yourself as a human being.
- EP3.Q13.5-You are looking at the skills for life,
- EP3.Q13.6-it's not an academic institution, it's a non academic institution
- EP3.Q13.7-this place supports you, inspires you, changes you, teaches you what you are interested in, and it gives you maybe a different platform to look at your own life,
- EP3.Q13.8-People come and they don't know what they want, and then after being here, they maybe still don't know what they want but they have found out maybe what was considered at the time, is definitely out of the question.
- EP3.Q13.9-you have time to look at yourself and interact with other people on a kind of a human level, its a different vibration, you are not put on the pressure unless you want to be put on the pressure.
- EP3.Q14.1-the [folk] high schools, were started as non-professional schools because it's not about who's best, it's about finding out what you want and going for that.
- EP3.Q15.2-we want to prepare them for life in Denmark
- EP3.Q15.3-enable them [the students] (...) to make more clear decisions regarding what they want, maybe to make decisions at all.
- EP3.Q17.4-we are not here to educate in an academic way, we are here to inspire, we are here to enlighten people.
- EP3.Q26.1-we want to make them have an unforgettable time here.
- EP3.Q26.2-We don't care if they have grade A or grade B when they finally leave the school,

C6
Relação com o mundo do trabalho

- EP1.Q14.1-[they relate]Very directly actually
- EP1.Q14.2-we have some of the teachers who are teaching in the school they want to get into
- EP2.Q14.1-we want this kids to go and have a career in film and TV.
- EP2.Q14.2-also the music base camp, they are on to acting more, or at least making musicals.
- EP2.Q14.3-also one thing that you can learn here is that, if you thought that you wanted to become a film actor and after 38 weeks here you find out "I'm not going to be a film actor (...) I want to become a cameraman instead"
- EP2.Q14.4-But there's a lot of folk highschools that don't, at all, have a relationship to the professional world.
- EP2.Q27.1-we try (...) to show them and make them feel how it would be when they get out into the real world.
- EP2.Q27.2-I'm doing this film now for this school and we were doing last Monday a movie for the municipality
- EP3.Q14.2-it has this professional aspect, that people become more aware maybe of what they should do, of what they are good at.
- EP3.Q14.3-for the Musical Line students it has a more professional touch than the [other lines]
- EP3.Q14.4-I'm preparing them for Danish working market, in fact, I'm preparing them to study in Denmark as well.

C7
Alumni

- EP1.Q34.2-I have four of them in this Danish Design school. (...) And then I have 2 of them in a college.(...) from last year. (...) [last year I had] ten [students]

Categorias	Subcategorias	Unidades de Registro
<p style="text-align: center;">D Modelo de ensino/aprendiz.</p>	<p style="text-align: center;">D1 Metodologias de ensino</p>	<p>EP1.Q34.3-some times they are writing an email or asking me something...they would like to show me what they have been making</p> <p>EP2.Q34.1-[one of my students is] working in this film company in Copenhagen</p> <p>EP2.Q34.2-[the other student] is from Hanning, so it's a bit more difficult. (...) [he] is a little bit sort of "hummm, what should I do...?", I'm trying to push him</p> <p>EP3.Q34.1-most of the people who wanted to stay in Denmark, and study in Denmark, they are still here.</p> <p>EP3.Q34.2-most of them are studying in Copenhagen</p> <p>EP3.Q34.3-they also come back here (...) they come and visit us as former students.</p> <hr/> <p>EP1.Q8.2-the students are living here so they have much more time doing projects</p> <p>EP1.Q24.1-around 80% working, practical working, and 20% theory</p> <p>EP1.Q24.2-because only have 6 [students], I can talk to them individual</p> <p>EP1.Q24.3-around 1 time in a month we have this personal talking (...) About what they want to do with their life</p> <p>EP1.Q25.1-they are talking more then I'm talking, (...) I'm asking questions all the time, I'm not giving them so much theory, I'm not telling them what is right or wrong, I'm asking questions (...) And they should answer themselves</p> <p>EP1.Q27.1-in the start they are working with many short assignments, so they have 2 or 3 in a day, and then (...) they can have longer assignments.</p> <p>EP1.Q28.1-I have six students and I'm teaching in six different levels, so we don't have completely a..." All the students should be here"</p> <p>EP1.Q33.1-Yes, I do that, yeah, yeah, yeah. Good students are teaching bad students.</p> <p>EP2.Q24.1-Mainly project based.</p> <p>EP2.Q24.2-a little bit of theory (...) and then we make projects</p> <p>EP2.Q24.3-after they've been through the first basic things that they need to know they start making films</p> <p>EP2.Q24.4-Half way through the course they have this midway project (...) for about 10 weeks, they are working on it</p> <p>EP2.Q24.5-Stein will come in and talk about film producing</p> <p>EP2.Q24.6-we do a bit of technical stuff at a higher level</p> <p>EP2.Q24.7-it's very project based</p> <p>EP2.Q24.8-it's also based on what they know (...) when they come here</p> <p>EP2.Q33.2-there could be a student talking about something that he wants to tell other people about</p> <p>EP2.Q33.3-this Danish TV journalist (...) he's coming here and giving lectures and of course, I'm joining</p> <p>EP3.Q14.5-I'm just guiding them the best possible way</p> <p>EP3.Q24.1-I'm not the teacher who gives them all the details, I'm the teacher who gives them tasks and I ask them questions instead of giving them the answers.</p> <p>EP3.Q24.2-I have a lot of focus on students.</p> <p>EP3.Q24.3-I try to inspire them instead of teaching them, I try (...) to give them what it takes to get them interested in whatever they have to learn. So I give them as little as possible, I give them tasks</p> <p>EP3.Q24.4-I'm trying to stay out of the way as much as possible</p> <p>EP3.Q24.5-I'm giving them directions</p> <p>EP3.Q24.6-I'm monitoring what's happening very carefully, but I've reduced my teachers talk radically</p> <p>EP3.Q25.1-[in a regular school] the students will have many different subjects over the week and many different teachers, here is more of a focus, one focus, 2 focus, maybe 3 over a week.</p> <p>EP3.Q28.1-It's my job also to guide people in an individual level</p> <p>EP3.Q29.1-we don't force students to do something they don't want to, but they have to come up with a reasonable answer (...) we have to have a dialog with the</p>

Categorias	Subcategorias	Unidades de Registro
		student... EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level
		EP1.Q27.2-I'm waking them up, when they are not there. I go and get them.
		EP1.Q27.3-Every morning (...) [I go] knocking in their doors and say good morning.
		EP1.Q27.4-if theres only 3 students or something, then I just take them for a very, very nice trip.
		EP1.Q27.5-they are coming, they are just coming half an hour late.
		EP1.Q29.1-if a student said "I don't want to do it" then I would ask "Why" and then I would maybe get into the issue that was wrong with this task.
		EP1.Q30.1-if they are violent then we throw them out, if they are drinking in the class, we throw them out
		EP1.Q30.2-[if a student has bad behavior] I would start, maybe talk with him, "What is the problem?!"and then, afterwards, if like I couldn't find the solution for the problem, then "I don't think this is the right place"
		EP2.Q27.3-it's very governed by the projects they are doing
		EP2.Q27.4-their working hours are very depending on what they are doing
		EP2.Q27.5-we try (...) to show them and make them feel how it would be when they get out into the real world.
		EP2.Q27.6-you have some deadlines that have to be met
		EP2.Q27.7-So the schedule is sort of from 9.00 to 15.00 (...) but it can vary.
		EP2.Q27.8-9.00 we have a roll call (...) but sometimes you work all through the night (...) and of course I accept [if they are late]
		EP2.Q30.1-I'll throw him out [if a student doesn't behave properly]
		EP2.Q31.1-if you [the student] don't get your stuff done it's your problem
		EP3.Q27.1-people here have to come to the classes, but generally it's up to them
		EP3.Q27.2-We want them to be there, and if they are (...) that's fine, if they don't want to work their ass off, (...) then I let them do what they want basically.
		EP3.Q27.3-It's very flexible
		EP3.Q27.4-generally we don't believe in strictness
		EP3.Q27.5-if you don't come then we are questioning you "why don't you come? (...)"
		EP3.Q27.6-we want to have contact with students, we don't just let them (...) wonder around or suffer
		EP3.Q27.7-we don't want them to go through 2 months of incredibly boring time if they can spend 2 months in another line and have a great experience.
		EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level
		EP3.Q30.1-the student is asked to behave properly, if he or she doesn't do that, then I will have a discussion with him or her and I want to know the reason (...) eventually we might have to say "we can't have you in this school because you are not able to adjust (...)"
		EP3.Q31.1-[if a student doesn't go to class] (...) ok, once or twice... [more, we have to discuss it] yeah
		EP3.Q31.2-it happens rarely that we have to kick somebody out, that's mostly because of violent behavior or drugs (...), criminal behavior.
		EP1.Q17.3-they are living alone, but they are very well much protected here.
		EP1.Q17.4-we have watch teachers all the time
		EP1.Q17.5-We are helping them get something nice to eat every day.
		EP1.Q31.1-[if a student doesn't go to class] I come and get him or her. And if still he doesn't want to show up then we need to talk to him and ... "it's not the right place".
	D2 Rigidez/Flexibilidade	
	D3 Ambiente escolar	

Categorias	Subcategorias	Unidades de Registo
		<p>EP2.Q13.4-you actually get together a group of people and are living 24h a day together</p> <p>EP2.Q13.5-here you have all walks of life, you have all social classes, you got all kinds of educational backgrounds, and you have all kinds of mental states, you have all kinds of social states</p> <p>EP2.Q13.6-international aspect of it, that you meet people from all over the world. I think that is very, very important. It gives you a lot of new views of life.</p> <p>EP3.Q8.8-The socializing thing it's amazing, you get to know a lot of young people, teachers...it changed a lot the crew here over the years, so it's very interesting, I find people very interesting. So from that point of view it's a very stimulating place to work.</p> <p>EP3.Q13.10-interaction of people of all ages, with different backgrounds, different countries</p> <p>EP3.Q13.11-you have time to look at yourself and interact with other people on a kind of a human level, its a different vibration, you are not put on the pressure unless you want to be put on the pressure.</p> <p>EP3.Q13.12-its a very free place</p> <p>EP3.Q13.13-the fact that you live with the people its also a very great and a very special thing, it prepares many people for their further life.</p> <p>EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level</p>
	D4 Quem decide os conteúdos	<p>EP1.Q23.1-I do.</p> <p>EP1.Q23.2-Yeah [everything up to me]</p> <p>EP2.Q12.7-we don't have any set curriculum for the folk high. You can do whatever you want.</p> <p>EP2.Q23.1-the film producer, is my (...) partner. He is a professional guy who knows (...) what is needed in the film industry. So he and I sit together and talk about what should we actually teach them, and who [we should invite to teach]</p> <p>EP2.Q25.1-you don't have a curriculum here</p> <p>EP2.Q25.2-You don't have a set curriculum</p> <p>EP2.Q25.3-you don't have anything from above.</p> <p>EP2.Q25.4-we can do whatever we want, and that's the main difference.</p> <p>EP3.Q23.1-I do that. [decide the topics taught]</p>
	D5 Avaliação	<p>EP1.Q26.1-We don't use grades.</p> <p>EP1.Q26.2-I have a test for them. But (...) this test is actually so they can see that they are good.</p> <p>EP1.Q26.3-I do it two times, like, in the middle and then in the end. And then I'm using the old test, showing them, so they can see they are moving.</p> <p>EP1.Q26.4-I'm not giving them grades but if there's something wrong, (...) then I talk with them.</p> <p>EP1.Q26.5-I have designers from outside to see the works.(...) Yes [they make comments]</p> <p>EP2.Q26.1-teaching in a folk high school should be an exchange of ideas between teacher and student (...) it's very important that you have this feeling of equality (...) At the moment you put in an exam (...) the equality goes "BUM"</p> <p>EP2.Q26.2-here (...) you don't have to pass an exam (...) you have to present me with a film (...) and I will happily write a paper saying that you are so and so</p> <p>EP2.Q26.3-Right! [like a recommendation letter]</p> <p>EP3.Q13.14-You don't go to exams here, you don't get a diploma,</p> <p>EP3.Q14.1-the [folk] high schools, were started as non-professional schools because it's not about who's best, it's about finding out what you want and going for that.</p> <p>EP3.Q17.4-we are not here to educate in an academic way, we are here to inspire, we are here to enlighten people.</p> <p>EP3.Q26.3-we're not here to examine [the students]</p> <p>EP3.Q26.4-it's simply a part of the system, we don't believe in grades in that respect.</p>

Categorias	Subcategorias	Unidades de Registro
		<p>EP3.Q26.5-We don't care if they have grade A or grade B when they finally leave the school,</p> <p>EP3.Q26.6-some of my students come up to me and say "hey Michael I would really like to take the IELTS [International English Language Testing System] test because I need it for my University", of course I'll help them, I set them up, I give them instructions</p>
		<p>EP1.Q19.1-painting class</p> <p>EP1.Q19.2-drawing class</p> <p>EP1.Q19.3-gala party (...) we were dancing the lancé (...) French Royal Dance</p> <p>EP1.Q19.4-I take (...) lot of trips with the students</p> <p>EP1.Q19.5-[trips to] Aarhus, to Copenhagen, to Aarla, (...) to art galleries (...) Legoland</p> <p>EP1.Q19.6-two times a year we are going [outside Denmark]</p> <p>EP1.Q32.1-Making food</p> <p>EP1.Q32.2-cleaning with them,</p> <p>EP1.Q32.3-also have sports,</p> <p>EP1.Q32.4-we have a sauna we are using.</p> <p>EP1.Q32.5-They have actually, all my classes, been in my home, trying to ride my horses or see my farm.</p> <p>EP1.Q34.4-we are trying to visit schools and see students and then they can choose</p>
	D6 Atividades extra aulas	<p>EP2.Q10.1-film club</p> <p>EP2.Q10.2-country club</p> <p>EP2.Q10.6-Wednesday night I usually have the film club, unless we have the country club</p> <p>EP2.Q19.1-giving some lectures</p> <p>EP2.Q32.1-we went to a seminar in Aarhus with a Canadian film Director, Elliot Grove</p> <p>EP2.Q32.2-we go to the movies</p> <p>EP2.Q32.3-go to a ride to the market</p> <p>EP2.Q32.4-play volleyball</p> <p>EP3.Q8.9-Now we are working in a travel guide</p> <p>EP3.Q10.1-We are planing to go around Denmark for a week,</p> <p>EP3.Q10.2-the high school students go to Italy (...) Barcelona or something.</p> <p>EP3.Q10.3-I'm planing other study trips also.</p> <p>EP3.Q18.1-teaching a bit of music</p> <p>EP3.Q18.2-watch teacher weekend</p> <p>EP3.Q19.1-I'm taking them [foreign students] to the police station, I'm helping them when we go to the town hall regarding their yellow card, [and] their insurance while they are here</p> <p>EP3.Q19.2- I just organize trips to sites which I find interesting, to institutions which are relevant to the students</p> <p>EP3.Q19.3-we go to see exhibitions,</p> <p>EP3.Q19.4-we visit cultural places generally,</p> <p>EP3.Q19.5-we go to concerts if it's relevant</p> <p>EP3.Q19.6-[in the trips to foreign countries] I'm the travel guide, I'm responsible for the tour.</p> <p>EP3.Q32.1-playing badminton</p> <p>EP3.Q32.2-I invite them [the students] to my home and we have a dinner there, drink some wine, listen to some music...</p>
	D7 Rotina do professor	<p>EP1.Q10.1-Monday I teach from 9.00 to 15.00, also Tuesday</p> <p>EP1.Q10.2-Wednesday I'm off,</p> <p>EP1.Q10.3-Thursday I'm teaching from 9.00 to 12.00 and then I'm the watch teacher in the evening</p> <p>EP1.Q10.4-Friday I'm teaching from 9.00 to 15.00.</p> <p>EP1.Q10.5-[Thursday night] I'm sleeping here.</p> <p>EP1.Q19.7-[during summer]I'm working 19 hours this week. But then, I'm only working three weeks.</p> <p>EP2.Q10.3-I'm coming every day at 9.00</p> <p>EP2.Q10.4-Monday and Tuesday I go home at about 15.00</p> <p>EP2.Q10.5-Wednesday I have this guard teacher duty</p> <p>EP2.Q10.6-Wednesday night I usually have the film club, unless we have the country club</p> <p>EP2.Q10.7-Thursday is like Monday and Tuesday</p> <p>EP3.Q10.4-teaching Monday until noon</p> <p>EP3.Q10.5-the headmaster Torben is taking over, teaching</p>

Categorias	Subcategorias	Unidades de Registro
		<p>Danish in the afternoon</p> <p>EP3.Q10.6-I've been having Danish/English classes also Tuesday, before noon and afternoon,</p> <p>EP3.Q10.7-Wednesday its sort of my day off, sports activities before noon, and culture club like today, in the afternoon.</p> <p>EP3.Q10.8-Thursday is classes before noon, teachers meeting, staff meeting, in the afternoon.</p> <p>EP3.Q10.9-Friday is typically before noon also classes and something more relaxed like a Danish movie or something like that in the afternoon.</p> <p>EP3.Q18.2-watch teacher weekend</p>
	D8 Oferta educativa	<p>EP1.Q13.2-"Musical Basecamp", "Media Design" and "Film and TV school", "fullfieste"</p> <p>EP1.Q19.8-[during summer] We have family courses</p> <p>EP1.Q19.9-[during summer] was "Salsa", "Media Design" and "Writing Course" at the same time (...) So there was (...) Salsa Party every night.</p> <p>EP1.Q19.10-"Western" ("Wild Wild West") and I have brought all my horses here. We were building ... and playing Indian.</p> <p>EP1.Q19.11-Circus courses...</p> <p>EP1.Q19.12-"Fairy Tale"</p> <p>EP1.Q19.13-"Harry Potter"</p> <p>EP1.Q19.14-Sicilian travel courses</p> <p>EP2.Q12.8-We can dream up any courses that we want as long as we can get students</p>
	D9 Alunos no curso	<p>EP1.Q20.1-I have 6.</p> <p>EP1.Q34.5-They want to go to University</p> <p>EP2.Q20.1-Five.</p> <p>EP3.Q14.4-I'm preparing them for Danish working market, in fact, I'm preparing them to study in Denmark as well.</p> <p>EP3.Q16.5-many come here because they don't know exactly what they want to do</p> <p>EP3.Q20.1-16.</p>
	D10 Professores no curso	<p>EP1.Q21.1-One and two with you.</p> <p>EP1.Q21.2-we had 5 other teachers than me coming and doing workshops, or I bring my students to the teachers.</p> <p>EP1.Q23.3-I do [decide about extra teachers]</p> <p>EP1.Q23.4-I make a notice [to the head master about extra teachers] (...) But he is like "It's fine"</p> <p>EP2.Q21.1-Mainly me</p> <p>EP2.Q21.2-Peter Rous the cameramen</p> <p>EP2.Q21.3-Stein Hadle who is a film producer, he is also coming once and a while</p> <p>EP2.Q21.4-a script writer</p> <p>EP2.Q21.5-[they come] Quite often.</p> <p>EP2.Q22.1-I do [decide who are the guest teachers]</p> <p>EP3.Q21.1-mainly me,</p> <p>EP3.Q21.2-Torben partly</p> <p>EP3.Q21.3-on a project basis Joan is also partly involved,</p> <p>EP3.Q22.1-I discuss it [the guest teachers] [with the headmaster] yeah, he's...i mean, he's responsible economically, but I can do what I want</p>
	D11 Outras considerações	<p>EP1.Q13.2-we have two kinds of folk schools. We have those that think that Grundtvig is the one and only, and then we have this folk high schools who is trying to prepare young students to get [...?...] We are one of them.</p> <p>EP1.Q33.2-I can never just lean back and..."ok, teach me something", I will always see how are the students reacting, is it good or bad for them?!</p>

Anexo C: Categorização das entrevistas aos Alunos

(EA1 – EA7)

Objectivo: Recolher dados sobre os alunos, os professores, o modelo de ensino, e o modelo de organização da escola.

Data das entrevistas: Março de 2008

Categorias	Subcategorias	Unidades de Registo
A Caracterização dos entrevistados	A1 Nome	EA1.Q1.1-Jack Ord Rasmus EA2.Q1.1-Tek Ras Gamy EA3.Q1.1-Bastian Shus EA4.Q1.1-Mikkel Lars EA5.Q1.1-Linka EA6.Q1.1-My name is Michelle EA7.Q1.1-Alan Aurelius Hansen
	A2 Idade	EA1.Q2.1-nineteen EA2.Q2.1-I'm 24. EA3.Q2.1-I'm 18 years old EA4.Q2.1-I'm 21 EA5.Q2.1-I'm 24 EA6.Q2.1-I'm 22 EA7.Q2.1-I'm 20
	A3 Origem	EA1.Q3.1-I'm from Denmark, from the south. EA1.Q11.1-[live in a small village] Yes, I do. EA2.Q3.1-I'm from Nepal. EA3.Q3.1-I'm from Denmark, a little city called Elp, close to Aarhus. EA4.Q3.1-Denmark and near a little town near Skanival. EA5.Q3.1-I'm from Latvia EA6.Q3.1-I'm from here, Denmark (...) Aarhus. EA7.Q3.1-a little city close to Copenhagen
	A4 Qualificações	EA1.Q4.1-[high school] Yeah, I finished that. EA2.Q4.1-bachelor degree in engineering. EA3.Q4.1-I've been in (...) "after school" in Denmark, it's 10th grade, and also public school to 9th grade EA3.Q4.2-I only took the one year [high school] EA4.Q4.1-high school education. EA4.Q4.2-I had Mathematics at A level, and Chemistry at C level, Physics at B level and then I had music and drama as additional classes. EA5.Q4.1-I'm studying in university right now, at Latvia. (...) Bachelor degree EA6.Q4.1-I don't have studies like that. No... EA6.Q4.2-I'm going to school in Midlefert to take my education there, my 9th grade. EA6.Q4.3-I've drop out in 5th grade. EA7.Q4.1-I've been in Gimnasium
	A5 Curso que está a estudar	EA1.Q5.1-media design course. EA2.Q5.1-Multimedia & Design EA3.Q5.1-TV and Film line. EA4.Q5.1-Here I'm taking the music camp. EA5.Q5.1-Danish culture and Danish. EA6.Q5.1-Fullfieste. (...) It is about yourself and the world. EA7.Q5.1-media design.
	A6 Custos financeiros	EA1.Q6.1-it's quite a lot of money but its not going to be a problem. EA2.Q6.1-international students outside of the EU and de EEA they have to pay lots of money EA2.Q6.2-its quite expensive. EA2.Q6.3-Yes, its true we pay[more than Danish students]. EA3.Q6.1-for me it's not expensive at all. EA3.Q6.2-I got a call in my cell phone and I was told I could get a free place at the Film and TV school. EA3.Q16.1-[another famous school] costs a lot of money EA4.Q6.1-its expensive

Categorias	Subcategorias	Unidades de Registo
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A7
Percurso escolar

- EA4.Q6.2-actually I don't have the money for it, so I have to land from the bank
- EA5.Q6.1-No, not at all [, it's not expensive]
- EA5.Q6.2-[I have] the cyrus scholarship. They are paying for me.
- EA6.Q6.1-I'm not paying on my own so I don't know how expensive it is
- EA6.Q6.2-it is expensive to stay here, at [folk] high schools.
- EA6.Q6.3-My Commune1 [pays for it]
- EA7.Q6.1-no, its not very expensive
- EA7.Q6.2-I'm paying like the half of what the musical line is paying
- EA7.Q6.3-[the musical line] are paying 50000 Danish crowns,
- EA7.Q6.4-I'm paying a little over 20000 Danish crowns (...) for the [first] 4 months
- EA7.Q6.5-now I have a special agreement where I pay less and I work for the school.
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- EA1.Q7.1-you start in school when you are 6.
- EA1.Q7.2-ten[years] counting the first year
- EA1.Q7.3-Kindergarten
- EA1.Q7.4-I went to a nearby town called Tawfler, for just the 10th grade
- EA1.Q7.5-then it's a bit special because usually its 3 years in the high school but here it was 2 years
- EA1.Q7.6-special school where you can do it in 2 years
- EA1.Q7.7-maths and physics at high level
- EA1.Q7.8-Danish and history at high level
- EA2.Q7.1-when I was 4 I started to go to nursery
- EA2.Q7.2-Up to 18 years I was in this school
- EA2.Q7.3-than I went Upper secondary high school, Its like high school for 2 years
- EA2.Q7.4-I finished my 12 years education
- EA2.Q7.5-I joined my University (...) spent there 4 years
- EA2.Q7.6-total is 16 years education
- EA3.Q7.1-I had public school for 1st grade to 9th grade, than I took something that is called "after school" (...) the after school its to socialize and ...yeah...it comes as the 10th grade and after 10th grade I was going in the high school for one year
- EA4.Q7.1-I went to the same elementary school since 0 to 9th class.
- EA4.Q7.2-I was in a, kind of like a boarding school, same principle as here, I study there and I eat and live there. It was in 10th grade, just before high school. And that was 1 year. Its an additional class for the elementary school in Denmark.
- EA4.Q7.3-And than I went to high school.(...) 3 years
- EA5.Q7.1-I began my school when I was 6 years old (...) until I was 15, it's the primary education, and it's obligatory
- EA5.Q7.2-than I went to secondary, it took 4 years
- EA5.Q7.3-I'm educated as a secretary
- EA5.Q7.4-I came to Denmark, so 3 years off
- EA5.Q7.5-in 2006 I begin in the university. (...) [stayed there] 5 [years] at all.
- EA6.Q7.1-I started (...) when I was 5, in the first grade
- EA6.Q7.2-than I dropped out in 5th class because I was moving to a children home (...) because my mum wasn't taking care of me and my brothers
- EA6.Q7.3-I've been around a lot of children homes
- EA6.Q7.4-the commune told me I had to go to a [folk] high school.
- EA6.Q7.5-I've been [in a folk school] for 4 years almost.
- EA7.Q7.1-I started in Kindergarten (...) I was like from 1 year until I am about 5 to 6 years (...) I was 1 year extra in this place
- EA7.Q7.2-I started school when I was 6
- EA7.Q7.3-I had the 9 years of school
- EA7.Q7.4-I skipped that ["afterschool"]
- EA7.Q7.5-I just went straight to gymnasium.
- EA7.Q7.6-went straight to gymnasium where I've been for 3 years and educated with a grade
- EA7.Q7.7-now I'm here and I want to learn something here and then I want to read further
- EA7.Q7.8-something called "afterschool" which is a lot like this high school thing where I am now but it is more...you don't live home and you develop your social skills. It is mostly like a

Categorias	Subcategorias	Unidades de Registro
	<p>A8 Permanência na escola</p>	<p>free year when you can have fun and have some breeding space before you want to move on</p> <p>EA1.Q8.1-Since the beginning of March, EA1.Q14.1-the plan is to stay here until May, the end of May, its 12 weeks.</p> <p>EA2.Q8.1-I have been in this school since last year, September. Six and half months. EA2.Q14.1-Up to July. More 3 months EA3.Q8.1-I started in September, September the 23rd I think and I've been here until now and I'm stopping at May 23. EA3.Q14.1-I'm going to stay here until the 15th of May EA4.Q8.1-Since August so it will be like...7 months or so... (...) [and will stay] another 2 months. EA5.Q8.1-At all, 12 weeks. EA6.Q7.6-I've been [in a folk school] for 4 years almost. EA6.Q14.1-[Will stay] Until the semester is over. EA7.Q8.1-I probably have been here 7 months or something... EA7.Q14.1-one or two months more, to end of May, and then I'm done</p>
	<p>B1 Como conheceu este tipo de escola</p>	<p>EA1.Q10.1-my brother had been to one EA1.Q10.2-I went on the internet EA1.Q10.3-people know what it is EA1.Q10.4-but its not something everyone does. EA1.Q10.5-Yes, everyone knows what it is EA2.Q10.2-One of my friends (...) told me about this school EA2.Q10.3-a consultancy (...) told me EA3.Q9.1-I've been to after school EA3.Q9.2-[know about the community life here] Yeah, yeah... EA3.Q10.3-yeah [this kind of school is common] EA4.Q9.2-I knew it was a folk high school, so I knew how it works. EA4.Q10.2-it's a common thing to know here in Denmark. EA5.Q11.1-I didn't know anything about this folk schools EA6.Q10.1-Yes [these schools are common] EA6.Q10.2-we have this called afterschools, and I went to one of like that before. EA7.Q9.1-I knew how it works, because I've heard a lot about high schools like this EA7.Q10.1-Well that is just common knowledge in Denmark</p>
<p>B Motivações dos entrevistados</p>	<p>B2 Profundidade do conhecimento que tinha da escola, à priori</p>	<p>EA1.Q10.6-I went on the internet EA2.Q8.2-completely new experience for me. EA2.Q9.1-no I didn't [know how it works]. EA2.Q10.1-I didn't have any idea about this kind of schools EA2.Q12.1-I heard that this school is quite old and it has more facilities, nice t-shirt, nice links so...only I heard about it... EA3.Q9.3-I had an idea about it because I've been to after school and I thought it was pretty much the same thing but its not, people are far more interest in what they are doing. EA3.Q10.1-my friends mother (...) told me about it EA3.Q10.2-from the internet EA4.Q9.1-I saw it on the internet EA4.Q9.3-I knew it was a folk high school, so I knew how it works. EA4.Q9.4-from them [the teachers] I knew how it works before I started. EA4.Q10.1-from mouth to mouth EA4.Q10.3-it's the same principle as the boarding school that I went to EA5.Q9.1-No. Not really. [didn't know how this school works] EA5.Q10.1-I found it in the Internet. EA5.Q10.2-Yes [found out about the school rules, already in the school] EA6.Q9.1-[Didn't know how the school worked] not before you came there. EA6.Q9.2-you can read a lot in the internet but its not like who's going there and how the people is like (...) so no. EA6.Q10.2-we have this called afterschools, and I went to one of like that before. EA7.Q9.1-I knew how it works, because I've heard a lot about high schools like this EA7.Q9.3-I didn't knew exactly but I figured it out because its almost like that anywhere in Denmark</p>

Categorias Subcategorias Unidades de Registo

		EA7.Q9.4-also afterschool everybody has to like...participate in making food and cleaning and stuff like that EA7.Q10.2-I searched the Internet and I found this line, Media Design
		EA1.Q11.2-I'm having a gap year now, sort of a year between my studies EA1.Q11.3-I didn't get a job so I came here EA1.Q27.1-learning stuff EA1.Q27.2-meeting people EA2.Q11.1-I didn't wanted to come here (...) I didn't have more option to come to Denmark. EA2.Q11.2-I wanted to come to Denmark for my higher education. (...) they stopped (...) to issue visa for academic season, so I decided to come for the folk high school. EA2.Q11.3-It was an obligation. EA3.Q6.2-I got a call in my cell phone and I was told I could get a free place at the Film and TV school. EA3.Q11.1-I was sick about normal school EA3.Q11.2-the high school (...) you need to study all the time... EA3.Q11.3-[the high school has] pressure all the time and I couldn't do it EA3.Q11.4-we meat at 10 o'clock every day (...) I had to get up at 6.15 back home EA3.Q12.1-I got the phone call to come here EA3.Q12.2-to start something new EA3.Q12.3-here's a lot of famous Danish film makers guest teachers EA3.Q12.4-I really wanted to do something with film EA4.Q11.1-it was like a preparation course to another official education EA4.Q11.2-I haven't heard of any other musical schools EA4.Q11.3-this was quite close to where I live. EA5.Q11.2-I didn't about other schools EA5.Q12.1-just because this Baering school had an announcement. EA6.Q11.1-the commune sent me EA7.Q10.3-because you get the basic design programs and stuff and you get a little bit of coding and a little bit of journalism and stuff like that, so I thought "this is the perfect place for me" EA7.Q11.1-it is all about diplomas and it does count when you read [study] further because you can testify that you have been 4 months developing your skills in Media Design. EA7.Q11.2-[In the school I want to go to] you can't even use your grades. I can't use my grades for anything there, it's all about experience and how good you are. So thats why I'm here, because my grades doesn't count for sheet there, basically. EA7.Q12.1-it seemed very serious EA7.Q12.2-I didn't have to take like history and music and stuff like that because that wasn't what I wanted to, I just wanted to learn design and programs.
B3 O que o levou a optar por esta formação		EA3.Q16.2-I thought about it, there's an international film school in Eibelthorth and its pretty famous, EA6.Q7.7-I 've been [in a folk school] for 4 years almost. EA7.Q15.1-there is older people that go to [folk] high schools frequently
B4 Alunos recorrem a este modelo de ensino repetidamente e/ou de forma prolongada no tempo		EA1.Q15.1-[coming back here] Not really EA1.Q15.2-visit someone or do something, but not to stay here again. EA1.Q16.1-[apply for another folk school] No. EA2.Q15.1-[come back to this school] I don't think so... EA2.Q16.1-[apply for another folk school] No. EA2.Q16.2-I don't think I will come back here or some other kind of these schools in Denmark. EA4.Q15.1-No, not to this school. EA4.Q15.2-not as a student EA4.Q16.1-No, I wont. [apply for another folk school] EA5.Q15.1-No, not at all. [Won't be coming back] EA5.Q16.1-No. [Won't apply to another folk school] EA6.Q15.1-I don't know if I'm going to come back to a school like this...maybe
B5 Alunos recorrem a este modelo de ensino de forma esporádica e/ou isolada no tempo		

Categorias Subcategorias Unidades de Registo

		EA6.Q15.2-on my own, no, I will not come back to a school like this. EA6.Q15.3-I will come back and do some subjects... EA6.Q15.4-Yes, [do some] short courses. EA6.Q15.5-A little bit [like a teacher] but not a teacher [permanently] EA7.Q15.2-Highschools its a place where you go one time mostly, EA7.Q15.3-this is like a one time thing. EA7.Q15.4-maybe I can come but not in the next three years, it would be way out in the future.
		EA1.Q11.4-I'm thinking of doing something to do with programming or design later on and this school had, you know, subjects like that EA1.Q13.1-I never had the opportunity to try this things at an ordinary school EA1.Q12.1-the subjects they have here EA1.Q17.1-trying some of the things I hope to, or I might study later EA2.Q13.1-have some knowledge extra beside my actual course EA2.Q17.1-I think it's a need that if you are working in the field of communication EA3.Q11.5-film has always interested me. EA4.Q11.4-I wanted to be either a music performer or an actor EA5.Q11.3-I came here (...) to improve my Danish EA5.Q13.1-I'm working for a Dane in Latvia and I'm a guide for Dane groups, tourist groups in Latvia, I'm translating for them, so it's important for me. EA5.Q17.1-Professionally it is very important for me EA7.Q10.4-because you get the basic design programs and stuff and you get a little bit of coding and a little bit of journalism and stuff like that, so I thought "this is the perfect place for me" EA7.Q12.3-I just wanted to learn design and programs. EA7.Q15.5-for my particular case its to get good enough at what I want to do so I can apply [to University] EA7.Q17.1-to develop my skills, its to get better at what I do, so I have a chance to like, get into the place where I'm applying for
B6	Motivações profissionais	EA1.Q11.5-And also to just, meet people because I have just been stuck home for a long time...just get out and meet people. EA1.Q17.2-meeting people, getting out, (...) trying new things (...) seeing people (...) living somewhere else. EA2.Q17.2-to develop yourself EA2.Q17.3-it's international like community type, we can share all culture, EA2.Q17.4-get to know some culture about others EA2.Q17.5-learn more about culture and more about people EA5.Q17.2-meet new people, new friends, its nice. Its exciting for me to meet people from other countries. EA5.Q17.3-its very interesting that you can meet different cultures EA5.Q17.4-it's a new experience EA6.Q11.2-the commune sent me EA6.Q11.3-for getting (...) what I want to do with my future and what I want to do with education too, what I'm going to work with...and yes, get a kick in the ass. EA7.Q17.2-its been a lot of fun being here, EA7.Q17.3-its also always good to be around other people EA7.Q17.4-to get away from home EA7.Q17.5-its nice to be some place else and meet new people and be a little more independent EA7.Q17.6-So it just evolves you as a human to be in a place like this really. EA7.Q17.7-there's a lot of people that takes this places, because you get away from the secure network that you got at home, you have to develop your social skills
B7	Motivações pessoais/sociais	EA1.Q11.4-I'm thinking of doing something to do with programming or design later on and this school had, you know, subjects like that EA2.Q7.7-I will apply for further Master degree in Denmark. EA2.Q11.4-Then I will go to the university. EA2.Q14.2-I will go to the University. EA3.Q15.1-I may have a job in Copenhagen EA3.Q15.2-maybe I can come back and teach a little bit
B8	Objectivos após frequentar esta escola	

Categorias	Subcategorias	Unidades de Registo
		EA3.Q16.2-I thought about it, there's an international film school in Eibelthorth and its pretty famous,
		EA4.Q11.5-it was like a preparation course to another official education
		EA7.Q4.2-then I want to go to the graphic high school, which is a further education 3,5 years.
		EA7.Q7.8-then I want to read further
		EA7.Q14.2-yeah, they call it a University but its not (...) but it counts for an University education.
		EA1.Q18.1-we get some task usually (...) until 12.00
		EA1.Q19.1-no homework
		EA1.Q19.2-here its more fluid, more joined together
		EA1.Q20.1-she gives us a task to do
		EA1.Q20.2-she usually tells us what programs we should use and than we sort of get going
		EA1.Q20.3-she will come and talk to us and help us if there is something we need help with
		EA1.Q20.4-she says "do this" and we start doing it and than she will come and help us while we are doing.
		EA1.Q20.5-usually she says we have to finish it before a certain time
		EA1.Q20.6-once we finish we talk about what we've done and she says what's good and what's bad and what we could've changed, and all the other students comment on it
		EA1.Q23.1-we have the talk once we have done the task, with the teacher and the other students, about how we solved it, how we made [the task]
		EA2.Q20.1-it's all about tasks.
		EA2.Q20.2-Teacher doesn't say "you have to do like that", "you should do that...", and no writing and no books that you have to follow, no any notes that you have to follow, only you have tasks and you have to follow the tasks
		EA2.Q24.1-sometimes I also teach here (...) informally
		EA3.Q18.1-planning (...) [a] film
		EA3.Q18.2-make a story board
		EA3.Q18.3-write the script down
		EA3.Q18.4-sometimes we have guest teachers
		EA3.Q18.5-sometimes we need to go to the city and make some film (...) and earn some money
		EA3.Q18.6-we have subjects and we have deadlines, we need to have that finished at a specific date.
		EA3.Q18.7-we don't have guest teachers (...) every day,
		EA3.Q18.8-we don't need to hear a guy talk every day and sit quietly down.
		EA3.Q20.1-if we have a problem (...) he comes and help us
		EA3.Q20.2-when we have guest teachers we learn a lot because they are professional directors or editors or producers
		EA3.Q20.3-Johannes [the teacher] is more like a (...) coordinator
		EA3.Q20.4-We (...) have the morning briefing and we talk about what we need to do...
		EA3.Q20.5-[the teacher gives tasks to do, each day] Yeah,
		EA3.Q24.1-Sometimes, we had to do a film with the Media folks [and] we could tell about [how] to make a good movie, (...) and they taught how to make a good picture
		EA3.Q26.1-I'm only doing the thing I like.
		EA4.Q19.1-we dance in the morning and we are active from the start of the day
		EA4.Q20.1-The singing [class] (...) every student is there and you are out one at a time and singing something and acting while you are singing
		EA4.Q20.2-other times we got solo singing so its like one student at a time.
		EA4.Q20.3-dancing we are all together so that's like no solo dancing
		EA4.Q20.4-the choir of course its there everyone
		EA4.Q20.5-we do...some choreographies and (...) specific dance moves and than doing the same and the same
		EA4.Q20.6-in drama we mainly have a master class, so everyone is there and sometimes we get solo
		EA4.Q20.7- when we got her [the teacher] we usually are playing with some text either a monolog or a dialog or a play
		EA4.Q20.8-With the other teacher (...) is more playing, making some

C
Modelo de ensino / aprendiz.

