



IMAG

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InSEA ART Education VISUAL Journal IMAG intends to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

Guest Editors: Tarja Karlsson Häikiö & Annika Hellman

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TRACES

Visual Arts Education in Sweden

Editorial	I	Performing Otherwise - The Classroom as a Nomadic, Material Space	54
Tarja Karlsson Häikiö & Annika Hellman		Paul Resch & Ulla Lind	
theme ENVIRONMENT & SUSTAINABILITY	01	Interventions of Time –	63
Experiential Learning through Art-based Environmental Education in a Storyline - a Foundation for Sustainable Thinking and Acting	02	Child Art Competitions in the 20th Century	
Margaretha Häggström		Elin Låby	
From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions	19	Visual Fabulations and a Thousand Becomings in Media and Art Education	72
Helena Malm		Ulla Lind & Annika Hellman	
theme SCHOOL PROJECTS	30	Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon	83
Notes on Lifting Art, a Creative School Project Focused on Strengthening the Arts Curriculum in Secondary School	31	Malena Wallin & Charlotta Gavelin	
Oskar Lindvall		theme ART & MUSEUMS	87
Additional Adjustments in Visual Arts Education	42	Art, Kids and Young Adults at Moderna Museet	88
Lisa Öhman & Barbro Johansson		Maria Taube, Ylva Hillström & Pernilla Stalfeldt	
		Project at Svandammsskolan Involving the Artist Marie-Louise Ekman	99
		Margareta Abenius Eriksson	

Learn from the Artist! Bitte Fossbo	103	theme TEACHER EDUCATION	170
Acts of Performance - as Research Method and Entangled Ethics Camilla Johansson Bäcklund	110	Risk-taking in Education - When Art-Activism Challenge both Students and Visual Arts Teacher Educators Ewa Berg	171
Dissolving Views - Re-Visualizing the Art Exhibition Anna Ramberg	122	Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects Anneli Martin	189
Art Pedagogy – Contemporary Visual Art studies Hans Örtengren & Anna Widén	133	Modernism - Historical Perspectives in Visual Arts Teacher Education Maria Stam	198
theme GENDER PERSPECTIVES	145	A/r/tography in Visual Arts Teacher Training Program Examination Annika Hellman & Tarja Karlsson Häikiö	210
Queer and Norm-Critical Image Analysis Katarina Jansson Hydén	146		
Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education Lova Palmér	157		

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

TRACES

Visual Arts Education in Sweden

Introduction

This special IMAG issue, Traces – Visual Arts Education in Sweden, is published by members of InSEA Sweden, and include 20 visual essays and articles. The aim of this publication is to map the field of Swedish visual arts education by describing, exemplifying and discussing some of the issues relevant in current visual arts education, also of interest to the international art educational field. The InSEA members who are contributing with their work are visual arts teachers in elementary and secondary school, art pedagogues in preschools and museums, doctoral students and researchers in universities, from the far north to the south of Sweden.

In this issue of IMAG the content and the current national visual knowledge field is divided into five themes: Environment & Sustainability, Educational projects, Art & Museums, Gender perspectives and Teacher Education. Through the themes, the reader meets different practices and theoretical perspectives on visual arts education. The visual essays and articles give examples of discusses educational contexts and situations involving children and pupils, as well as visual arts teacher students work, through a combination of drawings, paintings, photographs and texts.

With this contribution – with an aim to trace and depict the Swedish visual arts educational situation on an international map – we wish the reader a pleasant and informative reading.

March 2020

The editors,
Tarja Karlsson Häikiö & Annika Hellman

IMAG N.º 9

EDITORIAL

Tarja Karlsson Häikiö

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10.24981/2414-3332-7.2020-1

IMAG N.º 9

Presentation of themes and contributions



Photograph from visual essay Dissolving views, Anna Ramberg

Theme ENVIRONMENT & SUSTAINABILITY

In the first essay, *Art-based Environmental Education and Ecological Literacy as a Foundation for Sustainable Thinking and Acting*, Margaretha Häggström present a study with an attempt to explain the phases of ecological literacy in relation to art-based environmental education based on a life-world phenomenological perspective. This visual essay give examples of how teachers and pupils experience and use the aesthetic values of plants and natural environments. The study is an action-research study that includes

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

video-taped, participative observations and interviews, where art-based environmental education is used in order to achieve sustainable sensibility and plant awareness. The results of the study contribute with knowledge about ecological literacy development.

The