C1
Metodologias em sala de aula

Categories	Subcategorias	Unidades de Registo
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- games, improvising
- EA4.Q20.9-Yes, we do [have to prepare a play to display in the end of the year]
- EA4.Q24.1-sometimes we also try to make choreography and teach to the other students.
- EA4.Q24.2-with the teachers we would have to find out what to do that day [and teach to the other students]
- EA5.Q19.1-I'm not beginner so (...) [the teacher] is working with my pronunciation
- EA5.Q19.2-I can get a lot of exercises
- EA5.Q19.3-I have to read newspapers
- EA5.Q19.4-I'm writing my opinion about some article
- EA5.Q19.5-I'm talking to the class
- EA5.Q19.6-I'm helping the teacher to explain
- EA6.Q19.1-you are only like 10 or 7 in a class
- EA6.Q19.2-in this school there is a little bit noisy but not in the class time.
- EA6.Q19.3-people are not serious what they are going to learn...and ... too much noise...
- EA6.Q20.1-Linne is more an art person, so she likes to teach with art, how you do things... and Linne is a little bit hard
- EA6.Q20.2-Kalhindlek is more kind (...) he's an actor so he works more (...) with our body and our mind.
- EA6.Q20.3-Linne is more like this straight person.
- EA6.Q20.4-the first thing we do when we come in the class, we talk about what we should do today (...) and then we go separate and the teacher just goes around
- EA6.Q20.5-Yes [mostly we are talking], and working.
- EA6.Q20.6-we have like sport or theatre or we have art,
- EA7.Q19.1-the teachers are more personally engaged (...) you see that you are talking to humans instead of just teachers
- EA7.Q19.2-its very personal how your teacher tells you to do things
- EA7.Q19.3-if you (...) are a bit behind, or at front, of the others then it will all be adjusted so you get the dedication that is just right for you
- EA7.Q20.1-sometimes with group assignments
- EA7.Q20.2-sometimes its solo education
- EA7.Q20.3-we can also get like the same task, but we all solve it individually
- EA7.Q20.4-[the teacher] believes that we learn by doing, and the school is run by that
- EA7.Q20.5-we get a lot of tasks and we have to do them
- EA7.Q20.6-after she [the teacher] might explain us why this is working and why this is not working (...) you already done it and you understand the theory much better
- EA7.Q24.1-sometimes she asks us, that have been here a bit longer, "can you tell us about this program..." or about this feature
- EA7.Q24.2-she does give us the possibility to try teaching as well
-
- EA1.Q19.3-more flexible
- EA1.Q19.4-[feel there's an obligation] No
- EA1.Q19.5-[pressure]No there isn't, not at all.
- EA1.Q22.1-[The schedules]I think they are fair
- EA1.Q22.2-there are not actual consequences if we are not there [in class]
- EA1.Q22.3-class is at 9 and than I'll be there at 9 because I want to be there because that's why I'm here
- EA1.Q22.4-If I'm not [in class] then it's my own fault and nothing really happens.
- EA2.Q18.1-Friday there is party, drinks and whatever
- EA2.Q18.2-[class] at 3 its finished (...) but I still in the class...doing something else...
- EA2.Q19.1-its free, you know, there is lots of freedom, everyone can do whatever they want.
- EA2.Q22.1-It's flexible. It's very, very flexible.
- EA2.Q22.2-we have strict time
- EA2.Q22.3-its actually not flexible but strict time.
- EA2.Q22.4-We have time schedules but it's like flexible.
- EA2.Q22.5-Most of the people don't follow that schedules maybe...
- EA3.Q6.3-we need to meet at 9 o'clock and he maybe comes at 11

C2
Rigidez

Categorias

Subcategorias

Unidades de Registo

- o'clock
 EA3.Q18.10-sometimes I don't work the first 3 hours and I work later on the evening, sometimes all the night.
 EA3.Q19.1-Its so free!
 EA3.Q19.2-If you want you just take the camera out and film, you can do that [and] you don't have to ask anything about it.
 EA3.Q19.3-you can also stay in your room all day and do nothing
 EA3.Q21.1-Flexible, really flexible. Specially for me and the Film & TV line.
 EA3.Q21.2-Music Base Camp is more strict
 EA3.Q25.1-Its so flexible, and its so free
 EA4.Q22.1-Very flexible I think.
 EA4.Q22.2-15 minutes late [to class] I think there would be a problem
 EA4.Q22.3-the teachers sometimes might be a little too soft on us
 EA4.Q22.4-5 minutes it's not unusual that people comes late
 EA5.Q22.1-Ummm, strict. Actually strict (...) from 9.00 we have to be in the classroom and we have to be.
 EA5.Q22.2-I haven't done it, but I think its not nice [to be late to class]
 EA5.Q22.3-[the teacher gets angry] No, it's not like that, its more our own attitude.
 EA5.Q22.4-[if we get late] the teacher would say (...) "its not my problem!"
 EA5.Q22.5-It's a responsibility to myself
 EA5.Q26.1-The regular school its more strict.
 EA5.Q26.2-This [school] its not so strict, its more like feeling free.
 EA6.Q22.1-if you are a little bit late, you just say "sorry I'm late" and why you are late.
 EA6.Q22.2-But yes, the teachers want us to be there on time, at 9 or 5 min. over 9.
 EA6.Q22.3-when people are not coming or sleeping or something like that, other students start getting mad, because then we have to sit and wait
 EA6.Q22.4-I don't think we are strict.
 EA7.Q22.1-Technically they are strict, but (...) there is a lot of flexibility in the time schedules but technically it is from 9.00 to 15.00
 EA7.Q22.2-there's always the possibility to talk with your teacher at night or send her an email and she will answer even though its not from 9.00 to 15.00
 EA7.Q22.3-theres a lot of freedom but there is also the basic frame where it is from 9.00 to 15.00.
 EA7.Q22.4-[the teacher] sets time schedules, and if you don't deliver [the tasks] there she's not very happy
-
- EA1.Q18.2-cleaning up
 EA1.Q18.3-cleaning the building
 EA1.Q18.4-washing up, washing the dishes after food
 EA1.Q18.5-preparing the food
 EA1.Q18.6-they have lists and it changes so you don't have to do it [the tasks] all the time. So if I did it last week I probably wont have to do anything this week
 EA2.Q21.1-clean your own dishes after food
 EA2.Q21.2-help prepare food
 EA2.Q21.3-all week you have to do certain work in the kitchen
 EA2.Q21.4-make food
 EA2.Q21.5-wash all dishes
 EA3.Q18.11-help out in the kitchen
 EA3.Q18.12-we have to clean Monday and Thursday
 EA4.Q18.1-prepare for dinner from 5pm until 6pm
 EA4.Q18.2-do the dishes
 EA4.Q18.3-everybody cleans
 EA5.Q18.1-help in the kitchen
 EA5.Q18.2-washing dishes
 EA5.Q21.1-dish washing
 EA5.Q21.2-preparing meal
 EA5.Q21.3-cleaning the corridors
 EA7.Q18.1-today we had to clean our room and the hallway outside our room
 EA7.Q18.2-we got this cleaning teams, where we have areas assigned and also goes around, so its not always the same areas

C3
 Tarefas

Categories	Subcategorias	Unidades de Registo
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C4
Rotinas / horários

- EA7.Q18.3-it can typically be like a living room and a hallway and another room, like three rooms cleaning
- EA7.Q18.4-[washing dishes] everybody does it equally but in different weeks
-
- EA1.Q18.7-breakfast which is about 8.30
- EA1.Q18.8-class is at 9.00
- EA1.Q18.9-[class] until 12.00 where we have lunch
- EA1.Q18.10-Sundays there's cleaning up
- EA1.Q18.11-back to class (...) until the afternoon about 2 or 3 [o'clock]
- EA1.Q18.12-free time until 6.00 (...) have dinner (...) free time again after that.
- EA1.Q21.1-I think there's actually a day a week where they have sports in the morning
- EA2.Q18.3-I wake up in the morning at 8.30 AM
- EA2.Q18.4-lesson at 9 up to 12
- EA2.Q18.5-at 12 there is lunch
- EA2.Q18.6-from 1.30 there is course lesson up to 3 [PM]
- EA2.Q18.7-I have dinner at 6 [PM]
- EA2.Q18.8-Friday there is party, drinks and whatever
- EA2.Q18.9-Monday after having lunch we have to clean all the school up to 1.30
- EA2.Q18.10-Tuesday (...) you have a house meeting with all the staff of the school, and all the students gathering in the meeting hall and talk some problems and what is going on in the school and what you have to do
- EA2.Q18.11-Wednesday is completely free, there is no lesson, there is sports in the morning, there is culture club in the afternoon, there is some culture, some music
- EA2.Q18.12-we have to go lesson until 3 o'clock everyday except from Wednesday.
- EA2.Q22.6-have to be in the class at 9
- EA2.Q22.7-at 12 afternoon you have food
- EA3.Q11.6-we meet at 10 o'clock every day
- EA3.Q18.12-we have to clean Monday and Thursday
- EA3.Q18.13-there's really no routine
- EA3.Q18.14-eat at 9 o'clock each day and then we have meeting just to talk about what we need to do today. Then we stop,
- EA3.Q18.15-we don't have hours after 3 o'clock but we work anyway.
- EA3.Q18.16-sometimes I don't work the first 3 hours and I work later on the evening, sometimes all the night.
- EA3.Q18.17-we eat at 12 o'clock
- EA3.Q18.18-dinner is at 6 o'clock
- EA3.Q18.19-[I] never eat breakfast
- EA4.Q18.4-I get up at around 6.30
- EA4.Q18.5-we usually get dancing at 8.00 or 8.30
- EA4.Q18.6-2 times a week we have drama (...) at around 10 until 12 and then afterwards from 13.30 until 16.30
- EA4.Q18.7-Wednesdays we only have music theory 35 minutes
- EA4.Q18.8-lunch which we have at 12o'clock
- EA4.Q18.9-we get the culture club at 13.30 in the afternoon on Wednesdays
- EA4.Q18.10-Thursday and Friday we also dance at 8.00, 8.30, and then we have some singing in quires
- EA4.Q18.11-lunch from 6pm until 6.30pm.
- EA4.Q18.12-breakfast is from 7.15 until 8.55.
- EA4.Q18.13-everybody cleans (...) after lunch at 12, Monday and Thursday.
- EA4.Q18.14-there is a specific scheme, a task scheme over the weekend.
- EA5.Q18.3-morning walk normally at 8.00 each morning
- EA5.Q18.4-breakfast from 7.30 to 9.00
- EA5.Q18.5-At 9 we have our lessons, studying Danish
- EA5.Q18.6-At 12.00 we have lunch
- EA5.Q18.7-after lunch we have duties
- EA5.Q18.8-twice a week, we have a house meeting and then we have Danish lessons or we have free [time]
- EA5.Q18.9-The evening is free.
- EA6.Q18.1-At 8 I go for a morning walk with my school mates from

Categorias

Subcategorias

Unidades de Registo

C5
Actividades

- Fullfeste
 EA6.Q18.2-at 8.30 we eat breakfast
 EA6.Q18.3-at 9 we go have school
 EA6.Q18.4-we have a break at the same time everybody else have a break
 EA6.Q18.5-than we go back to class
 EA6.Q18.6-at 12 we eat
 EA6.Q18.7-We clean sometimes... Mondays...and Fridays...?
 EA6.Q18.8-then we go to school at 13.30 and finish at 14 ... no... 15 I think
 EA6.Q18.9-than I do nothing...
 EA7.Q18.5-I work every day at 9.00 to 15.00 mostly, that is what the plan is anyway (...) from Monday to Friday
 EA7.Q18.6-Wednesday usually I get the day off.
 EA7.Q18.7-weekends, when we often drink a beer or two at night, maybe a bit more...
 EA7.Q18.8-I'm very interested and I do a lot of work at night also and in the free time we do a lot of extra things and tasks and stuff like that
 EA7.Q18.9-Cleaning...yes...Monday and Thursday, and that is just after lunch, from 12.30 to 14.30.
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- EA1.Q18.13-Some days there's a meeting where we sing a song and generally talk if there is something that needs saying
 EA1.Q18.14-talk to people,
 EA1.Q18.15-play pool,
 EA1.Q18.16-drink tea,
 EA1.Q18.17-sit at the computer
 EA1.Q21.2-playing pool
 EA1.Q21.3-sitting around talking
 EA1.Q21.4-playing music
 EA1.Q21.5-watch a lot of movies
 EA1.Q21.6-doing computers stuff
 EA1.Q21.7-walks after the school
 EA1.Q21.8-play some football
 EA2.Q18.13-sports
 EA2.Q18.14-culture club
 EA2.Q21.6-[the gym]sometimes I use it
 EA2.Q21.7-having party,
 EA2.Q21.8-playing games,
 EA2.Q21.9-sometimes go outside,
 EA2.Q21.10-just talk with friends
 EA2.Q21.11-playing some football,
 EA2.Q21.12-volleyball,
 EA2.Q21.13-basketball
 EA2.Q21.14-bodybuilding
 EA2.Q24.2-in general, if someone should come from outside and have some kind of skills (...) they can teach a little bit, its like volunteering, its not money paying work.
 EA4.Q18.15-I work out in the morning
 EA4.Q21.1-play some football
 EA4.Q21.2-badminton
 EA4.Q21.3-different ball games
 EA4.Q21.4-I also (...) take a run
 EA4.Q21.5-pool
 EA4.Q21.6-table football
 EA4.Q21.7-Playing the piano
 EA4.Q21.8-having a cosy time with your friends.
 EA5.Q21.4-we are doing sports
 EA5.Q21.5-I'm looking some films.
 EA6.Q18.10-sit in front of the computer,
 EA6.Q18.11-play pool,
 EA6.Q18.12-talk with people.
 EA7.Q18.10-weekends, when we often drink a beer or two at night, maybe a bit more...
 EA7.Q18.11-we try to play a lot of sport at night and do some active stuff
 EA7.Q21.1-sport
 EA7.Q21.2-music room that I use rarely, but sometimes
 EA7.Q21.3-its a great place for outdoor activities
 EA7.Q21.4-we watch a lot of movies at night

Categories	Subcategorias	Unidades de Registro
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C6
Ambiente

- EA7.Q21.5-parties in weekends
EA7.Q21.6-special activities (...) like (...) Graffiti and Break Dance (...) just for trying it
-
- EA1.Q19.7-there's always the sense of being here if you need something
EA1.Q19.8-if its this I'm doing now than I can focus on that and do it, you know, no one is saying that I cant
EA1.Q19.9-I can stay up all night and do what I want
EA1.Q25.1-[what I like the most] it's probably the whole atmosphere
EA1.Q25.2-people being together...social...and doing things at the same time
EA1.Q25.3-it doesn't feel like it's a school as such
EA1.Q26.1-its all just because you want to learn and you go there and you learn it.
EA2.Q18.15-it's only not educational, it's a experience,
EA2.Q18.16-it's a great experience to be with international people
EA2.Q18.17-sometimes weekend it's quite boring here
EA2.Q18.18-Friday there is party, drinks and whatever
EA2.Q18.19-[class] at 3 its finished (...) but I still in the class...doing something else...
EA2.Q19.2-its not quite knowledgeable but it is quite good for experience you get
EA2.Q25.1-accommodation and your lesson are in the same building
EA2.Q25.2-all the students are living in this school,
EA2.Q25.3-make family to each other [students]
EA3.Q17.1-Its great that there is a lot of (...)students from outside Denmark
EA3.Q18.20-if you have something to do that interests you, you just work.
EA3.Q25.2-there's no one stopping you from making films all the time.
EA4.Q25.1-I'm very amazed by the view and the places surrounding, the nature out here.
EA4.Q25.2-the beastliness of these surroundings lightens up your mood often
EA4.Q26.1-if you got some problem here you can not just go to your home and "ok, I need some days here"
EA4.Q26.2-the whole situation [about living in the school 24h with other people] and seriousness about the school and what we are working, what we are studying is...you get a bit more light...
EA4.Q27.1-The student use each other from one line to another and that is very exciting
EA4.Q22.5-its nice to have that much space and spare time to prepare yourself
EA5.Q25.1-[what I like the most is] the view!
EA5.Q25.2-the students are very kind to each other I(...) nearly like one family
EA5.Q25.3-[the students are] very kind and very caring for each other so yes, the atmosphere. The community... [is what I like the most]
EA6.Q25.1-maybe the people [is what I like the most]
EA6.Q25.2-its Baering here, so if you have nobody to talk to, you will be totally bored
EA6.Q25.3-what I like about this school is that its close to the sea, and there is a lot of possibilities to walk around, the people here, the teachers, its really nice...
EA7.Q9.5-it is a bit more serious then I expected because normally you hear its just a lot of fun and party and beer
EA7.Q18.12-weekends, when we often drink a beer or two at night, maybe a bit more...
EA7.Q25.1-sometimes its a bit boring the spare time

C7
Avaliação

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- EA1.Q20.6-once we finish we talk about what we've done and she says what's good and what's bad and what we could've changed, and all the other students comment on it
EA1.Q23.2-we have the talk once we have done the task, with the teacher and the other students, about how we solved it, how we made [the task]
EA1.Q23.3-there's actually no grade or mark
EA1.Q23.4-there's no number saying "you are this good"

Categorias	Subcategorias	Unidades de Registo
		EA1.Q23.5-its more comments, its just "you did this good" or "you are better now".
		EA1.Q26.2-you don't get any exams or papers at the end
		EA2.Q20.3-there is no examinations
		EA2.Q20.4-you don't have that certificate of passing examination
		EA2.Q20.5-You get yourself much more knowledge but you don't get officially and technically approved...
		EA2.Q23.1-no we don't have any evaluation.
		EA2.Q26.1-here you don't have any evaluation.
		EA3.Q20.6-we watch it [the task] and we talk about what we did wrong and what is really good
		EA3.Q20.7-maybe we send it to some of the (...) the directors we have (...) and than we can get some critic from a professional.
		EA3.Q23.1-not grades
		EA3.Q23.2-we talk about it and than we see what we did good and what we did wrong so we can evolve and improve.
		EA4.Q23.1-we don't have grades,
		EA4.Q23.2-we evaluate what are our chances of get in that school,
		EA5.Q23.1-Umm...grades...no, nothing.
		EA6.Q23.1-No, we don't have [grades]
		EA6.Q23.2-No...[evaluation]
		EA6.Q26.1-Here we don't have the exams
		EA7.Q11.3-we don't have any grades
		EA7.Q23.1-No, we don't...well, she writes us a comment.
		EA7.Q23.2-We get the graduation proof, like a paper where it says we have been here under line...
		EA1.Q27.3-learning who you are
		EA1.Q27.4-seeing different values
		EA3.Q27.1-the Film & TV school is about preparing you to the real life, the film industry
		EA3.Q27.2-its pretty much about preparing people for the next step or to get out in the real world
		EA3.Q27.3-people can also come in a older age and still learn something
		EA3.Q27.4-but people can also come in a older age (...) if you are a photographer you need to learn adobe and the other programs.
		EA3.Q27.5-people from another countries (...) come out here for English and get some cultural experience...
		EA3.Q27.6-also to socialise, how to be with one another (...) take responsibility for your acts
C8 Objectivos da escola		EA5.Q26.3-Its like if I don't know what to do I can take one year in high school, or 6 months, and I can find out what to do.
		EA5.Q27.1-help people, if they have some problems, to help them find their way in their life.
		EA5.Q27.2-Baering was a special school actually, for people with special needs (...) students with psychological problems, depressions, things like that.
		EA6.Q27.1-This kind of schools I think they are about finding yourself.
		EA6.Q27.2-make a lot of new friends.
		EA7.Q27.1-The school is about developing people, mostly social skills
		EA7.Q27.2-making people more (...) individual and also learn to interact with other people.
		EA7.Q27.3-is mostly about developing in a free environment that is very good, nice to be in for everybody
		EA2.Q27.1-gives you some idea about what you are going to do.
		EA2.Q27.2-give you some kind of basic level knowledge
		EA2.Q27.3-you can learn how you can go for University and what you want to learn.
		EA2.Q27.4-[some friends] they wanted to go to University and they wanted to know how the Danish education system is
		EA2.Q27.5-get some basic idea of university, Danish curriculum, Danish education system,
		EA2.Q27.6-provide some basic idea what you are going to do in the future
D Benefícios	D1 Profissionais	EA3.Q17.2-I learned a lot, when I think back...I learned a lot
		EA4.Q17.1-I succeeded in getting in the acting school

Categorias	Subcategorias	Unidades de Registo
		EA4.Q17.2-this school was the main reason [I got in the acting school]
		EA6.Q17.1-I'm getting better in my schooling
		EA7.Q13.1-I tried it and I got more sure that's what I wanted to do
		EA2.Q27.7-make yourself a little bit mature
		EA2.Q27.8-have a little bit knowledge, and little bit more fun
		EA3.Q17.3-personally I also learned a lot
	D2	EA4.Q17.3-I've developed myself personally here
	Sociais	EA4.Q17.4-not in (...) that it has been "wow, I've really changed".
		EA4.Q17.5-I got some small new perspective.
		EA6.Q17.2-all the people and friendships and things like that, and you get a lot of friends here from any kind of countries

Anexo D: Listagem ordenada das Unid. de Registro

EA1.Q1.1-Jack Ord Rasmus

EA1.Q2.1-nineteen

EA1.Q3.1-I'm from Denmark, from the south.

EA1.Q4.1-[high school] Yeah, I finished that.

EA1.Q5.1-media design course.

EA1.Q6.1-it's quite a lot of money but its not going to be a problem.

EA1.Q7.1-you start in school when you are 6.

EA1.Q7.2-ten[years] counting the first year

EA1.Q7.3-Kindergarten

EA1.Q7.4-I went to a nearby town called Tawfler, for just the 10th grade

EA1.Q7.5-then it's a bit special because usually its 3 years in the high school but here it was 2 years

EA1.Q7.6-special school where you can do it in 2 years

EA1.Q7.7-maths and physics at high level

EA1.Q7.8-Danish and history at high level

EA1.Q8.1-Since the beginning of March,

EA1.Q10.1-my brother had been to one

EA1.Q10.2-I went on the internet

EA1.Q10.3-people know what it is

EA1.Q10.4-but its not something everyone does.

EA1.Q10.5-Yes, everyone knows what it is

EA1.Q10.6-I went on the internet

EA1.Q11.1-[live in a small village] Yes, I do.

EA1.Q11.2-I'm having a gap year now, sort of a year between my studies

EA1.Q11.3-I didn't get a job so I came here

EA1.Q11.4-I'm thinking of doing something to do with programming or design later on and this school had,
you know, subjects like that

EA1.Q11.5-And also to just, meet people because I have just been stuck home for a long time...just get out
and meet people.

EA1.Q12.1-the subjects they have here

EA1.Q13.1-I never had the opportunity to try this things at an ordinary school

EA1.Q14.1-the plan is to stay here until May, the end of May, its 12 weeks.

EA1.Q15.1-[coming back here] Not really

EA1.Q15.2-visit someone or do something, but not to stay here again.

EA1.Q16.1-[apply for another *folk school*] No.

EA1.Q17.1-trying some of the things I hope to, or I might study later

EA1.Q17.2-meeting people, getting out, (...) trying new things (...) seeing people (...) living somewhere else.

EA1.Q18.1-we get some task usually (...) until 12.00

EA1.Q18.2-cleaning up

EA1.Q18.3-cleaning the building

EA1.Q18.4-washing up, washing the dishes after food

EA1.Q18.5-preparing the food

EA1.Q18.6-breakfast which is about 8.30

EA1.Q18.7-they have lists and it changes so you don't have to do it [the tasks] all the time. So if I did it last
week I probably wont have to do anything this week

- EA1.Q18.8-class is at 9.00
- EA1.Q18.9-[class] until 12.00 where we have lunch
- EA1.Q18.10-Sundays there's cleaning up
- EA1.Q18.11-back to class (...) until the afternoon about 2 or 3 [o'clock]
- EA1.Q18.12-free time until 6.00 (...) have dinner (...) free time again after that.
- EA1.Q18.13-Some days there's a meeting where we sing a song and generally talk if there is something that needs saying
- EA1.Q18.14-talk to people,
- EA1.Q18.15-play pool,
- EA1.Q18.16-drink tea,
- EA1.Q18.17-sit at the computer
- EA1.Q19.1-no homework
- EA1.Q19.2-here its more fluid, more joined together
- EA1.Q19.3-more flexible
- EA1.Q19.4-[feel there's an obligation] No
- EA1.Q19.5-[pressure]No there isn't, not at all.
- EA1.Q19.7-there's always the sense of being here if you need something
- EA1.Q19.8-if its this I'm doing now than I can focus on that and do it, you know, no one is saying that I cant
- EA1.Q19.9-I can stay up all night and do what I want
- EA1.Q20.1-she gives us a task to do
- EA1.Q20.2-she usually tells us what programs we should use and than we sort of get going
- EA1.Q20.3-she will come and talk to us and help us if there is something we need help with
- EA1.Q20.4-she says "do this" and we start doing it and than she will come and help us while we are doing.
- EA1.Q20.5-usually she says we have to finish it before a certain time
- EA1.Q20.6-once we finish we talk about what we've done and she says what's good and what's bad and what we could've changed, and all the other students comment on it
- EA1.Q21.1-I think there's actually a day a week where they have sports in the morning
- EA1.Q21.2-playing pool
- EA1.Q21.3-sitting around talking
- EA1.Q21.4-playing music
- EA1.Q21.5-watch a lot of movies
- EA1.Q21.6-doing computers stuff
- EA1.Q21.7-walks after the school
- EA1.Q21.8-play some football
- EA1.Q22.1-[The schedules]I think they are fair
- EA1.Q22.2-there are not actual consequences if we are not there [in class]
- EA1.Q22.3-class is at 9 and than I'll be there at 9 because I want to be there because that's why I'm here
- EA1.Q22.4-If I'm not [in class] then it's my own fault and nothing really happens.
- EA1.Q23.1-we have the talk once we have done the task, with the teacher and the other students, about how we solved it, how we made [the task]
- EA1.Q23.2-we have the talk once we have done the task, with the teacher and the other students, about how we solved it, how we made [the task]
- EA1.Q23.3-there's actually no grade or mark
- EA1.Q23.4-there's no number saying "you are this good"
- EA1.Q23.5-its more comments, its just "you did this good" or "you are better now".
- EA1.Q25.1-[what I like the most] it's probably the whole atmosphere
- EA1.Q25.2-people being together...social...and doing things at the same time
- EA1.Q25.3-it doesn't feel like it's a school as such

- EA1.Q26.1-its all just because you want to learn and you go there and you learn it.
- EA1.Q26.2-you don't get any exams or papers at the end
- EA1.Q27.1-learning stuff
- EA1.Q27.2-meeting people
- EA1.Q27.3-learning who you are
- EA1.Q27.4-seeing different values
- EA2.Q1.1-Tek Ras Gamy
- EA2.Q2.1-I'm 24.
- EA2.Q3.1-I'm from Nepal.
- EA2.Q4.1-bachelor degree in engineering.
- EA2.Q5.1-Multimedia & Design
- EA2.Q6.1-international students outside of the EU and de EEA they have to pay lots of money
- EA2.Q6.2-its quite expensive.
- EA2.Q6.3-Yes, its true we pay[more than Danish students].
- EA2.Q7.1-when I was 4 I started to go to nursery
- EA2.Q7.2-Up to 18 years I was in this school
- EA2.Q7.3-than I went Upper secondary high school, Its like high school for 2 years
- EA2.Q7.4-I finished my 12 years education
- EA2.Q7.5-I joined my University (...) spent there 4 years
- EA2.Q7.6-total is 16 years education
- EA2.Q7.7-I will apply for further Master degree in Denmark.
- EA2.Q8.1-I have been in this school since last year, September. Six and half months.
- EA2.Q8.2-completely new experience for me.
- EA2.Q9.1-no I didn't [know how it works].
- EA2.Q10.1-I didn't have any idea about this kind of schools
- EA2.Q10.2-One of my friends (...) told me about this school
- EA2.Q10.3-a consultancy (...) told me
- EA2.Q11.1-I didn't wanted to come here (...) I didn't have more option to come to Denmark.
- EA2.Q11.2-I wanted to come to Denmark for my higher education. (...) they stopped (...) to issue visa for academic season, so I decided to come for the folk high school.
- EA2.Q11.3-It was an obligation.
- EA2.Q11.4-Then I will go to the university.
- EA2.Q12.1-I heard that this school is quite old and it has more facilities, nice t-shirt, nice links so...only I heard about it...
- EA2.Q13.1-have some knowledge extra beside my actual course
- EA2.Q14.1-Up to July. More 3 months
- EA2.Q14.2-I will go to the University.
- EA2.Q15.1-[come back to this school] I don't think so...
- EA2.Q16.1-[apply for another *folk school*] No.
- EA2.Q16.2-I don't think I will come back here or some other kind of these schools in Denmark.
- EA2.Q17.1-I think it's a need that if you are working in the field of communication
- EA2.Q17.2-to develop yourself
- EA2.Q17.3-it's international like community type, we can share all culture,
- EA2.Q17.4-get to know some culture about others
- EA2.Q17.5-learn more about culture and more about people
- EA2.Q18.1-Friday there is party, drinks and whatever
- EA2.Q18.2-[class] at 3 its finished (...) but I still in the class...doing something else...
- EA2.Q18.3-I wake up in the morning at 8.30 AM

- EA2.Q18.4-lesson at 9 up to 12
- EA2.Q18.5-at 12 there is lunch
- EA2.Q18.6-from 1.30 there is course lesson up to 3 [PM]
- EA2.Q18.7-I have dinner at 6 [PM]
- EA2.Q18.8-Friday there is party, drinks and whatever
- EA2.Q18.9-Monday after having lunch we have to clean all the school up to 1.30
- EA2.Q18.10-Tuesday (...) you have a house meeting with all the staff of the school, and all the students gathering in the meeting hall and talk some problems and what is going on in the school and what you have to do
- EA2.Q18.11-Wednesday is completely free, there is no lesson, there is sports in the morning, there is culture club in the afternoon, there is some culture, some music
- EA2.Q18.12-we have to go lesson until 3 o'clock everyday except from Wednesday.
- EA2.Q18.13-sports
- EA2.Q18.14-culture club
- EA2.Q18.15-it's only not educational, it's a experience,
- EA2.Q18.16-it's a great experience to be with international people
- EA2.Q18.17-sometimes weekend it's quite boring here
- EA2.Q18.18-Friday there is party, drinks and whatever
- EA2.Q18.19-[class] at 3 its finished (...) but I still in the class...doing something else...
- EA2.Q19.1-its free, you know, there is lots of freedom, everyone can do whatever they want.
- EA2.Q19.2-its not quite knowledgeable but it is quite good for experience you get
- EA2.Q20.1-it's all about tasks.
- EA2.Q20.2-Teacher doesn't say "you have to do like that", "you should do that...", and no writing and no books that you have to follow, no any notes that you have to follow, only you have tasks and you have to follow the tasks
- EA2.Q20.3-there is no examinations
- EA2.Q20.4-you don't have that certificate of passing examination
- EA2.Q20.5-You get yourself much more knowledge but you don't get officially and technically approved...
- EA2.Q21.1-clean your own dishes after food
- EA2.Q21.2-help prepare food
- EA2.Q21.3-all week you have to do certain work in the kitchen
- EA2.Q21.4-make food
- EA2.Q21.5-wash all dishes
- EA2.Q21.6-[the gym]sometimes I use it
- EA2.Q21.7-having party,
- EA2.Q21.8-playing games,
- EA2.Q21.9-sometimes go outside,
- EA2.Q21.10-just talk with friends
- EA2.Q21.11-playing some football,
- EA2.Q21.12-volleyball,
- EA2.Q21.13-basketball
- EA2.Q21.14-bodybuilding
- EA2.Q22.1-It's flexible. It's very, very flexible.
- EA2.Q22.2-we have strict time
- EA2.Q22.3-its actually not flexible but strict time.
- EA2.Q22.4-We have time schedules but it's like flexible.
- EA2.Q22.5-Most of the people don't follow that schedules maybe...
- EA2.Q22.6-have to be in the class at 9

- EA2.Q22.7-at 12 afternoon you have food
- EA2.Q23.1-no we don't have any evaluation.
- EA2.Q24.1-sometimes I also teach here (...) informally
- EA2.Q24.2-in general, if someone should come from outside and have some kind of skills (...) they can teach a little bit, its like volunteering, its not money paying work.
- EA2.Q25.1-accommodation and your lesson are in the same building
- EA2.Q25.2-all the students are living in this school,
- EA2.Q25.3-make family to each other [students]
- EA2.Q26.1-here you don't have any evaluation.
- EA2.Q27.1-gives you some idea about what you are going to do.
- EA2.Q27.2-give you some kind of basic level knowledge
- EA2.Q27.3-you can learn how you can go for University and what you want to learn.
- EA2.Q27.4-[some friends] they wanted to go to University and they wanted to know how the Danish education system is
- EA2.Q27.5-get some basic idea of university, Danish curriculum, Danish education system,
- EA2.Q27.6-provide some basic idea what you are going to do in the future
- EA2.Q27.7-make yourself a little bit mature
- EA2.Q27.8-have a little bit knowledge, and little bit more fun
- EA3.Q1.1-Bastian Shus
- EA3.Q2.1-I'm 18 years old
- EA3.Q3.1-I'm from Denmark, a little city called Elp, close to Aarhus.
- EA3.Q4.1-I've been in (...) "after school" in Denmark, it's 10th grade, and also public school to 9th grade
- EA3.Q4.2-I only took the one year [high school]
- EA3.Q5.1-TV and Film line.
- EA3.Q6.1-for me it's not expensive at all.
- EA3.Q6.2-I got a call in my cell phone and I was told I could get a free place at the Film and TV school.
- EA3.Q6.2-I got a call in my cell phone and I was told I could get a free place at the Film and TV school.
- EA3.Q6.3-we need to meet at 9 o'clock and he maybe comes at 11 o'clock
- EA3.Q7.1-I had public school for 1st grade to 9th grade, than I took something that is called "after school" (...) the after school its to socialize and ...yeah...it comes as the 10th grade and after 10th grade I was going in the high school for one year
- EA3.Q8.1-I started in September, September the 23rd I think and I've been here until now and I'm stopping at May 23.
- EA3.Q9.1-I've been to after school
- EA3.Q9.2-[know about the community life here]Yeah, yeah...
- EA3.Q9.3-I had an idea about it because I've been to after school and I thought it was pretty much the same thing but its not, people are far more interest in what they are doing.
- EA3.Q10.1-my friends mother (...) told me about it
- EA3.Q10.2-from the internet
- EA3.Q10.3-yeah [this kind of school is common]
- EA3.Q11.1-I was sick about normal school
- EA3.Q11.2-the high school (...) you need to study all the time...
- EA3.Q11.3-[the high school has] pressure all the time and I couldn't do it
- EA3.Q11.4-we meat at 10 o'clock every day (...) I had to get up at 6.15 back home
- EA3.Q11.5-film has always interested me.
- EA3.Q11.6-we meat at 10 o'clock every day
- EA3.Q12.1-I got the phone call to come here
- EA3.Q12.2-to start something new

- EA3.Q12.3-here's a lot of famous Danish film makers guest teachers
- EA3.Q12.4-I really wanted to do something with film
- EA3.Q14.1-I'm going to stay here until the 15th of May
- EA3.Q15.1-I may have a job in Copenhagen
- EA3.Q15.2-maybe I can come back and teach a little bit
- EA3.Q16.1-[another famous school] costs a lot of money
- EA3.Q16.2-I thought about it, there's an international film school in Eibelthorth and its pretty famous,
- EA3.Q16.2-I thought about it, there's an international film school in Eibelthorth and its pretty famous,
- EA3.Q17.1-Its great that there is a lot of (...)students from outside Denmark
- EA3.Q17.2-I learned a lot, when I think back...I learned a lot
- EA3.Q17.3-personally I also learned a lot
- EA3.Q18.1-planning (...) [a] film
- EA3.Q18.2-make a story board
- EA3.Q18.3-write the script down
- EA3.Q18.4-sometimes we have guest teachers
- EA3.Q18.5-sometimes we need to go to the city and make some film (...) and earn some money
- EA3.Q18.6-we have subjects and we have deadlines, we need to have that finished at a specific date.
- EA3.Q18.7-we don't have guest teachers (...) every day,
- EA3.Q18.8-we don't need to hear a guy talk every day and sit quietly down.
- EA3.Q18.10-sometimes I don't work the first 3 hours and I work later on the evening, sometimes all the night.
- EA3.Q18.11-help out in the kitchen
- EA3.Q18.12-we have to clean Monday and Thursday
- EA3.Q18.12-we have to clean Monday and Thursday
- EA3.Q18.13-there's really no routine
- EA3.Q18.14-eat at 9 o'clock each day and than we have meeting just to talk about what we need to do today.
- Then we stop,
- EA3.Q18.15-we don't have hours after 3 o'clock but we work anyway.
- EA3.Q18.16-sometimes I don't work the first 3 hours and I work later on the evening, sometimes all the night.
- EA3.Q18.17-we eat at 12 o'clock
- EA3.Q18.18-dinner is at 6 o'clock
- EA3.Q18.19-[I] never eat breakfast
- EA3.Q18.20-if you have something to do that interests you, you just work.
- EA3.Q19.1-Its so free!
- EA3.Q19.2-If you want you just take the camera out and film, you can do that [and] you don't have to ask anything about it.
- EA3.Q19.3-you can also stay in your room all day and do nothing
- EA3.Q20.1-if we have a problem (...) he comes and help us
- EA3.Q20.2-when we have guest teachers we learn a lot because they are professional directors or editors or producers
- EA3.Q20.3-Johannes [the teacher] is more like a (...) coordinator
- EA3.Q20.4-We (...) have the morning briefing and we talk about what we need to do...
- EA3.Q20.5-[the teacher gives tasks to do, each day] Yeah,
- EA3.Q20.6-we watch it [the task] and we talk about what we did wrong and what is really good
- EA3.Q20.7-maybe we send it to some of the (...) the directors we have (...) and than we can get some critic from a professional.
- EA3.Q21.1-Flexible, really flexible. Specially for me and the Film & TV line.
- EA3.Q21.2-Music Base Camp is more strict
- EA3.Q23.1-not grades

- EA3.Q23.2-we talk about it and then we see what we did good and what we did wrong so we can evolve and improve.
- EA3.Q24.1-Sometimes, we had to do a film with the Media folks [and] we could tell about [how] to make a good movie, (...) and they taught how to make a good picture
- EA3.Q25.1-Its so flexible, and its so free
- EA3.Q25.2-there's no one stopping you from making films all the time.
- EA3.Q26.1-I'm only doing the thing I like.
- EA3.Q27.1-the Film & TV school is about preparing you to the real life, the film industry
- EA3.Q27.2-its pretty much about preparing people for the next step or to get out in the real world
- EA3.Q27.3-people can also come in a older age and still learn something
- EA3.Q27.4-but people can also come in a older age (...) if you are a photographer you need to learn adobe and the other programs.
- EA3.Q27.5-people from another countries (...) come out here for English and get some cultural experience...
- EA3.Q27.6-also to socialise, how to be with one another (...) take responsibility for your acts
- EA4.Q1.1-Mikkel Lars
- EA4.Q2.1-I'm 21
- EA4.Q3.1-Denmark and near a little town near Skanival.
- EA4.Q4.1-high school education.
- EA4.Q4.2-I had Mathematics at A level, and Chemistry at C level, Physics at B level and than I had music and drama as additional classes.
- EA4.Q5.1-Here I'm taking the music camp.
- EA4.Q6.1-its expensive
- EA4.Q6.2-actually I don't have the money for it, so I have to land from the bank
- EA4.Q7.1-I went to the same elementary school since 0 to 9th class.
- EA4.Q7.2-I was in a, kind of like a boarding school, same principle as here, I study there and I eat and live there. It was in 10th grade, just before high school. And that was 1 year. Its an additional class for the elementary school in Denmark.
- EA4.Q7.3-And than I went to high school.(...) 3 years
- EA4.Q8.1-Since August so it will be like...7 months or so... (...) [and will stay] another 2 months.
- EA4.Q9.1-I saw it on the internet
- EA4.Q9.2-I knew it was a folk high school, so I knew how it works.
- EA4.Q9.3-I knew it was a folk high school, so I knew how it works.
- EA4.Q9.4-from them [the teachers] I knew how it works before I started.
- EA4.Q10.1-from mouth to mouth
- EA4.Q10.2-it's a common thing to know here in Denmark.
- EA4.Q10.3-it's the same principle as the boarding school that I went to
- EA4.Q11.1-it was like a preparation course to another official education
- EA4.Q11.2-I haven't heard of any other musical schools
- EA4.Q11.3-this was quite close to where I live.
- EA4.Q11.4-I wanted to be either a music performer or an actor
- EA4.Q11.5-it was like a preparation course to another official education
- EA4.Q15.1-No, not to this school.
- EA4.Q15.2-not as a student
- EA4.Q16.1-No, I wont. [apply for another *folk school*]
- EA4.Q17.1-I succeeded in getting in the acting school
- EA4.Q17.2-this school was the main reason [I got in the acting school]
- EA4.Q17.3-I've developed myself personally here
- EA4.Q17.4-not in (...) that it has been "wow, I've really changed".

- EA4.Q17.5-I got some small new perspective.
- EA4.Q18.1-prepare for dinner from 5pm until 6pm
- EA4.Q18.2-do the dishes
- EA4.Q18.3-everybody cleans
- EA4.Q18.4-I get up at around 6.30
- EA4.Q18.5-we usually get dancing at 8.00 or 8.30
- EA4.Q18.6-2 times a week we have drama (...) at around 10 until 12 and than afterwards from 13.30 until 16.30
- EA4.Q18.7-Wednesdays we only have music theory 35 minutes
- EA4.Q18.8-lunch which we have at 12o'clock
- EA4.Q18.9-we get the culture club at 13.30 in the afternoon on Wednesdays
- EA4.Q18.10-Thursday and Friday we also dance at 8.00, 8.30, and than we have some singing in quires
- EA4.Q18.11-lunch from 6pm until 6.30pm.
- EA4.Q18.12-breakfast is from 7.15 until 8.55.
- EA4.Q18.13-everybody cleans (...) after lunch at 12, Monday and Thursday.
- EA4.Q18.14-there is a specific scheme, a task scheme over the weekend.
- EA4.Q18.15-I work out in the morning
- EA4.Q19.1-we dance in the morning and we are active from the start of the day
- EA4.Q20.1-The singing [class] (...) every student is there and you are out one at a time and singing something and acting while you are singing
- EA4.Q20.2-other times we got solo singing so its like one student at a time.
- EA4.Q20.3-dancing we are all together so that's like no solo dancing
- EA4.Q20.4-the choir of course its there everyone
- EA4.Q20.5-we do...some choreographies and (...) specific dance moves and than doing the same and the same
- EA4.Q20.6-in drama we mainly have a master class, so everyone is there and sometimes we get solo
- EA4.Q20.7- when we got her [the teacher] we usually are playing with some text either a monolog or a dialog or a play
- EA4.Q20.8-With the other teacher (...) is more playing, making some games, improvising
- EA4.Q20.9-Yes, we do [have to prepare a play to display in the end of the year]
- EA4.Q21.1-play some football
- EA4.Q21.2-badminton
- EA4.Q21.3-different ball games
- EA4.Q21.4-I also (...) take a run
- EA4.Q21.5-pool
- EA4.Q21.6-table football
- EA4.Q21.7-Playing the piano
- EA4.Q21.8-having a cosy time with your friends.
- EA4.Q22.1-Very flexible I think.
- EA4.Q22.2-15 minutes late [to class] I think there would be a problem
- EA4.Q22.3-the teachers sometimes might be a little too soft on us
- EA4.Q22.4-5 minutes it's not unusual that people comes late
- EA4.Q22.5-its nice to have that much space and spare time to prepare yourself
- EA4.Q23.1-we don't have grades,
- EA4.Q23.2-we evaluate what are our chances of get in that school,
- EA4.Q24.1-sometimes we also try to make choreography and teach to the other students.
- EA4.Q24.2-with the teachers we would have to find out what to do that day [and teach to the other students]
- EA4.Q25.1-I'm very amazed by the view and the places surrounding, the nature out here.
- EA4.Q25.2-the beastliness of these surroundings lightens up your mood often
- EA4.Q26.1-if you got some problem here you can not just go to your home and "ok, I need some days here"

- EA4.Q26.2-the whole situation [about living in the school 24h with other people] and seriousness about the school and what we are working, what we are studying is...you get a bit more light...
- EA4.Q27.1-The student use each other from one line to another and that is very exciting
- EA5.Q1.1-Linka
- EA5.Q2.1-I'm 24
- EA5.Q3.1-I'm from Latvia
- EA5.Q4.1-I'm studying in university right now, at Latvia. (...) Bachelor degree
- EA5.Q5.1-Danish culture and Danish.
- EA5.Q6.1-No, not at all [, it's not expensive]
- EA5.Q6.2-[I have] the cyrus scholarship. They are paying for me.
- EA5.Q7.1-I began my school when I was 6 years old (...) until I was 15, it's the primary education, and it's obligatory
- EA5.Q7.2-than I went to secondary, it took 4 years
- EA5.Q7.3-I'm educated as a secretary
- EA5.Q7.4-I came to Denmark, so 3 years off
- EA5.Q7.5-in 2006 I begin in the university. (...) [stayed there] 5 [years] at all.
- EA5.Q8.1-At all, 12 weeks.
- EA5.Q9.1-No. Not really. [didn't know how this school works]
- EA5.Q10.1-I found it in the Internet.
- EA5.Q10.2-Yes [found out about the school rules, already in the school]
- EA5.Q11.1-I didn't know anything about this *folk schools*
- EA5.Q11.2-I didn't about other schools
- EA5.Q11.3-I came here (...) to improve my Danish
- EA5.Q12.1-just because this Baering school had an announcement.
- EA5.Q13.1-I'm working for a Dane in Latvia and I'm a guide for Dane groups, tourist groups in Latvia, I'm translating for them, so it's important for me.
- EA5.Q15.1-No, not at all. [Won't be coming back]
- EA5.Q16.1-No. [Won't apply to another *folk school*]
- EA5.Q17.1-Professionally it is very important for me
- EA5.Q17.2-meet new people, new friends, its nice. Its exciting for me to meet people from other countries.
- EA5.Q17.3-its very interesting that you can meet different cultures
- EA5.Q17.4-it's a new experience
- EA5.Q18.1-help in the kitchen
- EA5.Q18.2-washing dishes
- EA5.Q18.3-morning walk normally at 8.00 each morning
- EA5.Q18.4-breakfast from 7.30 to 9.00
- EA5.Q18.5-At 9 we have our lessons, studying Danish
- EA5.Q18.6-At 12.00 we have lunch
- EA5.Q18.7-after lunch we have duties
- EA5.Q18.8-twice a week, we have a house meeting and than we have Danish lessons or we have free [time]
- EA5.Q18.9-The evening is free.
- EA5.Q19.1-I'm not beginner so (...) [the teacher] is working with my pronunciation
- EA5.Q19.2-I can get a lot of exercises
- EA5.Q19.3-I have to read newspapers
- EA5.Q19.4-I'm writing my opinion about some article
- EA5.Q19.5-I'm talking to the class
- EA5.Q19.6-I'm helping the teacher to explain
- EA5.Q21.1-dish washing

- EA5.Q21.2-preparing meal
- EA5.Q21.3-cleaning the corridors
- EA5.Q21.4-we are doing sports
- EA5.Q21.5-I'm looking some films.
- EA5.Q22.1-Ummm, strict. Actually strict (...) from 9.00 we have to be in the classroom and we have to be.
- EA5.Q22.2-I haven't done it, but I think its not nice [to be late to class]
- EA5.Q22.3-[the teacher gets angry] No, it's not like that, its more our own attitude.
- EA5.Q22.4-[if we get late] the teacher would say (...) "its not my problem!"
- EA5.Q22.5-It's a responsibility to myself
- EA5.Q23.1-Umm...grades...no, nothing.
- EA5.Q25.1-[what I like the most is] the view!
- EA5.Q25.2-the students are very kind to each other [(...) nearly like one family
- EA5.Q25.3-[the students are] very kind and very caring for each other so yes, the atmosphere. The community... [is what I like the most]
- EA5.Q26.1-The regular school its more strict.
- EA5.Q26.2-This [school] its not so strict, its more like feeling free.
- EA5.Q26.3-Its like if I don't know what to do I can take one year in high school, or 6 months, and I can find out what to do.
- EA5.Q27.1-help people, if they have some problems, to help them find their way in their life.
- EA5.Q27.2-Baering was a special school actually, for people with special needs (...) students with psychological problems, depressions, things like that.
- EA6.Q1.1-My name is Michelle
- EA6.Q2.1-I'm 22
- EA6.Q3.1-I'm from here, Denmark (...) Aarhus.
- EA6.Q4.1-I don't have studies like that. No...
- EA6.Q4.2-I'm going to school in Midlefarth to take my education there, my 9th grade.
- EA6.Q4.3-I've drop out in 5th grade.
- EA6.Q5.1-Fullfieste. (...) It is about yourself and the world.
- EA6.Q6.1-I'm not paying on my own so I don't know how expensive it is
- EA6.Q6.2-it is expensive to stay here, at [folk] high schools.
- EA6.Q6.3-My Commune1 [pays for it]
- EA6.Q7.1-I started (...) when I was 5, in the first grade
- EA6.Q7.2-than I dropped out in 5th class because I was moving to a children home (...) because my mum wasn't taking care of me and my brothers
- EA6.Q7.3-I've been around a lot of children homes
- EA6.Q7.4-the commune told me I had to go to a [folk] high school.
- EA6.Q7.5-I 've been [in a folk school] for 4 years almost.
- EA6.Q7.6-I 've been [in a folk school] for 4 years almost.
- EA6.Q7.7-I 've been [in a folk school] for 4 years almost.
- EA6.Q9.1-[Didn't know how the school worked] not before you came there.
- EA6.Q9.2-you can read a lot in the internet but its not like who's going there and how the people is like (...) so no.
- EA6.Q10.1-Yes [these schools are common]
- EA6.Q10.2-we have this called afterschools, and I went to one of like that before.
- EA6.Q10.2-we have this called afterschools, and I went to one of like that before.
- EA6.Q11.1-the commune sent me
- EA6.Q11.2-the commune sent me

- EA6.Q11.3-for getting (...) what I want to do with my future and what I want to do with education too, what I'm going to work with...and yes, get a kick in the ass.
- EA6.Q14.1-[Will stay] Until the semester is over.
- EA6.Q15.1-I don't know if I'm going to come back to a school like this...maybe
- EA6.Q15.2-on my own, no, I will not come back to a school like this.
- EA6.Q15.3-I will come back and do some subjects...
- EA6.Q15.4-Yes, [do some] short courses.
- EA6.Q15.5-A little bit [like a teacher] but not a teacher [permanently]
- EA6.Q17.1-I'm getting better in my schooling
- EA6.Q17.2-all the people and friendships and things like that, and you get a lot of friends here from any kind of countries
- EA6.Q18.1-At 8 I go for a morning walk with my school mates from Fullfeste
- EA6.Q18.2-at 8.30 we eat breakfast
- EA6.Q18.3-at 9 we go have school
- EA6.Q18.4-we have a break at the same time everybody else have a break
- EA6.Q18.5-than we go back to class
- EA6.Q18.6-at 12 we eat
- EA6.Q18.7-We clean sometimes... Mondays...and Fridays...?
- EA6.Q18.8-then we go to school at 13.30 and finish at 14 ... no... 15 I think
- EA6.Q18.9-than I do nothing...
- EA6.Q18.10-sit in front of the computer,
- EA6.Q18.11-play pool,
- EA6.Q18.12-talk with people.
- EA6.Q19.1-you are only like 10 or 7 in a class
- EA6.Q19.2-in this school there is a little bit noisy but not in the class time.
- EA6.Q19.3-people are not serious what they are going to learn...and ... too much noise...
- EA6.Q20.1-Linne is more an art person, so she likes to teach with art, how you do things... and Linne is a little bit hard
- EA6.Q20.2-Kalhindlek is more kind (...) he's an actor so he works more (...) with our body and our mind.
- EA6.Q20.3-Linne is more like this straight person.
- EA6.Q20.4-the first thing we do when we come in the class, we talk about what we should do today (...) and then we go separate and the teacher just goes around
- EA6.Q20.5-Yes [mostly we are talking], and working.
- EA6.Q20.6-we have like sport or theatre or we have art,
- EA6.Q22.1-if you are a little bit late, you just say "sorry I'm late" and why you are late.
- EA6.Q22.2-But yes, the teachers want us to be there on time, at 9 or 5 min. over 9.
- EA6.Q22.3-when people are not coming or sleeping or something like that, other students start getting mad, because then we have to sit and wait
- EA6.Q22.4-I don't think we are strict.
- EA6.Q23.1-No, we don't have [grades]
- EA6.Q23.2-No...[evaluation]
- EA6.Q25.1-maybe the people [is what I like the most]
- EA6.Q25.2-its Baering here, so if you have nobody to talk to, you will be totally bored
- EA6.Q25.3-what I like about this school is that its close to the sea, and there is a lot of possibilities to walk around, the people here, the teachers, its really nice...
- EA6.Q26.1-Here we don't have the exams
- EA6.Q27.1-This kind of schools I think they are about finding yourself.
- EA6.Q27.2-make a lot of new friends.

- EA7.Q1.1-Alan Aurelius Hansen
- EA7.Q2.1-I'm 20
- EA7.Q3.1-a little city close to Copenhagen
- EA7.Q4.1-I've been in Gimnasium
- EA7.Q4.2-then I want to go to the graphic high school, which is a further education 3,5 years.
- EA7.Q5.1-media design.
- EA7.Q6.1-no, its not very expensive
- EA7.Q6.2-I'm paying like the half of what the musical line is paying
- EA7.Q6.3-[the musical line] are paying 50000 Danish crowns,
- EA7.Q6.4-I'm paying a little over 20000 Danish crowns (...) for the [first] 4 months
- EA7.Q6.5-now I have a special agreement where I pay less and I work for the school.
- EA7.Q7.1-I started in Kindergarten (...) I was like from 1 year until I am about 5 to 6 years (...) I was 1 year extra in this place
- EA7.Q7.2-I started school when I was 6
- EA7.Q7.3-I had the 9 years of school
- EA7.Q7.4-I skipped that ["afterschool"]
- EA7.Q7.5-I just went straight to gimnasium.
- EA7.Q7.6-went straight to gymnasium where I've been for 3 years and educated with a grade
- EA7.Q7.7-now I'm here and I want to learn something here and then I want to read further
- EA7.Q7.8-something called "afterschool" which is a lot like this high school thing where I am now but it is more...you don't live home and you develop your social skills. It is mostly like a free year when you can have fun and have some breading space before you want to move on
- EA7.Q7.8-then I want to read further
- EA7.Q8.1-I probably have been here 7 months or something...
- EA7.Q9.1-I knew how it works, because I've heard a lot about high schools like this
- EA7.Q9.1-I knew how it works, because I've heard a lot about high schools like this
- EA7.Q9.3-I didn't knew exactly but I figured it out because its almost like that anywhere in Denmark
- EA7.Q9.4-also afterschool everybody has to like...participate in making food and cleaning and stuff like that
- EA7.Q9.5-it is a bit more serious then I expected because normally you hear its just a lot of fun and party and beer
- EA7.Q10.1-Well that is just common knowledge in Denmark
- EA7.Q10.2-I searched the Internet and I found this line, Media Design
- EA7.Q10.3-because you get the basic design programs and stuff and you get a little bit of coding and a little bit of journalism and stuff like that, so I thought "this is the perfect place for me"
- EA7.Q10.4-because you get the basic design programs and stuff and you get a little bit of coding and a little bit of journalism and stuff like that, so I thought "this is the perfect place for me"
- EA7.Q11.1-it is all about diplomas and it does count when you read [study] further because you can testify that you have been 4 months developing your skills in Media Design.
- EA7.Q11.2-[In the school I want to go to] you can't even use your grades. I can't use my grades for anything there, it's all about experience and how good you are. So thats why I'm here, because my grades doesn't count for sheet there, basically.
- EA7.Q11.3-we don't have any grades
- EA7.Q12.1-it seemed very serious
- EA7.Q12.2-I didn't have to take like history and music and stuff like that because that wasn't what I wanted to, I just wanted to learn design and programs.
- EA7.Q12.3-I just wanted to learn design and programs.
- EA7.Q13.1-I tried it and I got more sure that's what I wanted to do
- EA7.Q14.1-one or two months more, to end of May, and then I'm done

- EA7.Q14.2-yeah, they call it a University but its not (...) but it counts for an University education.
- EA7.Q15.1-there is older people that go to [folk] high schools frequently
- EA7.Q15.2-Highschools its a place where you go one time mostly,
- EA7.Q15.3-this is like a one time thing.
- EA7.Q15.4-maybe I can come but not in the next three years, it would be way out in the future.
- EA7.Q15.5-for my particular case its to get good enough at what I want to do so I can apply [to University]
- EA7.Q17.1-to develop my skills, its to get better at what I do, so I have a chance to like, get into the place
where I'm applying for
- EA7.Q17.2-its been a lot of fun being here,
- EA7.Q17.3-its also always good to be around other people
- EA7.Q17.4-to get away from home
- EA7.Q17.5-its nice to be some place else and meet new people and be a little more independent
- EA7.Q17.6-So it just evolves you as a human to be in a place like this really.
- EA7.Q17.7-there's a lot of people that takes this places, because you get away from the secure network that
you got at home, you have to develop your social skills
- EA7.Q18.1-today we had to clean our room and the hallway outside our room
- EA7.Q18.2-we got this cleaning teams, where we have areas assigned and also goes around, so its not always
the same areas
- EA7.Q18.3-it can typically be like a living room and a hallway and another room, like three rooms cleaning
- EA7.Q18.4-[washing dishes] everybody does it equally but in different weeks
- EA7.Q18.5-I work every day at 9.00 to 15.00 mostly, that is what the plan is anyway (...) from Monday to
Friday
- EA7.Q18.6-Wednesday usually I get the day off.
- EA7.Q18.7-weekends, when we often drink a beer or two at night, maybe a bit more...
- EA7.Q18.8-I'm very interested and I do a lot of work at night also and in the free time we do a lot of extra
things and tasks and stuff like that
- EA7.Q18.9-Cleaning...yes...Monday and Thursday, and that is just after lunch, from 12.30 to 14.30.
- EA7.Q18.10-weekends, when we often drink a beer or two at night, maybe a bit more...
- EA7.Q18.11-we try to play a lot of sport at night and do some active stuff
- EA7.Q18.12-weekends, when we often drink a beer or two at night, maybe a bit more...
- EA7.Q19.1-the teachers are more personally engaged (...) you see that you are talking to humans instead of
just teachers
- EA7.Q19.2-its very personal how your teacher tells you to do things
- EA7.Q19.3-if you (...) are a bit behind, or at front, of the others then it will all be adjusted so you get the
dedication that is just right for you
- EA7.Q20.1-sometimes with group assignments
- EA7.Q20.2-sometimes its solo education
- EA7.Q20.3-we can also get like the same task, but we all solve it individually
- EA7.Q20.4-[the teacher] believes that we learn by doing, and the school is run by that
- EA7.Q20.5-we get a lot of tasks and we have to do them
- EA7.Q20.6-after she [the teacher] might explain us why this is working and why this is not working (...) you
already done it and you understand the theory much better
- EA7.Q21.1-sport
- EA7.Q21.2-music room that I use rarely, but sometimes
- EA7.Q21.3-its a great place for outdoor activities
- EA7.Q21.4-we watch a lot of movies at night
- EA7.Q21.5-parties in weekends
- EA7.Q21.6-special activities (...) like (...) Graffiti and Break Dance (...) just for trying it

- EA7.Q22.1-Technically they are strict, but (...) there is a lot of flexibility in the time schedules but technically it is from 9.00 to 15.00
- EA7.Q22.2-there's always the possibility to talk with your teacher at night or send her an email and she will answer even though its not from 9.00 to 15.00
- EA7.Q22.3-theres a lot of freedom but there is also the basic frame where it is from 9.00 to 15.00.
- EA7.Q22.4-[the teacher] sets time schedules, and if you don't deliver [the tasks] there she's not very happy
- EA7.Q23.1-No, we don't...well, she writes us a comment.
- EA7.Q23.2-We get the graduation proof, like a paper where it says we have been here under line...
- EA7.Q24.1-sometimes she asks us, that have been here a bit longer, "can you tell us about this program..." or about this feature
- EA7.Q24.2-she does give us the possibility to try teaching as well
- EA7.Q25.1-sometimes its a bit boring the spare time
- EA7.Q27.1-The school is about developing people, mostly social skills
- EA7.Q27.2-making people more (...) individual and also learn to interact with other people.
- EA7.Q27.3-is mostly about developing in a free environment that is very good, nice to be in for everybody
- ED.Q1.1-Torben Egeris
- ED.Q2.1-48
- ED.Q3.1-Originally I'm from Germany
- ED.Q3.2-[I've been here for the] last 30 years
- ED.Q5.1-Music and Media.
- ED.Q6.1-I was a teacher here.
- ED.Q6.2-I was a musician.
- ED.Q6.3-mainly playing music and instructing music.
- ED.Q7.1-they searched a new headmaster and they asked me about it...
- ED.Q7.2-I was already a teacher here so they asked if I could.
- ED.Q8.1-this is a completely different kind of school
- ED.Q8.2-here you don't have any exams (...) the human being is always coming in the first place
- ED.Q8.2-here you don't have any exams, (...) the human being is always coming in the first place
- ED.Q8.3-you can organize the teaching how you want it,
- ED.Q8.4-the human being is always coming in the first place, not the subject but the person it's the most interesting thing in any teaching situation.
- ED.Q9.1-nine years.
- ED.Q11.1-in regular schools you need education as a school teacher. You don't need that here.
- ED.Q11.2-Here you need skills which you gained from being a person in life (...) life skills we call it.
- ED.Q12.1-It belongs to it self
- ED.Q12.2-Nobody owns the school
- ED.Q12.3-If the school should be sold one day then nobody would get the money, there is a rule that says the money which is left from the sell will be used for persons around this area who needs this money.
- ED.Q12.4-It belongs to the persons who always are in charge of the school.
- ED.Q13.1-educate in life
- ED.Q13.2-discuss the single persons life and the single persons life together with other people.
- ED.Q13.3-Then you [students] have different subjects you are very much into
- ED.Q14.1-it can relate very much to the professional future
- ED.Q14.2-most of our students (...) want to do something with this subject afterwards.
- ED.Q14.3-some of the student are also here just to have a break
- ED.Q15.1-to take a responsibility to society further on, because this is something they learn here
- ED.Q15.2-they get hopefully more wise on being a human being and how to behave together

- ED.Q16.1-it does not relate at all
- ED.Q16.2-there's no relation to the normal school system.
- ED.Q16.3-you have to be seventeen and a half years old
- ED.Q16.4-most of the people are between 18 and 23
- ED.Q16.5-some people who are older
- ED.Q16.6-Yes, yes, it can be [people with bachelor or people with high school]
- ED.Q17.1-it is a school between the regular school and the rest of your life.
- ED.Q17.2-it's a step on the way from childhood (...) to the adult way of living.
- ED.Q18.10-they believe better in themselves
- ED.Q18.11-they have got a lot of social skills here, which are very useful when you come out there.
- ED.Q18.11-they have got a lot of social skills here, which are very useful when you come out there.
- ED.Q18.12-here they have a kind of middle stage where they find out something about themselves and the society,
- ED.Q18.1-take responsibility for their life
- ED.Q18.2-[take] responsibility for their own learning
- ED.Q18.3-this whole atmosphere (...) makes them very tolerant for each other
- ED.Q18.4-gives them very good basic for continuing studying or continuing working on the rest of their life.
- ED.Q18.5-some years later they will find out that the basics they got here are very useful for them.
- ED.Q18.6-there have been studies made that, in the Universities in Denmark, (...) all the persons who have been on (...) the folk high schools, they are better in studying then normal persons are.
- ED.Q18.7-there are not so many who stop their University studying,
- ED.Q18.8-they have higher levels [in University]
- ED.Q18.9-it does something in how they live and how they structure their life,
- ED.Q19.10-people who wants to know something
- ED.Q19.11-all kind of people.
- ED.Q19.1-we have a lot of relationships with the community around us, it's an old tradition,
- ED.Q19.2-it's not written down anywhere "we have to do it" [have a close relationship to the community]
- ED.Q19.3-we organize small courses for people, mainly in the summer
- ED.Q19.4-we do that three moths a year, having so called small courses for all kind of people.
- ED.Q19.5-we have lectures which are public,
- ED.Q19.6-we have concerts,
- ED.Q19.7-we have singing arrangements
- ED.Q19.8-families
- ED.Q19.9-people who want to travel
- ED.Q20.1-the politicians and the local commune, they like that we are here but they don't finance us
- ED.Q20.2-we are very well respected
- ED.Q20.3-they like that this kind school is a part of the community
- ED.Q20.4-we are useful for many things
- ED.Q20.5-we also have this housing situation that people can actually sleep and eat here and doing workshops and things like that.
- ED.Q21 [O Director desenha o esquema ao longo da questão]
- ED.Q21.1-"represents"
- ED.Q21.2-It's 35 people who are in the...represent
- ED.Q21.3-Its people from everywhere who are interested in this school [the represents]
- ED.Q21.4-[the representatives] can be old students, it can be old teachers, it can be business people, or people who has some interest in this school and...so this can be ...friends...students...community...
- ED.Q21.5-[the represents] they have a meeting once a year
- ED.Q21.6-[the represents] select people to the board and they are 8 members, the board

- ED.Q21.7-[the represents have to be] exactly 35.
- ED.Q21.8-the board points out the principal
- ED.Q21.9-the Principal points out the staff...
- ED.Q21.11-No, no...[the other staff has no vote on choosing the headmaster]
- ED.Q21.12-in the board, the staff there's one member
- ED.Q21.13-this is often a big problem in this kind of schools, that the board people, they actually don't know anything about the daily life here.
- ED.Q22.1-the headmaster before me, he didn't succeed so well (...) there was a bad economical situation
- ED.Q22.2-the board (...) didn't want him [the other headmaster] anymore (...) so they actually fired him (...) then they needed badly a new headmaster immediately
- ED.Q22.3-they point out a headmaster for a period, he's not the real headmaster, he's just (...) provisory
- ED.Q22.4-so I was just pointed out,
- ED.Q22.5-I came up with a plan
- ED.Q22.6-after 1 year it worked out very well
- ED.Q22.7-instead of getting a completely new headmaster with new ideas, it was obvious to ask me to continue this.
- ED.Q22.8-getting a new headmaster is a very, very big step.
- ED.Q22.9-just before I became the headmaster, there was a period of 4 years with 5 different headmasters, which is so bad
- ED.Q22.10-you can not educate to being headmaster, you have to learn it during the job
- ED.Q22.11-[the headmaster] have to know everything from great pedagogical principals or philosophical stuff until what kind of cleaning material you have to use for the ground or the gym
- ED.Q22.11-[the headmaster] have to know everything from great pedagogical principals or philosophical stuff until what kind of cleaning material you have to use for the ground or the gym
- ED.Q22.12-the headmaster has to be smiling and nice and know all about the whole history of Denmark and everything
- ED.Q22.13-the headmaster has an old big star, he is a person who knows about life, about history, about culture and he is always there
- ED.Q22.14-They [the board] have to call the represents board [to decide about the headmaster]
- ED.Q22.15-The headmaster is pointed out by the board but it is selected by the represents.
- ED.Q22.15-The headmaster is pointed out by the board but it is selected by the represents.
- ED.Q22.16-lets say "I want to stop!" for normal reasons (...). Everybody knows in good time (...) then you have time to find a new one and the last 2 months we will probably work together (...) This is how it should be a normal change. Then we would probably put a note in the paper that we are searching for a new headmaster. Then there will come like 30 people who wants the job and then you choose like 10 for an interview. And in this situation, then you should take some people from the staff also to be there for the interview.
- ED.Q22.17-if you have a good board then this thing works very well together, so you get the right person.
- ED.Q22.18-Very soon we will come into the summer period which I told you about the small courses
- ED.Q23.1-it's basically me.
- ED.Q23.2-some people work in the administration by taking in all the information from the students (...) sending out letters and all this physical thing (...) they also answer the telephone during the day time between nine and four (...) money transfer, giving the salary or people who needs to have money (...) I have two people working in the office doing that.
- ED.Q23.3-I have to make all the schedules for the whole year,
- ED.Q23.4-make all the advertising actually also,
- ED.Q23.5-the PR
- ED.Q23.6-out going schedules and meetings and things, it's all in my hands

- ED.Q23.7-I also have to be the boss for the staff and for the students
- ED.Q23.8-we have people making food and people taking care of this, and this, and this...
- ED.Q24.1-The headmaster is the guy who has to bring everything together
- ED.Q24.2-make people work in the right direction together
- ED.Q24.3-point out a direction and say "we are working in that direction", "follow us together in that direction" and "we want to establish this and this goal during one year of this and this".
- ED.Q24.4-to make people, the staff, feel ok in the job.
- ED.Q24.5-with the students, to make them feel as a union in the school and to make them feel they can always come and talk to the headmaster
- ED.Q24.6-the guy who is saying hello and goodbye and making the speeches
- ED.Q24.7-everyday I take 10 or 15 (...) decisions.
- ED.Q25.1-come into the school in the morning and take a round, talking to the staff, talking to the students, this is the every day routine
- ED.Q25.2-some of the days I teach
- ED.Q25.3-some of the days I go to meetings outside of the school
- ED.Q25.4-I have meetings with my staff once a week
- ED.Q25.5-once a week I have a meeting with the teachers,
- ED.Q25.6-once a week I have a meeting with all the inhabitants of the school
- ED.Q25.7-we have some assemblies
- ED.Q25.8-being somebody people can meet in the daily time in the school.
- ED.Q25.9-in the evenings I mostly
- ED.Q25.10-go on trips with students
- ED.Q25.11-I travel quite a lot, 7, 8 times a year, outside the country (...) with the students (...) [or] getting a kind of new European project going on
- ED.Q25.12-it's complicated because you have to find out very fast, (...) if this person can do it... work with some kind of schedules or planning or getting some new positions
- ED.Q26.1-The money comes from the students
- ED.Q26.2-for every student who is here we get some money from the Minister of Education
- ED.Q26.3-normally if you get one some money from the student, you get the same from the Ministry
- ED.Q26.4-we also get some fixed money that if the school is so and so big, we get so and so money for having this buildings.
- ED.Q26.5-I think 25% of our income it comes directly from the state
- ED.Q26.6-some time ago they gave more money to the students, which this way around came to our school. So 10, 15 years ago as a student you could get everything payed from the state or the community, so it was much easier for a student to come here (...) there are fewer students now than 15 years ago (...) the competition is also bigger now (...) [but] I think we get money enough
- ED.Q27.1-[When hiring teachers] I don't have to talk to the board.
- ED.Q27.2-if I hire new teachers I always tell [the board] (...), sometimes I ask, [their opinion]
- ED.Q27.3-I have free hands [to hire teachers]
- ED.Q27.4-the qualification I'm looking at most is the human qualification in the person
- ED.Q27.5-the teacher has to be hired to a special skills
- ED.Q27.6-they have to be very, very good in that and they have to have this as a profession
- ED.Q27.7- In this kind of school you always hire people who are what they are teaching, so they are not teachers, but then I look very much on their pedagogical skills.
- ED.Q28.1-we have 4 [permanent] teachers.
- ED.Q29.1-If I feel completely sure about a person (...) I just give a contract, open contract, so there is no ending on that
- ED.Q29.2-If I feel insecure I always hire them for (...) 9 months (...) And then we decide how this is working

- ED.Q29.3-Anyway if you have done that 2 times, the 3rd time has to be a contract without limit.
- ED.Q29.4- [giving a contract without limit] it's not a problem because if you...2nd time if you hire a person you are sure, otherwise you would not do it.
- ED.Q30.1-really, really many [teachers work part time in the school]
- ED.Q30.2-it can be an amount of 50, 60, 70 different teachers coming for small parts [During the year]
- ED.Q31.1-the regular teachers (...) decide which extra teachers shall come. But I always have to take the decision, for every person, "Is this the right person?"
- ED.Q32.1-with the regular teachers and the people that works here we are 14 people all together.
- ED.Q33.1-Its very, very different how they are hired.
- ED.Q33.2-Some are just normally hired with a normal salary, some are hired part time, some are (...) not able to have a normal work, so the community give them some help (...) but they don't cost us so much money
- ED.Q33.3-we have a lot of different arrangements with the people working here
- ED.Q35.1-The board has to give the signature for every course we make.
- ED.Q35.2-it is actually me who is inventing them, finding out and to decide what to be. But I have to ask the board "do you agree with that?".
- ED.Q36.1-I discuss everything with the teachers, also with the rest of the staff
- ED.Q36.2-its also me who's getting the ideas and I discuss it with people
- ED.Q36.3-Some times the teachers come with ideas (...) and normally I agree
- ED.Q36.4-everybody can have ideas and decisions here, and then in the end we have to get permission from the board.
- ED.Q36.5-I never came up with something which they said "no", but (...) if I would came up with something very strange (...) then you have this board to stop things like that going on.
- ED.Q37.1-the 9 months are the long term courses, mostly for young people
- ED.Q37.2-in June, July, August we have short courses with all different kinds of subjects
- ED.Q37.3-In the family courses (...) we have 3 kind, 3 subjects. One subject is Circus. We have a big circus tent and they learn how a circus functions (...). Another one is (...) the life in Wild West, how we imagine it, so it will be a lot of horse riding and different animals, building a complete city in wood and sailing in canoes (...) shooting and axes and having fire places and try to make food in fire places and bake bread (...). The 3rd course is about fairy tales (...) different groups of parents and children make this plays [theatre]
- ED.Q37.4-the 9 months are the long term courses, mostly for young people
- ED.Q37.5-in June, July, August we have (...) family courses where you have parents, grandparents and children
- ED.Q38.1-some of the courses are travelling courses, that means they are 4 days in the school, we talk about the destination, the cultural things, the geography things, the historical things of the destination, and then we travel there.
- ED.Q38.2-we rent out the place for firms, for other schools, other kind of education institutes who needs a place to be for 2, 3 days and have a little workshop or something, we do that quite a lot.
- ED.Q38.3-concerts, lectures, singing
- ED.Q39.1-I'm organizing all those courses actually, most of them.
- ED.Q39.2-it's not always sure that the people who are here when the young people are here, they also are here in the summer time. So it's only me who actually knows about every little part of the big business here.
- ED.Q4.1-the conservatory
- ED.Q4.2-I'm a musician and a multimedia designer...

- ED.Q40.1-[it is usual for teachers and students to exchange their roles,] we can do that a lot, that's very much in the principals of this kind of school, to use every kind of energy which can flow in both directions.
- ED.Q40.2-we use very much each persons skills (...) some students knows more about some particular things than the teacher does and this, of course, we use a lot.
- ED.Q41.1-its the whole population, because, as I told you, it depends on where you are in the year
- ED.Q41.2-[during the 9 months] the target people are mostly people who has interest in musical or media.
- ED.Q41.3-[in the summer it's mainly] Families and (...) old people (...) it depends on the subject.
- ED.Q42.1-60% of the people are form Denmark, (...) 40% are from everywhere else.
- ED.Q42.2-European countries, (...) Nepal, (...) China, (...) Australia, (...) United States, it is different from year to year, it's very global.
- ED.Q43.1-Yes, very often [people come back for more short courses]
- ED.Q43.2-a guy has been here 19 times [as a student in a short course]
- ED.Q43.3-from the long courses, they are here for the course and then that's it.
- ED.Q43.4-they come back to say hello
- ED.Q43.5-Most of the people I see again once or two times and then again after some years.
- ED.Q44.1-we have a website where we put our information out
- ED.Q44.2- we put advertise in the news papers
- ED.Q44.3-we go to some public "messe" where we can meet people who want to educate.
- ED.Q44.4-most people they come by talking from mouth to mouth
- ED.Q44.5-we use all kinds of marketing situations
- ED.Q44.6-we take a database of all the people who has been in the travelling course last year, we send them a letter saying that now we have new travelling courses
- ED.Q44.7-the most successful thing is that students go away from this school and they say they had a good time, then they will bring another student.
- ED.Q44.8-we have a partnership with a musical school in this city
- ED.Q44.9-we have partnerships with professional film people
- ED.Q44.10-we also have partnerships with different kinds of schools, IT, Media schools and also normal schools
- ED.Q44.11-we try to have a lot of connections
- ED.Q45.1-we are not allowed to make any selection [of the students]
- ED.Q45.2-We talk with people and ask if they think it's the right choice (...) it's not a selection directly but we have a talk with them
- ED.Q46.1-[the student] has to write on the Internet, fill out a form that he is interested (...) then we send a letter back (...) then this person can fill out that he wants to apply (...) and we send back a letter saying [yes] (...) then I personally make a phone call to this person, talk a little bit and then we agree.
- ED.Q46.2-if they are from Denmark they come and visit the school once before they start.
- ED.Q46.3-they just have to pay [for the first] 4 weeks before they start
- ED.Q47.1-we follow a lot of old students on what they are doing
- ED.Q47.2-some teach here again
- ED.Q47.3-they have the students union where they come back and organize parties
- ED.Q47.4-in the summer time they come here for one week like 34 students, have a small course with them selfs
- ED.Q47.5-60% of them, they just disappear
- ED.Q47.6-there's no rule on what they are doing, some people go to work, some people go to Universities
- ED.Q47.7-for all of them it's a big experience, this is the only thing that is for certain
- ED.Q47.8-sometimes it takes sometime for them to find out that it actually was a fantastic time

- EP1.Q1.1-Joan Staeback
- EP1.Q2.1-I'm 27
- EP1.Q3.1-I'm from Denmark.
- EP1.Q4.1-I'm a Graphical Designer. I have a master degree in Visual Communication.
- EP1.Q5.1-I was not a teacher there
- EP1.Q5.2-one and a half year.
- EP1.Q6.1-Graphic Design, Media Design.
- EP1.Q7.1-I've been training horses in Iceland for one year
- EP1.Q7.2-I've been working in a Bar in Vejle
- EP1.Q7.3-selling sports equipment in a shop
- EP1.Q7.4-chef helper, kitchen help
- EP1.Q7.5-Tennis coach,
- EP1.Q7.6-dog trainer.
- EP1.Q7.7-I was working for two weeks in a commercial company, doing graphic work
- EP1.Q8.1-I can not teach in regular school, because (...) I don't have the education.
- EP1.Q8.2-the students are living here so they have much more time doing projects
- EP1.Q9.1-I've been teaching here one and half year and this summer (...) I'm having one year off...
- EP1.Q10.1-Monday I teach from 9.00 to 15.00, also Tuesday
- EP1.Q10.2-Wednesday I'm off,
- EP1.Q10.3-Thursday I'm teaching from 9.00 to 12.00 and then I'm the watch teacher in the evening
- EP1.Q10.4-Friday I'm teaching from 9.00 to 15.00.
- EP1.Q10.5-[Thursday night] I'm sleeping here.
- EP1.Q11.1-I don't want to teach, but it looks[ed] interesting
- EP1.Q11.2-I have 16 hours of teaching, that's all (...) And then I could ride my horses and do things with my dogs and stuff like that.
- EP1.Q11.3-I saw a very small note in a newspaper
- EP1.Q11.4-I came here, it was a Thursday, and I started Monday, teaching.
- EP1.Q11.5-First you need to be here for three months, tryout, (...) they can fire me from day to day
- EP1.Q11.6-right now...they can fire me with six months [in advance]
- EP1.Q11.7-I can stop my job in three months [in advance]
- EP1.Q11.8-Every year we go to a meeting [to talk about renewing my contract]
- EP1.Q12.1-I think that if I want to teach in a [regular] high school I could do that because I have been teaching here, but I'm not quite sure you can do the other way around,
- EP1.Q12.2-I think I have this job because I have this master degree.
- EP1.Q13.1-we are trying to prepare the students to whatever they want to do in their life
- EP1.Q13.2-"Musical Basecamp", "Media Design" and "Film and TV school", "fullfieste"
- EP1.Q13.2-we have two kinds of *folk schools*. We have those that think that Grundtvig is the one and only, and then we have this folk high schools who is trying to prepare young students to get [...?....]. We are one of them.
- EP1.Q14.1-[they relate]Very directly actually
- EP1.Q14.2-we have some of the teachers who are teaching in the school they want to get into
- EP1.Q15.1-they are living here so they should know to tolerate other people (...) Some of them wont, but hopefully they will learn something, they are living with 60 other people, other students, for one year. (...) We are not thinking [on preparing them for society], but I think so, it is preparing them
- EP1.Q15.2-We try to get them in those very, very hard educations to get into.
- EP1.Q16.1-I think that this [schooling] might be a step in moving further [to] another school.
- EP1.Q16.2-[the students come here] around finishing high school, they need to be 18 to be here.
- EP1.Q16.3-but they don't have to finish high school to come here. They just need to be 18 and some interest

- EP1.Q17.1-It can be preparing [professionally] or it can be this life experience thing
- EP1.Q17.2-[some students] also just need to be one year away from the parents.
- EP1.Q17.3-they are living alone, but they are very well much protected here.
- EP1.Q17.4-we have watch teachers all the time
- EP1.Q17.5-We are helping them get something nice to eat every day.
- EP1.Q18.1-They get more mature
- EP1.Q18.2-they are getting better in their subject
- EP1.Q18.3-they are getting (...) better persons really,
- EP1.Q18.4-its easier for them to go out in the society afterwards
- EP1.Q18.5-they can take responsibility
- EP1.Q18.6-they can cooperate.
- EP1.Q19.1-painting class
- EP1.Q19.2-drawing class
- EP1.Q19.3-gala party (...) we were dancing the lancé (...) French Royal Dance
- EP1.Q19.4-I take (...) lot of trips with the students
- EP1.Q19.5-[trips to] Aarhus, to Copenhagen, to Aarla, (...) to art galleries (...) Legoland
- EP1.Q19.6-two times a year we are going [outside Denmark]
- EP1.Q19.7-[during summer]I'm working 19 hours this week. But then, I'm only working three weeks.
- EP1.Q19.8-[during summer] We have family courses
- EP1.Q19.9-[during summer] was "Salsa", "Media Design" and "Writing Course" at the same time (...) So there was (...) Salsa Party every night.
- EP1.Q19.10-"Western" ("Wild Wild West") and I have brought all my horses here. We were building ... and playing Indian.
- EP1.Q19.11-Circus courses...
- EP1.Q19.12-"Fairy Tale"
- EP1.Q19.13-"Harry Potter"
- EP1.Q19.14-Sicilian travel courses
- EP1.Q20.1-I have 6.
- EP1.Q21.1-One and two with you.
- EP1.Q21.2-we had 5 other teachers than me coming and doing workshops, or I bring my students to the teachers.
- EP1.Q23.1-I do.
- EP1.Q23.2-Yeah [everything up to me]
- EP1.Q23.3-I do [decide about extra teachers]
- EP1.Q23.4-I make a notice [to the head master about extra teachers] (...) But he is like "It's fine"
- EP1.Q24.1-around 80% working, practical working, and 20% theory
- EP1.Q24.2-because only have 6 [students], I can talk to them individual
- EP1.Q24.3-around 1 time in a month we have this personal talking (...) About what they want to do with their life
- EP1.Q25.1-they are talking more then I'm talking, (...) I'm asking questions all the time, I'm not giving them so much theory, I'm not telling them what is right or wrong, I'm asking questions (...) And they should answer themselves
- EP1.Q26.1-We don't use grades.
- EP1.Q26.2-I have a test for them. But (...) this test is actually so they can see that they are good.
- EP1.Q26.3-I do it two times, like, in the middle and then in the end. And then I'm using the old test, showing them, so they can see they are moving.
- EP1.Q26.4-I'm not giving them grades but if there's something wrong, (...) then I talk with them.
- EP1.Q26.5-I have designers from outside to see the works.(...) Yes [they make comments]

- EP1.Q27.1-in the start they are working with many short assignments, so they have 2 or 3 in a day, and then (...) they can have longer assignments.
- EP1.Q27.2-I'm waking them up, when they are not there. I go and get them.
- EP1.Q27.3-Every morning (...) [I go] knocking in their doors and say good morning.
- EP1.Q27.4-If theres only 3 students or something, then I just take them for a very, very nice trip.
- EP1.Q27.5-they are coming, they are just coming half an hour late.
- EP1.Q28.1-I have six students and I'm teaching in six different levels, so we don't have completely a..."All the students should be here"
- EP1.Q29.1-If a student said "I don't want to do it" then I would ask "Why" and then I would maybe get into the issue that was wrong with this task.
- EP1.Q30.1-if they are violent then we throw them out, if they are drinking in the class, we throw them out
- EP1.Q30.2-[if a student has bad behavior] I would start, maybe talk with him, "What is the problem?!"and then, afterwards, if like I couldn't find the solution for the problem, then "I don't think this is the right place"
- EP1.Q31.1-[if a student doesn't go to class] I come and get him or her. And if still he doesn't want to show up then we need to talk to him and ... "it's not the right place".
- EP1.Q32.1-Making food
- EP1.Q32.2-cleaning with them,
- EP1.Q32.3-also have sports,
- EP1.Q32.4-we have a sauna we are using.
- EP1.Q32.5-They have actually, all my classes, been in my home, trying to ride my horses or see my farm.
- EP1.Q33.1-Yes, I do that, yeah, yeah, yeah. Good students are teaching bad students.
- EP1.Q33.2-I can never just lean back and..."ok, teach me something", I will always see how are the students reacting, is it good or bad for them?!
- EP1.Q34.1-I'm trying to help them "Is it computer technology or is it design..."
- EP1.Q34.2-I have four of them in this Danish Design school. (...) And then I have 2 of them in a college.(...) from last year. (...) [last year I had] ten [students]
- EP1.Q34.3-some times they are writing an email or asking me something...they would like to show me what they have been making
- EP1.Q34.4-we are trying to visit schools and see students and then they can choose
- EP1.Q34.5-They want to go to University
- EP2.Q1.1-Johannes Burgreen
- EP2.Q2.1-I'm 60, in May I'm 61.
- EP2.Q3.1-I'm from Copenhagen.
- EP2.Q4.1-I was educated as an ordinary teacher with music and art.
- EP2.Q4.2-It's a bachelor
- EP2.Q4.3-I got almost 40 years of experience. Last 15 working as a teacher of adults.
- EP2.Q5.1-I've been an ordinary (...) school teacher
- EP2.Q5.2-6 years as a principal in a music school.
- EP2.Q5.3-teaching in basic school for children.
- EP2.Q5.4-I was a headmaster there for 3 years and I worked there for 7 years.
- EP2.Q5.5-I've been teaching for 13 years in folk highschool.
- EP2.Q5.6-then I've been in folk highschool for 13 years.
- EP2.Q5.7-Three of the years I was principal
- EP2.Q6.1-I'm teaching "Film and TV" mainly.
- EP2.Q6.2-music,
- EP2.Q6.3-a lot of drama,
- EP2.Q6.4-a lot of computers.

- EP2.Q6.5-In my last school I was a computers system administrator
- EP2.Q7.1-working in a sports retail shop
- EP2.Q8.1-in the folk highschool you ... get young people and you sort of try to get them on the road, which is very rewarding
- EP2.Q8.2-I've never seen so many move so far in so short time as I have in the folk high school.
- EP2.Q8.3-have seen people sort of turning 180°, coming into the school, not knowing what should become of them and wondering out of the school very determined with the goal of their life.
- EP2.Q8.4-it's fantastic to see these kids coming in here and making amateur (...) videos, (...) not really god and all of the sudden see them change and become very professional
- EP2.Q8.5-in the folk highschool you ... get young people and you sort of try to get them on the road
- EP2.Q8.6-maturing the talent of young (...) people
- EP2.Q8.7-often people come here, they don't know really what to do with their life (...) and we're trying to show them different ways of looking at life and looking at their possibilities, trying to evaluate "what can I do?! And what are my interests?!"
- EP2.Q9.1-I've been here since 1st of August...
- EP2.Q9.2-it's difficult to say how long I'm going to be, I mean if I have 12 students and they are as eager as these kids are, then I don't know when I'll stop...
- EP2.Q9.3-I called Torben and asked him if he was interested in trying to have this school here, he said yes (...) the deal is that if we have 8 people coming next August I'm continuing, if we don't, we drop the whole thing.
- EP2.Q10.1-film club
- EP2.Q10.2-country club
- EP2.Q10.3-I'm coming every day at 9.00
- EP2.Q10.4-Monday and Tuesday I go home at about 15.00
- EP2.Q10.5-Wednesday I have this guard teacher duty
- EP2.Q10.6-Wednesday night I usually have the film club, unless we have the country club
- EP2.Q10.6-Wednesday night I usually have the film club, unless we have the country club
- EP2.Q10.7-Thursday is like Monday and Tuesday
- EP2.Q11.1-I don't have a contract until the 1st of June. And then, of course, it can be prolonged
- EP2.Q12.1-you can't really compare
- EP2.Q12.2-we don't have any parallels
- EP2.Q12.3-the folk high schools are (...) besides the ordinary system
- EP2.Q12.4-they [the regular schools] might [consider the time in a folk high school]
- EP2.Q12.5-yes,[regular schools have full autonomy to choose the teachers]
- EP2.Q12.6-usually a career as a folk high school teacher is considered a very good paper (...) they would go "ho, you've been a folk high school teacher, very good".
- EP2.Q12.7-we don't have any set curriculum for the folk high. You can do whatever you want.
- EP2.Q12.8-We can dream up any courses that we want as long as we can get students
- EP2.Q13.1-originally the idea was (...) taking young people (...) and giving them a basic education in democracy (...) to fulfill their obligation as citizens living in democracy.
- EP2.Q13.2-you use a folk high as a place to recuperate or to do sort of come to terms with yourself.
- EP2.Q13.3-something like (...) for instance, "I've finished high school and I don't know what subject to study at the University, I don't even know if I want to go to University, or if I want to be a carpenter, a shoe maker or a street cleaner, or I want to be an artist" (...) and so a folk high is a very good place to go to learn about this things and try things out, and also become a social being
- EP2.Q13.4-you actually get together a group of people and are living 24h a day together
- EP2.Q13.5-here you have all walks of life, you have all social classes, you got all kinds of educational backgrounds, and you have all kinds of mental states, you have all kinds of social states

- EP2.Q13.6-international aspect of it, that you meet people from all over the world. I think that is very, very important. It gives you a lot of new views of life.
- EP2.Q14.1-we want this kids to go and have a career in film and TV.
- EP2.Q14.2-also the music base camp, they are on to acting more, or at least making musicals.
- EP2.Q14.3-also one thing that you can learn here is that, if you thought that you wanted to become a film actor and after 38 weeks here you find out "I'm not going to be a film actor (...) I want to become a cameraman instead"
- EP2.Q14.4-But there's a lot of folk highschools that don't, at all, have a relationship to the professional world.
- EP2.Q15.1-people that has been in a folk high school has a less percentage of dropping out of University
- EP2.Q15.2-they are taught a lot about democracy, they are taught a lot about living with other people and they are very much more determined when they get out of here
- EP2.Q16.1-totally random
- EP2.Q16.2-a lot of people that comes here after high school, before going to University
- EP2.Q16.3-people who have been to the University and (...) they drop out (...) go to folk high school to find out that they want to really become journalist or something like that.
- EP2.Q16.4-people who take a break from University
- EP2.Q17.1-we can catch these kids when they drop out [from school] (...) [they can] go to folk high and find out what you [they] can do!
- EP2.Q19.1-giving some lectures
- EP2.Q20.1-Five.
- EP2.Q21.1-Mainly me
- EP2.Q21.2-Peter Rous the cameramen
- EP2.Q21.3-Stein Hadle who is a film producer, he is also coming once and a while
- EP2.Q21.4-a script writer
- EP2.Q21.5-[they come] Quite often.
- EP2.Q22.1-I do [decide who are the guest teachers]
- EP2.Q23.1-the film producer, is my (...) partner. He is a professional guy who knows (...) what is needed in the film industry. So he and I sit together and talk about what should we actually teach them, and who [we should invite to teach]
- EP2.Q24.1-Mainly project based.
- EP2.Q24.2-a little bit of theory (...) and then we make projects
- EP2.Q24.3-after they've been through the first basic things that they need to know they start making films
- EP2.Q24.4-Half way through the course they have this midway project (...) for about 10 weeks, they are working on it
- EP2.Q24.5-Stein will come in and talk about film producing
- EP2.Q24.6-we do a bit of technical stuff at a higher level
- EP2.Q24.7-it's very project based
- EP2.Q24.8-it's also based on what they know (...) when they come here
- EP2.Q25.1-you don't have a curriculum here
- EP2.Q25.2-You don't have a set curriculum
- EP2.Q25.3-you don't have anything from above.
- EP2.Q25.4-we can do whatever we want, and that's the main difference.
- EP2.Q26.1-teaching in a folk high school should be an exchange of ideas between teacher and student (...) it's very important that you have this feeling of equality (...) At the moment you put in an exam (...) the equality goes "BUM"
- EP2.Q26.2-here (...) you don't have to pass an exam (...) you have to present me with a film (...) and I will happily write a paper saying that you are so and so
- EP2.Q26.3-Right! [like a recommendation letter]

- EP2.Q27.1-we try (...) to show them and make them feel how it would be when they get out into the real world.
- EP2.Q27.2-I'm doing this film now for this school and we were doing last Monday a movie for the municipality
- EP2.Q27.3-it's very governed by the projects they are doing
- EP2.Q27.4-their working hours are very depending on what they are doing
- EP2.Q27.5-we try (...) to show them and make them feel how it would be when they get out into the real world.
- EP2.Q27.6-you have some deadlines that have to be met
- EP2.Q27.7-So the schedule is sort of from 9.00 to 15.00 (...) but it can vary.
- EP2.Q27.8-9.00 we have a roll call (...) but sometimes you work all through the night (...) and of course I accept [if they are late]
- EP2.Q28.1-[students] wont go out endless years on [a subject they cant do]
- EP2.Q30.1-I'll throw him out [if a student doesn't behave properly]
- EP2.Q31.1-if you [the student] don't get your stuff done it's your problem
- EP2.Q32.1-we went to a seminar in Aarhus with a Canadian film Director, Elliot Grove
- EP2.Q32.2-we go to the movies
- EP2.Q32.3-go to a ride to the market
- EP2.Q32.4-play volleyball
- EP2.Q33.1-Yeah, yeah, it's not that often but there are people [from the community] who come here [and give lectures]
- EP2.Q33.2-there could be a student talking about something that he wants to tell other people about
- EP2.Q33.3-this Danish TV journalist (...) he's coming here and giving lectures and of course, I'm joining
- EP2.Q34.1-[one of my students is] working in this film company in Copenhagen
- EP2.Q34.2-[the other student] is from Hanning, so it's a bit more difficult. (...) [he] is a little bit sort of "hummm, what should I do...?", I'm trying to push him
- EP3.Q1.1-Michael Sako.
- EP3.Q2.1-50.
- EP3.Q3.1-I am originally Swedish (...) but I've lived my whole life in Denmark.
- EP3.Q4.1-I've been educated as a sales person in shops.
- EP3.Q4.2-We call it gymnasium
- EP3.Q4.3-I was selling instruments for a big part of my life, 12 - 15 years. That's it, part from that I've been playing music.
- EP3.Q5.1-I've been teaching also in schools, teaching music (...) Over a period of three years (...) It was about a month in a year
- EP3.Q5.2-I have been teaching here mainly as a full time job since October 2004. So it's three and a half years.
- EP3.Q5.3-I've been teaching students privately, guitar playing, and I've been teaching also in schools, teaching music.
- EP3.Q5.4-I have been teaching here (...) since October 2004. So it's three and a half years.
- EP3.Q6.1-"Danish Language and Culture" (...) Denmark, Danish language, and, to a certain degree, English
- EP3.Q7.10-I had various jobs centered around music, music instruments.
- EP3.Q7.11-working with my Swedish in freelance basis doing speaks
- EP3.Q7.12-working as a translator
- EP3.Q7.13-been doing many different things for a long period of time
- EP3.Q7.14-I worked for an American telephone company
- EP3.Q7.15-music shop business, working as a salesman

- EP3.Q7.16-I had a phone call from Torben, my old friend and said "come and help me, I have a whole class of Chinese, I had to fire the teacher. Can you teach them English?" I said "Wow, great, I would love to, but let me check my English first"
- EP3.Q7.1-I was running a shop in Aalborg, a guitar shop.
- EP3.Q7.2-I left the gymnasium, then I went to Aarhus, I started studying English at the University (...) I was so bored (...) so I decided to quit
- EP3.Q7.3-I went to Israel (...) for 7 months
- EP3.Q7.4-I worked at the theater (...) On stage, I wasn't really an actor
- EP3.Q7.5-I was working as a waiter (...) for half a year
- EP3.Q7.6-then I started playing music
- EP3.Q7.7-I started my own (...) jazz trio, made a record,
- EP3.Q7.8-playing with a funk band (...) we had great success in Denmark, played in Germany, made a record, (...) we were touring in Switzerland, made a record also.
- EP3.Q7.9-Then I started working in music stores in Aarhus
- EP3.Q8.1-The reason that I'm here, still, is that I like it, and it's still a challenge
- EP3.Q8.2-there is this special lifestyle
- EP3.Q8.3-you get to know people in a different way that you would in [a regular] school.
- EP3.Q8.4-it's not just a school, its a part of my life also
- EP3.Q8.5-there is lots of challenges here
- EP3.Q8.6-I'm sort of able to do many of the things I'm interested in, and good at, here.
- EP3.Q8.7-The socializing thing it's amazing (...) from that point of view it's a very stimulating place to work.
- EP3.Q8.8-The socializing thing it's amazing, you get to know a lot of young people, teachers...it changed a lot the crew here over the years, so it's very interesting, I find people very interesting. So from that point of view it's a very stimulating place to work.
- EP3.Q8.9-Now we are working in a travel guide
- EP3.Q9.1-[I made] a four week course, in order to get a Celta certificate, which is a certificate issued by Cambridge University, so it was a very intensive course which enabled me to learn the new principles of Cambridge, the way modern teaching is done
- EP3.Q9.2-I have the possibility of working all over the world, teaching English and my plan is to look at that, maybe already from next year. To go away
- EP3.Q9.3-I can imagine coming back here (...) it's not like "I've had enough"
- EP3.Q10.1-We are planing to go around Denmark for a week,
- EP3.Q10.2-the high school students go to Italy (...) Barcelona or something.
- EP3.Q10.3-I'm planing other study trips also.
- EP3.Q10.4-teaching Monday until noon
- EP3.Q10.5-the headmaster Torben is taking over, teaching Danish in the afternoon
- EP3.Q10.6-I've been having Danish/English classes also Tuesday, before noon and afternoon,
- EP3.Q10.7-Wednesday its sort of my day off, sports activities before noon, and culture club like today, in the afternoon.
- EP3.Q10.8-Thursday is classes before noon, teachers meeting, staff meeting, in the afternoon.
- EP3.Q10.9-Friday is typically before noon also classes and something more relaxed like a Danish movie or something like that in the afternoon.
- EP3.Q11.1-Typically I'm in a four to five months contract (...) this summer will be prolonging my contract a bit, until June,
- EP3.Q11.2-it's regular without being a contract over two years.
- EP3.Q11.3-I'm hired for a course (...). Which is quite normal in [folk] high school teachers.
- EP3.Q11.4-I'm expecting to teach here also [from September until January]. (...) My contract will be renewed from August.

- EP3.Q11.5-I talk about it [the contract] with the headmaster also, but basically its a regular contract.
- EP3.Q11.6-it might be a possibility to get a more stable contract, it would be interesting.
- EP3.Q12.1-It would definitely count that I have three and a half years of experience.
- EP3.Q12.2-There is great lack of teachers in Denmark at the moment, in primary and secondary schools, so I think I would have some fair chance of having a good job in a regular school also
- EP3.Q13.1-learning for life,
- EP3.Q13.2-meeting other people,
- EP3.Q13.3-enlightening other people and being enlightened by them.
- EP3.Q13.4-qualifying yourself as a human being.
- EP3.Q13.5-You are looking at the skills for life,
- EP3.Q13.6-it's not an academic institution, it's a non academic institution
- EP3.Q13.7-this place supports you, inspires you, changes you, teaches you what you are interested in, and it gives you maybe a different platform to look at your own life,
- EP3.Q13.8-People come and they don't know what they want, and then after being here, they maybe still don't know what they want but they have found out maybe what was considered at the time, is definitely out of the question.
- EP3.Q13.9-you have time to look at yourself and interact with other people on a kind of a human level, its a different vibration, you are not put on the pressure unless you want to be put on the pressure.
- EP3.Q13.10-interaction of people of all ages, with different backgrounds, different countries
- EP3.Q13.11-you have time to look at yourself and interact with other people on a kind of a human level, its a different vibration, you are not put on the pressure unless you want to be put on the pressure.
- EP3.Q13.12-its a very free place
- EP3.Q13.13-the fact that you live with the people its also a very great and a very special thing, it prepares many people for their further life.
- EP3.Q13.14-You don't go to exams here, you don't get a diploma,
- EP3.Q14.1-the [folk] high schools, were started as non-professional schools because it's not about who's best, it's about finding out what you want and going for that.
- EP3.Q14.1-the [folk] high schools, were started as non-professional schools because it's not about who's best, it's about finding out what you want and going for that.
- EP3.Q14.2-it has this professional aspect, that people become more aware maybe of what they should do, of what they are good at.
- EP3.Q14.3-for the Musical Line students it has a more professional touch than the [other lines]
- EP3.Q14.4-I'm preparing them for Danish working market, in fact, I'm preparing them to study in Denmark as well.
- EP3.Q14.4-I'm preparing them for Danish working market, in fact, I'm preparing them to study in Denmark as well.
- EP3.Q14.5-I'm just guiding them the best possible way
- EP3.Q15.1-the business schools, they want students who have been prepared over a 4 months period in a [folk] high school
- EP3.Q15.2-we want to prepare them for life in Denmark
- EP3.Q15.3-enable them [the students] (...) to make more clear decisions regarding what they want, maybe to make decisions at all.
- EP3.Q16.1-students coming here come with different backgrounds.
- EP3.Q16.2-it's a kind of point in your life where you are (...) trying to find your direction
- EP3.Q16.3-[folk] high schools are also focusing on actually more career oriented courses.
- EP3.Q16.4-one [folk] high school, (...) they only do courses regarding architecture (...) [directed at students who want] to become an architect, so this is preparing her for the architect school.
- EP3.Q16.5-many come here because they don't know exactly what they want to do

- EP3.Q17.1-fantastic opportunity to meet a lot of different people.
- EP3.Q17.2-Socializing in a free and not too organized way. They have a very, very free life here. I think that's very stimulating to the body and the soul.
- EP3.Q17.3-I think it can [make a difference in society] and I think it has done that
- EP3.Q17.4-we are not here to educate in an academic way, we are here to inspire, we are here to enlighten people.
- EP3.Q17.4-we are not here to educate in an academic way, we are here to inspire, we are here to enlighten people.
- EP3.Q18.1-teaching a bit of music
- EP3.Q18.2-watch teacher weekend
- EP3.Q18.2-watch teacher weekend
- EP3.Q19.1-I'm taking them [foreign students] to the police station, I'm helping them when we go to the town hall regarding their yellow card, [and] their insurance while they are here
- EP3.Q19.2- I just organize trips to sites which I find interesting, to institutions which are relevant to the students
- EP3.Q19.3-we go to see exhibitions,
- EP3.Q19.4-we visit cultural places generally,
- EP3.Q19.5-we go to concerts if it's relevant
- EP3.Q19.6-[in the trips to foreign countries] I'm the travel guide, I'm responsible for the tour.
- EP3.Q20.1-16.
- EP3.Q21.1-mainly me,
- EP3.Q21.2-Torben partly
- EP3.Q21.3-on a project basis Joan is also partly involved,
- EP3.Q22.1-I discuss it [the guest teachers] [with the headmaster] yeah, he's...i mean, he's responsible economically, but I can do what I want
- EP3.Q23.1-I do that. [decide the topics taught]
- EP3.Q24.1-I'm not the teacher who gives them all the details, I'm the teacher who gives them tasks and I ask them questions instead of giving them the answers.
- EP3.Q24.2-I have a lot of focus on students.
- EP3.Q24.3-I try to inspire them instead of teaching them, I try (...) to give them what it takes to get them interested in whatever they have to learn. So I give them as little as possible, I give them tasks
- EP3.Q24.4-I'm trying to stay out of the way as much as possible
- EP3.Q24.5-I'm giving them directions
- EP3.Q24.6-I'm monitoring what's happening very carefully, but I've reduced my teachers talk radically
- EP3.Q25.1-[in a regular school] the students will have many different subjects over the week and many different teachers, here is more of a focus, one focus, 2 focus, maybe 3 over a week.
- EP3.Q26.1-we want to make them have an unforgettable time here.
- EP3.Q26.2-We don't care if they have grade A or grade B when they finally leave the school,
- EP3.Q26.3-we're not here to examine [the students]
- EP3.Q26.4-it's simply a part of the system, we don't believe in grades in that respect.
- EP3.Q26.5-We don't care if they have grade A or grade B when they finally leave the school,
- EP3.Q26.6-some of my students come up to me and say "hey Michael I would really like to take the IELTS [International English Language Testing System] test because I need it for my University", of course I'll help them, I set them up, I give them instructions
- EP3.Q27.1-people here have to come to the classes, but generally it's up to them
- EP3.Q27.2-We want them to be there, and if they are (...) that's fine, if they don't want to work their ass off, (...) then I let them do what they want basically.
- EP3.Q27.3-It's very flexible

- EP3.Q27.4-generally we don't believe in strictness
- EP3.Q27.5-if you don't come then we are questioning you "why don't you come? (...)"
- EP3.Q27.6-we want to have contact with students, we don't just let them (...) wonder around or suffer
- EP3.Q27.7-we don't want them to go through 2 months of incredibly boring time if they can spend 2 months in another line and have a great experience.
- EP3.Q28.1-It's my job also to guide people in an individual level
- EP3.Q29.1-we don't force students to do something they don't want to, but they have to come up with a reasonable answer (...) we have to have a dialog with the student..
- EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level
- EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level
- EP3.Q29.2-we [students and teachers] have quite a flat level, there is no hierarchy here, we are on the same level
- EP3.Q30.1-the student is asked to behave properly, if he or she doesn't do that, then I will have a discussion with him or her and I want to know the reason (...) eventually we might have to say "we can't have you in this school because you are not able to adjust (...)"
- EP3.Q31.1-[if a student doesn't go to class] (...) ok, once or twice... [more, we have to discuss it] yeah
- EP3.Q31.2-it happens rarely that we have to kick somebody out, that's mostly because of violent behaviour or drugs (...), criminal behaviour.
- EP3.Q32.1-playing badminton
- EP3.Q32.2-I invite them [the students] to my home and we have a dinner there, drink some wine, listen to some music...
- EP3.Q34.1-most of the people who wanted to stay in Denmark, and study in Denmark, they are still here.
- EP3.Q34.2-most of them are studying in Copenhagen
- EP3.Q34.3-they also come back here (...) they come and visit us as former students.

Anexo E: Entrevista ao Director (ED)

1. **What is your name?**
Torben Egeris
2. **How old are you?**
48
3. **Where are you from?**
Originally I'm from Germany, but it's been a long time...
You've been here for a long time...?
Yes, yes, last 30 years
4. **What formal qualifications do you have?**
I'm a musician and a multimedia designer...
In a University level?
No, if you are a musician you are on the conservatory, it's not at the University
5. **What do you usually teach in the school?**
Music and Media.
6. **What was your work, before being the headmaster of this school?**
I was a teacher here.
And before that?
Before that I was a musician.
Only a musician, or you did some other jobs?
Well, being a musician is being many things, you teach some music and organize...but mainly playing music and instructing music.
7. **Why did you become the headmaster of this school?**
Well, because they searched a new headmaster and they asked me about it...
You were already teaching here...
I was already a teacher here so they asked if I could. The old headmaster he disappeared and they needed a new one and...
8. **Why do you work in this school and not in a regular school?**
Is it an option for you, do you prefer it this way or...?
Ho yes, yes, absolutely.
Why?
Because this is a completely different kind of school, here you don't have any exams, you can organize the teaching how you want it, the human being is always coming in the first place, not the subject but the person it's the most interesting thing in any teaching situation.
9. **How long have you been teaching in folk schools and/or in regular schools?**
This kind of schools?!...nine years.
10. **How is your career as a teacher in this school?**
11. **How does your career in this school relate to a career in a regular school?**
If you wanted could you apply for a job there or...?
No. Because in regular schools you need education as a school teacher. You don't need that here. Here you need skills which you gained from being a person in life, you know...life skills we call it.
12. **To whom does this school belong to?**
It belongs to it self, if you can put it that way. Nobody owns the school, it is always the people who are in charge, the board and the principal, me, taking care of the school and the schools financial. And we have to tell the ministry how we use the money. If the school should be sold one day then nobody would get the money, there is a rule that says the money which is left from the sell will be used for persons around this area who needs this money.
So this school belongs to the community, we can say it that way?
It belongs to the persons who always are in charge of the school.
So, the teachers and the headmaster and everyone that works here?
Yes, exactly, that's it.
13. **What is this school about? What is its main purpose?**
The main purpose is to educate in life, that you discuss the single persons life and the single persons life together with other people. That's the main purpose of all those kind of schools. Then you have different subjects you are very much into and in our school the subjects are music, musical singing, dancing, acting and different kind of media subjects.
14. **How is this school related to the professional future of the students?**
Umm...it can relate very much to the professional future, if you are going for that. The most of our students, if they are dealing with musical skills here they are trying to use that in a further career, also many of the media persons want to do something with this subject afterwards. But some of the student are also here just to have a break, maybe, from regular studying and just getting more excited about life and about themselves to find out what to do afterwards.
15. **How is this school related to the student's future as full members of the society?**
Yes, they get hopefully more wise on being a human being and how to behave together with other people, and also to take a responsibility to society further on, because this is something they learn here, by being here you are a member of a little society where you always have to relate to each other and dealing with persons you can not just say "I don't want to do anything", so you really get the skills.
You have to deal with the situations...you have to learn with it.

- Yes.
16. **How does this school relate to the regular schooling system?**
Is it like a formality that the student at some point of the regular school, come here or..., how does it work?
No, no, it does not relate at all, the only skills you have to have before coming here is that you have to be seventeen and a half years old, but it doesn't matter if you haven't been to school at all or anything, so you can come as 18 year old person or as 80 or 70, it doesn't matter. So there's no relation to the normal school system.
And usually who's the people?
Usually, most of the people are between 18 and 23 and then you have some...always some people who are older than that also.
Some people with bachelor, some people with high school...?
Yes, yes, it can be, it depends on what...now for instance in the media class, as you could, as well as people who has worked for many many years with something else but then suddenly they find out that they want to settle around and do something else. Then they can come here half a year and find out how to do that.
17. **What is the main role of this kind of school in Danish society?**
The main...?
Role.
How the main role?
Role, not rule...
Ha, yes, role. The main role for this kind of school is that it is a school between the regular school and the rest of your life. This is where we fit in. People come here, maybe they have an idea of what to do afterwards, after the regular school, maybe not, maybe they find out here, maybe they change their ideas, but it's a step on the way from childhood, you can say, to the adult way of living.
It's a way of they gaining responsibility, knowing what their goals are...?
Yes, exactly.
18. **Why do you think that the time in this school is useful for the students? What do they get from here?**
I think it's very useful because they can loose their imagination, their fantasy and they can deal with that in a free atmosphere. There is no special way of doing a special something, they can always come with their own ideas, they can..., they have to come with their own ideas, they have to take responsibility for their life and responsibility for their own learning and this whole atmosphere of living here together with other people which makes them very tolerant for each other, gives them very good basic for continuing studying or continuing working on the rest of their life. So I think it's very, very useful, even so, very often they find out later that just being on the school, but some years later they will find out that the basics they got here are very useful for them. Also there have been studies made that, in the Universities in Denmark, if you take all the students and ask them where they come from and what they are doing, then all the persons who have been on this kind of school, the folk high schools, they are better in studying then normal persons are. It's about 15% or something, there are not so many who stop their University studying, they have higher levels, notes afterwards, so it does something in how they live and how they structure their life, when they are in the University or in some kind of work situation.
Maybe with their goals, establishing their goals...?
Yes, also that they believe better in themselves and they have got a lot of social skills here, which are very useful when you come out there. And if you come directly from home, from Mama and Papa and you go directly to University it can be very...
A chock...
Hard, yes, a chock, and here they have a kind of middle stage where they find out somethings about themselves and the society, then they can better use it later on.
19. **Tell me about the school's relationship with the local community.**
Do people come to participate in activities at the school?
Do you invite people to come teach/talk about something here?
Do people ask you to organize activities for them?
Yes, we have a lot of relationships with the community around us, it's an old tradition, it's not written down anywhere "we have to do it". Some schools of this kind don't do it so much, but we have quite a lot of those things, we have lectures which are public, we have concerts, we have singing arrangements, once every month are coming eighty, mostly elderly people are coming from around this area, they come and sing, they also come in arrangements, other that we have like the lectures. And we organize small courses for people, mainly in the summer time where they spend one week here, which can be for families or for people who want to travel or for people who wants to know something about photo, or geography, or history, or philosophy, we do that three moths a year, having so called small courses for all kind of people. Think, if you take one year, two, three thousand people have been here in one way or another, just for one hour, or for eight months or for one week or for one month or for..., a lot of things are going on here, for this reason.
20. **How is the school seen by the local community? What feedback do you get from them?**
Yeah...it depends what you mean by the local community...you know, if you take the politicians and the local commune, they like that we are here but they don't finance us, but we are very well respected and they like that this kind school is a part of the community, it's always good to have this kind of school, you know?...Because we are useful for many things. And also, people can stay here if they have a big group of, let's say, a quire coming from Russia then, they can sleep here and its...its a fantastic place because we also have this housing situation that people can actually sleep and eat here and doing workshops and things like that. This you don't have in other kind of places because if you are in normal school you only have normal teaching rooms but no food and no lodging, if you are at a hotel, you don't have the teaching situation, and so, and so... We are very lucky that we can deal with all those aspects of life here.
21. **Now I would like you to make a scheme of the school organization, and explain the role of each intervenient.**

First you have something called "represents", I don't know if its the right word. Its 35 people who are in the...represent. Does it have any meaning to you? We call it "representatesgape".

Umm, yeah, yeah, I understand it..

Its people from everywhere who are interested in this school, it has been like that for a hundred years, so...you know for 10 years, they have some kind of interest, it can be old students, it can be old teachers, it can be business people, or people who has some interest in this school and...so this can be ...friends...students...community...Then, this representatives, they have a meeting once a year, we have that actually in 3 weeks here. So all the people, they meet here, its also open, this meeting, and here people select people to the board and they are 8 members, the board. So they come directly from here.

And this representatives, this 35 people, its only 35 or it can be more people, or less people?

Yeah, it has to be 35, exactly 35.

And how are they chosen?

They are chosen by each other, every year like, now...

If someone wants to go out, they chose someone else?

Yes, exactly. This meeting now, there are 3 people that have been there 2 years, now we need to discuss, "do you want to continue?", "no, I want to go out", "ok, then this guy is coming", "do we vote him in?", "Yes, ok...". Its a very normal political build up system, so you are voted in to be here. There's always 4 or 5 students who have been here, because they know the school very well. Then, the board points out the principal, and the Principal points out the staff...

Which is teachers, ...

Everyone, yes, yes, yes. And in the board, the staff theres one member, yeah?!

And that one member must also be one of the representatives?

No, no.

But its one of the 8 members?

Yes.

And the teachers that are..., I know that there are permanent teachers and then some teachers that come and go...

Exactly...

They are also chosen by the principal or they are chosen by the permanent teachers?

I have to say...

Give your approval?

Yes, approval for all of them. So this is it...

22. **How did you become the headmaster of this school?**

How did the other headmaster disappear and who chose you to be here...

Well, the headmaster before me, he didn't succeed so well, so he...there was a bad economical situation at that time and there was a big discussion between him and the board and they didn't want him anymore but...so they actually fired him, but they gave him legal opportunity to say, "I'm stopping now" so he wasn't fired but he stopped himself and he could say to the public that he couldn't follow hes dreams here anymore in this place, so then he stopped. But then they needed badly a new headmaster immediately and ... this situation is quite normal, that they point out a headmaster for a period, he's not the real headmaster, he's just maybe for ...

Provisory...?

Provisory, exactly, for some months or something. And they asked me to be that. Because from one day for the other, you need some person to be responsible immediately. And so I was just pointed out, they asked me "can you do that?, because you know the school, you know everything, you have been here many years...", and I said "Yeah, I can do that...". But when...the situation was a bit strange because at the same time the school was going very bad, so they didn't knew if they actually could continue the school or not. So in one of those represent meetings I came up with a plan, I just said "I have a plan how we can rescue the school", At that time it was only a school working with IT, nothing else, just IT, Information Technology. And I said "this is not enough, we have to do something else because there's too few people coming here and it's only boys and we have to make a change in how we can get people here, I have this and this idea, some musical and some sports and this...". And they agreed with that and then I said to the board "well if we can do this you have to let me be the principal for one year, because I don't want to use 70 hours a day for 3 months and then you find another guy taking over all my ideas, I think that's a little strange because then I won't put all my soul into it, so give 1 year, if this works, then you can decide if it's ok and if you want to continue with me or not, you are completely free.". Then I have made this..., I've tried those ideas and then we could if it worked or not. And then after 1 year it worked out very well, and then it was very obvious, instead of getting a completely new headmaster with new ideas, it was obvious to ask me to continue this. So I did that. Because getting a new headmaster is a very, very big step. Just before I became the headmaster, there was a period of 4 years with 5 different headmasters, which is so bad, you can not dream about it because there's no course at all, it's just swimming around and all the people who have any ideas of doing this or this, are not there anymore. The teachers always change, mostly...well I didn't change, so I was actually the guy who knew from headmaster to headmaster what was going on in the school and it's really really many things, being a headmaster ... you can not educate to being headmaster, you have to learn it during the job and if you cant learn in the job, you can never be a headmaster. You have to learn everything and you have to know everything from great pedagogical principals or philosophical stuff until what kind of cleaning material you have to use for the ground or the gym or...I mean, you really have to get around everything and get the understanding of how this, this organization works, and it is for one year. So it changes all the time. Very soon we will come into the summer period which I told you about the small courses, its a very, very hectic period, we change every week...a hundred new people are coming. All those hundred people, they are here for 1 week, and they want really an experience of the one week, and they want the headmaster to be there, the headmaster has to be smiling and nice and know all about the whole history of Denmark and everything, that's how they think it is in this kind of schools you know?!, the headmaster has

an old big star, he is a person who knows about life, about history, about culture and he is always there, if not, they ask "Where is the headmaster?", "he's in holiday...", "Nooo...he can not be, impossible, he has to work all the time...". And this kind of period, if you don't have a headmaster it goes completely...it falls completely apart. It also did for those 4 years, and if it does then you loose like 30% of your income and of course that's a lot of money in this period. And if you loose that, then you cant do the rest very nice and so on, and so on...

This goes down...

Yes it goes down, exactly...

So the board when they decide that they didn't want that headmaster anymore...who decide that, the board alone or they had to call the representatives board and discuss it with them?

They have to call the represents board.

And to choose another headmaster also?

Yes, yes, exactly. The headmaster is pointed out by the board but it is selected by the represents.

And the other staff, do they have some vote in the matter or ...

No, no...

The teachers...no...?

No, sometimes if you are cert...lets say "I want to stop!" for normal reasons, you have been for 10 years and blah, blah, its enough. Everybody knows in good time "Ha, ok he is going to stop next year or something", then you have time to find a new one and the last 2 months we will probably work together and things like that. This is how it should be a normal change. Then we would probably put a note in the paper that we are searching for a new headmaster. Then there will come like 30 people who wants the job and then you choose like 10 for an interview. And in this situation, then you should take some people from the staff also to be there for the interview. I have tried that with some of the headmasters who were here before, so I was actually sitting together with other board members, but I cant vote, I can just say what I think. And unfortunately on that time me and 2 other persons from the staff, we pointed out completely different headmasters than the board did. So there was already some kind of twist, some kind of misunderstanding there, because this is a bad thing that "we, representatives from the staff" they say "this person could be the right headmaster because we can see that he could function in the daily work here" and the board point out another headmaster for completely other reasons. Then this is often a big problem in this kind of schools, that the board people, they actually don't know anything about the daily life here. And this can be very bad, you can have a good or a bad board. And I have tried both, now its in the middle, it's not so bad but there are some members which, you know I really think what do they...I could ask them "What subjects do we teach here?", they couldn't answer. So they are in the boar for other reasons, for other personal ... getting ... you know ... "I'm something...". But this, if you have a normal change in the headmaster, you would also ask people from the staff, if you have a good board then this thing works very well together, so you get the right person.

23. **Tell me about your administrative team, and their jobs.**

Yeah well..., it's basically me. I'm doing the job. I'm really administrating too much, because normally my job would, at least, be two jobs. Because I have to make all the schedules for the whole year, make all the advertising actually also, the PR, and a lot of things. All kind of out going schedules and meetings and things, it's all in my hands, and then I also have to be the boss for the staff and for the students, so there's a lot of jobs there. The of course I have some people work in the administration by taking in all the information from the students, information from all those people who come in all those one week courses, names and addresses and sending out letters and all this physical thing, I don't do that, I have people doing that, they also answer the telephone during the day time between nine and four and registry of this kind. Also all this kind of money transfer, giving the salary or people who needs to have money and all this, I don't take care of that, I have two people working in the office doing that. Then there's the person who is also taking care of different things between this kind of work and how this...if we have rent out that the people also get the pushing for the things, you know...So this is basically the administration, then we have people making food and people taking care of this, and this, and this...

24. **What is the role of the Headmaster?**

The headmaster is the guy who has to bring everything together, to know about everything and put it together and make people work in the right direction together, this is very important, this is for the staff, he has to point out a direction and say "we are working in that direction", "follow us together in that direction" and "we want to establish this and this goal during one year of this and this". And to make people, the staff, feel ok in the job. And then the headmaster job is also to do the same with the students, to make them feel as a union in the school and to make them feel they can always come and talk to the headmaster and some of the teachers or the staff or what I know is maybe not ok and is always the guy who is saying hello and goodbye and making the speeches and making the things...you know?! Making, taking...basically everyday I take 10 or 15 how to say, solutions, I have to say yes or no...

Decisions...

Yes, decisions.

25. **Tell me about your weekly routine here at the school.**

The weekly routine is that every day to come into the school in the morning and take a round, talking to the staff, talking to the students, this is the every day routine, some of the days I teach, some of the days I go to meetings outside of the school, could be Copenhagen or some other cities, I have meetings with my staff once a week we have a meeting with the whole staff, once a week I have a meeting with the teachers, once a week I have a meeting with all the inhabitants of the school, also the students and the teachers together. And then we have some assemblies we have together, so this is what I do in the day time, being somebody people can meet in the daily time in the school. And then in the evenings I mostly work with some kind of schedules or planning or getting some new positions or people who have to come here and...a lot of emails I have to write in the evening also, also during the day time, it depends how...how...the week changes very much, it's never the same week. I also go on trips with students, also with short courses and so on, so I travel quite a lot 7, 8

- times a year, outside the country doing something, it can be just with the students, it can also be getting a kind of new European project going on, or something like that.
26. **How is the school funded? (financially supported)**
 The money comes from the students, they pay a price every week to be here, and for every student who is here we get some money from the Minister of Education, they give the school some money for each student you have. So normally if you get one some money from the student, you get the same from the Ministry ...
Exactly the same amount?
 A little more...yeah... and we also get some fixed money that if the school is so and so big, we get so and so money for having this buildings.
With the "big" you mean the physical space?
 Yeah, I think 25% of our income it comes directly from the state, but it depends on how many students we have here.
I know some time ago they used to give more money to this kind of schools, but now they are stopping that...
 No, that's not right. They give the same money to the schools but some time ago they gave more money to the students, which this way around came to our school. So 10, 15 years ago as a student you could get everything payed from the state or the community, so it was much easier for a student to come here, because you didn't have to pay for it.
So now the students are coming less...?
 Yes, there are fewer students now than 15 years ago, of course. If it's free then...and also the competition is also bigger now...But it's ok, I think we get money enough, we have to deal with that, it's like in the rest of the society.
27. **Explain to me the process of hiring a teacher.**
 Yes, hiring a teacher is...the qualification I'm looking at most is the human qualification in the person, so that means the teacher has to be hired to a special skills, if lets say its musical, then I find highly professional person who can sing or dance or act, they have to be very, very good in that and they have to have this as a profession. In ordinary schools you hire teachers who their profession is to be a teacher and then they have learned something about music and something about dancing and then they teach about this subject. In this kind of school you always hire people who are what they are teaching, so they are not teachers, but then I look very much on their pedagogical skills. How do they actually...it doesn't matter if you are a perfect singer but you can not teach it, then it's also bad. And this is very...it's complicated because you have to find out very fast, a few talks and you have to see if this person can do it...
And how does it work with the board? Do you decide about the teacher that comes or you have to talk to the board and the representatives?
 No, I don't have to talk to the board. I always, if I hire new teachers I always tell them that I'm going to hire this and this, sometimes I ask, if there is one person or two in the board, "*could you help me talk to this person if you also think this is the right one*". But in...I have free hands to...
You have power to decide for yourself...
 Yeah. Some times I have to decide very quickly, you know?!
You can not always be...
 Yeah...
28. **How many teachers work full time in the school?**
 Full time we have 4 teachers.
29. **How long are their contracts?**
 Depends, who it is. If I feel completely sure about a person, I fell like "*yes, this is a jackpot*", then I just give a contract, open contract, so there is no ending on that. If I feel insecure I always hire them for a period, this means 9 months, which is the period the young people stay here. And then we decide how this is working, we should do it for a longer period...Anyway if you have done that 2 times, the 3rd time has to be a contract without limit.
It has to be because of the law?
 Yes. Because otherwise, you could always just end, and the person would never feel secure, but normally you don't ... it's not a problem because if you...2nd time if you hire a person you are sure, otherwise you would not do it.
You would not renew...
 Yeah.
30. **How many teachers work part time in the school?**
 Ho...that is really, really many, because part time can be from once a month, 1, 2 hours a month or once every Monday or...so I can not say, also we have teachers coming in the small courses in the summer. Every week there are different teachers, and so it can be an amount of 50, 60, 70 different teachers coming for small parts...
During the year...
 Yes, very, very many.
31. **I noticed that the school has a few permanent teachers and then from time to time, some other teachers come to teach some topics for a short period. Who decides who and when those other teachers come to teach here?**
 I mainly put this out to the regular teachers who are here, to decide which extra teachers shall come. But I always have to take the decision, for every person, "*Is this the right person?*" before they get employed I have to look...
Who it is that is coming here...
 Yes.
32. **Besides the teachers and your administration team, who else works for the school?**
 Nobody...
Just the teachers, the administration people...

- Yeah, the rest of the staff, the kitchen, cleaning and fixing the building...The staff is..with the regular teachers and the people that works here we are 14 people all together.
33. **How are those people hired?**
Its very, very different how they are hired. Some are just normally hired with a normal salary, some are hired part time, some are hire with...I don't know the word...but they are not able to have a normal work, so the community give them some help that they can work here this and this kind of hours but they don't cost us so much money so it's a kind of helping each other.
Like disabled people...?
Yes, it can be some kind of disabled..., bad back or some stressed out people or...so we have a lot of different arrangements with the people working here also.
And those people, you decide it also?
Yes, yes, yes, yes, I have to decide it.
34. **Do they have long or short term contracts?**
And those people also can have long term, short term contract...
Yes, exactly, it can be everything.
35. **Who decides what courses are going to be taught and when?**
It is the board. The board has to give the signature for every course we make. So they give a lot of signatures because we have so many different courses. A one week course is also a course, the board has to look at it "*do we really want to make a signature that we teach in...Italian something*" ... or in IT or sports or dancing or...what do I know?! So they have to...with the signatures they are the ones who are making the decisions, but it is actually me who is inventing them, finding out and to decide what to be. But I have to ask the board "*do you agree with that?*".
36. **How are those decisions made?**
Like, well you told me this I think but..., do you do it together with the board, to you talk to the teachers and ask them "what do you think would be a nice course to have here?" ?
Yes, mostly I discuss everything with the teachers, also with the rest of the staff about "what do you think?", but its also me who's getting the ideas and I discuss it with people "*what do you think about that, how can we do this and this?*". Some times the teachers come with ideas "*lets have this and this course for this and this...*" and normally I agree with that, so everybody can have ideas and decisions here, and then in the end we have to get permission from the board. But I never came up with something which they said "no", but of course if, I mean, if I would came up with something very strange, what do I know..., a Nazi course or something, then you have this board to stop things like that going on.
37. **During the whole year, what courses does this school offer, and when?**
Well, the 9 months are the long term courses, mostly for young people, then in June, July, August we have short courses with all different kinds of subjects, where half of the period is used on family courses where you have parents, grandparents and children here, doing different subjects.
What kind of subjects?
In the family courses?
Yes.
Well, we have 3 kind, 3 subjects. One subject is Circus. We have a big circus tent and they learn how a circus functions, how a circus work and they have to be a circus artists themselves, and at the end of the week we make a big circus show. Another one is that we talk about the life in Wild West, how we imagine it, so it will be a lot of horse riding and different animals, building a complete city in wood and sailing in canoes and how do you call this...? arrows, bow and arrows, all this kind of stuff, shooting and axes and having fire places and try to make food in fire places and bake bread and different kinds of place, kind of theater place which is based on the Wild West stories and things like that. The 3rd course is about fairy tales. We take 4 different fairy tales and let 4 different groups of parents and children make this plays, and in the end of the week they play them for each other.
Like a theater?
Yes, exactly.
38. **In addition to those courses, what other activities does this school offer? (cultural, sports, traveling, ...)**
Yeah, well, some of the courses are traveling courses, that means they are 4 days in the school, we talk about the destination, the cultural things, the geography things, the historical things of the destination, and then we travel there. We do that 5 times a year and we only do that in Italy because we know Italy very well. And other activities is that we rent out the place for firms, for other schools, other kind of education institutes who needs a place to be for 2, 3 days and have a little workshop or something, we do that quite a lot. And concerts, lectures, singing, yeah...
A little bit of everything...
39. **Besides your role at the school right now, what other courses and activities have you been involved in this school?**
Like, as a teacher or as an organizer in the actual organization of the course...?
Me, the headmaster?
Yes.
Well, I'm organizing all those courses actually, most of them. So I'm taking basically the decision for every course, for every day, for all those short courses, it's me who decide and is phoning up, which is the guy who is coming up here to talk this Tuesday night, which band is playing Thursday night, and this takes place for 9 weeks, so there's a lot of talking and writing and organizing, so, but because the staff, the teachers are not the same, I mean the teachers I have here right now, the oldest one has been here for 2 years, and it's not always sure that the people who are here when the young people are here, they also are here in the summer time. So it's only me who actually knows about every little part of the big business here.
40. **Is it usual for teachers and students to exchange their roles?**
Some student knows a little more of this than the teacher, then he teaches...

Yes, yes, we can do that a lot, that's very much in the principals of this kind of school, to use every kind of energy which can flow in both directions.

In what situations does that happen?

It can be in the classroom, if somebody has a very good...knows more about this particular subject in, what do I know, Photoshop, dancing, or ..., we use very much each persons skills because its not like the teachers are just knowing everything or something, it's just a normal person. Of course some students knows more about some particular things than the teacher does and this, of course, we use a lot.

41. **Who is the target audience of this school?**

Who do you target to come here to this school and use this school?

Well, its the whole population, because, as I told you, it depends on where you are in the year, but the right answer is all people, because it depends what you want.

And during the 9 months of the longest period, who do you target?

The target people are mostly people who has interest in musical or media.

And then in the summer it's mainly families and ...

Families and if we have a dance course it's dances or if we have a historical course, it's old people who are interested in that, so it depends on the subject.

42. **During the year, what are the profiles of the people that come to this school? (national, foreign, families, groups of friends, ...)**

Yes, 60% of the people are form Denmark, during the year, the other 40% are from everywhere else. Other countries, European countries, some from Nepal, some from China, we have people who was from Australia, from United States, it is different from year to year, it's very global.

43. **Do people come back to this school after having been here?**

Yeah, they come back to say hello, or having a party or something. Most of the people I see again once or two times and then again after some years.

And they also come to have an...for example, this year a family comes here for a short period course and next year they come again, does that happen?

Yes, very often. We have some people...we have folk dance courses, a guy has been here 19 times...so...

As a student?

Yes. For the same course, 19 years. So, yes...

And other students from the long courses, do they come back?

No, no, no, from the long courses, they are here for the course and then that's it.

44. **What do you do in order to make people apply for this school as students?**

Well, we have a website where we put our information out and sometimes we put advertise in the news papers, we go to some public "messe" where we can meet people who want to educate. And then most people they come by talking from mouth to mouth, you know that their friend has been here last year and they say it's a nice place to be and so on. So this is very, very essential that this talking on...But we use all kinds of marketing situations, sometimes we take a database of all the people who has been in the traveling course last year, we send them a letter saying that now we have new traveling courses, so theres a very different kind of marketing.

You also use, for example companies that gather students for you or...

No, no, not companies. We don't use much money on this...we don't have much money to do it, so basically the most successful thing is that students go away from this school and they say they had a good time, then they will bring another student.

And do you have some kind of arrangements, like a partnership with other schools, other companies, institutions, things like that?

Yes, yes we have a partnership with a musical school in this city, we work together, it's the same teacher who are teaching there and here, we have partnerships with professional film people, we also have partnerships with different kinds of schools, IT, Media schools and also normal schools, working schools in the city, so we try to have a lot of connections...

45. **Do you make some kind of selection of the people that apply for this school?**

No, we are not allowed to make any selection. We talk with people and ask if they think it's the right choice, because they have to stay here, they have to live here 20 hours every day, so we have a talking, it's not a selection directly but we have a talk with them "do you think..., why do you want to come here? Do you think you can fit here?", it would be bad if they...they will not go home every day, so they also have to...

Be able to stay here...

Yes.

46. **Tell me what steps are taken when someone is interested in coming to study in this school.**

What does this person have to do?

The person just has to write on the Internet, fill out a form that he is interested in be in the school, then we send a letter back and then this person can fill out that he wants to apply for the school, and we send back a letter saying "yes, you are aloud to be in this school and then I personally make a phone call to this person, talk a little bit and then we agree. Mostly depends where they are from but if they are from Denmark they come and visit the school once before they start.

And they usually pay before they come here?

Yeah, but they just have to pay 4 weeks before they start, they have to pay for the first 4 weeks, so we are sure they...

They will be here...

Yeah.

47. **What can you tell me about the path of your old students, after they left this school?**

Do you have some feedback, what are they doing...

Yes, yes, we follow a lot of old students on what they are doing, they come back and some teach here again or they have the students union where they come back and organize parties, in the summer time they come here

for one week like 34 students, have a small course with them selfs and we also teach a little bit in that. So as many as want to be followed we follow, but 60% of them, they just disappear you know, and go their own roads. Certainly after 10 years a guy shows up and says "you remember...", so you never know...

And usually they go to University...?

They do everything you know, there's no rule on what they are doing, some people go to work, some people go to Universities, different things. But for all of them it's a big experience, this is the only thing that is for certain, either they show up after two months directly again and "yes, umm...", follow the school very close in the upcoming years or they disappear completely but then finally come back after seven years and say "hello", then they say "this was a fantastic time of my life, I just want you to know that", so...and sometimes it takes sometime for them to find out that it actually was a fantastic time, but I hear that very, very much maybe... "it didn't seem like that I enjoyed when I was there, but now I find out how much it..."

It made a difference...

Yes, it made a difference.

Ok, thank you very much.

Anexo F: Entrevista à Professora Joan (EP1)

1. **What is your name?**
Joan Staebæk
2. **How old are you?**
I'm 27
3. **Where are you from?**
I'm from Denmark.
4. **What formal qualifications do you have?**
I'm a Graphical Designer. I have a master degree in Visual Communication.
5. **How long have you been teaching in folk schools and/or in regular schools?**
This school?
Folk schools...this or any other...
Ah, this kind of school. Amm, one and a half year.
And in the other ones...?
No, I was not a teacher there, I was just a student.
6. **What courses are you teaching?**
Graphic Design, Media Design.
7. **What was your work before you started teaching in this school?**
I was working for two weeks in a commercial company, doing graphic work, and then I've only been teaching.
And before that...
I was in school.
Did you have any part time jobs...?
No... Oh, yes, do you want all of them?!... I've been training horses in Iceland for one year, I've been working in a Bar in Vejle, a music place, I've been selling sports equipment in a shop, working as a chef helper, kitchen help...very bad job, don't do that!! (risos) Tennis coach, and then I worked also as a dog trainer.
So you've been around trying lots of things...
I think so...it's necessary when you go to study, I think...
8. **Why do you teach in this school and not in a regular school?**
I can not teach in regular school, because I'm not a teacher, I don't have the education.
The pedagogic...
Exactly.
And if you had those, would you prefer to teach here or in a regular school?
No, I like this way actually, because the students are living here so they have much more time doing projects. And its nice also to be where they live, like...this is their home. And its nice to be in their home.
9. **How long have you been teaching here and how long do you want to stay?**
I've been teaching here one and half year and this summer I'm going...how do you call that...I'm pregnant so I'm going...I'm having one year off...
One year?!
Yes...It's Denmark... (risos) One year off...And then we will see what I want to do after. I don't know
And that one year off you really stop working...?
Yes, I just receive money.
You just get money...
Yeah.
10. **Tell me about your weekly routine here at the school.**
My weekly routine...Ummm...Monday I teach from 9.00 to 15.00, also Tuesday, Wednesday I'm off, Thursday I'm teaching from 9.00 to 12.00 and then I'm the watch teacher in the evening, and Friday I'm teaching from 9.00 to 15.00.
So Thursday night you stay...
Yeah, I'm sleeping here.
11. **Explain to me how your career as a teacher in this school develops.**
How I developed...?
No, how you were hired, how did you arranged the contract...those kind of things...
Yeah...I will try...Ummm...I was...I saw a very small note in a newspaper and actually it doesn't quite suits me because I don't want to be a teacher, I was like...I want to do commercials and stuff like that, I don't want to teach, but it looks interesting and I was only supposed to teach... I have 16 hours of teaching, that's all, because then I need to prepare, so this is a full time. And then I could ride my horses and do things with my dogs and stuff like that. I like that. So I came here, it was a Thursday, and I started Monday, teaching.
And the contract, how do you do that? Its a standard contract?
First you need to be here for three months, tryout, and see, then they can fire me from day to day. And then afterwards, I have right now...they can fire me with six months.
In advance...
Yeah, and I can...how do you say that...I can stop my job in three months.
And if you want to renew the contract how do you do that?
Every year we go to a meeting. But this contract is actually not...it's my Union that is setting this contract for me, this is not me.
So you don't negotiate with Torbin (Director).

No, not with this. I negotiate with my salary and my time here, but not with my...the contract is more...those rules like "how many hours should I work", "how long time can he fire me"...

Thats the Union that...

Thats just the Union working with that, yes.

And you told me before, it's not a teacher's Union, it's...

No, it's a Union for people that have a Masters degree. In Danish it's called *Magister*. So this is the Union for *Magister*.

And it's for all *Magister*, or...

Yes...this is a though Union!(risos)

12. **How does your career in this school relate to a career in a regular school?**

Yeah, I think it's a ... because we are teaching differently here and we are teaching...they are older, they are 18 to 25, so I think that if I want to teach in a [regular] high school I could do that because I have been teaching here, but I'm not quite sure you can do the other way around, if you came from a high school and came to teach here. I think I have this job because I have this master degree.

In the regular high school, they would see your background and see that you've been here teaching for one and half years...

Yeah.

And then it wouldn't matter if you have, or not, the pedagogic...

Yeah, but my profession as a graphic designer is hard to teach because they don't have this subject in Danish folk high schools, *folk schools*, primary schools. I could maybe teach in computer, but I'm not that good in computer, I can do Design. I can not teach in Danish or in Math, or something like that. I don't think they have the subject actually. So that's why I can not teach there. Yes, they might allow me to teach in Danish or something like that, but I would never do that, never ever. I'm not good enough.

13. **What is this school about?**

What is this school about?!...ummm...we have three lines working...

Is it the subject or...?

Generally.

Generally?!...This is a good question...

I mean, what are folk schools about, not specifically this one.

Ok, as I was trying to explain to you before, we have two kinds of *folk schools*. We have those that think that Grundvig is the one and only, and then we have this folk high schools who is trying to prepare young students to get (?). We are one of them. So we are trying to prepare the students to whatever they want to do in their life, and we have those three lines "Musical Basecamp", "Media Design" and "Film and TV school". And then we have also other lines, but this is not ... I'm not quite sure why they are here actually, but they are here. Yeah, I know its because this other folk high school closed, so that's why we have those students here, from the other lines. Its a national and we call this "fullfeste" line.

14. **How is this school related to the professional future of the students?**

Very directly actually. We have...we are helping getting in, we have some of the teachers who are teaching in the school they want to get into. They are coming here and teach them. We are trying to do some of the same task as they are having...you know ...this...to get in...audition thing.

Thats in the Musical Line...

Also in the Media Line, Alan just got his task today. Very, very weird task! So, but we have tried to do similar tasks to this, so he knows how to do it. Hopefully he knows, we have visited the school, doing some project with some students from the school.

15. **How is this school related to the student's future as full members of the society?**

We try to get them in those very, very hard educations to get into. Theres about 60 students getting in and 1000 is applying.

But as a member of the society...? That is a little bit on the professional side...

Ummmm..., yeah we are trying to, like, they are living here so they should know to tolerate other people, hopefully they will. Some of them wont, but hopefully they will learn something, they are living with 60 other people, other students, for one year. So it should learn them, I think.

So thats a way of preparing them for ...

We are not thinking that way, but I think so, it is preparing them. We are not thinking that way, but I think it will.

16. **How does this school relate to the regular schooling system?**

What kind of schooling system? The Danish?

Yes.

The regular schooling system, like gymnasium and stuff like that?

Yes.

We are not related...Ho, related...we have some classes...I think.

But...you know...is it like...the students come here because they have to come here..., after they finish something with school they come here and then they move on to something else? Do they all do this or some of them only...?

Ummm...I think that this might be a step in moving further...moving further in another school.

And they come here, usually when they finish high school or at different stages?

Yeah, around finishing high school, they need to be 18 to be here.

So they finish high school first and then they come...

Yeah, then they come here, but they don't have to finish high school to come here. They just need to be 18 and some interest for "Media Design", "Film and TV" or "Musical Base Camp".

17. **What is the main role of this kind of school in Danish society?**

Again, two things...It can be preparing or it can be this life experience thing. Some of the young people, they also just need to be one year away from the parents. Actually, thats why they are choosing this kind of

school. Because they are living alone, but they are very well much protected here. Like...we have watch teachers all the time, so they can just call if something happens. We are helping them get something nice to eat every day. They are not living alone, but...

They have some responsibilities...

Yes, they have some, very small things but they have some.

18. **Why do you think that the time in this school is useful for the students? What do they get from here?**

Ummm...They get more mature, I think, after one year living here. They are not so shy anymore...like, they get this qualifications things, they are getting better in their subject, I know that, they should be if they are working with something for one year, and they should be better, like for musical, designers, whatever. But I think they are getting...I don't know...better persons really, like its easier for them to go out in the society afterwards, because they are not that shy, they are more mature, they can take responsibility, they can cooperate.

19. **In addition to what you are doing right now, what other courses and activities have you taken part in this school?**

Like others than my subject?

Yeah.

I have this painting class. Thats what you mean?

Yeah.

Yeah, painting and drawing class, we were making a big party just before you came actually, quite sad, a gala party, it was very much fun, we were dancing the *lancé*. Do you know that?

No.

Ha, Royal dance, French Royal Dance. We were decorating the school extremely nicely. And then I take trips, a lot of trips with the students, I think its important.

To what places?

To Aarhus, to Copenhagen, to Aarla, as you went to, to art galleries. We work a lot with companies BEO, its a Danish Company, Legoland, so we went to visit them and see what they do.

And outside Denmark also?

Yeah, we had two trips. So two times a year we are going...we have been in Spain and in Portug...No not Portugal, Italy, Bologne. Yeah.

And during summer you also participate in some...

Ho yeah, yeah, yeah, yeah. We have family courses. This is hell...No, but its very much different, we have maybe 130 people here for one week, this is...I'm working 19 hours this week. But then, I'm only working three weeks.

During summer...

Yeah, during the summer thing. Last year it was the salsa course, I was not the teacher, I was the teacher in Media Design, but that was "Salsa", "Media Design" and "Writing Course" at the same time. And it was only for a ... So there was Salsa, Salsa Party every night.

You were teaching salsa?

No I was teaching Media Design. There was like, three groups. It was very, very funny, it was young people, like my age, your age, young people. And then we have...I was in two family courses: "Western" ("Wild Wild West") and I have brought all my horses here. We were building ... and playing Indian.

So, you brought your horses and ...

Yeah, the horses and we were building ... and doing Indian things.

And more things that you did during summer?

Yes, we have Circus courses...

You teach in that Circus courses?

There is coming a Circus Troop and they teach, we are just helping. I'm not there for this week, but there is another teacher, like, regular teacher there. We have "Fairy Tale", for small children, "Harry Potter" course for one week, we have a lot of Sicilian travel courses for old people they're 60+, not that old but older people than family courses. That's about it.

20. **How many students do you have in your course?**

I have 6.

21. **How many teachers teach in your course?**

One, and two with you.

And some others along the year?

Yeah, we have had many, this course here we had 5 other teachers than me coming and doing workshops, or I bring my students to the teachers.

And how much time do you have those teachers here?

Some times 2 weeks, sometimes 1 day. It depends what they are doing. We went to a guy building robots in Aarhus, and it was only for one day. We had a technical designer here, she was here for two weeks.

22. **Who decides who teaches in your course?**

I do.

Only you?

Yes.

You have to take it up with the head master or...?

Ummm..., yes, I make a notice. But he is like "It's fine", I have a budget and if I'm holding...sticking into that budget he's like "it's alright, no problem".

23. **About the topics that you teach in your course, who decides what, when, how and in which sequence they are taught?**

I do.

So it's everything up to you?

Yeah.

24. **How do you teach in your class?**
 I teach ... around 80% working, practical working, and 20% theory. I'm not talking that much. And then, because only have 6, I can talk to them individual. And then, around 1 time in a month we have this personal talking where we just sit around and I talk to each of them maybe for one or two hours, it depends.
You talk about what? About what they are doing...?
 About what they want to do with their life actually...It's important for me, that they are ... moving. And then we have some students who are foreigners and it's very...i can be quite helpful with them, like "how is your appliance for the University?", when to do it, what to write, what kind of education we have. All my students want to stay in Denmark and study further in Denmark, so I can be a good help for them, I think.
So mainly, in your classes you give assignments...
 And we talk about it shortly
When they finish you talk about it...
 Yeah, yeah.
25. **What are the main differences between a regular school and this school, in the way the subjects are taught?**
 I think in regular school there is a...there is another relationship between teacher and student, I think. Here we are...they can talk to us. They are talking mostly, I'm not talking so much in class, they are talking more then I'm talking, I think, it should be that way. I'm asking questions all the time, I'm not giving them so much theory, I'm not telling them what is right or wrong, I'm asking questions.
And they...
 And they should answer themselves. They hate me sometimes, for that, "Why is this?", "why did you chose this color?", but I think this is a good way.
It makes them think about it...
 Yes.
26. **Why are there no formal evaluation and grading of the student's knowledge?**
 We don't use grades.
Why?
 Ummm...I don't know. I have an exam for them, I have a test for them. But why I have this test is actually so they can see that they are good. I would never fail them in this test, this is just a test so they can see that they are actually quite good, that they can do it.
When do you do that test?
 I do it two times, like, in the middle and then in the end. And then I'm using the old test, showing them, so they can see they are moving. They are hanging all the things they are making, also the first things, even if they hate them a lot. But then we can see them moving and getting much, much better. I'm not giving them grades but if there's something wrong, if they are too lazy in my class, or something like that, then I talk with them.
And that exam that you make, you don't put a grade on it? What kind of exam is it? What kind of thing?
 They are getting maybe 24h to do something, to solve a graphic work and then I have designers from outside to see the works.
And the outsiders, they make comments about it...?
 Yes.
27. **What kind of time schedules do you give your students and why?**
 They get a time schedule for a semester, they get a folder with their time schedule.
And it says...
 The subjects.
And the assignments that they have, they have big time schedules or short...?
 Ummm...it depends on what kind of assignments they are going to have...but mostly, like, in the start they are working with many short assignments, so they have 2 or 3 in a day, and then when they are getting better, when their concentration is getting better, then they can have longer assignments.
And in class are you strict, like when they don't get to class on time, or...
 I'm waking them up, when they are not there. I go and get them. Every morning we have this ritual, like, going in and knocking in their doors and say good morning. I don't know why. Maybe, I'm not quite sure if I'm doing them a favor or not. Ive also used this if they are not there, because it is a problem to be there at 9.00, I don't know why, but it is a problem. If theres only 3 students or something, then I just take them for a very, very nice trip. Just put them in my car and drive away, because then when they are coming around 10.00 or something like that, then they are actually getting sad because they were not on this trip.
That's a good strategy...(risos)
 It can be, because I'm getting really really tired of this, like, they are not coming to my classes, but they are coming, they are just coming half an hour late.
28. **What happens if a student can't learn a particular topic?**
 Well I think, I have six students and I'm teaching in six different levels, so we don't have completely a..." All the students should be here" its not like that...
So each student goes at hes own speed...
 Yes.
29. **What happens if a student doesn't want to do a particular task in class?**
 Then its my mistake, then I failed. I'm not quite sure what would happen, I have never...But then, there's something wrong with me, with my motivation and then the task might be too silly. Because then the students can not see the meaning of the task, I think.
And what do you think you would do if that happens?
 What I would do?! If a student said "I don't want to do it" then I would ask "Why" and then I would maybe get into the issue that was wrong with this task. I don't think it's because of laziness because they are

- volunteers here, they can pack their things and they can leave if they want to. So I think if there is too many task they don't want to do, then they would go and pack, I think.
30. **What happens if a student doesn't behave properly in class?**
Then we throw him out.
The window...? (risos)
I mean...yes, I mean, if they are violent then we throw them out, if they are drinking in the class, we throw them out. And again, what is "proper behavior"? Like if they are talking in the mobile phone?
No, really bad behavior.
Yeah, then we will throw him out. I would start, maybe talk with him, "What is the problem?!" and then, afterwards, if like I couldn't find the solution for the problem, then "I don't think this is the right place". Also because this is the students home, like, we have six students living here and they should be happy about being here, so if one student is spoiling it for the other students, then he should get out. I think he or she, I think that.
31. **What happens if a student doesn't go to class?**
Yeah, then I come and get him or her. And if still he doesn't want to show up then we need to talk to him and ... it's not the right place. They are paying a lot to be here actually, they are paying around 60000Kr for one year. So I mean, I don't think that they are...They are motivated to be here most of them, all of them actually.
32. **Besides teaching classes, what other activities do you do with the students?**
Making food, cleaning with them, also have sports, we have a sauna we are using. They have actually, all my classes, been in my home, trying to ride my horses or see my farm...Sometimes they just want to be in a home...this is their home but like a real home. Some of the students from...Like, some of the foreign students, they miss home, because they can not go home for the weekends and they are going to stay here for one year. And we have some students who is only 17 or just nearly 18, and its hard for them to be like, one year. So it can be good for them just to sit in my couch and drink hot chocolate and be home, in a home.
33. **In what occasions do you also have the role of student in this school? In these cases, who is the teacher?**
Ummm...in what occasions...?
I mean, not a formal student in a course or something like that but...when someone comes from outside, you also listen to it...
Ummm...ok...I think I'm always the teacher, in a way, even if they are coming to us, because I'm ... I can never just lean back and..."ok, teach me something", I will always see how are the students reacting, is it good or bad for them?! Is it a good or bad thing I choose, I think. I'm very aware that I'm a teacher here, In a good way, not in a bad way, and I will always take care of...Also we had those parties and stuff like that and some of the other teachers they are easily going to drink something and I wouldn't, I would never do that, because I'm still a teacher.
Do you put, sometimes, your students teaching other students or...?
Yes, I do that, yeah, yeah, yeah. Good students are teaching bad students.
34. **What can you tell me about the path of your old students, after they left this school?**
Ummm, I have four of them in this Danish Design school. They are there now. This is from last year. And then I have 2 of them in a college...wow is getting dark here...two of them in a college from last year. This is just my second...
And how many students did you have last year?
Ummm...ten.
And 4 of them are in the University...
Four of them are in this Graphic Design School, this hard school to get into.
And 2 more students in...
In college, yeah.
Thats quite good...
Yeah, but I think the foreigners are also coming here, maybe, just to learn some Danish and figure out what they do and...
How things work in Denmark...
They want to go to University in some kind of computer things but this is like very big, so then maybe I'm trying to help them "Is it computer technology or is it design...", and then we are trying to visit schools and see students and then they can choose, but I think actually most of them, most of my students are getting in, they are going further. I would be very surprised, also this class I have here, if like some of them just do nothing...maybe Rosa because she is very young. She wants to be a Policeman or Girl.
She wanted to be a Policeman?!
Yeah, we will see about that...
Its a bit different...
A very very big difference. This is the first time I have this..."ok, why are you here then?!" She liked the idea, a nice cute country and ...It is...
And those students that you told me about that are in the University and in that special school, how are they doing in their studies? How are they managing it...?
I think so, its hard because the graphic design school is in Danish, so those 4 students they were taking a lot of Danish classes in the summer time, so they could just be ... like, they could know some Danish words. They could speak maybe as good as Tek, he can speak all right but its hard for them to read Danish, they can understand it and they can speak a little bit, but its very hard for them to read. So I had to find some English books, so they can read the stuff in English, but they are working...
And they are doing fine...
Yeah, I mean, some times they are writing an email or asking me something...they would like to show me what they have been making...thats very cozy actually. Some of the things they are proud of, they want to show me and thats good...

Anexo G: Entrevista ao Professor Johannes (EP2)

1. **What is your name?**
Johannes Burgreen
2. **How old are you?**
I'm 61...no, I'm 60, in May I'm 61.
3. **Where are you from?**
I'm from Copenhagen.
4. **What formal qualifications do you have?**
I'm an ordinary public school teacher, for *folk school* lea. So I was educated as an ordinary teacher with music and art.
And that's a Bachelor or a Masters?
It's a bachelor, yeah.
And then you had some special...
Yeah, I had a bit of extra training and then I got almost 40 years of experience. Last 15 working as a teacher of adults.
5. **How long have you been teaching in folk schools and/or in regular schools?**
I've been teaching for 13 years in folk *highschool*.
And before that?
Hahaaa...I've been doing a lot of things. I've been an ordinary, as we call it, *folk school* teacher. We have *folk school* that is for the children and then the folk *highschool* which is a school like this.
And the one for the children is like after 9th grade?
No, no, that's from 0 grade up until 10th. So that's the ordinary basic school. And I've been teaching there and I've been doing, I've been working for 6 years as a principal in a music school. While I was working there was a combination job, I was working as a director of the music school but also had ordinary lessons. And then I've been teaching in what we call a...private school, we call it little schools, which is a special kind of basic school for children. And I was a headmaster there for 3 years and I worked there for 7 years. And then I've been in folk *highschool* for 13 years. Three of the years I was principal like Torbin, was actually in that context that I met Torbin in a little folk *highschool* south of Aarhus called Esk, but like Baaring it doesn't exist anymore, it's hard times for folk *highschools*.
6. **What courses are you teaching?**
I'm teaching "Film and TV" mainly.
And before that you teach something else...
Ho, I've been in... in the folk *highschool* I've been teaching music, I've been teaching a lot of drama, and I also have been teaching a lot of computers. In my last school I was a computers system administrator so I know a lot about that, I'm probably the most well educated computer man here, but I don't want to have anything to do with that...
You are tired of computers...?
Also, I'm a MAC man, I don't care for PCs.
7. **What was your work before you started teaching in this school?**
Did you work in something else?
No, not really, I was fooling around, you know, like everybody else. I was working in a sports retail shop, and you know, doing things like that...
And then you finished your education and you started teaching...
Yeah, yeah.
8. **Why do you teach in this school and not in a regular school?**
That's a good question...I think that the reason that I teach here is that in the folk *highschool* you ... get young people and you sort of try to get them on the road, which is very rewarding...it's like, this is a type of school where ...well now I'm working with "Film and TV" and of course we have a special goal there, sort of maturing the talent of young film interested people, but all and all, working in a folk high is the thing that often people come here, they don't know really what to do with their life and stuff like that and we're trying to show them different ways of looking at life and looking at their possibilities, trying to evaluate "what can I do?! And what are my interests?!" and things like that. I think that is very, very interesting work which should be done much more often, and I usually say that I've never seen so many move so far in so short time as I have in the folk *highschool*. And I've really seen some...huh...some really bad off cases, I also seen people who didn't make it, but I really have seen people sort of turning 180°, coming into the school, not knowing what should become of them and wondering out of the school very determined with the goal of their life.
So its much more rewarding to be here, for you, as a teacher than in a regular school...
I think so, I think so, and also now it's very special because of the film and TV school. Because I've always wanted to work with film and TV, but for the first time we are doing it in a professional level and I think it's fantastic to see these kids coming in here and making amateur boy *folk school* videos, you know, a lot of crash, bang and slap stick, and things like that, not really god and all of the sudden see them change and become very professional and all of the sudden seeing the possibilities and making really good pictures, making good stories, stuff like that. That I think it's so fascinating.
9. **How long have you been teaching here and how long do you want to stay?**
Hoh, I've been here since 1st of August...
Last year?
Yeah. I came here with the film and TV school, which was an experiment, at my old school. At my old school they didn't really believe in the idea and also it was a little bit too far from Copenhagen because all the main

people having to do with film and TV are there, Aarhus, Orense, or mainly Copenhagen. So I called Torbin and asked him if he was interested in trying to have this school here, he said yes and...but of course we only have...now we have 5 students and we should have at least 8 for the economics to fit together. So the deal is that if we have 8 people coming next August I'm continuing, if we don't, we drop the whole thing. So it's difficult to say how long I'm going to be, I mean if I have 12 students and they are as eager as these kids are, then I don't know when I'll stop...

You will never stop...

10. **Tell me about your weekly routine here at the school.**

Humm, its...well I'm coming every day at 9.00 and usually Monday and Tuesday I go home at about 15.00 and Wednesday I have this guard teacher duty where...well, I know it's Tuesday today but I've switched it with Michael, but Wednesday night I usually have the film club, unless we have the country club, then Thursday is like Monday and Tuesday and there my job is to, of course, teach the basics to the kids and prepare them for when the professional people come in and making sure that they are doing what these people, these film people ask them to do, I follow up on that thing all the time, make sure that they keep the dead lines and get their plans done, things like that.

11. **Explain to me how your career as a teacher in this school develops.**

Do you have some kind of plan career or you just go contract by contract or...how does it work?

Well, this is quite unusual, because when you get hired as a teacher you get a...what we call a lasting contract, but as we didn't know how this was going to turn out I don't have a contract until the 1st of June. And then, of course, it can be prolonged, but my carer is trying to develop this, this special line in the school, also combining it, after some holidays hopefully, with film actor school which another person is going to run, but I'm going to, sort of, be the coordinator. I believe that's the idea.

12. **How does your career in this school relate to a career in a regular school?**

Well you can't really compare, because this is something else, this is something else. The thing is that we don't have any parallels. The only parallels that you might say that you have is the technical schools or something like that but still that wouldn't be fair to compare this two things to each other because the folk *highschools* are sort of a funny thing that's lying besides the ordinary system. Also, as you might have figured out by now, we don't have any set curriculum for the folk high. You can do whatever you want. We can dream up any courses that we want as long as we can get students, and that of course is the trick, because young people have to pay about 25000Kr to be here. Which considering that they get a room and board and don't have to think about anything else and ... but still quite a sum.

But if you, for example when you finish your contract now, if you want to apply for a regular school, do they consider the time that you were teaching here?

Ho, they might. I'm a little bit special because I'm old, you know, so it probably it would be...well some places I would be able to get an ordinary teacher's job, but you know when...people are saying that they very much need for us, people who are over 60 years old, but I really don't think so, when it really comes down to the rock bottom of it, I don't think so. So mostly people would say..."Nah", because they don't know, I might come and tell them that next year I will retire, I could do that now.

But in the schools they have full autonomy to choose the teachers?

Umm, yes, yes, yes! And usually a career as a folk high school teacher is considered a very good paper, like for instance if you want to go and do something else humanistic...you can go and...yeah, there are a lot of things where they would go "ho, you've been a folk *highschool* teacher, very good".

13. **What is this school about?**

What this school is about?! Umm, well is a folk highschool, and the idea of a folk highschool is, originally the idea was that taking young people who were not educated and giving them a basic education in democracy and being able to fulfill their obligation as citizens living in democracy. Grundvig who thought about this things said that, he wasn't very fond of democracy, he was actually a monarchist, but he said "ok, fair enough, if we are going to have this democracy we have to educate", at that time it was mostly the farm population. They have to know something about history, about how to...what the whole thing is about, that was the way he thought. Then has been a question of, you use a folk high as a place to recuperate or to do sort of come to terms with yourself. Many times it's something like "well I don't know what to do with my life, I've just finished...", for instance, "I've finished high school and I don't know what subject to study at the University, I don't even know if I want to go to University, or if I want to be a carpenter, a shoe maker or a street cleaner, or I want to be an artist", something like that, and so a folk high is a very good place to go to learn about this things and try things out, and also become a social being, I think that's one of the very, very important things is that there are not very many places, many educational institutions in the world where you actually get together a group of people and are living 24h a day together with them. Of course you can have, at the Universities you can have campus and things like that, but there you are studying the same subjects and you are all high school grads, you are all much more or less with the same background. I mean, if you take people who are studying law at University and you go through their backgrounds, its pretty much the same, they've been to the same public schools, stuff like that. But here you have all walks of life, you have all social classes, you got all kinds of educational backgrounds, and you have all kinds of mental states, you have all kinds of social states, you will meet the person on the fringe of being an alcoholic, or having been unemployed for the last 10 years, or being a rich kid from the northern suburbs of Copenhagen, never having had any problems or you will meet a guy who is a second generation immigrant, maybe who has been having lots of problems in Beirut or Irak or people from Iran, you know, all kinds of people you meet here which you don't...and of course also, what I like very much is the international aspect of it, that you meet people from all over the world. I think that is very, very important. It gives you a lot of new views of life.

Different perspectives...

Ho yeah, yeah.

14. **How is this school related to the professional future of the students?**
 Well this school is, of course, ... if you take the Film and TV line, the relation to the professional life is that we want this kids to go and have a career in film and TV. And also the music base camp, they are on to acting more, or at least making musicals. The film acting base camp is also aimed at the same thing...but its not, its not necessarily so, you could go to film and TV school here and say "well, that is that, now I want to become a carpenter, but it was fun!", but also one thing that you can learn here is that, if you thought that you wanted to become a film actor and after 38 weeks here you find out "I'm not going to be a film actor, because I don't...it's not that interesting, I want to become a cameraman instead". But there's a lot of folk *highschools* that don't, at all, have a relationship to the professional world. But it's a thing that has been discussed very much in the folk *highschool* environment, because there's a whole fraction of folk *highschools* that they will tell you that "we don't have any aim at the professional world, we don't have any kinds of exams or anything like that, we are just working on the philosophical side of life", which is ok, but I think the young people, when they come here, they want to get something out of it. I hope this is the future for these schools.
15. **How is this school related to the student's future as full members of the society?**
 In the same way, as I said they are, they are taught a lot about democracy, they are taught a lot about living with other people and they are very much more determined when they get out of here, most of them. And you should see...there have been a series of research made where they found out that people that people that has been in a folk *highschool* has a less percentage of dropping out of University, or high education, because they know what they want to do now, because they've been using half a year or maybe a whole year to figure out what they want to do.
16. **How does this school relate to the regular schooling system?**
Do they usually have like, after some years in regular school they come here or...is it...?
 No, that's totally random, there's a lot of people that comes here after high school, before going to University, but you will also find that young people who have been to the University for one or two years and found out that it wasn't... they were not going to be lawyers, now they don't know what to do so they drop out of their study at the University, go to folk *highschool* to find out that they want to really become journalist or something like that. Also you have people who take a break from University studies because they are sort of "haaaa" ...
Tired...
 Yeah, they are tired, they want to just go and relax and do something else. Paddle canoe or climb on trees or painting, playing music...things like that.
17. **What is the main role of this kind of school in Danish society?**
 Well, that is really one of the major problems is that we think, we meaning the people at the folk *highschool*, we have a very, very important role in Danish society, but I don't think the Danish society is really realizing how important the role we have, because in the Danish society, as in other societies I suppose, the interest is pushing the young people forward, getting them through, getting as many as possible into high school and then getting them out into University Education. The official aim is that 95% of the Danish population should have a higher education, that's quite a lot. Now they are starting to realize..., the discussion is going on right now, because they are realizing that a lot of this people has an enormous drop out from the University, they have an enormous drop out from the technical schools. I heard as late as this morning, about 30% of the students at technical schools are dropping out. Because, like for instance, you put into technical school in order to get a carpenter out of you, you have a 20 weeks course, so and after 20 weeks you are not able to...like for instance the example this morning was that you get a kid like that and he is going to assemble you a 150000Kr kitchen, he will ruin all the materials before he is half way, so that's really a problem because the administrators and the people in the government think that they can do this in 20 weeks, and they can't! So this people are starting dropping out, they don't want to do this. And this is really where we think that the folk *highschool* might be able to help them because we can catch these kids when they drop out and say "hah, it was total failure, I'm a total failure, I don't know what I can do", well go to folk high and find out what you can do! Maybe that you shouldn't be a carpenter but you should be a musician, or that you shouldn't be a musician it would be better to be a carpenter.
18. **Why do you think that the time in this school is useful for the students? What do they get from here?**
 [already answered]
19. **In addition to what you are doing right now, what other courses and activities have you taken part in this school?**
 Of course we have all the social work, like for instance being a watch teacher, I've been giving some lectures about this and the other thing, mainly about philosophy and I've been doing, gathering some...stuff like that, I've also been giving lectures to people who come here for other courses, like for instance Michael came and asked me today if I would give a lecture for a course that he is having, where people come, they are going to Sicily I think, on a travel course, and they start with 5 days here and then they travel and that's often grown ups, I mean people from 40, 50, 60 years old. And he came and asked me if I would do a lecture for about Benneanys, a Danish poet. So I do things like that.
20. **How many students do you have in your course?**
 Five.
21. **How many teachers teach in your course?**
 Mainly me, and then I've got people coming in an hourly basis, that is, for instance Peter Rous the cameramen, and Stein Hadle who is a film producer, he is also coming once and a while, we have a script writer but he is working mainly on a on line basis, he is a consultant. So mostly it's me.
But they come here as a part time...
 Yes, guest teachers, part time.
They come very often or...
 Quite often.
22. **Who decides who teaches in your course?**

I do.

Only you? Is it really just you or you get together with the head master Torbin and you decide together...

No, no. Torbin leaves that to me.

23. **About the topics that you teach in your course, who decides what, when, how and in which sequence they are taught?**

Well, Stein Hadle, the film producer, is my ... what we call, my spine partner. He is a professional guy who knows what is necessary, what is needed, what is needed in the film industry. So he and I sit together and talk about what should we actually teach them, and who is good at what and "well I know a great film instructor" or "I know a great actor" or "I know a great cameramen". So that's the way we do things.

So the school management and the other teachers in the school don't have any vote in the matter?

No.

24. **How do you teach in your class?**

Mainly project based. They get a little bit of theory about this, about optics for instance, or they get a theory bit about story writing and then we make projects. So after they've been through the first basic things that they need to know they start making films, they start making little films. Half way through the course they have this midway project, which means that for about 10 weeks, they are working on it, they are working on planning it, and of course we are talking about teaching them how to plan a project. Stein will come in and talk about film producing and when they finish their midway project, then again we do a bit of technical stuff at a higher level, it could be talking about setting lights, making sound tracks, making some b write, also we are talking a lot about cutting, cutting films, different ways of doing this and I'm using very much the ideas of Walter Murch, American film editor. And we have a professional film cutter from Copenhagen who comes once and a while and gives her view of what they have been doing. But its, you can say it's very project based and of course it's also based on what they know and what abilities they have when they come here, which can be very, very...of course we don't have any, any entry level, or entry exams or anything like that, you can come off the street and never been holding a camera before in you life, or you can come and you've been doing short films for the last 10 years.

25. **What are the main differences between a regular school and this school, in the way the subjects are taught?**

I think that the main difference is that you don't have a curriculum here. You don't have a set curriculum, you don't ... I mean... you don't have anything from above. You don't have anyone from the Ministry of Education telling us what to do. I mean, if we were going to make a course, let's say, in basic film making and we were going..., we are actually contemplating together with technical school in Fredericia surrounding towns, then we have a set curriculum, "we have to learn this, this, this, this..." and they would go out, when they graduate, they would have acquired the specific skills. And of course, if something..., maybe from above, they will be "you should do this and you should meet these and these requirements...". Also, in that way, you can get these state subsidies, SU as we call it, educational support, financial support from the government. Bu as it is now, we don't have anything, we can do whatever we want, and that's the main difference.

26. **Why are there no formal evaluation and grading of the student's knowledge?**

Well, that's an old story. That's got something to do with...it has been believed that this is a school..., this is a very, very higher, strong...

(interrupção)

One of the basic ideas is that teaching in a folk high school should be an exchange of ideas between teacher and student, they should sort of be in an equal level. Of course the teacher knows more than the student but on the other hand it is more a dialog between the teacher and the student. A lot of times the teacher learns as much as the student does, because it's an exchange of ideas. And it's very important that you have this feeling of equality, "I'm not more important than you are", "I may know more than you, wiser, because I'm older or I've been doing a lot of things, you know, but we are equal partners", so to speak. At the moment you put in an exam, you are all of the sudden being a judge over the other, and so the equality goes "BUM", down the drain. And this is a crucial point and there has been a lot of discussion in the folk high school communities about having exams in the folk high school, there's a lot of people who will say, and even here, even here where we say in the Film and TV school, you don't have to pass an exam, you have to present me with a product, you have to present me with a film, you have to present me with something that you've been doing and I will happily write a paper saying that you are so and so and you have been doing this and that and you are a good guy and you can get up in the morning or I think you are talented or something like that. But it wouldn't be nothing like giving you marks or grades or anything like that.

It's more like a recommendation letter...

Right!

27. **What kind of time schedules do you give your students and why?**

Umm...that's a difficult question because it's again, it's very governed by the projects they are doing, and often you will see in the Film and TV school, you will see people...like for instance this afternoon, people were sitting all the way up to dinner and working with something, or you will see them during the weekend, sometimes you will see them at 3.00 in the morning, sitting, editing a film. So their working hours are very depending on what they are doing and what they are hooked on, because this can be something they are hooked...this can also mean that they have to meet a dead line. And that's one of the things that we try in the Film and TV school, is trying to show them and make them feel how it would be when they get out into the real world. And also, we are doing projects for some companies or ..., like for instance I'm doing this film now for this school and we were doing last Monday a movie for the municipality of Scanibal. And of course there you have some deadlines that have to be met. And so if you have to do something to present at 10.00, Wednesday morning, and you are not finished yet, you have to work on it. So the schedule is sort of from 9.00 to 15.00 every day except Wednesday where we have other things, but it can vary.

It's like if they are late at 9.00 it's not a big deal...

If we have decided, and we usually have, 9.00 we have a roll call, we have a common meeting where we are talking "what have you...?", "how are you doing with your project?", "how is it coming along?", "have you any problems?", "do you need anything?", "do you need any help from anybody, from me or anything like that", or "that script you were writing the other day, when will I get it so I can see what you are doing?". So that's usually at 9.00 in the morning except on Wednesday, but if people have been working late, and I showed them in the other day that 3.00 in the morning is not late, you can still be up at 9.00, even I can, so ..., but sometimes you work all through the night because you have to get something finished and of course I accept if they send me an SMS saying "I was up until 6.00 and I'm not coming", I'm "it's ok".

So the main thing is, the main schedule is not the daily schedule it's the terminal date to have a project done...

Ummhumm, yes, and you have milestones like that though the year. So you can see there, there, there, that's where my main points are. Like for instance 2 of the guys, 3 of the guys who are finishing, graduating now, this coming May, they are on their final project now. So the first thing they do, ok they are doing story writing also, but one of the main things they have to do now is to make a product planning, a production plan, so that they wont get cough up all of the sudden "hoo, I only got two weeks left...", so that's very important.

28. What happens if a student can't learn a particular topic?

I don't know if you can say that he can't learn, because everybody can learn a little bit, but of course lets say that I myself I'm not very good at hearing the subtle differences in a sound track for the movie, so I have to rely at something like Mathias who is... I mean he's got ears like a ... I don't know what, but he's... eagle you know? He's grasping things... "Ho, that's not right!", I say "ho, wasn't it?!". On the other hand I can see that a cut goes "kluchkt" you know, like it did in the old days in the projections, it goes "klounght" when it goes through the machine and sometimes they don't ... "ho, no I didn't notice that, I blinked or something like that...", so that one of the things that they find out "I might not be the creative type but I'm very good at production planning". Ok, maybe you shouldn't be a screen writer, or maybe you shouldn't ambitions of becoming the great film maker yourself, but you could be a great producer because you are very good at giving all this things together logistics, food and cameras and tapes and getting a car from point A to point B in the right time, things like that.

So you give them the direction for the task...

They find the direction themselves, I think. And then all of the sudden you find out that... because this is very difficult with creative work. I usually, I have this picture...if you want to write a good script, a good story from, you sit down with a piece of paper and you say "now I'm going to write my new short film", forget it you are never going to make it! But what you can do is start writing down, and I tell them "get yourself a little book that you can have in your pocket all the time and a pencil" so that you can, all the time, write the idea you got during breakfast. You know..."idea 147:..." and then all of a sudden you know, its like if you have a pot in the stove and you are boiling it. If you just put on the lit and you say "I'm not letting anything but the Perl coming out", you will never succeed. But if you take off of it, and you let everything come out of it and you always skim for the fat or whatever is coming out of it. All of the sudden, you don't know when, but all of the sudden, the good idea emerges and it might be when you are not really aware of it, but you say "hey that was a great idea, I will elaborate on that", and all of the sudden you feel "ho, this story its working, its working almost all by it self and if I take this idea, yeah, its about a girl who threw a piano out of the window, I can use that here...and...wow!", there it is. And you never know if one of your students is not going to get exactly there, so this is a crazy and interesting part of evolving ideas. So I think if you find yourself "I can't learn this, I can't learn how to operate a camera, I can't turn on a lamp, well, maybe I can turn it on but in the wrong way, the sound is always sounding terrible and I can't write a story that is worth reading for anybody else, maybe you should consider going somewhere else. And, as I said to you before, maybe that could be one of the things that you say "well, I'm not going to be the new Steven Spielberg, so I think I'll just keep this as a hobby, thank you for teaching me how to use a camera, I can use that, but I can not...I can't stand deadlines", something like that.

And then he know that "this is not what I..."

Yeah and he wont go out endless years on it and find out that he will never be able to make a living of it anyway.

29. What happens if a student doesn't want to do a particular task in class?

He doesn't finish it. And he doesn't have anything to show. "So you spend 38 weeks at the Film and TV school, what did you do?! Show me...", "well...I have a synopsis here...", (risos) "You will never get a job with that...".

So its not about disappointing others it's about disappointing himself.

Yeah, yeah. And of course, my job as a teacher is pulling their ears all the time, you know..., and dragging them, and beating them and saying "come on you guys, get yourself together, get the synopsis finished get the script done, get hold of the actors...you know...or if you think it's a rotten idea, drop it and do something else, maybe you should go and just be a cameramen for Bastian instead and then let him do the good ideas, then at least you can show when Bastian comes with hes film and he says 'here's my film in the DVD, Johannes was the cameramen!...', ok...

30. What happens if a student doesn't behave properly in class?

I'll throw him out.

And is there a ... the school can throw him out? It can get to that point?

Ummhumm, but you know...I'll say drugs, if I find out they are taking drugs I'll say "go play somewhere else, it's illegal, you are not allowed to do it here...", I don't know how...I don't think that the...I don't know how harsh the rules at this school are, but the school where I was a head master for 3 years, we had this rule that strong alcohol above 22%, meaning whiskey and cognac and vodka and things like that, I think it makes you stupid before you get...makes you quicker stupid you know, if you try to drink as much in beer, you go on to vomit and go to pass out, but the strong liquor is not good, and of course if you are taking pills or

shooting one thing or the other, sniffing coke or anything like that, it's illegal in society and it's illegal here so get out, you have 2 hours, pack your things and disappear. Funny tobacco it's a little bit more difficult because there is this attitude in society that yes it is illegal but we all tried it, and it isn't that bad, and it doesn't give you a hang over, you know and you got a lot of high school students who are taking it, and it's influencing their work, ability to concentrate and things like that and they've been doing studies about what the influence of marijuana and stuff like that, which is not really good, alcohol is quicker out of the blood than marijuana and stuff like that, it's a little bit more difficult. But I had one student this Autumn and he was smoking too much. The thing is that they will never admit that they do it, but I can see it in their eyes, I can see in the way that they don't get things done. So I told this guy "I think...", well actually he came and said "I think I'm going to stop" and I said "I think it's a good idea". But I think it's quite a theoretical question because the kids that are coming into the Film and TV school they are so on it, I mean, they so want to do this and of course they can have personal problems and stuff like that but we try to deal with that.

31. **What happens if a student doesn't go to class?**

You go to his room and wake him up?

Sometimes I do, sometimes I don't, depending on the situation. If I'm worried about his mental state, if he's got problems, girlfriend problems, parents problems, whatever problems, personal psychological problems, anything like that, I'll go sit down and talk to him, go to his room, say "hey, what's happening?", but mainly if he doesn't show up, again it's the same thing, if you don't get your stuff done it's your problem. If you are not coming to class, well you are not going to learn this, I'm not going to tell you once again, I mean just because you are feeling that you can come whenever you please... I had one student who was like that and honestly I don't really know what to do but... the only thing I can tell him is that "men, if you behave like that when you get out, you will never get a job. You will get sacked instantly, you will never be able to make it, so go do something else".

32. **Besides teaching classes, what other activities do you do with the students?**

Do you usually go out and visit other places...?

hum, humm... various..., depending on what students, if it's my own students like for instance last Thursday we went to a seminar in Aarhus with a Canadian film Director, Eliot Grove, and we were there for the whole day, but it can also be that we go to the movies or go to a ride to the market, there's a market at Eastcof, and we decided to go there one afternoon. It can also be going down, I'm not the very gymnastic type, so ... but if they want to play volleyball, they can stand having me as a referee, I'll do that (risos).

33. **In what occasions do you also have the role of student in this school? In these cases, who is the teacher?**

I don't get that...

You are a teacher here, but sometimes maybe you are also a student here, someone else is teaching something or giving a lecture about something...In what occasions...? Maybe some student...

Ho yeah, there could be a student talking about something that he wants to tell other people about. Or like, for instance when we have now, tomorrow, for instance its coming this Danish TV journalist Joun Laury, who is a correspondent in South America, and he's coming here and giving lectures and of course, I'm joining him. I was there when (... um nome inteligivel ...) was telling his story... Because I feel that's...I also joined the lecture of Eliot Grove, I didn't just drive him up there and then said "bye, I'll come to pick you up six hours later".

And people from the community around the school, they also some times come here to give some lectures...?

Yeah, yeah, it's not that often but there are people who come here...

And also to attend to lectures...?

Yeah, yeah.

34. **What can you tell me about the path of your old students, after they left this school?**

Well, I only got 2 old students in the Film and TV school, and I'm keeping quite a lot of track with them, because, I think it's important, It's important for me that they are doing ok. But that's considering the special type of education that we have here. I want to be able to brag about these two ... (risos) They won an Oscar or had a short film at Cannes or something like that, but...all and all, as a folk high school teacher, I do have contact with old students. Not very many, but I have a few that I see once and a while.

And those two students that you told me about, how are they doing?

Morten is working with Stein now, he's working in this film company in Copenhagen, mainly because he was from Copenhagen so he didn't have any problem. Alex is from Hanning, so it's a bit more difficult. He could also have jobs at Stein's company but then he would have to go to Copenhagen. So Alex is a little bit sort of "hummm, what should I do...?", I'm trying to push him, I say "hey man, you have to get off there... I mean, nothing much is happening, film wise, in Hanning. So move your but to Aarhus or to Copenhagen...get some projects going...don't sit there and think about the next Oscar film that you are going to do, but keep the parts oiling, still, even if you live here. Send me...", I'm encouraging him to send me his ideas so we can develop on them. Also because in Aarhus we got the film workshop, and you got it as well in Copenhagen and that's a place where we can submit an application for support. If you have a good idea, "yeah, I want to make this, but I don't have any equipment and I need some support with the script writing" or whatever, you can actually... if they think that the idea is ok, then you can go there and you can work and you can borrow the equipment and borrow facilities, sound facilities...whatever you need. Then of course, one thing which is very important, I think, for these young people, not only, of course it would be nice for them to get the job at a film producing company, but if they can't, they can still try and produce short films and submit them to the short film festivals that you have all around the world because that's...Elliot Grove he told us last week, he is the head of a big festival in London called "The rain dancers festival" and he said "there's lots of people, heads of acquisition, heads of program from the big companies and they are looking for talent all the time. So if you got something you have to go and produce it so that they can find you, because that's very often the problem, they can't find you"...

It's like that joke about the lottery, you want to win the lottery, you want to win the lottery, but you have to write down the numbers first... (risos)

That's one sure way of not winning the lottery, is not buying the ticket. And the same thing...and of course, attending a seminar like that where he tells you...he asked my guys "what are you doing?", "well I'm doing a short film...", "how long is that?", "Well, it's about ten minutes...", and Mathias said "Well, I've just done a short film and it's 41 seconds" sort of a little shy...and he said "well that's not very important..., you know when I'm doing the programming I have a one hour slot for short films, I've got...of course I've got the feature film and things like that and then in the afternoon, I've got a one hour slot, not it takes 20min to get people in and out of the theater, which leaves me with 40 minutes. Now if I've got two short films and they are both 23/25 minutes, I can only show one of them. But if I've got ten short films of 41 seconds I can show them, and", he said, "I'm more interested in showing a lot of films because I know there's a lot of friends and families that are coming and if I show five films, I've got five times friends and families instead of two times friends and families, so I get more people into the theater and there's a lot more things to show". I think that really inspired these kids, and he also said "listen, when Beethoven was composing, there was a lot of composers who stopped composing because they couldn't match the Master", and he showed us a series of short films and he said "this is not Beethoven, you could do that, if you come up with the right story...I mean the technique is a piece of cake...", I say, "this is the quality they are making here", so they found..."yeah, yeah, I'll do that"...

They see that they can do that...

They can do that...and then of course he said "and if you can say that I have actually participated in the Rain Dance film festival, in the Aarhus film festival, in the Gothenburg film festival, in the Helsinki film festival...very soon people will say 'hey, that Mathias Newhorn he is...I've heard about him before, and now he is coming here with a feature film of ninety minutes...yeah, ok let's see his short films, how they are...he won a prize...ok... yes, let's give him a chance'" That's the way to do it. That was a very elaborate answer to your question...(risos)

Anexo H: Entrevista ao Professor Michael (EP3)

1. **What is your name?**
Michael Sako.
2. **How old are you?**
50.
3. **Where are you from?**
I am originally Swedish. Swedish citizen, but I've lived my whole life in Denmark.
Since...
Since I was 4 years old.
So you are almost Danish...
Yeah, I'm more Danish in a way, but I still speak Swedish, so...
4. **What formal qualifications do you have?**
Actually, I've been educated as a sales person in shops. I was selling instruments for a big part of my life, 12 - 15 years. That's it, part from that I've been playing music.
Musical instruments, selling?
Yeah.
What kind of education is it? High school or something higher?
Its a bit higher than high school. We call it *gymnasium*. So it depends on which high school, if its an American High school, then its higher than that. It's not an University education.
So gymnasium is like, until you are 18?
Yeah.
5. **How long have you been teaching in folk schools and/or in regular schools?**
I have been teaching here mainly as a full time job since October 2004. So it's three and a half years.
And before that you didn't teach?
No, not regularly. I've been teaching students privately, guitar playing, and I've been teaching also in schools, teaching music.
In regular schools...?
Yeah, in primary schools.
And that was for how long?
Over a period of three years, but not full time, at all, it was...we made some projects at that time. It was about a month in a year, all together.
6. **What courses are you teaching?**
I'm teaching the "Danish Language and Culture" course, which is all about Denmark, Danish language, and, to a certain degree, English also, to the students who want that.
7. **What was your work before you started teaching in this school?**
I was...
[interrupção do telemóvel]
What was I doing at that time...?! I was running a shop in Aalborg, a guitar shop.
[interrupção dos alunos]
I was running a shop in Aalborg, selling instruments, selling guitars and amplifiers.
Tell me..., I think it's not very ... this question I have here, but I think its important for what I know about you, that you give me some background of what you have been doing in your life.
Ok...
You told me you were in Italy for some time and...
Yeah, well, what do you... I left the gymnasium, then I went to Aarhus, I started studying English at the University, but there was a problem with what we call "numerus clausus" at that time, you had to have a certain level to enter the University and they were discussing that. So it took about one month before they actually started teaching and at that time I was so bored by coming there every day, so I decided to quit. So I went to Israel and stayed there for 7 months, then I came back to Aarhus and I had various jobs, I worked at the theater as a "stand"...what do you call that?! On stage, I wasn't really an actor, I was working as a waiter in town as well, for half a year, and then I started playing music and that occupied me totally, I was about 20 - 21. So I started my own trio, my own jazz trio, made a record, started playing with a funk band, a big funk band, we had great success in Denmark, played in Germany, made a record, we were touring together with some swiss musicians, we were touring in Switzerland, made a record also. I was busy with music basically until I was about 35 or something like that. Met a woman, at the age of 28, got married, got two children, lived in Aarhus at that time. When the kids came I started playing less, started working...It was never my intention really to play music for a living, I just did what I preferred to do, played Jazz, played Funk, so I was in a semi professional basis. Then I started working in music stores in Aarhus, first one place where I actually learned a trade, I don't have a paper on it, but I was there for 4 years, switched to another big store, and then I had various jobs centered around music, music instruments. Worked for a year in an international company called TC Electronic, where I was responsible for the sales in Sweden, Germany, Austria and Switzerland. So I was touring a little bit with the agents in these countries also. And then I've been working with my Swedish in freelance basis doing speaks, working as a translator also. Started a company, not really but I got an idea to translate Danish to Swedish and the other way around. Worked with it quite intensively for some periods of time, haven't done it for a long time but I've been doing that quite a lot, side or along the jobs, the regular jobs and along playing music, so I've sort of been doing many different things for a long period of time...and...I worked for an American telephone company also, for a half a year, they moved to Copenhagen, I was offered

to work with them over there but I decided to stay in Aarhus with my family. So the job in Aarhus was the last in this music shop business, working as a salesman and that ended in...when was that?...2003 or something like that and I had a period of time where I was unemployed, 3 - 4 months or something. Then I had a phone call from Torbin, my old friend and said "come and help me, I have a whole class of Chinese, I had to fire the teacher. Can you teach them English?" I said "Wow, great, I would love to, but let me check my English first", because I can speak but I wasn't really sure about the whole pedagogic part of it, so I went to have some private lessons at this language institute in Aarhus. Attended them and I was told that "Yeah, you are well equipped, you can do it, you are aware of this and that, so just go for it.". And that has been my main focus over the years.

So you've been touching a lot of things...

Yeah, actually...yeah...

8. Why do you teach in this school and not in a regular school?

If you were invited to a regular school, would you prefer it?

No, I don't think so. The reason that I'm here, still, is that I like it, and it's still a challenge and it's a very special place to work, because there is this special lifestyle, you get to know people in a different way that you would in [a regular] school. I lived also in the school for almost a year after I was divorced, so it's just...it's not just a school, it's a part of my life also. I have a lot of experiences from this place, so I think it's interesting that still the possibilities...there is lots of challenges here. Now we are working in a travel guide thing, which we have developed since one and a half year. I've played a lot of music here, so I'm sort of able to do many of the things I'm interested in, and good at, here. So it's a great house, like that. I have it very stimulating and very inspiring to have this people and teachers...

The socializing...

The socializing thing it's amazing, you get to know a lot of young people, teachers...it changed a lot the crew here over the years, so it's very interesting, I find people very interesting. So from that point of view it's a very stimulating place to work.

9. How long have you been teaching here and how long do you want to stay?

I've been teaching here since October 2004 and I went to Malta last year, November - December for a four week course, in order to get a *celta* certificate, which is a certificate issued by Cambridge University, so it was a very intensive course which enabled me to learn the new principles of Cambridge, the way modern teaching is done, from their point of view. I got the certificate, so now I have the possibility of working all over the world, teaching English and my plan is to look at that, maybe already from next year. To go away and live somewhere, maybe in Italy, I'm very fond of Italy, I really like that country. So I'm thinking about taking half a year in Italy or something, maybe in China also...

And then come back?

And then coming back, I can imagine coming back here, I mean, you never know what happens, but it's not like "I've had enough" but now I got this certificate which is great and...

So you have the possibility to...

I have the possibility...yeah, yeah, I know that there's a lot of ... It's very good, it's one of the best certificates you can have, so it's a very short educational thing which I'm very glad that I've made...I got it yesterday...I've been waiting for two and a half months, so finally "bang" here it comes. So I'm expecting to do something about that over the next year.

10. Tell me about your weekly routine here at the school.

Ummm...I start teaching Monday. Now there's a new routine and that is, well, I've got seven more students, so the class is a bit different, I have to work on finding the right level, now I'm focusing more on Danish than I did before they came and I haven't made my mind completely yet as the weekly routines will be, or the weekly routine, but I'm expecting to...the reason why I'm saying that it's because soon it's the 24th of May, we have two months left, I'm going to Cicily for a week, so I'll be away also, so now I'm looking at what's going to happen the next two months. But up until now I've been working, teaching Monday until noon, 12, and then the headmaster Torbin is taking over, teaching Danish in the afternoon, I've been having Danish/English classes also Tuesday, before noon and afternoon, Wednesday it's sort of my day off, sports activities before noon, and culture club like today, in the afternoon. So basically I can do whatever I want Wednesday. Thursday is classes before noon, teachers meeting, staff meeting, in the afternoon. Friday is typically before noon also classes and something more relaxed like a Danish movie or something like that in the afternoon. That's a typical week, without any study trips or something. We are planing to go around Denmark for a week, and the high school students go to Italy or wherever they go, I don't know exactly, Barcelona or something. We will go around Denmark, with the Media Line, Joan and I are going to get together, so we are going to travel around and I'm planing other study trips also. But that's a basic week, the way it looks.

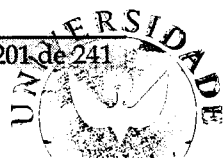
11. Explain to me how your career as a teacher in this school develops.

That's a good question, good relevant question. I'm glad you came up with that one. Well, until now I've basically been following the rules, that means that I am with my background entitled to "this" money and then I have arranged it, I mean that's according to the law, to the rules regarding teachers, and apart from that I've been able to obtain a pension on top of that, In Denmark you...what you earn, your wages is regulated the first of April as an automatic update, so it's around that time that you talk it over, otherwise, I'm in a contract from January until May. And then for the remaining period of the time I teach...I'm not in a regular contract like that. Typically I'm in a four to five months contract, then there is summer, which this summer will be prolonging my contract a bit, until June, because I'm going to do something else in June here, I'm going to run another course. So it's not...it's regular without being a contract over two years. I'm hired for a course, if you can say that. Which is quite normal in *highschool* teachers.

And then from October to January...you told me from January to...

Yeah, from August until December will be the Autumn season...

And you are not teaching here at that time?



I'm teaching here...I'm expecting to teach here also.

So your contract will be...

My contract will be renewed from August.

And how do you write your contract? Is it a regular contract or you talk about it with the head master...

I talk about it with the headmaster also, but basically its a regular contract. If there's something I'm not satisfied with, then I'm discussing it.

Just like a private company...

Yeah, yeah.

And at some point are you entitled to a permanent job here, a permanent place in this school, or something like that?

Then...that's possible, but at the moment...I mean, if you are working here as a teacher, then you are normally hired over this periods, so if I should have a more regular contract going over the hole year or over years, or whatever, then I should have another title here...i should be...I'm called the International Manager here, which is a funny title by the way but, because I'm dealing with all the foreign students, technically if they have problems, its my responsibility to help them, if they don't have the residence permit or...yeah all these matters. But I should be the second headmaster or something if I should have a longer job, people are hired or work in the office or something. So as a teacher here, you have this type of contract I described already. But you never know, it might be, it might be a possibility to get a more stable contract, it would be interesting.

12. **How does your career in this school relate to a career in a regular school?**

I mean, would you have some advantage, going from here to a regular school, or something?

That's a good question, I mean, It would definitely count that I have three and a half years of experience. And at the moment I'm thinking about also teaching somewhere else, not during the day time. But that's not a primary school I'm thinking of, but it would be interesting for me also to try that...I've been thinking about trying that as well and this Celta Certificate which I got from Cambridge might also be a plus in that respect, although is not very known here. There is great lack of teachers in Denmark at the moment, in primary and secondary schools, so I think I would have some fair chance of having a good job in a regular school also, with this background.

13. **What is this school about?**

This school is about learning for life, its about meeting other people, is about enlightening other people and being enlightened by them. Its a kind of a...it's a...interaction of people of all ages, with different backgrounds, different countries...its about qualifying yourself as a human being. You are looking at the skills for life, not...it's not an academic institution, it's a non academic institution, to that respect. You don't go to exams here, you don't get a diploma, this place supports you, inspires you, changes you, teaches you what you are interested in, and it gives you maybe a different platform to look at your own life, different from the one you had before you came here. People come and they don't know what they want, and then after being here, they maybe still don't know what they want but they have found out maybe what was considered at the time, is definitely out of the question. Other people get a very clear idea of what they want, people come and think they know what they want, and find out "that's definitely not it, I'm going to do something else", becoming a musical performer for instance, musical artist...find out "ok, I can't dance actually...", "ok, I'm not a very good singer, but ok, I gave it a chance...I'll work as a doctor instead...", whatever. So, you have time to look at yourself and interact with other people on a kind of a human level, its a different vibration, you are not put on the pressure unless you want to be put on the pressure. You have to follow the classes you choose, but if you don't want to, you don't have to, you choose another class or you go to another school. So its a very free place and the fact that you live with the people its also a very great and a very special thing, it prepares many people for their further life. I think that's a unique place to come, as a youngster. I can compare it a bit to my Kibutz times, when I was in Israel where I was for seven months. It was also great place, with an enormous circulation of people, from all countries. There I wasn't thought anything, I was working with different things, worked in a factory, worked with animals, learned how to behave, how to speak English, how to fall in love, how to play music, I had a Mexican guy who taught me guitar playing, so in many ways its the same melting pot, you meet a lot of people...

Building yourself...

Yeah, yeah...

Discovering yourself, what you can do...what you can not do, what you might want to do...

Yeah, and maybe you get some great ideas from other people. That's what we want, anyway.

14. **How is this school related to the professional future of the students?**

Well, it depends on what they want to do...It's a good question because the schools, the *highschools*, were started as non-professional schools because it's not about who's best, it's about finding out what you want and going for that. So I think for a certain degree it's...it has this professional aspect, that people become more aware maybe of what they should do, of what they are good at, because they've had a chance of working with themselves. And for the Musical Line students it has a more professional touch than the Media Line students or my students, for that sake, so... yeah, I think that's what you can say, if you are a good musical student then you are working incredibly intensively with your capabilities during four and half months, you get excellent teachers and you are 100% focused maybe 12 hours a day. And that is what it takes in some situations to find...to get the good people...or, how do you say that...some people need that, and when they can take advantage of that, then they are able to make it. Like Naidy for instance, actually, he's starting in Copenhagen now. That doesn't mean that he couldn't do that if he wasn't here, but I'm sure it has helped him a lot, so...

And your students in Danish class, do you feel they are here to learn Danish and then go over to the working market in Denmark?

Yes, I think that's it. It's been a bit unclear what they actually want, I'm still not a 100% certain but they are also different, the students, some are very focused, others just want to come here and work, because the

possibilities in the country they come from is not happening. So they feel that they have to...they want to change their life, they need new challenges, they've heard about Denmark, this great country, with lots of possibilities and I think some of them are quite disillusioned...So, yes, I'm preparing them for Danish working market, in fact, I'm preparing them to study in Denmark as well.

University level...

Yeah, or business school level, also University level...some are already at a University level, so it's a bit...again it depends on who it is. And the students I have now are generally higher...they are educated more than the ones I had two years ago and one year ago. They come with a bigger different background. I've had Chinese students at the age of 19, 18, who've just came out of high school and now I have guys who have 2, 3 years University behind them and so it's...it's interesting...I don't really know what I'm doing, I'm helping them the best I can.

They find their own way and you are...

I'm just guiding them the best possible way, and Danish is of course...it becomes more and more important for whatever they want to do here, but if they want to stay here, the language is a great support for them.

15. **How is this school related to the student's future as full members of the society?**

Full members of the society...which society?

Danish society...

Well the whole idea of both the school and this particular course that I'm running is that we want to prepare them for life in Denmark, by teaching them the language and the traditions and the...giving them an insight in history and culture...So I think it's a good step to take, a good first step to take if you come, specially as a young person, you have a chance to relate to the country, to find out if it's something which is attractive to you. That's at least what we have heard from the business schools, they want students who have been prepared over a 4 months period in a *highschool*, they prefer them because they have many students coming straight to the business college and they don't know anything about the country, about anything. So according to the business schools it's a great preparation for the students who want to study and I still believe it is.

And for the Danish students...

The Danish students then we are more back to...to sort of a...what do you say, the whole general idea of this place. So it should enable them to...maybe to make more clear decisions regarding what they want, maybe to make decisions at all. Give them a short time in their life where they can just relate to themselves and to other people instead of going to the career in a very straight way, finding out that maybe it was the wrong direction, maybe they actually wanted to do something like this, this is a very special thing to live with other people for such a long time. You have friendships here that last for a long time, people fall in love here, some get married... I think it's a great support for anybody, also Danes here regarding their future life, their career, whatever.

16. **How does this school relate to the regular schooling system?**

In which way do you mean?

If it's something they have to do...they have to come here...something they don't have to do but usually they do in some period of the regular schooling system...?

Do you mean...are you trying to compare the syllabus or the content of the course?

No, not the content...well maybe also the content but...I know there is this schools, not this *highschool* but a school that they usually take after 9th grade...is it something like that, students stop studying, then come here and then go back to studying again, do they do it often or...?

I think they come...students coming here come with different backgrounds. I think many come here because they don't know exactly what they want to do. But there's always a tendency, in the period of time I've been here, where students become more and more aware of what they want to do, and this is also a job for the *highschool*, to support this people. Our Musical Line here is a good example because is very focused, they come here because they want to become musical performers and they want to prepare themselves for the test, for the audition in the musical academy in Fredericia. Or they want to prepare themselves for the actors school, in Denmark, Copenhagen, Aarhus, because they want to become actors. But then you see other people, from the Media Line, we've had Outdoor Line people also, came here and basically were canoeing for 3 / 4 months, climbing trees, hiking, living in the nature, discovering themselves, through sleeping out in the woods in the night, things like that. And that is another open stay with another kind of focus...

So there's not a relation between this and the regular school, they just come when they feel like it...

Well...you are probably talking about what we call "*afterschool*" and that is...it is related also in a way...it's a kind of point in your life where you are able to work with what you are interested in, you are not actually working in your career, you are trying to find your direction. But as I said, *highschools* are also focusing on actually more career oriented courses. Schools where you...

The "*afterschools*"...?

No, now I'm talking about *highschools* again, I don't know about the "*afterschools*" so much actually, I'm not really aware of what they are doing at the moment. I know they are very popular and they are also...yeah, it's comparable to what we are doing here I think. But there is for instance one *highschool*, if you want to become an architect, you can go there and they only do courses regarding architecture, so people pay a lot of money to go there, young people. The Principal, one of his daughter's spent about 45.000Kr on attending this school, because she wanted to become an architect, so this is preparing her for the architect school. So...

So its related in that way...

I don't know, I'm just telling about the trans(?) a little bit, which is more of a professional trans(?). But we have about 80 *highschools* in Denmark and they...and the trans(?) change a lot, the schools change, some have to survive, or some survive only by running short courses during the whole year. Others they have to do...I mean, it's changing, constantly, the *highschool* situation. I don't know how good that answer was but...

It's a good one...

17. **What is the main role of this kind of school in Danish society?**

It's being discussed a lot these days, because the politicians now days, they want us to become more academic. They want us to prepare the young people, they want us to qualify them academically. They want us to offer courses here, where the young people can acquire skills that they can use in their further education and get points. They want us to qualify them, and it's against the basic principle of the school here, it's...we are not here to educate in an academic way, we are here to inspire, we are here to enlighten people. There are enough career schools in this world, so this is a different thing. Was that an answer?!

Yes it was! And you feel this kind of schools can make changes in Danish society?

Yes, I think it can and I think it has done that, and I think it will do always. I think the highschool system will continue, and if you ask 5000 people, at the age of 40 to 60 who have attended highschools once in their life, I think they would all say, more less, that it has meant a lot to them. It has matured them, it has given them a fantastic experience. That's what I hear most of the time.

18. **Why do you think that the time in this school is useful for the students? What do they get from here?**

They get the chance to meet a lot of people. They have the chance to be very productive, to be very lazy, to meet a lot of girls, a lot of boys, to have a great time without too many worries, they have...i think most of all a fantastic opportunity to meet a lot of different people.

Socializing...

Socializing in a free and not too organized way. They have a very, very free life here. I think that's very stimulating to the body and the soul.

19. **In addition to what you are doing right now, what other courses and activities have you taken part in this school?**

Well I've been teaching a bit of music, I've been working as a regular *highschool* teacher, even though I'm running sort of the International Line, that means I've been taking part of the life in the school, I have my regular watch teacher weekend where I am here more than I am during the normal days, which enables me to meet the students and talk to more of them, get to know them in a certain degree, I've been...

Tell me about what you do with the students from outside Denmark, you told me a while ago you help them with their visa...

Yeah, I'm taking them to the police station, I'm helping them when we go to the town hall regarding their yellow card, their insurance while they are here...that's basically it, I'm also driving them to different places if necessary and that is...

And the trips to outside Denmark, and also inside Denmark, you told me about them, you organize them...how is that? What trips do you organize?

Well I just organize trips to sites which I find interesting, to institutions which are relevant to the students, that might be Business Colleges, Universities, we see the places in Denmark that I find relevant, beautiful and typical Danish. We go to Copenhagen, we go to the north, we go to the south, we go to the west coast, we visit other *highschools* of the same kind, we go to see exhibitions, we visit cultural places generally, we go to concerts if it's relevant, all kind of things which I find stimulating and typical Danish in one way or the other.

And then you organize the trips to Italy also...

Yes, that's another completely different story, there my job is simply...I'm the travel guide, I'm responsible for the tour. So I receive the people here, they come, they stay here for four days, they have different kinds of...we teach them Italian in the morning, they have different kinds of...there's some actors, other travel guides who come and hold lectures regarding Sicily, regarding the Sicilian culture, we have a total focus on these four days on Sicily and generally Italian and Italy I think, it's not completely Sicily but mostly Sicily. I've been to Sicily a few times and I really like the place, so...

And those people are not long time students here...

They have nothing to do with the school as such, they are simply, Mr. And Mrs. Whoever, from wherever. They contact the central organization, the highschool organization called FFD, in Copenhagen, and they require brochures regarding trips, travels to wherever they want to go...we are not the only *highschool* in Denmark offering trips to other places and...or other countries. It's quite popular. I don't know how many offer trips to Italy but, or Sicily for that sake, but I started this Sicily last year, I was down there for the first time in September / October, this is my second trip and I've been on tours also with the Principal to Tuscany, twice, so it's a new...how can we call that...?! Part of the school career offering that. They have tried to do that, they have tried to offer trips to Russia, to India, to many exotic places but they never really manage to get the travels going for some reason, I don't know. So we have managed to describe some and create some interesting trips, it seems since people keep on coming.

20. **How many students do you have in your course?**

16.

21. **How many teachers teach in your course?**

Well it's actually mainly me, Torbin partly and then, on a project basis Joan is also partly involved, so I'm doing 80% of the teaching. Which is also a thing that might change over the years, but first of all it's been good for me, the students have been reasonably satisfied, I think, with having only me most of the time, but there's also the economical point. We haven't really...we haven't been sort of in the green branch, as we say, for some time. We haven't just been able to hire whoever we wanted. Hopefully we will be able to have more teachers next year, or maybe already in the Autumn. It looks better now than it did, it's been a tough time.

22. **Who decides who teaches in your course?**

I do that.

You decide who goes and you talk to Torbin about it?

I discuss it yeah, he's...i mean, he's responsible economically, but I can do what I want, it's been like that, so I can do what I want, I have the full responsibility of what is happening.

23. **About the topics that you teach in your course, who decides what, when, how and in which sequence they are taught?**

I do that.

Everything is up to you...?

Yes.

24. **How do you teach in your class?**

Are you the kind of teacher that explains everything very detailed and then moves on or you mainly give them tasks or...How do you do?

I...I'm not the teacher who gives them all the details, I'm the teacher who gives them tasks and I ask them questions instead of giving them the answers. I'm trying to introduce this more...I don't know if you could call it modern, but let's call it modern trend in modern teaching, which is a classroom oriented lesson. I have a lot of focus on students. I try to engage them as much as possible. I try to inspire them instead of teaching them, I try to give them the...to give them what it takes to get them interested in whatever they have to learn. So I give them as little as possible, I give them tasks, we are working a lot in pairs at the moment...
So mainly its task oriented classes...

Yes, I'm trying to stay out of the way as much as possible, I try to let them, sort of, form the lesson. Of course I'm giving them directions, and I'm controlling them...yeah, I'm monitoring what's happening very carefully, but I've reduced my teachers talk radically, if you compare to last year.

25. **What are the main differences between a regular school and this school, in the way the subjects are taught?**

Well...that's a good question...Actually I don't really know...I haven't...well I can relate to my own time in school, which is quite some time ago, alright?! And well one difference is, when looking at a my particular class, if you compare it to a primary class situation, the students will have many different subjects over the week and many different teachers, here is more of a focus, one focus, 2 focus, maybe 3 over a week. So I think theres a...maybe greater variation, I don't know if they apply this modern language teaching trends in primary school or in secondary school in Denmark today, I don't think so but I would like to find out actually, maybe you know that...what is your impression?

About the regular schooling here...I don't know...I didn't go to any class...actually I did went to a regular one, but it was not a regular class, it was a...

You should talk to Gulsan and Eva, they should be able to say what is going on, because they've been teaching here and...yeah, I don't even know in which manner they teach...But they are young so they are probably also looking at the trends in teaching today...

Sometimes it doesn't work that way, but you are right, I should ask them...

26. **Why are there no formal evaluation and grading of the student's knowledge?**

Before they attend to school?

No, in this school...why don't they make exams and get a grade on them?

Because that's not why we are here for, we're not here to examine them, we are here to inspire them. Well it's simply a part of the system, we don't believe in grades in that respect. We just look at them as human beings and we want to make them have an unforgettable time here. We don't care if they have grade A or grade B when they finally leave the school, unless they want something specific like the musical students. And I can say, some of my students come up to me and say "hey Michael I would really like to take the IELTS test because I need it for my University", of course I'll help them, I set them up, I give them instructions, I conduct the IELTS test and prepare them for the initial test in Aarhus or in Copenhagen.

What's the *alls* test?

IELTS, that's a ... International English Language Testing System, which is a very good and very common test if you want to enroll at a University wherever, so it's a...

Like a prerequisite for some Universities...

Yeah, it's very used in Denmark and all over the world actually, there's the IELTS test and the TOFFEL test, which is related to American education, but here if you want to enter a Danish University, then they are likely to require an IELTS grade of 6,5 or something like that, most of the Universities, so...

From a scale from 0 to 10 or...?

From a scale from 4 to 9 or something, so...

27. **What kind of time schedules do you give your students and why?**

Normally I give them a one week time schedule, "this is what's going to happen this week"

And for delivering their tasks, what...is it a long period...?

Yeah, well...not very much but...I do so and when I do that's also where this weekly plan comes into the picture, then they know, they can relate to it and say "ok, in 2 days I have to give the task back", but I haven't done much...

And if they are late with the task...are you very strict or...there will be consequences and things like that or...?

Not really, no, and it's a good point because we are discussing this constantly also among the teachers. I mean, people here have to come to the classes, but generally it's up to them, they don't want to be an active part of the group in the class, we don't come to them and say "hey, you never say anything, what's wrong with you?". We want them to be there, and if they are, if they attend to classes that's fine, if they don't want to work their ass off, to put it popularly, then I let them do what they want basically.

So it's pretty much flexible...

It's very flexible and I'm also thinking if I should be more strict than that, because...well now I have a new situation, 7 new students suddenly...it's a bit confusing, it disturbs the dynamic of the classroom we had before. It's a new situation, everybody has to adapt to that. So I'm thinking about should I be more strict now or not. I don't know, generally we don't believe in strictness. I mean, we don't have to perform at least 90%, you have to attend the classes, if you don't come then we are questioning you "why don't you come? You have to be in the classroom every morning. Are you ill? Do you have any problems? Do you think it's the wrong class? Do you hate the teacher? Or are you generally just...What? What's up? Why don't you come?". That's...there we are strict. So we want to have contact with students, we don't just let them...

Wonder around...

Wonder around or suffer, we want everybody to have a good time here and we want also to help them, if they have chosen the wrong line for some reason, we don't want them to go through 2 months of incredibly boring time if they can spend 2 months in another line and have a great experience. So...But it's a good question, should I be more strict if they don't do their homework? They are lazy some of them, they are very lazy let me tell you!

28. What happens if a student can't learn a particular topic?

Ummm...if a student can't learn a particular topic...I can again...I can do my best to guide this student, if he or she wants to learn or understand this particular topic, then I can tell him or her how to do that, whom to work with. I can give this person special exercises maybe or lend him or her a particularly well written book or something. It's my job also to guide people in an individual level and I try to do that.

29. What happens if a student doesn't want to do a particular task in class?

Then I ask the student "why not?" and try to get ammmm...A little bit back to what I told you before, we don't force students to do something they don't want to, but they have to come up with a reasonable answer, I mean if I tell you "you have to write 3 pages about the topic 'Bossa nova' for tomorrow", if a student says "no", then I want to know the reason why. Is it because the student doesn't want to write anything at anytime?!, or is it because the student has something in particular against "bossa nova"?!, or because he or she is ill?!, or because...you know, I have to get the reason "hate writing?!", or whatever. Again, we have to have a dialog with the student...

So you negotiate with the student?

Yeah, yeah. We want to ... we want respect, the student has to respect me as a teacher, and I respect the student as a student, so we have quite a flat level, there is no hierarchy here, we are on the same level. That means if he or she says "no" I want to know why, "Has it something to do with me? Has it something to do with the class? Are you bored? Would you like to swim instead? Or sit and work in websites in the media line?" and if the student says "yes" then we do our best to get the student into that class instead.

You find out what's wrong and try to fix it...

Yes.

30. What happens if a student doesn't behave properly in class?

Again, the student is asked to behave properly, if he or she doesn't do that, then I will have a discussion with him or her and I want to know the reason why he or she doesn't behave I...of course I'm making it very clear that this is a classroom, there are other people and we have to work together and if there is a problem with this person I try to make it very clear that "we want you in the classroom, and if you want to be in the classroom, you have to follow some rules. If you can't follow the rules, tell me why, what's wrong?" and if I don't get any sensible answer, or reaction from the student, then eventually we might have to say "we can't have you in this school because you are not able to adjust to some very relaxed and some very, very clear school rules generally".

31. What happens if a student doesn't go to class?

Then, again, the student...ok, once or twice...

Negotiated again...

Yeah, "why are you not showing up? You have to show up..." And that's an issue that we have with many students, they are just lazy, generally right?! They like to sleep, and...Mostly you can help some of these students, you can get them out of bed, again if it's a problem if this person doesn't show up, even though you have talked about it and said "you have to show up", then the consequence can be that you have to...well not that you have to leave the school, but...it happens rarely that we have to kick somebody out, that's mostly because of violent behavior or drugs or something like that, criminal behavior.

32. Besides teaching classes, what other activities do you do with the students?

With my students?!

You go out with them? Some sports? ... what do you usually do?

Yeah, apart from that it's simply what's in the plan, study trips and...yeah, the trips we do with the school.

And I've seen you around playing badminton with them...

Yeah, that's true..., that's also...yeah, that's just because I like playing badminton. So...

But it's important because you do it with them, so it's...

Yeah, I'm doing something out of the...regular...on the other hand it has been typically on Tuesdays when it's my watch teaching night, so I'm here anyway. But yes, I'm doing something with them also. It happens also that I invite them to my home and we have a dinner there, drink some wine, listen to some music...that's it, something...

33. In what occasions do you also have the role of student in this school? In these cases, who is the teacher?

Ummm...

Well, not a student like a student, student, but you know...not like enrolled in a course but changing places with a student or someone coming from out of the school...

Well, in this situation like today when we have a culture club and there's a band coming, then I'm sitting actually listening to the music or listening to the lecturer or something like that, so in that situation I'm as a student I think, on the same level as a student or I'm considering myself as a student at that time. I was a student in the course in Malta also definitely, even though I was a teacher, but I don't see that...

Sometimes do you like...change places with a student, let's suppose...now you are teaching a big class with a lot of students, do you pick a student to help you out, one of the students that has more knowledge about things...

Yes, it happens yeah. I haven't done it much though but sometimes they have a task of some kind or they have a group work where one of them has to present what the group has come up with, and there I'm sitting down next to the other students listening. So I'm trying to sort of, trying to be a group, a part of a group and not outside. I keep away, or I stay away a lot during the classes, that's when I'm monitoring what they are doing, while they are working I'm sort of staying off. Otherwise I'm sitting, I'm a part of the circle.

34. What can you tell me about the path of your old students, after they left this school?

The past...

The path, when they finished this school, where...

Where are they now...yeah...ummm

What feedback do they give you...

I got feedback from some, not from many. Generally most of the people who wanted to stay in Denmark, and study in Denmark, they are still here. And I'm seeing them most of them are studying in Copenhagen and...yeah, some of them I've seen quite a lot, they also come back here.

What do they do when they come back here? They come as students or to give some lecture or...?

No, they come and visit us as former students. There is also the annual students party, old students party where they come, so...yeah.

Anexo I: Entrevista ao Aluno Jack (EA1)

1. **What is your name?**
My full name?
Yes.
Jack Ord Rasmus
2. **How old are you?**
Im nineteen
3. **Where are you from?**
I'm from Denmark, from the south.
So you're a full Danish person?
No, I'm half English. I have an English mother and a Danish father.
But you've lived here in Denmark all your life?!
Yes. I was born in England but I was there only for one or two months, and then I came to Denmark.
4. **What formal qualifications do you have?**
Well I have the first 10 years of ordinary public school here in Denmark, and then I have the...is it high school? college? The thing you do from 16 to 18.
Its high school...
Yeah, I finished that.
5. **What course are you studying?**
The media design course.
6. **How expensive is it for you?**
I think it is a lot of money.
So for your family it's expensive...I'm not asking for ordinary people...specifically for you it's...
Ho, you know, I can manage, it's not going to be a problem, its not... I mean, when I think of it it's quite a lot of money but its not going to be a problem.
7. **Tell me your schooling path until you came to this school.**
What? Schools and subjects?
Yes.
Well I was nine years in the town I live, in the public school. Well, ten counting the first year. In Denmark it's Kindergarten. And then for my 10th year I went to a nearby town called Tawfler, for just the 10th grade. And then it's a bit special because usually its 3 years in the high school but here it was 2 years, because they have a special school where you can do it in 2 years. Originally it was for the people that are doing other things and wanted to get through it quick, but its exactly the same exams and stuff. I chose maths and physics at high level. Everyone has Danish and history at high level, and then you have to choose 2 extra and it was maths and physics.
How many years was that? You started with what age?
I must have been 17 to 19.
Ho no, from the start...
Ho, that was when I was 6.
And it was primary school, not kindergarten...?
No, not kindergarten, it was school... I mean, the first year in the Danish school it's...at 6 years but they call it like kindergarten class and you only have some numbers and some letters. They call it zero class, and then it starts the first class, but you start in school when you are 6.
And you have never been in this kind of school before? Because I know there is, after 9th grade I think, well you can go to this kind of schools also...
Yes where they also live there...No, I have not been to that.
8. **How long have you been in this school?**
Since the beginning of March, 2nd or 3rd of March.
So one month...a little bit less...
Yes, that's it.
9. **Before coming to this school, did you know how it works?**
10. **How did you know about this kind of school?**
Well, my brother had been to one, so most of the stuff I heard about this sort of school is from him and well...I guess that's the main way I got the information, and I went on the internet to check.
And it's something common here in Denmark, everyone goes there or...
Not everyone, some do, I mean people know what it is, they know people go there but its not something everyone does.
But its common, everyone knows what it is?
Yes, everyone knows what it is, if I tell my friends I'm going to a hojskolen (*folk school*), then they know what it is.
11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**
Well I'm having a gap year now, sort of a year between my studies and I was trying to find a job, work to earn money and I have been working until now. And then I said if I cant find more work, because I didn't have any work, if I cant find anything than I will go "here" so it was... and I didn't get a job so I came here. And the reason that I chose this is because I'm thinking of doing something to do with programming or design later on and this school had, you know, subjects like that, to do. And also to just, meet people because I have just been stuck home for a long time...just get out and meet people.
You live in a small village?

- Yes, I do.
12. **Why did you apply for this school in particular?**
 Ummm...Well that was the subjects they have here, the course I'm doing here.
So its related to what you want to do after this...
 Yes, because its something I'm interested in.
13. **Why did you decide to take these courses?**
 Umm...what do you mean? The media design?
Yes, again, related to your future?
 Well, its something I like doing and its something I might do in the future. And also just to see, I never had the opportunity to try this things at an ordinary school and I thought it would be a good place to try it.
14. **How long do you want to stay here?**
 Ummm...well...the plan is to stay here until May, the end of May, its 12 weeks.
Why until the end of may?
 Umm, because it's...that's when the course stops; it's a 12 week course.
And after that you will try to go into the University?
 Yes, I'll go to the University.
15. **Do you have any intention of coming back here after having finished your courses?**
 Not really. Unless it's to visit someone or do something, but not to stay here again.
16. **Will you apply for another folk school after you have finished these courses?**
 No.
17. **Why is the time in this school useful for you, personally and professionally?**
 Well, professionally because I'm trying some of the things I hope to, or I might study later, so it's getting experience and knowing the actual things and is trying out because for me, you know as I said I haven't tried it before so it's a way of trying it. And personally its meeting people, getting out, sort of trying new things and seeing people and living somewhere else.
18. **Tell me about your weekly routine here at the school.**
 Ummm...Well I get up in the morning, have breakfast which is about 8.30, have a shower sometimes, and than the class is at 9.00, and than we get some task usually. Usually some design we have to do and than we do that until 12.00 where we have lunch. And than, Sundays there's cleaning up, after the lunch, cleaning the building. Some days there's a meeting where we sing a song and generally talk if there is something that needs saying and than we go back to class and than we are there until usually until the afternoon about 2 or 3.
And after that?
 After that there's ... than I talk to people, play pool, drink tea, sit at the computer and do things, sort of free time until 6.00 when I have dinner and than its free time again after that.
What kind of tasks do you sometimes do?
 You mean the tasks we have to do here?
 Yes.
 I do, well washing up, washing the dishes after food or preparing the food and the cleaning as I mentioned and I think that's it...
But that's not the whole time...
 Its sometimes, they have lists and it changes so you don't have to do it all the time. So if I did it last week I probably wont have to do anything this week, but they write a list with my name on it and I have to wash up, say after lunch, and than it counts for a week. Then I have to do that for a week.
19. **What do you like and dislike about the way you learn things here?**
 Ammm...well what way do I learn things...?
In classes and in school...well there's the professional side ... that you learn things and there's the livelihood things that you learn in this school...why do you like this school better than a regular school ... or not?
 Amm...Well there's always the sense of being here if you need something like you ... if you are doing something you can always go back to it...in the other school I had other things to do and here its...you know, I know what im doing and if its this I'm doing now than I can focus on that and do it, you know, no one is saying that I cant do it another time so I can stay up all night and do what I want, tasks or whatever...
You feel free to do what you want to do...
 Yes, its sort of more flexible and also there's also no homework other than what we have to finish, In the school what I'm used to is being at school, going home and do something, here its more fluid, more joined together
You don't feel there's an obligation to do this or that...
 No, it doesn't feel like the school where I was before. You have to hand in this thing you do, this assignment ...
There isn't so much pressure ...?
 No there isn't, not at all.
20. **How does your teacher teach in the class?**
 Well, she gives us a task to do, I'm in the media course so we get some design task, and than, she usually tells us what programs we should use and than we sort of get going and start thinking. She says "try to get ideas first and than start doing something" and than once we begin doing something she will come and talk to us and help us if there is something we need help with and maybe give us some ideas. But usually she says "do this" and we start doing it and than she will come and help us while we are doing.
And after you finish?
 And well, when we are done, usually she says we have to finish it before a certain time and usually we do so...and once we finish we talk about what we've done and she says what's good and what's bad and what we could've changed, and all the other students comment on it as well about what they like and dislike.

21. **Besides attending classes, what other activities do you do in the school?**
Well there's playing pool, sitting around talking, playing music, there's instruments that you can play, there's lots of people that play music so... and people sing as well and... watch a lot of movies and as I'm into computers I spend a lot of time doing computers stuff, sometimes we go for walks after the school ...
You also have a gym in the school, do you use it or...
Haa... yes, yes I do actually. There's sports, I think there's actually a day a week where they have sports in the morning sort of for everyone and otherwise people just say "lets play football tonight" and then we do, so I do play some football and stuff.
22. **Are your time schedules strict or flexible?**
I think they are fair, the food are there when it has to be and the class is in a certain time and that's fine with me so its not ...I mean they are not very flexible because then it wouldn't really work ...
But you have to be in that class at that time or else something happens.
Well there are not actual consequences if we are not there, its just that they say class is at 9 and than I'll be there at 9 because I want to be there because that's why I'm here so...If I'm not then it's my own fault and nothing really happens.
23. **Do you have some kind of grades or evaluation of your knowledge?**
Well we have the talk once we have done the task, with the teacher and the other students, about how we solved it, how we made what we made but there's actually no grade or mark, there's no number saying "you are this good", its more comments, its just "you did this good" or "you are better now".
24. **Do you also have the opportunity to teach here at the school?**
Ammm... to teach...well...if I want to, yes but not officially, I don't know...
But if you know something special, something others want to learn...
Yes, than the other people, if they want to learn it, we can just get together and just do it.
25. **What do you like most about this school?**
I think it's probably the whole atmosphere, sort of people being together...social...and doing things at the same time because it doesn't feel like work, it doesn't feel like it's a school as such, because the things I do its things I like doing so I'm always doing something that I like, it's not hard work
26. **What are the main differences between this school and the regular schools?**
Probably some of the things that you asked about there is no ... you don't have to do something, its not like you get marks and grades that say "you are this good", but then again you cant, you don't get any exams or papers at the end so its all just because you want to learn and you go there and you learn it.
27. **What is this school about?**
...
What can you say more about this school?
Maybe that's...it might sound a bit lame but, it's about life maybe...somehow... sort of... learning who you are seeing different values ... I don't know really, I'm learning stuff and I'm meeting people, that's the main reason why I'm here.

Anexo J: Entrevista ao Aluno Tek (EA2)

1. **What is your name?**
My name is Tek Ras Gamy actually.
2. **How old are you?**
I'm 24.
3. **Where are you from?**
I'm from Nepal.
4. **What formal qualifications do you have?**
I have a bachelor degree in engineering.
Engineering of...
Electronic and communication engineering...I used to be an engineer...
5. **What course are you studying?**
Multimedia & Design
And that was the only course that you studied here?
Yes.
6. **How expensive is it for you?**
Actually yes...actually for international students, outside of the EU and de EEA they have to pay lots of money so its quite expensive.
Do you pay more money than the Danish students?
Yes, its true we pay.
How much more?
I don't know exactly but we are paying more money than Danish people.
Is it because of the government or because of the school?
Ammm...It's because of...the school, because the school is not government oriented, its community oriented so it's ...it's about school maybe...I'm not quite sure...
7. **Tell me your schooling path until you came to this school.**
Schooling path, when I came here?
No, before you came here, when you started to study, what did you study, from primary school to now.
Actually in Nepal I started to study from the age of 4, when I was 4 I started to go to nursery...not actually nursery ...in school we didn't have that nursery, we didn't have, but now we have. We didn't have, at the time, nursery classes. Up to 18 years I was in this school and than I went Upper secondary high school, Its like high school for 2 years and I did mine...actually we call it "proficiency certificate level" so after 12 years of schooling you have to go to college or University for 2 years and only than we can be graduated. I finished my 12 years education and it was in science. Than I joined my University for my Electronic and Communication Engineering, I also spent there 4 years, all total is 16 years education and now I will apply for further Master degree in Denmark.
So let's see if I got this straight...
You started at 6 years old...
No, 4 years old
Ok, 4 years old, in primary school than you...
Up to 18 years [old] ...
At 18 years old you finish high school...
Yes
And than you go to University for 4 years to get you bachelor degree.
And I finished in 2005 and I started to work as a technical supervisor in a radio station and a recording music company studios.
8. **How long have you been in this school?**
I have been in this school since last year, September. Six and half months.
And you were never in a school like this?
No, it's a completely new experience for me.
9. **Before coming to this school, did you know how it works?**
No, I didn't, no I didn't.
10. **How did you know about this kind of school?**
Actually, I didn't have any idea about this kind of schools in Denmark. One of my friends came here first, before me, and he told me about this school and when I go to a consultancy they told me about this kind of school. So generally I got information from the consultancy, not from my friend.
11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**
Actually I didn't wanted to come here, It was for my particular condition at that time, I didn't have more option to come to Denmark. I wanted to come to Denmark for my higher education. So at that time there was a conflict going on between Nepalese and Immigration authority of Denmark, so they stopped at the same time to issue visa for academic season, so I decided to come for the folk high school. Then I will go to the university. It was an obligation.
You had to come.
Yes.
12. **Why did you apply for this school in particular?**
Particularly...for this school...actually I heard that this school is quite old and it has more facilities, nice t-shirt, nice links so...only I heard about it...so I decided to come here.
So you made a search in the Internet and you saw about the school and you decided to come here?!

Yes, and for that ...the consultancy who is the partner to send students from Nepal of this school...

This school has a partnership with the consultancy...?

Yes, and they helped me.

13. **Why did you decide to take these courses?**

Media & Design Course is quite a new course actually, and actually I'm in the field of technology and its all about computers and technology and if I have some knowledge extra beside my actual course and my actual field that should be more nice to me so I thought I should have some skill about Media & Design

To have a broader knowledge ...

Exactly, because I had been working in a radio station in communications so I though Multimedia is about communication and I wanted to spread my knowledge.

14. **How long do you want to stay here?**

Up to July. More 3 months

And than you ...

I will go to the University.

15. **Do you have any intention of coming back here after having finished your courses?**

I don't think so...

16. **Will you apply for another folk school after you have finished these courses?**

No.

Not as a student...?

Not as a student but... Actually this system is quite nice for the student but we are not that level of student to come here so I don't think I will come back here or some other kind of these schools in Denmark.

17. **Why is the time in this school useful for you, personally and professionally?**

Professionally...actually I didn't view it like that, I didn't see it like that, professionally like that...Actually yes it's a professional course that I'm doing, Multimedia & Design is a completely professional field, professional course as...but I didn't think about that but it is...

And why is it useful for you?

As I said before I was in the field in communication and radio station and ... also in a music company and is all about computers and design...how to design covers, CDs covers and something like that. I think it's a need that if you are working in the field of communication

You need to improve yourself and learn a bit more about something more...

Yes

And personally, do you think it's good for you personally?

Yes it is.

Why?

Actually, in design and in multimedia design you have to also not only ... well you have to apply your mind and your skill and so. (... Frase incompreensível ...) And it's also to develop yourself. It's personally also usefull.

Do you feel that your time here will change the way you behave with other people and the way that you see the world around you?

Yes, actually that is one reason, because here in this school only not Danish students, also from other countries, China, Poland, and everywhere...

Italy

Yes (risos porque a namorada é italiana) Italy, Hungary and...whatever...many, many students come here. It's only not Danish its international school, it's international like community type, we can share all culture, we get to know some culture about others and some language. Yes, actually it's a good opportunity to learn more about culture and more about people from outside your country and all around the world. Actually it is.

18. **Tell me about your weekly routine here at the school.**

Here in the school I wake up in the morning at 8.30 AM, and I never take breakfast actually, I have to go to my lesson at 9 up to 12 and...at 12 there is lunch break for one and half hour until 1.30 [PM] and again from 1.30 there is course lesson up to 3 [PM] and at 3 its finished and I don't know... but I still in the class...doing something else...

So you stay in the class after it's finished doing stuff...

Yes, doing stuff, some entertainment and something in Internet and after that I have dinner at 6 [PM] and I chat with friends and be with...but I'm not so friendly but everybody needs to talk to each other and so we can share our feelings, we can get some entertainment, some joy something like that. Actually it's only not educational, it's a experience, it's a great experience to be with international people at the same time, at the same place. And in the weekend, sometimes weekend it's quite boring here...Friday there is party, drinks and whatever...actually I don't like to go parties or...I go there with you guys because you know I need also some company and dancing, music and something like that, sometimes its boring and all day we have to spend doing nothing, just hanging around the computer and something like that...sometimes it's a good idea to go outside but...

You were starting to tell me about Monday, you do ...

Yes, yes...

Is it every day like that or you have different tasks and different things you have to do...?

No..no...actually it has a good system, its well planed what to do. Monday after having lunch we have to clean all the school up to 1.30, than Tuesday you have new tasks, Monday new tasks actually, you have a house meeting with all the staff of the school, and all the students gathering in the meeting hall and talk some problems and what is going on in the school and what you have to do, and what is going on around. Daily is not the same but actually Wednesday is completely free, there is no lesson, there is sports in the morning, there is culture club in the afternoon, there is some culture, some music ... its quite nice also. But everyday is different, but lesson is the same, we have to go lesson until 3 o'clock everyday except from Wednesday.

19. **What do you like and dislike about the way you learn things here?**
 Ummm ... its free, you know, there is lots of freedom, everyone can do whatever they want. Actually this part also a little bit ... insists people to do nothing, I mean, they ignore sometimes tasks and it doesn't matter so I actually dislike that part of this school, sometimes strict rules... strict rules and...how to call it... strict rules and regulations, that could make students quite disciplined and intensive and curious to get knowledge...Its too much freedom. I like this school because... actually I like this school because of it is an international school, it's a Danish folk high school but it's an international *folk school*, everyone can come here from everywhere else so I think it's quite...its not quite knowledgeable but it is quite good for experience you get...in this school...maybe I'm not very clear about it...
No, you are, you are...you're going ok.
20. **How does your teacher teach in the class?**
 Umm, it's all about tasks. Teacher doesn't say "you have to do like that", "you should do that...", and no writing and no books that you have to follow, no any notes that you have to follow, only you have tasks and you have to follow the tasks, you have to make some kind of design, some kind of creation and that's all. Sometimes it's also boring because you don't have certain criteria and certain calculus that you have to follow. I think its not very good idea. And a bad thing of this high schools is there is no examinations, you are just alone for six months, seven months and you just study for seven months without getting...umm...you get yourself some...you can have some knowledge, some skills, and something like that, but technically you don't have that certificate of passing examination and nobody will trust you that if you don't have officially approved certificate, so it's quite a week part of those kind of school, I think so. You get yourself much more knowledge but you don't get officially and technically approved...
Diploma...
 Yes...you don't get like that so...It's good for yourself but not good for others that...
For you relationship professionally with...
 Yes, it's quite hard...
21. **Besides attending classes, what other activities do you do in the school?**
 Actually, having party, playing games, sometimes go outside, just talk with friends, actually no more activities outside...
But you have duties here...
 Ho yeah, yeah, yeah, yeah...you reminded me! (risos) We have duties here, you have to clean your own dishes after food, you have to help prepare food, it's also a system that all week you have to do certain work in the kitchen, for the kitchen, whether you have to make food or you have to wash all dishes and it's a duty for one week ... (...incompreensivel...). Yeah, we have certain kind of duties here.
And I know you have a gym here, you use that or...
 Actually yeah, we have lots of...yeah sometimes I use it, we have a... there is a playground over there so...and there is a gym, actually our gym is occupied by the musical students because in the day time they have lesson and they have course over there in the morning. And in the evening its free, sometimes I use it, just for playing some football, volleyball, basketball...sometimes I go to the gym to weights ...
Bodybuilding...
 Yeah bodybuilding, but not anymore...
22. **Are your time schedules strict or flexible?**
 It's flexible. It's very, very flexible.
You don't have like a time to get into the class? How does it work?
 No, no, we have strict time, we have to be in the class at 9 in the morning, and at 12 afternoon you have food at 12 o'clock every afternoon and again you have to go to course or to meeting yeah its actually not flexible but strict time.
You have time schedules but what happens if you get late or don't go?
 Nothing, that's why its flexible. We have time schedules but it's like flexible. Most of the people don't follow that schedules maybe...
23. **Do you have some kind of grades or evaluation of your knowledge?**
 No. That's a weaker point, no we don't have any evaluation.
24. **Do you also have the opportunity to teach here at the school?**
 Yeah sometimes...
What do you teach?
 Me?!
Yes.
 Actually me?! No, no, not me...I'm talking about in general, if someone should come from outside and have some kind of skills about, I don't how to say it, about music, about anything else, they can teach a little bit, its like volunteering, its not money paying work. Actually it's not a teacher, its not...
So those people can be students here and at the same time they can teach something...
 Yeah, yeah, sometimes I also teach here...
Informally?
 Yeah, informally...sometimes, but not now.
25. **What do you like most about this school?**
 What I like actually...?! Ummmm...One part of this school that I like is accommodation and your lesson are in the same building and in the same house, and all the students are living in this school, in the hostel and the students of this school live in this school. So its quite good and quite nice to...make family to each other and so you got to know each other and so I like this part.
26. **What are the main differences between this school and the regular schools?**
 A regular school is like ... academic orientated schools. If you have some kind of lesson and some kind of course, than there is an evaluation and grade that education, that knowledge, that course, that lesson. But here you don't have any evaluation. If you are poor, it doesn't matter, maybe you will poor, poor, poor...and

you don't have that chance to improve yourself you know?! So if you have some examinations, and if you have some evaluation criteria, you know about how skilful you are, but you have to know yourself, its quite, sometimes, confusing for students maybe. So only difference is that and...

So you feel this school doesn't give you so much professionally but as personally for your communication, and socially, it gives you more socially than professionally...

Yeah, exactly it is.

27. **What is this school about?**

What is this school about?! ... Actually this folk high school is Danish students after finishing their highschool and if they want to go to university or colleges its some kind of break that gives you some idea about what you are going to do. I mean, you have some...only not about this school, there are many schools...they give you some kind of basic level knowledge like for Danish students. Like if you just finished high school and then you can come here, you can live here and you can learn how you can go for University and what you want to learn. They have Multimedia & Design, they used to have IT also in this school before, and professional musical and whatever. I think actually ... this kind of schools were established for getting that kind of knowledge that you have to get...only for Danish students. But further it has become international, they have cultural course, language course, film and something like that, so students also come here to know and something like that. I have some friends that they came here because they wanted to go to University and they wanted to know how the Danish education system is, what is the Danish education system and ... how it works in Denmark education system and you have...and if you come here you can get some basic idea of university, Danish curriculum, Danish education system, you will make yourself a little bit mature about how to go to university, which subjects you have to chose, which program you have to learn, and something like that. The basic idea is to provide some basic idea what you are going to do in the future. But if you know what you are going to do in the future, I think its not better idea to come here.

Its not necessary...

No, its not necessary, not compulsory. If you don't want you don't have to choose this school. But some people come to this school, if somebody is tired and somebody is working, somebody is studying and they just come here for 2 weeks, 4 weeks, 2 months, 3 months and they stay here, relax here, eat here, have a little bit knowledge, and little bit more fun and...but the aim of this school was not that I think.

Anexo K: Entrevista ao Aluno Bastian (EA3)

1. **What is your name?**
My name is Bastian Shus
2. **How old are you?**
I'm 18 years old
3. **Where are you from?**
I'm from Denmark, a little city called Elp, close to Aarus.
4. **What formal qualifications do you have?**
I've been in a boarding school, its kind of a boarding school, it's called "after school" in Denmark, it's 10th grade, and also public school to 9th grade, and I took a year in College, I think it is, its called "gymnasium" in Denmark.
Its like between...its 3 years or...
Yes, I took 1 year and I passed all the tests but it wasn't something for me. I didn't like it so...
So, In high school level did you have some specific subjects?
Not really, English and...
Because some people, I know that they go for mathematics and physics...
Yes, I know, I had media, to make films and also English but I can't really use it for anything because I only took the one year, so it doesn't really matter.
5. **What course are you studying?**
I'm on the TV and Film line.
6. **How expensive is it for you?**
Well, actually for me it's not expensive at all. I was filming for an organization and I got a call in my cell phone and I was told I could get a free place at the Film and TV school. So I'm really lucky. That was also one of the reasons that I left the gymnasium. So for me it's not expensive. But you really need to be focused when you are here, when you need to pay, coz some of the guys of the Film and TV school is sleeping a bit over the time, we need to meet at 9 o'clock and he maybe comes at 11 o'clock and he's paying for it. I think it's a waste of money. He just misses a lot of time and it's really stupid.
How did you get that free scholarship?
It was actually one of my friend's mother, Yohannes, the teacher. And she was telling him about me, that he had a free space and I've been doing a lot of films before at the school, I got a video camera when I was 11 years old so I have always interested in movies.
So you had some kind of background.
Yeah.
7. **Tell me your schooling path until you came to this school.**
So you were how many years in high school? You were in the first year of high school...
Yeah
...and then you came here?
Yeah
So you didn't finish the 12th grade
Yeah, I finished the 12th grade yeah, I passed all the tests, I had some vacations and I didn't return to the school.
So, I'm not following now...
First I had public school for 1st grade to 9th grade, than I took something that is called "after school" ...
It's like one of these schools, you also sleep there and...
Yeah, but its not really...you have some subjects but its not that focused on because the focused thing...its...the after school its to socialize and ...yeah...it comes as the 10th grade and after 10th grade I was going in the high school for one year and I passed all the tests but I just didn't return to the school.
Ummhumm...and if you would go back to the school, than, how many years would you have left until you could go into the university?
2 years.
2 years left?
Yeah, actually I can return to the school after the summer vacation and than I can complete and I only have to take 2 years.
And go to the University...
Yeah
8. **How long have you been in this school?**
I've been here for ...I started in September, September the 23rd I think and I've been here until now and I'm stopping at May 23. I'm not really sure how much long time that is...
It's almost a year so...
Yeah, it's almost a year...
A normal school year...
9. **Before coming to this school, did you know how it works?**
I had an idea about it because I've been to after school and I thought it was pretty much the same thing but its not, people are far more interest in what they are doing. In after school they were just socialising all the time...
Partying
Yeah, partying, and its more...people are studying that subject and ...yeah...it's a bit different, but its ... this school it's a bit different from others high schools...

- But the community life here...you knew about it, how it works, the chores ...**
Yeah, yeah...
10. **How did you know about this kind of school?**
Ummm...that was also my friends mother that told me about it, and I called him and heard about it and printed out some papers from the internet and read about it.
And this kind of school is common here in Denmark?
Yeah
You pretty much knew how it...
Yeah, but its going down for...they don't have so many money anymore...pretty many of this schools are closing...
They don't get funding from the government anymore?
They get something but I don't know...they have to pay taxes...Normally after school, when they buy us food they get 25% off, because that's the government fee. But they don't have to do that in after school, but in high school, in this school, they need to pay to...
Taxes...
Yeah...and it's 25% so it's a big burden for them.
11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**
Can you...
Why did you apply for this kind of school, folk school, and not to a specific, regular school but with the specific subjects that you wanted to study?
Why?... Because film has always interested me. I was sick about normal school, and I didn't want to do it anymore. Because the high school I was before its pretty much you need to study all the time...
You have pressure...
Yeah, pressure all the time and I couldn't do it, it was...
And here it's more...
Yeah, It's more...well we meat at 10 o'clock every day and that's really great, I need ... I had to get up at 6.15 back home to go to school and that was a bit too early to me.
12. **Why did you apply for this school in particular?**
Well, I got the phone call to come here and that's a pretty good reason to join this school. It was... the Film & TV line it's pretty new, so it was also to start something new, and there's a lot of famous Danish film makers guest teachers and something like that and...yeah... I really wanted to do something with film, so that was the main reason.
13. **Why did you decide to take these courses?**
14. **How long do you want to stay here?**
Yeah, I'm going to stay here until the 15th of May, I think, and than I'm done.
15. **Do you have any intention of coming back here after having finished your courses?**
Ummm...I hope so because 2 of my really good friends, Thalís and Mathias, they started later on and they are still on the school when I leave so I can come back to them.
But as a student again, or as a teacher, or to help them, or just to party or just to see people...
Yeah, maybe to help on the Film and TV line, maybe, if I don't have anything to do... When I'm done here I may have a job in Copenhagen. I know a producer and I can work for him. But maybe I can come back and teach a little bit, if I get some experience...time will tell...
16. **Will you apply for another folk school after you have finished these courses?**
To another...?
Yes, to another *hojskole*?
Ummm, yeah, I thought about it, there's an international film school in eibelthorth and its pretty famous, maybe, but it costs...its hard to get in and it costs a lot of money, but maybe...it sounds really good.
Maybe you can get another free ride...
Yeah...(risos)
But I talked with them, we where in a big forum where lots of different education was represented and that school was also represented there, we talked with them a lot and it sounded really great.
17. **Why is the time in this school useful for you, personally and professionally?**
Both as a...I learned a lot, when I think back...I learned a lot, and personally I also learned a lot. Its great that there is a lot of English students from outside Denmark, that's also pretty great because than you need to talk some English and I like English.
18. **Tell me about your weekly routine here at the school.**
We have different subjects...right now I'm planning my last film and than I need to make a story board, write the script down...and sometimes we have guest teachers and sometimes we need to go to the city and make some film about anything and than earn some money that way. Its pretty...we don't have a schedule...maybe tomorrow I need to go to Copenhagen film something so there's really no routine. Well we need to eat at 9 o'clock each day and than we have meeting just to talk about what we need to do today. Then we stop, we don't have hours after 3 o'clock but we work anyway.
You keep on going...
Yeah...sometimes I don't work the first 3 hours and I work later on the evening, sometimes all the night. Well, if you have something to do that interests you, you just work.
And you usually it's the same things every day, Monday, Tuesday, Wednesday..., the same schedule or it changes from day to day?
Yeah, the same schedule, in a way, as we need to meet at 9 o'clock and we have the ... thing and...
You eat at the same time...
Yeah, ok, of course, we eat at 12 o'clock and dinner is at 6 o'clock. And never eat breakfast because ...its too early...I'm never hungry in the morning.
And you have classes every day?

Classes, in a way, we have subjects and we have deadlines, we need to have that finished at a specific date. But we haven't, we don't have guest teachers or something like that every day, we don't need to hear a guy talk every day and sit quietly down.

You have also chores you have to do...

Yeah, we need to help out in the kitchen and ... we have to clean Monday and Tuesday and ... that's fine, yeah. I have been in the kitchen like 5 times. I think its annoying because I know someone that has been there 3 times...

And you cooked in the kitchen?

Yeah but we don't have to cook really, we just need to warm up something that the kitchen lady made for us and make some salad.

19. **What do you like and dislike about the way you learn things here?**

Its so free! If you want you just take the camera out and film, you can do that. And its not...you don't have to ask anything about it. If you want you can work on every hour of the day. That's freedom, but its also freedom with price because you can also stay in your room all day and do nothing all day. So you need to be in for it. You need to like making films and spend your free time with that...

20. **How does your teacher teach in the class?**

Its...if we have a problem with a subject he comes and help us and says "this is the way to do it". But its more like that because now I know pretty much about the same, I know, compared to Johannes, pretty much the same about doing, making movies, because Johannes don't have the big experience in movies, he has been doing theatre and...but he can help us with the program, he's pretty good with final cut and when we have guest teachers we learn a lot because they are professional directors or editors or producers, something like that...Johannes is more like a ...

Coordinator?

Yeah, coordinator, exactly, yeah.

And in a normal class when you get there in the morning what happens?

We just have the morning briefing and we talk about what we need to do...

So he gives you tasks to do, each day?

Yeah, we have some camera test or something like that where you need to ...Ok this..."you shall make a short film with only clips with 30 seconds and you don't, you can move the camera." So its needs to be 30 seconds long each clip and you can't move the camera. That's an assignment we can get. We can get an assignment that every clip can be only 3 seconds long and we need to make a film with that.

And how much time do you have to do that task? Its for one day, or...?

That's compared to the assignment. But one day its pretty much...we can do it in one day...Its also good to learn how to put up some rules for yourself, "ok, it needs to be done at that time!", because when you get out in real life you have deadlines and you just have to finish and you don't have anymore time.

And when you finish that task, what happens?

Well, we watch it and we talk about what we did wrong and what is really good and than ...

Students and teacher, everyone talking together...

Yeah, yeah... And maybe we send it to some of the guys who...the directors we have known. We have a really good producer called Stein Harlan, and hes been making a lot of movies. He's in nearly everything and he's really good and than we can get some critic from a professional.

21. **Besides attending classes, what other activities do you do in the school?**

22. **Are your time schedules strict or flexible?**

Flexible, really flexible. Specially for me and the Film & TV line. Because I think the Music Base Camp is more strict, you need to...they have classes, we don't...we don't have...

Formal classes...?

Yeah, and they have drama and...at 8 o'clock. We don't have that.

And they have to be there on time...

Yeah, they have, there's is more strict than ours.

23. **Do you have some kind of grades or evaluation of your knowledge?**

Ummm...not grades but...more like we talk about it and than we see what we did good and what we did wrong so we can evolve and improve.

24. **Do you also have the opportunity to teach here at the school?**

Sometimes, we had to do a film with the Media folks, sometime back, and there we could tell about "ok, to make a good movie we have to do this" and they taught how to make a good picture. Me and Thalís and Mathias was also out filming some people and we needed to tell them how to do it, how to do a great picture, how to direct and how to edit it and they needed to hold the camera and do all the hard work...

So you were a teacher to them...

Yeah, exactly.

25. **What do you like most about this school?**

I like the thing that Its so flexible, and its so free, and it's a good thing. Sometimes it gets too free, but I think still its really great and if you want to make films its really good for you because then there's no one stopping you from making films all the time.

26. **What are the main differences between this school and the regular schools?**

Ummm...I don't have math and I don't have Danish and English in the same way, so...yeah, I don't have it at all. I don't have math, I hate math, English its fun for me...I don't have home works in the same way, I have projects I need to be done with, in that specific time.

So its like, its focused in what you really want to learn?

Yes, exactly, I'm only doing the thing I like.

27. **What is this school about?**

Umm, the Film & TV school is about preparing you to the real life, the film industry. Stein Hern, the producer who started this and Yohannes they wanted to prepare some young people, to learn them how the film

production really works and to learn them something they really could use, because Stein Hern thought that Denmark was in need of new talents and some new young people who really knew how it worked and that's the idea of the Film and TV school.

That is the course, what about the school in general?

Well I think its pretty much about preparing people for the next step or to get out in the real world, but people can also come in a older age and still learn something. Because...its...if you want to...the lines...that's...that cen come people that's a lot older and also the Media line, if you are a photographer you need to learn adobe and the other programs. And also we have the people from another countries, from Nepal and ...they need to come out here for English and get some cultural experience...

What about personally?

To...

Socialising...

Yeah, also to socialise, how to be with one another you need to be a nice guy and you need to take responsibility for your acts, you need to help other people. If you drop a glass or something like that, you don't wait for your moma to clean it up, you need to do it yourself, It's just ignorant to wait for your friends to do it or other people in school to do it.

Anexo L: Entrevista ao Aluno Mikkel (EA4)

1. **What is your name?**
Mikkel, Mikkel Lars
2. **How old are you?**
I'm 21
3. **Where are you from?**
I am from Denmark and near a little town near Skanival.
4. **What formal qualifications do you have?**
I have my high school education.
Like K12?
Might be, it's not the university...what do you call it...
You finish high school at 18 years old...
Yeah!
You had some kind of special studies? Because, I know some people go for ...like...mathematics and physics, some other people go to arts and drawing...
I was in the mathematical line. So I had Mathematics at A level, and Chemistry at C level, Physics at B level and then I had music and drama as additional classes.
5. **What course are you studying?**
Here I'm taking the music camp.
6. **How expensive is it for you?**
Yeah, its expensive because, actually I don't have the money for it, so I have to land from the bank. But considering what they can teach me, what I get from the different teachers that we have, its not very expensive and specially considering that I live here, eat here...
It's well spent...
Well spent, very well spent.
7. **Tell me your schooling path until you came to this school.**
Yeah, I went to the same elementary school since 0 to 9th class. Then I was in a, kind of like a boarding school, same principle as here, I study there and I eat and live there. It was in 10th grade, just before high school. And that was 1 year. Its an additional class for the elementary school in Denmark. And it kind of...its kind of the same exam as the 9th grade but it helps people getting ready for high school, be more mature. And also there I had music and drama and things like that. And then I went to high school.
And in high school you had 3 more years?
3 years, yeah.
8. **How long have you been in this school?**
Since August so it will be like...7 months or so...
And you will be here until when?
24th of May, another 2 months.
9. **Before coming to this school, did you know how it works?**
Well, like we started here in August and I think I figured it out like in February, something like that, when I saw it on the internet so I knew it was a folk high school, so I knew how it works. And then I read something about the teachers here, so yeah from them I knew how it works before I started.
10. **How did you know about this kind of school?**
It was our teacher, actually I was trying to attend to the auditions at the Danish musical academy here in Fredericia and at their homepage there is a link to a singing teacher who had a preparation course and at her website, because she teaches here, there was a link to this school. So actually through her I got the information about this school.
But about this kind of schools how did you know about this?
Kind of like from mouth to mouth...
Its something common here in Denmark?
Yes, and it's the same principle as the boarding school that I went to, we call that the after school, and actually at that one there was a folk high school connected to that school so...but yeah it's a common thing to know here in Denmark.
11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**
All and all it depended on my education, because I wanted to be either a music performer or an actor so it was like a preparation course to another official education. And this school in particular...I haven't heard of any other musical schools and this was quite close to where I live.
12. **Why did you apply for this school in particular?**
[Already answered]
13. **Why did you decide to take these courses?**
[Already answered]
14. **How long do you want to stay here?**
[Already answered]
15. **Do you have any intention of coming back here after having finished your courses?**
No, not to this school. Well if there is some kind of anniversary or gathering with the old students but not as a student, maybe as a teacher.
16. **Will you apply for another folk school after you have finished these courses?**
No, I wont. Because I got in at my application, so I wont...

17. **Why is the time in this school useful for you, personally and professionally?**
 Well, I succeeded in getting in the acting school in Denmark so professionally it has been a success and actually I'm really amazed of the big level of the drama teachers and also specially of the singing teacher so professionally yeah it has only been a success to me and a good experience. Personally...in my life I have experienced a lot of things, so...of course I've developed myself personally here but ... not in that big perspective that it has been "wow, I've really changed". But sure I got some small new perspective.
When you came to this school you didn't get into the other school we talked about?
 No I didn't...
And you think it's because of this school that you got in?
 Definitely, this was the main reason that I got in. I tried in 2006 but that was like, only, I did it only with half of my intentions but yeah definitely this school was the main reason.
18. **Tell me about your weekly routine here at the school.**
 I get up at around 6.30 and if I am in the mood I work out in the morning and then we usually get dancing at 8.00 or 8.30 and then we have 2 times a week we have drama and that is just after dancing at around 10 until 12 and then afterwards from 13.30 until 16.30 and Wednesdays we only have music theory 35 minutes a day, before lunch which we have at 12 o'clock. Then we get the culture club at 13.30 in the afternoon on Wednesdays. And then Thursday and Friday we also dance at 8.00, 8.30, and then we have some singing in quires, and then we got a few hours to do... to catch up to some stuff we need to, on singing and dancing or in drama in the afternoon, also in the evenings. And eat lunch from 6pm until 6.30pm. In the morning breakfast is from 7.15 until 8.55.
What about the chores in the school, how does it work?
 The showers?!
The chores... the tasks?
 Ho yeah yeah, the tasks. We got the...we have to...in the week we need to either prepare for dinner from 5pm until 6pm, when we eat, or we have to do the dishes afterwards. And that's 3 persons whose doing that and not the same persons, it goes on shifts every week. And then we clean, everybody cleans Monday after lunch at 12, Monday and Thursday.
And you do this every week?
 Yeah, every Monday and Thursday we clean.
And the dishes and the cooking it's also every day?
 Yeah, it's every day. From Monday until Friday, we do it every week.
And then the next week other people do it?
 Yeah, exactly. And then there is a specific scheme, a task scheme over the weekend. So who's doing that, because its not the same persons whose here every weekend, so its different from the week.
19. **What do you like and dislike about the way you learn things here?**
 The way we learn things? Do you mean the classes? Well as we talked about before, the professionalism really amazed me, so that's one thing that I like very much. I like the way that it is schemed, so I like that we dance in the morning and we are active from the start of the day so we are ready for the rest of the day. And they have planned it very well where the different classes at the day. My dislikes would be, we could have some more dancing considering that we are attending intensively to the musical academy. I think we need some more dancing if we want to get a better chance to get into the musical academy. And then we also, I think should have some more music theory, its not that high priority. I think I'm pretty satisfied.
20. **How does your teacher teach in the class?**
 The singing changes from being a master class, so that every student is there and you are out one at a time and singing something and acting while you are singing, and other times we got solo singing so its like one student at a time. Always when we are dancing we are all together so that's like no solo dancing, and the choir of course its there everyone. I think they are actually very good. If we are talking about the singing she is very good about giving every student the same period of time when we are singing and also when we are having the solo, each we get 35 min. . The dancing is...we do some basic training, like to start the dancing lesson and then we do...some choreographies and then to doing some specific exercises like specific dance moves and then doing the same and the same to develop your body to do exactly that kind of move. And in drama we mainly have a master class, so everyone is there and sometimes we get solo if we are practicing a monolog or a dialog we would be two, but mainly we are all there watching and learning from each other.
The teacher gives you assignments, like "you have to do this..." ?
 We got the two teachers and the girl, Hanna, is very brilliant working with the text so when we got her we usually are playing with some text either a monolog or a dialog or a play or... working that way. With the other teacher, the male Kim, is more playing, making some games, improvising, and yeah sometimes we imitate doing something and then we do it and watching something or getting a small task and acting from that, so its very different...yeah.
And you have some kind of...like during the year you have to prepare some kind of a play to display in the end of the year?
 Yes, we do. The stay here at the folk high school lasts from August the 20th until here in the start of April, because we are preparing for the auditions which ...the last audition is in the first weekend of April, and then afterwards we start to make the play. We have some small... kind of concerts which we show to family and friends and people in the city here, but there is this main play or actually musical which we are...we are staying here getting to know each other and getting better in singing and dancing and doing acting and then we are ready for the play which will last from April and then we are finished in the 24th of May.
21. **Besides attending classes, what other activities do you do in the school?**
 We got the gym where we often gather some people to play some football, some badminton or some different ball games. Me, myself I like to run so I also maybe 2 or 3 times a week, take a run. Else we got the pool and table football, and doing some small activities. Playing the piano, actually I do a lot. And then just having a cosy time with your friends.

22. **Are your time schedules strict or flexible?**
 No, no, not at all. Very flexible I think. It surprised me in the start, how little we have to do, but you discover that you also need to practice so it's actually ok. But I find it very great that we got that much spare time so we can practice on our things because there...when it comes to the musical practising its very ... its not like preparing for maths or Danish essay. Its more different to practice singing and drama...its like further out in the atmosphere ... so you need to be...besides to be mental when you are practising you also need to be physical in a kind of way so its nice to have that much space and spare time to prepare yourself. So, no, they aren't strict.
And if you get late to a class, if you have dancing class at 8.30 and you arrive 15 minutes late...
 Yeah, ok, 15 minutes late I think there would be a problem but ummm... That might be one of the dislikes actually to the question before, that the teachers sometimes might be a little too soft on us. A little to..."ok, that's not a big problem that you came late..." . Of course if you are doing it all the time...but...yeah...5 minutes it's not unusual that people comes late, so it's always kind of a sloppy start of the class. So no they won't get mad. That's also one of my dislikes.
23. **Do you have some kind of grades or evaluation of your knowledge?**
 From...in this school?! No we don't have grades, but we evaluate what are our chances of get in that school, so we always catch up with the teachers how big our chances are, to be realistic, but no grades.
24. **Do you also have the opportunity to teach here at the school?**
 Actually yes, but its more like a plan, like a part of the class. We sometimes ... by being an actor, singer or dancer we have to know how we appear and be secure with ourselves, be ...have self confidence to go on the stage. So sometimes we also try to make choreography and teach to the other students. We have done it on drama with the teachers we would have to find out what to do that day. And I think also in singing. Not like as in a class that now we are teaching, but it comes along sometimes.
25. **What do you like most about this school?**
 If we are talking about the classes, I think it would be the drama because I like it a lot and I also like the professionalism and still the opportunity to play In the classes. All and all in the school I'm very amazed by the view and the places surrounding, the nature out here. It's a weird thing but it gives a good stay here, a good time here because its like even if its grey its still beautiful and specially here in the summer and the sun comes out and you can see the ocean and its nice and warm and big green trees and green lawn and the beastliness of these surroundings lightens up your mood often, so that actually plays a big role too.
26. **What are the main differences between this school and the regular schools?**
 A regular school like an elementary school or like a high school?
A high school...
 Of course we stay here, we eat here, we live here we get that close to your friends. Actually in high school I thought I was pretty close with my friends because I was with them everyday, weekend, parties... This is kind of a different way because if you got some problem here you can not just go to your home and "ok, I need some days here", you live with these people 24 hours a day, a week. And... yeah that actually...when we live like this it's also a different feeling when we have classes, quite hard to precise, say what that is, but that might also be one of the reasons why it gets so sloppy, why its so unserious the start of the class, 5 minutes here and 5 minutes there, "ok I just live here so it doesn't take any time to go down there". So the whole situation and seriousness about the school and what we are working, what we are studying is...you get a bit more light...
27. **What is this school about?**
 This school is of course...the whole school is a gathering of the tree thing like music, media design and film & TV... all 3 lines are very creative and very exiting combination. The student use each other from one line to another and that is very exciting, because the film & TV guys can use the actors and then also use the media design to design something like a DVD cover or something in the movie. That way we can use the media design people to take some photos to our resume and... Yeah it's actually a good combination because we are all artists in some way and for the musical base camp line it's the perfect preparation for the musical academy and the acting school so I think it's a great combination. In the start of this school history it was like a gymnastics school for girls and they didn't go so well, and than a place for sailors fishing. But I think this combination is great and up to date because there is so much focus on being an artist, one way or another...
Ok, thank you, we are finished.
 You are welcome.

Anexo M: Entrevista à Aluna Linka (EA5)

1. **What is your name?**
Linka
2. **How old are you?**
I'm 24
3. **Where are you from?**
I'm from Latvia
4. **What formal qualifications do you have?**
It is University you mean? Education?
Yeah, I'm studying in university right now, at Latvia.
Bachelor degree?
Bachelor degree, yes.
5. **What course are you studying?**
What is it about?
Its Business Administration. Umm... Sorry, I'm thinking in Danish.
Here in the school what are you studying?
Danish culture and Danish.
6. **How expensive is it for you?**
No, not at all.
Do you have some kind of scholarship?
Yes, it's the cyrus scholarship. They are paying for me. Its an international scholarship, they are paying for a lot of students.
7. **Tell me your schooling path until you came to this school.**
My schooling path... Well, I have my secondary education, I finished in 2002...
Tell me about it from when you were very young...
Well... I began my school when I was 6 years old, and than it was until I was 15, it's the primary education, and it's the obligatory. And than I went to secondary, it took 4 years. I'm educated as a secretary and than I came to Denmark, so 3 years off. And in 2006 I begin in the university.
And how many years you stayed there?
5 at all.
8. **How long have you been in this school?**
We came here for 2 weeks, because our other high school it closed right now, that is the reason why I'm here.
And how long have you been there?
Since 11th of February.
And how long do you intend to stay?
I will stay here until the first week of may. At all, 12 weeks.
9. **Before coming to this school, did you know how it works?**
No. Not really.
You didn't know you had to do chores and those kinds of things?
No, no.
10. **How did you know about this kind of school?**
I found it in the Internet. Actually we have a website where friends are meeting and there was an announcement that there was a possibility to go to the Boring school, and than it closed and we all came here.
So you found out about this kind of school here already in the school...
Yes.
11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**
I didn't about other schools, I didn't know anything about this *folk schools* because we don't have this *folk schools* in Latvia, I came here because of my Danish, to improve my Danish, to get it better, and that is the reason why I'm here.
12. **Why did you apply for this school in particular?**
Did you had like several schools ...
No.
Was it just because of that website...?
Yes just because this boring school had an announcement.
13. **Why did you decide to take these courses?**
Its because of my Danish language, I get to know that they are teaching Danish and I thought that it is good for me, I can get it better and I can get a proof that I can speak and write Danish.
And that is important because...
Because of my job in Latvia, I'm working for a Dane in Latvia and I'm a guide for Dane groups, tourist groups in Latvia, I'm translating for them, so it's important for me.
14. **How long do you want to stay here?**
Until the first week of may.
15. **Do you have any intention of coming back here after having finished your courses?**
No, not at all.
16. **Will you apply for another folk school after you have finished these courses?**
No.
17. **Why is the time in this school useful for you, personally and professionally?**

- Professionally it is very important for me, yes. I want to get as more as possible of this all, and my time is limited here, its only 12 weeks, and I want to get the most of this. Personally, meet new people, new friends, its nice. Its exciting for me to meet people from other countries.
- What do you think you get from that? Meeting other people from other countries?**
 Ahhh, I think its very interesting that you can meet different cultures. For the first time in my life I'm meeting Nepalese, and people from Portugal and Scotland, its very exciting, it's a new experience.
18. **Tell me about your weekly routine here at the school.**
 We are taking a morning walk normally at 8.00 each morning, it takes approximately 20 -25min, than we take breakfast from 9.30 to 9.00. At 9 we have our lessons, studying Danish. At 12.00 we have lunch, after lunch we have duties, help in the kitchen washing dishes or something like that. Than after that sometimes twice a week, we have a house meeting and than we have Danish lessons or we have free. The evening is free.
In the evening do you also have chores, duties?
 No, I prepare my Danish lessons.
19. **What do you like and dislike about the way you learn things here?**
 What I like here?!
In the classroom, what you like and what you don't like?...
 I like how he is teaching Danish, the stile.
How is it?
 I'm afraid to say it but I'm the best in my class, I'm not beginner so I'm speaking very good actually. So he is working with my pronunciation. So I like it is to get the sound out of my mouth, so it's a good way. I like how my teacher is doing, I can get a lot of exercises, I have to study independently in the Internet after lessons of course. What I don't like...
What kind of exercises does the teacher do?
 Its grammar, it's a little bit different, because I'm special, the other students are beginners and they can get exercises for beginners and work in groups and start everything from beginning. I get much more...I have to read newspapers; I get exercises like Danes when they are studying.
You have to read the newspaper and than what?...
 I'm reading newspapers and I'm writing my opinion about some article. I have to write a lot...
And you have to talk to the class?
 Yes, I'm talking to the class, I'm helping the teacher to explain. For example, he's asking one word and than ask what's the first thing I think about it, so that others can understand because the words are really terrible...
So you are also a "teacher" in your class...?
 Its more fun maybe, but its exciting. He said if I want to try so I said yes, why not?!... It's exciting to learn other students...
20. **How does your teacher teach in the class?**
 [already answered]
21. **Besides attending classes, what other activities do you do in the school?**
 What activities?... I like sport a lot, I have sport lessons, and we are doing sports. Other activities...maybe I'm not so active in other activities. There are some nice films and I'm looking some films.
And duties, what duties do you do?
 Duties are in the kitchen, so dish washing, preparing meal, and cleaning the corridors.
22. **Are your time schedules strict or flexible?**
 Ummm, strict. Actually strict. We have a plan or schedule so we have... from 9.00 we have to be in the classroom and we have to be.
And if you get there late, how is it?
 Ummm, I haven't done it, but I think its not nice. No I haven't done it.
But if someone arrives late, does the teacher get angry or says something like "you can not come now because you are late..." or something like that?
 No, it's not like that, its more our own attitude. Its like we would say "Sorry I am late today", the teacher would say "yes, but its not my problem!". So we all are meeting at 9.00, and its at 9.00 not at 9.05.
So it's a responsibility to yourself...
 It's a responsibility to myself, yes.
23. **Do you have some kind of grades or evaluation of your knowledge?**
 Umm...grades...no, nothing.
Do you have an opinion about that? It's good or bad...
 At all...From one side its good, for another side it's not good. Its good if there was a grade a lot of students maybe would be afraid and wouldn't come here. For me I think it would be very good because we could be much more motivated to learn more. So I think it could be better if we could have some grades.
24. **Do you also have the opportunity to teach here at the school?**
 [already answered]
25. **What do you like most about this school?**
 Ummm, the view! (risos)
Is it how it works? Is it the kind of classes that you are having? Is it the walks in the nature? Is it...the duties?
 What I like...actually its difficult. Even I cant explain because I'm here not so long time. I like this atmosphere, that the students are very kind to each other like...yeah, nearly like one family. I can say this about my previous school that it was really like one big family; they were very kind and very caring for each other so yes, the atmosphere. The community...
26. **What are the main differences between this school and the regular schools?**

The regular school its more strict. There are exams and subjects... This is more specific I think, its not so strict, its more like feeling free. Its like if I don't know what to do I can take one year in high school, or 6 months, and I can find out what to do.

27. **What is this school about?**

I think is to help people, if they have some problems, to help them find their way in their life. Give a little pushing to go further. Because Boring was a special school actually, for people with special needs.

What special needs were there?

There are...from Boring...students with psychological problems, depressions, things like that.

Ok, we are finished, thank you very much!

You are very welcome.

Anexo N: Entrevista à Aluna Michelle (EA6)

1. **What is your name?**
My name is Michelle
2. **How old are you?**
I'm 22
3. **Where are you from?**
I'm from here, Denmark. But, where from in Denmark? Aarhus.
4. **What formal qualifications do you have?**
I don't have studies like that. No...
How is that?
I don't know why but maybe its because I'm not living so good with my mum, and things like that. So maybe that's why. So I'm taking it now, but not in this high school, I'm going to school in Midlefarth to take my education there, my 9th grade.
But you've been in primary school...?
Yes, but not for so long, I've drop out in 5th grade.
5. **What course are you studying?**
Fullfieste.
What is it about?
It is about yourself and the world. Its about finding out what ... you solve it and what ... its like ... what the world and what here ... and ...
What you are studying, your course, its about finding where you belong...?
Not where you belong but where you ... like ... how can I say it...like...you are taking something up and you are talking about it all the time...like...right now we are talking about masques, different kind of masques that you can stick in your face. Things like that... For a half a year we take like a schema where you take some things, like we have about the body, other countries, we have about...things like that... that's the most thing between Fullfieste ...
6. **How expensive is it for you to be here?**
I'm not paying on my own so I don't know how expensive it is for me staying here...but it is expensive to stay here, at high [folk] schools.
But you don't pay?
No.
Who pays for it?
My Commune.
What is that?
It's something we have in Denmark, in every kind of small city's, like... we have Fredericia Commune and than Midlefarth Commune... And that's places where there is citizen people that is your social worker, like one who is working on what you are going to do. Than you get some payments from her every month, from this Commune every month. I get 5000Kr, but out of this 5000Kr. I have to pay for my apartment and things like that, but they are paying for me staying at places like this.
7. **Tell me your schooling path until you came to this school.**
I started in my class when I was 5, in the first grade, because we didn't have like kindergarten, things like that. So the first thing I did was going to kindergarten and than in 1st grade and than 2nd and things like that. And than I dropped out in 5th class because I was moving to a children home, where like...a young people place, because my mum wasn't taking care of me and my brothers so much, there been happening some things before ... so that's why I didn't when to school so much, and than I went to this children home and I've been around a lot of children homes and than I went to 2 special children home, one in Hannas near Aarhus, and than one in Maria, near Aalborg. And than I had to find out what I want to do after this children home things and the commune told me I had to go to a high (folk) school. It was not myself but they said that I had to go. So we were looking into 2 diferent kind of high school, one in Haeru, and this one down here. And we visited this one here in Boring and I found out that I wanted to go there. So I went there for half a year, and than half a year more, and half a year more, and than a half a year more. I've been there for 4 years almost. Now we are here.
8. **How long have you been in this school?**
I think almost 3 weeks.
9. **Before coming to this school, did you know how it works?**
This school here...no. We didn't because the school closed and we had to find another place where we can go and stay because they couldn't send us home to our places, so we had to another place and this was the first solution to go here so we were not talking so much about going here, and than we went here and we find out what was here and what was not...
And in Boring did you know how it worked the school there?
No not before you came there. Like, you can read a lot in the internet but its not like who's going there and how the people is like, and its like the same in Boring, so no.
But you did now about the tasks you had to do, the cleaning and...
No, maybe a little because we had the same in our school, we were cleaning every day, sometimes in the morning and sometimes in the after noons.
10. **How did you know about this kind of school?**
That question I don't know. Because I don't know how I know about this schools, but I think it was the Commune who said it to me first about this kind of schools.

So before that you didn't know about this kinds of schools?

No, no.

But is it common this schools, in Denmark? Do you...think this schools are common? Is it spread, people come here a lot or...

Yes, we have this called afterschools, and I went to one of like that before.

Those are usually...the kids take it after 9th grade.

Yes, like that but you can come like...I went on a *ethirt* for doing sports all the time, in Aarhus where I come from. And that's before all this things before I went on the highschools because you have to went there first because you can be there from you are like 14 to your 16 and you can go on the school when you are 17 and half. Like this. So you just have to try to be there. I was there for 2 months and than I dropped out. And than we find out I have to go to a high school. So yes, I think its a good thing we have this places.

11. **Why have you decided to apply for this kind of school? Why didn't you choose a regular school?**

I think its because I wanted a kick in my ass. And I think the commune sent me for getting my education and things like that up, like what I want to do with my future and what I want to do with education too, what I'm going to work with...and yes, get a kick in the ass.

12. **Why did you apply for this school in particular?**

...

You already told me that the other school closed so you had to come here...

Yes.

13. **Why did you decide to take these courses?**

This we had in Boring and now here. You can't decide that on your own, its just something you have on the school. Like every high school have every kind of things, like there is this from *efreel* and there is this like art and music and things like that. And here you have 4 different kinds of things, plus you get to 5 now because we count as a course too. So I don't think you can decide.

But in Boring you had how many courses?

We had many different kind of courses, because we had this *Fullfeste* where we were, and we had this from the internet group, from the outside people...how do you call that...Euro people...because we were a Euro high-school, so everybody go there. And then there was some course after..like..the same time that we had this 2 course with us, in the school, there was some other course like kayak, umm...summer high school...

But you were only taking this course in particular...

Yes, you take a course called *Fullfeste* and in the *Fullfeste* there is a lot of other things like the schema you get and a lot of other things ... we have theatre and art, is in *Fullfeste* too but the international group can join in that, so its just something the school have.

14. **How long do you want to stay here?**

Until the semester is over.

And then you go out.

Then I go out, get my kick in my ass.

15. **Do you have any intention of coming back here after having finished your courses?**

That's a hard question. I don't know if I'm going to come back to a school like this...maybe. But if...I have to say...on my own, no, I will not come back to a school like this. I will come back and do some subjects...

Short courses...

Yes, short courses.

But not to stay a long time...

No. And I think I will do like...talking about what happened with me when I was small, and holding courses about that. Because there's a lot of people who is living in children's homes today who don't know ...they are like totally in a hole and they don't know how to get through this hole and get out of it so maybe its a good idea one who has been there and been out and doing her things can go and talk with the people there. I would do that in a high school, when I find out what I'm going to talk about. And then I'm ready to do it. So yes, I think I would come back and do courses.

And be like a teacher..?

Yes. A little bit but not a teacher like...just...

Not a formal teacher but..

Just holding... [a course]

16. **Will you apply for another folk school after you have finished these courses?**

[respondeu na anterior]

17. **Why is the time in this school useful for you, personally and professionally?**

In this school?

Yes, and also in Boring.

Personally I think...I just think its good for me to stay in a school like this, because all the people and friendships and things like that, and you get a lot of friends here from any kind of countries and you want to talk with them, and you want to keep a hold to them, just be friends with them always. And professionally I think because I'm getting better in my schooling, and here I'm getting better at singing because there is a lot of singing people here and acting people, so I think I'm getting better at that.

You've been in singing class?

No. I used to sing in Boring so... here its just...I'm a little bit shy because they are singing very good, all of them.

18. **Tell me about your weekly routine here at the school.**

At 8 I go for a morning walk with my school mates from *Fullfeste* and than at 8.30 we eat breakfast and at 9 we go have school, and we have a break at the same time everybody else have a break, I don't know what time that is because I haven't been here so long. And than we go back to class, and than at 12 we eat. We clean sometimes... Mondays...and Fridays...? And ... then we go to school at 13.30 and finish at 14 ... no... 15 I think sometimes. And than I do nothing...sit in front of the computer, play pool, talk with people.

Sports, do you play sports here?

Yes, with the Nepal guys I play a lot of football but its only guys, they always hurt me, that's why I don't want to play with them any more.

And cooking, do you cook also?

Yes, but not so much here.

You used to cook more in Boring?

Yes, but we couldn't use the kitchen like we can here. Here you can just go down and bake a cake if you want to. And then I think sometimes at 22 I go to bed and sometimes at 23 I go to bed and sometimes at 24 I go to bed. It depends...

And than you also clean the kitchen...

Yes, sometimes, when I have the kitchen duty.

19. **What do you like and dislike about the way you learn things here?**

I would say this schools are a lot better than regular schools, because this school you have like... not like 25 in a class, you are only like 10 or 7 in a class, it depends on how many you are and what you are doing and there is not so much noisy in schools like this...in this school there is a little bit noisy but not in the class time.

And what don't you like in the learning process...

What I don't like learning...or...what do you mean?

What don't you like when you are learning things in the class? Is there something you don't like?

Yes, there is, too much talking, and people are not serious what they are going to learn...and ... too much noise...

20. **How does your teacher teach in the class?**

We have 2 teachers and they teach totally different. Linne is more an art person, so she likes to teach with art, how you do things... and Linne is a little bit hard, and Kalhindlek is more kind, we can say that..., and Kalhindlek likes work more with body because he's an actor so he works more...learning more with our body and our mind. And Linne is more like this straight person.

And what kind of things do you do in your classes?

The first thing we talk, the first thing we do when we come in the class, we talk about what we should do today and like what do we have this day...

Who decides that? The teacher or you all talk about it..?

The teacher, we have a discussion and then we have what we are going to do. And then the next thing we do is starting, if we have Danish we are sitting down everybody and talking about what we are doing in Danish, *Fullfeste* we talk about it too and then we go separate and the teacher just goes around, and that's the most thing we do now, its like just talking in the class.

With both teachers?

No we have...sometimes we have both of our teachers...

At the same time?

Yes, at the same time, and sometimes we only have one of our teachers per day. Like Monday and Tuesday its Kalhindlek, this theatre teacher, and Wednesday, the day after and Friday, I think, its Linne. She has like 3 days.

And mostly you talk in class...

Yes, and working.

What kind of work?

It depends on what we are doing, in our class. Like if we have Danish or we have *Fullfeste*, we have like sport or theatre or we have art, it depends. Every day is diferent.

21. **Besides attending classes, what other activities do you do in the school?**

Nothing.

Nothing?!

Yes. It depends what's here, after classes.

You already told me you go out for walks in the morning...

Yes, we do that in the morning, that's our class too, going out, for just being fresh. So that's a kind of a teaching too. So after class I don't think we are doing something like that.

22. **Are your time schedules strict or flexible?**

No, we don't have that because if you are a little bit late, you just say "sorry I'm late" and why you are late.

But yes, the teachers want us to be there on time, at 9 or 5 min. over 9., when we begin the class. And when people are not coming or sleeping or something like that, other students start getting mad, because then we have to sit and wait for getting further in our class ... So today we didn't wake them up until we were like until the class was finished, and they woke up at 12, and wasn't there the rest of the day, so... I don't think we are strict.

23. **Do you have some kind of grades or evaluation of your knowledge?**

What is that?

For example, in a regular school, you have an exam and you have a grade...

No, we don't have that.

And evaluations of your knowledge also...

No...

24. **Do you also have the opportunity to teach here at the school?**

Yes, yes we do that.

25. **What do you like most about this school?**

This school?!

Yes.

I don't know...maybe the people.

Socializing...?

Yes, and its boring here, so if you have nobody to talk to, you will be totally bored, so that's what I like about this school. I think what I like about this school is that its close to the sea, and there is a lot of possibilities to walk around, the people here, the teachers, its really nice...

The environment...?

Yes.

26. **What are the main differences between this school and the regular schools?**

Here we don't have the exams like in regular schools. And here we are more open...

What do you mean by "open"?

I mean like we are like more out in the world as the people from regular schools, its because in regular schools there is only Danish people and not from outside countries. And in this schools there is that. So they are sitting in class learning English and here we are talking it all the time because we are ... that is the different I think.

27. **What is this school about?**

This kind of schools I think they are about finding yourself. If you are going in a school like this you are going to find yourself totally from the inside and not like...you make a lot of new friends.

So its more about personal growth than professional.

Yes, and its not so hard...school, like other school.

Anexo O: Entrevista ao Aluno Alan (EA7)

1. **What is your name?**
My name is Alan Aurelius Hansen
2. **How old are you?**
I'm 20
3. **Where are you from?**
I'm from a little city close to Copenhagen
4. **What formal qualifications do you have?**
I've been in *Gimnasium* and *folk school*. Which is, first is basic school for 9 years and *Gimnasium* is 3 years after that. And after you can study further, and I chose to take, after *Gimnasium*, this [folk] high school for 4 to 8 months.
And then you want to go to the university...
And then I want to go to the graphic high school, which is a further education 3,5 years. Then you can build up on top of it again.
So formally you have like a *Gimnasium* education which is something like high school?
Yes, but its not everybody who has been In *Gimnasium*, lots of people here hasn't, but I took it. And you need it for most educations in Denmark, but not all.
5. **What course are you studying?**
I'm studying media design.
6. **How expensive is it for you?**
Ummm, no, its not very expensive. I'm paying like the half of what the musical line is paying, they are paying 50000 Danish crowns, something about that, and I'm paying a little over 20000 Danish crowns, so its not actually that expensive.
Per month?
No, no, for the 4 months. I don't know, I think I payed like 1300 per week. But that was the first 4 months, now I have a special agreement where I pay less and I work for the school.
7. **Tell me your schooling path until you came to this school.**
I started in Kindergarten, or what is it called when you are very small, then you move up to school...
How old were you?
Then I was like from 1 year until I am about 5 to 6 years. And I was 1 year extra in this place because parents can choose that, and they normally do that for boys because they say boys is a bit longer to mature enough to go to school. So I stayed one more year and I started school when I was 6, and then I had the 9 years of school and then somebody choose to go like in the 10th grade instead of after the 9 years and some goes to something called "*afterschool*" which is a lot like this high school thing where I am now but it is more...you don't live home and you develop your social skills. It is mostly like a free year when you can have fun and have some breading space before you want to move on, but I skipped that, so I just went straight to *gimnasium*.
That place is also something like this where the students live in the school?
Yes, but for younger kids because its right after pre-school, which means you are like 16 when you go there. And then theres some places where theres a lot of sport and some places have a lot of something else, right?!, and you live on the school, so its a lot like this but its for younger kids and this is more like ... more serious, where we are now. But I skipped that and went straight to *gymnasium* where I've been for 3 years and educated with a grade, and now I'm here and I want to learn something here and then I want to read further, probably this year or else I work for a year and then I'll read again.
So after 9th grade you went to this ...
Gymnasium, after 9th grade I went straight to *gymnasium* instead of taking 10th grade or *afterschool*. That is the 2 options you got.
And gymnasium is 3 years...
Gymnasium is 3 years, and you get grades that you use to gain access to further education, like being a doctor or whatever.
8. **How long have you been in this school?**
I've been here since... yeah, good question... August, I think...last year. I probably have been here 7 months or something...
9. **Before coming to this school, did you know how it works?**
Yeah, I knew how it works, because I've heard a lot about high schools like this, but it is a bit more serious then I expected because normally you hear its just a lot of fun and party and beer, so I was actually kind of surprised, happily surprised, because I want to learn a lot, that this school is a bit more serious than most other schools.
But you knew about the tasks you have to do and cleaning things...
Yeah, I didn't knew exactly but I figured it out because its almost like that anywhere in Denmark and also afterschool everybody has to like...participate in making food and cleaning and stuff like that, so...
10. **How did you know about this kind of school?**
I searched the Internet, it was actually... I had actually applied for university in Aarhus and I got into that too, on a design line too, where I should have started for like 5 years, but then I figured that is not exactly what I wanted to do because I wanted to read in Copenhagen and go to this graphic high school, so out of the blue I said "maybe I should take 4 months of *highschool*". And I did that, and then I searched the Internet and I found this line, Media Design, and I read about it and I thought "that sounds just like what I want to learn" because you get the basic design programs and stuff and you get a little bit of coding and a little bit of

journalism and stuff like that, so I thought “this is the perfect place for me” and then I just signed off from school and I’m here.

How did you know about the *highschool*?

Well that is just common knowledge in Denmark, because we know we have this option. Lots of people do it.

11. **Why have you decided to apply for this kind of school? Why didn’t you choose a regular school?**

Well, you get a diploma here as well, because you have attended a line...

But you don’t have any grades...

No we don’t have any grades, we don’t do that because we have gymnasium, where you get your grades and then we have this adult education where you can take like...only French for a couple of months and then you get a grade too so you can upgrade your grade from B to A level. But this is more like an experience, so this is just a diploma and there are other *highschools* as well but that’s also just a diploma. So this is like *highschool* is the only kind and this *highschool* is good because is very specific. I have Media Design, other *highschools* can have like Danish history, art, sport, and a lot of mixed things, so that was why I chose this one but it is all about diplomas and it does count when you read [study] further because you can testify that you have been 4 months developing your skills in Media Design.

So in the University when you apply, they look at what you’ve been doing, and they see that you’ve been here, or something like that?

Yeah, its very confusing like...in Universities if you want to be a doctor or you want to be at Aarhus

University they don’t give a sheet about what you have done but they look at your grades from gymnasium.

So if I have a grade level that is too low for that education, I can’t get in. But then there is like this ...which is people with experience and there you can apply and even though you don’t have exactly that grade, you are maybe a bit low, they will then look at what you have done, like “have you worked in a company?!” , “have you gone in a *highschool* and gathered experience?!” , “have you been traveling?!” , and stuff like that. And then there is my school where you can’t even use your grades. I can’t use my grades for anything there, it’s all about experience and how good you are. So that’s why I’m here, because my grades doesn’t count for sheet there, basically.

12. **Why did you apply for this school in particular?**

That’s because it seemed very serious and the line was just me, and I didn’t have to take like history and music and stuff like that because that wasn’t what I wanted to, I just wanted to learn design and programs. It was a very direct course that I wanted.

13. **Why did you decide to take these courses?**

I haven’t really known what I wanted to do for a lot of years and then, out of the blue, I thought that it should be something with graphic design. I always been very interested in commercial companies and the way they function and how creative people are. And the hole environment, so I knew I wanted to work in a place like that, then I was like...you know...websites...designs and stuff and then I thought “why not graphic design?!”. I tried it and I got more sure that’s what I wanted to do so it was like just a shot in the blue and maybe that’s what I wanted to do.

14. **How long do you want to stay here?**

Max, one or two months more, to end of May, and then I’m done, then I’ve been here long enough.

And then you will apply for University?!

Actually, yesterday I got my task, for getting access to where I want to read, that I have to solve in two weeks and hand in to them so I’m basically working on that now and I will get answers if they want to see me like conversations and...

In the University?!

That is...yeah, they call it a University but its not, but it is where I want to read for three years. It’s not a University, but its like an institution for it self but it counts for an University education.

They give you a task for you to do in two weeks and then ...

Yeah, and then I send it in and then I hear from them “good job, we want to see you again...” and then you have to go have a conversation with them and you have to do more tasks and then you can get in or...not.

They choose who they want to get in. Its kind of hard but I’m doing that right now and maybe I will get in, maybe I wont.

It’s like applying for a big company...

Yeah it is, actually it is.

15. **Do you have any intention of coming back here after having finished your courses?**

Highschools its a place where you go one time mostly, but there is older people that go to *highschools* frequently and think its just a good place to be but for my particular case its to get good enough at what I want to do so I can apply. So this is like a one time thing.

And you don’t consider coming back to teach some classes...?

Maybe, I wouldn’t say no to that because maybe that is just a way for me to...

Or you can come and learn how to ride a horse ...

Maybe...you can always learn how to ride a horse... (risos) Well I don’t know, maybe I can come but not in the next three years, it would be way out in the future.

And not to study this thing...

No, then it would be for like, either teaching or another line if I wanted to learn musical, I would come a take a musical course. But not the same line, then it would be for teaching.

16. **Will you apply for another folk school after you have finished these courses?**

(respondeu antes)

17. **Why is the time in this school useful for you, personally and professionally?**

Professionally is to develop my skills, its to get better at what I do, so I have a chance to like, get into the place where I’m applying for. And personally its been a lot of fun being here, and its also always good to be around other people to get away from home, because I’m living with my parent at home, still, and its nice to be some place else and meet new people and be a little more independent. So it just evolves you as a human

to be in a place like this really. That's why there's a lot of people that takes this places, because you get away from the secure network that you got at home, you have to develop your social skills and speak English, for example. You don't use that as often when you are just around Danes. So there's a lot of reasons.

18. **Tell me about your weekly routine here at the school.**

Ho, well, I sleep a lot, and I sleep, and...maybe I get up, maybe I sleep! (risos) No..., well, I work every day at 9.00 to 15.00 mostly, that is what the plan is anyway. And that is from Monday to Friday, Wednesday usually I get the day off. And then there's weekends, when we often drink a beer or two at night, maybe a bit more... And we try to play a lot of sport at night and do some active stuff because, specially at my line we are very lazy sitting in a chair doing computers, so we have to do something in our spare time to, like, keep the hart beating. And then because I'm very interested and I do a lot of work at night also and in the free time we do a lot of extra things and tasks and stuff like that, but 9.00 to 15.00 is where I have to be at school.

And when do you clean...?

Cleaning...yes...Monday and Thursday, and that is just after lunch, from 12.30 to 14.30.

What do you clean?

That is very different, today we had to clean our room and the hallway outside our room. Normally we got this cleaning teams, where we have areas assigned and also goes around, so its not always the same areas, it changes from time to time, but it can typically be like a living room and a hallway and another room, like three rooms cleaning, or somebody got all the toilets and all the back rooms. So that is like, typical cleaning areas.

And the other tasks like washing dishes and...

That just goes around on turn, so everybody does it equally but in different weeks, so one week you might have to clean up after lunch and another week you have to do dinner and clean up after dinner and it changes also, but it should be fair they say...but we are not sure about that...(risos)

19. **What do you like and dislike about the way you learn things here?**

I like that the teachers are more personally engaged because in gymnasium, and probably also in University, this is a very professional relationship you got with your teachers, but here you can actually engage a bit more personally, therefore its just a bit nicer being here, because you see that you are talking to humans instead of just teachers that are not always as human as they should be. So that is one of the major plus about being here.

And inside the classroom, what do you see that you like more then in regular schools?

Well its very personal how your teacher tells you to do things in our line, so if you have difficulty about something and you are a bit behind, or at front, of the others then it will all be adjusted so you get the dedication that is just right for you, and there are not many places where that is possible, because normally its just like, its a group education and people are too *sucky* at one thing, then they just fall behind and theres no one to pick them up.

20. **How does your teacher teach in the class?**

She teaches us sometimes with group assignments and sometimes its solo education, but we can also get like the same task, but we all solve it individually so we get different things out of the task, its always maximum profit for you.

So she gives you tasks and doesn't spend much time explaining things...

Yes, she believes that we learn by doing, and the school is run by that, so we get a lot of tasks and we have to do them, and after she might explain us why this is working and why this is not working. So its like, do it first, fury after, because you already done it and you understand the theory much better, so I think that is a good way to do it.

21. **Besides attending classes, what other activities do you do in the school?**

The sport and theres also the music room that I use rarely, but sometimes, and its a great place for outdoor activities here and we watch a lot of movies at night and stuff like that, and parties in weekends, and there's also the special activities that the school makes, like, I've been in *Graffiti* and *Break Dance* and stuff like that, just for trying it, like a weekend course or a one day course.

Here at the school?

Yeah, here at the school. No, *Graffiti*, we went in bus to *Fredericia*, because you must have like walls and stuff like that but there was the teachers there to teach us, and the school erased it first.

What walls were that?

Its just big walls, but you know its not legal to do *Graffiti* anywhere so they have this big walls where its legal to do it and they had the spray cans and stuff for us so we can try it.

22. **Are your time schedules strict or flexible?**

Technically they are strict, but the school is very good so it is a lot of...there is a lot of flexibility in the time schedules but technically it is from 9.00 to 15.00, but there's always the possibility to talk with your teacher at night or send her an email and she will answer even though its not from 9.00 to 15.00 and stuff like that, so theres a lot of freedom but there is also the basic frame where it is from 9.00 to 15.00.

And for delivering your tasks, how does it work?

We normally just copy the files into a folder in a shared hard drive and she will either look at them or print them from there.

But does she allow you to deliver those tasks after the time schedule?

She sets time schedules, and if you don't deliver there she's not very happy so it is...there is a dead line for sure.

23. **Do you have some kind of grades or evaluation of your knowledge?**

I'm not even sure of what that means...

It's like, when you have an exam, then you have a grade...When you finish your time here you have a grade or...

No, we don't...well, she writes us a comment. We get the graduation proof, like a paper where it says we have been here under line... And then she also personally writes a little three line thing for us, that tells us about

what kind of person we were and how we worked with the class and stuff like that, so that is what you would call our grade.

Something like a recommendation letter?

Yeah, well not if you haven't been very good (risos), but yes, something like that.

24. **Do you also have the opportunity to teach here at the school?**

Well, sometimes she asks us, that have been here a bit longer, "can you tell us about this program..." or about this feature, so she does give us the possibility to try teaching as well so that's very good.

To the younger...

To the new students yeah.

25. **What do you like most about this school?**

I...probably the teaching, because sometimes it's a bit boring the spare time, but I like the people that are here, they are all very nice and I like the teaching a lot and I like my teacher very much.

26. **What are the main differences between this school and the regular schools?**

Ummm..., well this school, this *highschools*, is very different because what you teach here is actually up to you, yourself, then those that went to school in like, the *pre-schools* and *gymnasium* they have like the government has made a paper that says "you have to learn this" in a year and the schools have to, like, practice this. So it's very closed and not flexible what you have to learn in a year. And that is what is good about this school because you can teach people practically anything they want without having some people come raising their hands and saying "you didn't teach them that". But as long as the students are happy, then it's ok to teach that whatever that thing might be.

27. **What is this school about?**

What the school is about?! The school is about developing people, mostly social skills and making people more...yeah, more...can take an environment by themselves, be more individual and also learn to interact with other people. And then it's about...yeah, I would say developing because some is in professional ways and others is in social ways, but it is mostly about developing in a free environment that is very good, nice to be in for everybody.

Anexo P: Guião da entrevista ao Director

Objectivo: Recolher dados sobre o director, a escola, e o modelo de organização da escola.

Blocos	Objectivos específicos	Questões	Observações
<p>Bloco I</p> <p>Explicação da entrevista e incentivo à participação do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Identificar a entrevista. Incentivar a participação do(a) entrevistado(a). 	<ul style="list-style-type: none"> Dar a conhecer ao (à) entrevistado(a) o trabalho que vai ser desenvolvido. Identificar os principais objectivos da entrevista. Explicar que a participação da entrevistada é indispensável para a consecução do trabalho a realizar. Pedir autorização para que a entrevista seja divulgada em anexo ao trabalho. Pedir autorização para gravação áudio da entrevista. Colocar à disposição do(a) entrevistado(a) os futuros resultados do trabalho. 	
<p>Bloco II</p> <p>Caracterização do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Identificar o tipo de pessoa que lidera a escola 	<ol style="list-style-type: none"> What is your name? What is your age? Where are you from? What formal qualifications do you have? What do you usually teach in the school? What was your work, before being the headmaster of this school? 	
<p>Bloco III</p> <p>Motivações do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Conhecer o que levou o entrevistado a trabalhar neste tipo de escola Conhecer a relação entre as carreiras numa escola deste tipo e uma escola normal 	<ol style="list-style-type: none"> Why did you become the headmaster of this school? Why do you work in this school and not in a regular school? How long have you been teaching in folk schools and/or in regular schools? How is your career as a teacher in this school? How does your career in this school relate to a career in a regular school? 	
<p>Bloco IV</p> <p>Motivação da escola</p>	<ul style="list-style-type: none"> Conhecer os benefícios que este tipo de escola dá aos alunos Conhecer a relação 	<ol style="list-style-type: none"> To whom does this school belong to? What is this school about? What is its main purpose? How is this school related to the 	<p>Qual a finalidade desta escola?</p>

	<p>entre uma escola deste tipo e o sistema escolar regular</p> <ul style="list-style-type: none"> • Conhecer os benefícios deste tipo de escola, para a sociedade • Compreender a relação da escola com a comunidade local • Conhecer os objectivos da escola 	<p>professional future of the students?</p> <p>15. How is this school related to the student's future as full members of the society?</p> <p>16. How does this school relate to the regular schooling system?</p> <p>17. What is the main role of this kind of school in Danish society?</p> <p>18. Why do you think that the time in this school is useful for the students? What do they get from here?</p> <p>19. Tell me about the school's relationship with the local community.</p> <ol style="list-style-type: none"> Do people come to participate in activities at the school? Do you invite people to come teach/talk about something here? Do people ask you to organize activities for them? <p>20. How is the school seen by the local community? What feedback do you get from them?</p>	
Bloco V	<p>Organização da escola</p> <ul style="list-style-type: none"> • Conhecer o organigrama da escola • Conhecer os intervenientes e a sua função na organização da escola 	<p>21. Now I would like you to make a scheme of the school organization, and explain the role of each intervenient.</p>	
Bloco VI	<p>Administração da escola</p> <ul style="list-style-type: none"> • Conhecer o funcionamento da escola • Conhecer a equipa administrativa e as suas funções • Saber como a escola é financiada 	<p>22. How did you become the headmaster of this school?</p> <p>23. Tell me about your administrative team, and their jobs.</p> <p>24. What is the role of the Headmaster?</p> <p>25. Tell me about your weekly routine here at the school.</p> <p>26. How is the school funded? (financially supported)</p>	
Bloco VII	<p>Recursos humanos</p> <ul style="list-style-type: none"> • Conhecer o processo de gestão de recursos humanos • Conhecer os recursos humanos da escola 	<p>27. Explain to me the process of hiring a teacher.</p> <p>28. How many teachers work full time in the school?</p> <p>29. How long are their contracts?</p> <p>30. How many teachers work part time in the school?</p>	<p>Requisição de um professor, selecção, contratação, negociação de salário, duração do contrato.</p>

31. I noticed that the school has a few permanent teachers and then from time to time, some other teachers come to teach some topics for a short period. Who decides who and when those other teachers come to teach here?
32. Besides the teachers and your administration team, who else works for the school?
33. How are those people hired?
34. Do they have long or short term contracts?

Bloco VIII
Formação

- Conhecer a gestão pedagógica da escola
- Conhecer a oferta educativa da escola
- Conhecer as actividades extra curriculares oferecidas pela escola

35. Who decides what courses are going to be taught and when?
36. How are those decisions made?
37. During the whole year, what courses does this school offer, and when?
38. In addition to those courses, what other activities does this school offer? (cultural, sports, traveling, ...)
39. Besides your role at the school right now, what other courses and activities have you been involved in this school?
40. Is it usual for teachers and students to exchange their roles?

Em que situações?
Porquê?

Bloco IX
Público-Alvo

- Conhecer o Público-alvo da escola
- Conhecer a geracionalidade da escola
- Saber como a escola angaria os seus alunos

41. Who is the target audience of this school?
42. During the year, what are the profiles of the people that come to this school? (national, foreign, families, groups of friends, ...)
43. Do people come back to this school after having been here?
44. What do you do in order to make people apply for this school as students?
45. Do you make some kind of selection of the people that apply for this school?
46. Tell me what steps are taken when someone is interested in coming to study in this school.
47. What can you tell me about the path of your old students, after they left this school?

Anexo Q: Guião das entrevistas aos Professores

Objectivo: Recolher dados sobre os professores, o modelo de ensino, e o modelo de organização da escola.

Blocos	Objectivos específicos	Questões	Observações
<p>Bloco I</p> <p>Explicação da entrevista e incentivo à participação do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Identificar a entrevista. Incentivar a participação do(a) entrevistado(a). 	<ul style="list-style-type: none"> Dar a conhecer ao (à) entrevistado(a) o trabalho que vai ser desenvolvido. Identificar os principais objectivos da entrevista. Explicar que a participação da entrevistada é indispensável para a consecução do trabalho a realizar. Pedir autorização para que a entrevista seja divulgada em anexo ao trabalho. Pedir autorização para gravação áudio da entrevista. Colocar à disposição do(a) entrevistado(a) os futuros resultados do trabalho. 	
<p>Bloco II</p> <p>Caracterização do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Identificar o tipo de pessoa que lecciona na escola 	<p>48. What is your name?</p> <p>49. How old are you?</p> <p>50. Where are you from?</p> <p>51. What formal qualifications do you have?</p> <p>52. How long have you been teaching in folk schools and/or in regular schools?</p> <p>53. What courses are you teaching?</p>	
<p>Bloco III</p> <p>Motivações do(a) entrevistado(a)</p>	<ul style="list-style-type: none"> Conhecer o que levou o entrevistado a trabalhar neste tipo de escola Conhecer a relação entre as carreiras numa escola deste tipo e uma escola normal Conhecer a estabilidade do corpo docente 	<p>54. What was your work before you started teaching in this school?</p> <p>55. Why do you teach in this school and not in a regular school?</p> <p>56. How long have you been teaching here and how long do you want to stay?</p> <p>57. Tell me about your weekly routine here at the school.</p> <p>58. Explain to me how your career as a teacher in this school develops.</p>	<p>Conseguir uma pequena revisão da carreira.</p> <p>Como e aumentado o salário.</p>

			prolongado o contrato, ...
		59. How does your career in this school relate to a career in a regular school?	O tempo de serviço aqui conta para uma escola pública regular? Tabelas salariais?
Bloco IV		60. What is this school about?	
Motivação da escola	<ul style="list-style-type: none"> • Conhecer os benefícios que este tipo de escola dá aos alunos • Conhecer a relação entre uma escola deste tipo e o sistema escolar regular • Conhecer os benefícios deste tipo de escola, para a sociedade • Compreender a relação da escola com a comunidade local • Conhecer os objectivos da escola 	61. How is this school related to the professional future of the students?	
		62. How is this school related to the student's future as full members of the society?	
		63. How does this school relate to the regular schooling system?	Faz parte do regime escolar regular ou é um complemento?
		64. What is the main role of this kind of school in Danish society?	A escola como potenciadora de mudanças sociais.
		65. Why do you think that the time in this school is useful for the students? What do they get from here?	
		66. In addition to what you are doing right now, what other courses and activities have you taken part in this school?	
Bloco V		67. How many students do you have in your course?	
Modelo de ensino / aprendizagem	<ul style="list-style-type: none"> • Conhecer as metodologias de ensino utilizadas na escola • Conhecer o contexto de sala de aula em que as aulas decorrem • Saber quem decide os conteúdos que são leccionados • Compreender porque não é realizada qualquer avaliação ou classificação de conhecimentos • Saber que outras actividades os professores realizam com os alunos 	68. How many teachers teach in your course?	
		69. Who decides who teaches in your course?	Decisão apenas do prof. ou de um grupo de professores, ou do professor e do director, ou a assembleia tb está envolvida?
		70. About the topics that you teach in your course, who decides what, when, how and in which sequence they are taught?	
		71. How do you teach in your class?	a. O Prof. explica os detalhes e depois segue em frente na matéria. b. O Prof. dá uma visão geral do tema e depois dá tarefas, e guia-os por essas tarefas.
		72. What are the main differences between a regular school and this school, in the way the subjects are taught?	c. O Prof. diz o que devem
		73. Why are there no formal evaluation and grading of the student's knowledge?	

- | | |
|--|--|
| | aprender e
deixa-os
aprender
sozinhos. |
| 74. What kind of time schedules do you give your students and why? | Rigidez de horários para assistir às aulas e para entregar tarefas? |
| 75. What happens if a student can't learn a particular topic? | Como é gerida a indisciplina, a rebeldia, a negligência, a frustração dos alunos? |
| 76. What happens if a student doesn't want to do a particular task in class? | |
| 77. What happens if a student doesn't behave properly in class? | |
| 78. What happens if a student doesn't go to class? | |
| 79. Besides teaching classes, what other activities do you do with the students? | |
| 80. In what occasions do you also have the role of student in this school? In these cases, who is the teacher? | Alunos como prof.º? Membros da comunidade como prof.º? Elementos externos específicos como prof.º? |
| 81. What can you tell me about the path of your old students, after they left this school? | |

Anexo R: Guião das entrevistas aos Alunos

Objectivo: Recolher dados sobre os alunos e o modelo de aprendizagem na escola.

Blocos	Objectivos específicos	Questões	Observações
Bloco I Explicação da entrevista e incentivo à participação do(a) entrevistado(a)	<ul style="list-style-type: none"> Identificar a entrevista. Incentivar a participação do(a) entrevistado(a). 	<ul style="list-style-type: none"> Dar a conhecer ao (à) entrevistado(a) o trabalho que vai ser desenvolvido. Identificar os principais objectivos da entrevista. Explicar que a participação da entrevistada é indispensável para a consecução do trabalho a realizar. Pedir autorização para que a entrevista seja divulgada em anexo ao trabalho. Pedir autorização para gravação áudio da entrevista. Colocar à disposição do(a) entrevistado(a) os futuros resultados do trabalho. 	
Bloco II Caracterização do(a) entrevistado(a)	<ul style="list-style-type: none"> Identificar o tipo de aluno que recorre a esta escola 	<p>82. What is your name?</p> <p>83. How old are you?</p> <p>84. Where are you from?</p> <p>85. What formal qualifications do you have?</p> <p>86. What course are you studying?</p> <p>87. How expensive is it for you?</p> <p>88. Tell me your schooling path until you came to this school.</p> <p>89. How long have you been in this school?</p>	<p>Quantos anos no ensino regular? Esteve numa escola popular antes?</p>
Bloco III Motivações do(a) entrevistado(a)	<ul style="list-style-type: none"> Saber como o aluno conheceu este tipo de escola Conhecer o que levou o aluno a optar por este tipo de escola Saber se os alunos recorrem a este modelo de ensino 	<p>90. Before coming to this school, did you know how it works?</p> <p>91. How did you know about this kind of school?</p> <p>92. Why have you decided to apply for this kind of school? Why didn't you choose a regular school?</p> <p>93. Why did you apply for this</p>	<p>É comum na Dinamarca?</p>

	repetidamente ou de forma esporádica e isolada no tempo	school in particular?	
	<ul style="list-style-type: none"> Saber se os alunos recorrem a esta escola por motivos profissionais ou pessoais. Conhecer os objectivos do aluno, após frequentar esta escola 	94. Why did you decide to take these courses? 95. How long do you want to stay here? 96. Do you have any intention of coming back here after having finished your courses? 97. Will you apply for another folk school after you have finished these courses? 98. Why is the time in this school useful for you, personally and professionally?	O que é que o aluno ganha com a sua permanência aqui?
Bloco IV			
Modelo de ensino / aprendizagem	<ul style="list-style-type: none"> Conhecer as metodologias de ensino utilizadas na escola, dentro e fora da sala de aula 	99. Tell me about your weekly routine here at the school. 100. What do you like and dislike about the way you learn things here? 101. How does your teacher teach in the class? 102. Besides attending classes, what other activities do you do in the school? 103. Are your time schedules strict or flexible? 104. Do you have some kind of grades or evaluation of your knowledge? 105. Do you also have the opportunity to teach here at the school? 106. What do you like most about this school? 107. What are the main differences between this school and the regular schools? 108. What is this school about?	d. O Prof. explica os detalhes e depois segue em frente na matéria. e. O Prof. dá uma visão geral do tema e depois dá tarefas, e guia-os por essas tarefas. f. O Prof. diz o que devem aprender e deixa-os aprender sozinhos. Horários diários das aulas, horários para entregar trabalhos, etc. Se sim, sobre o quê, em que ocasiões, porquê?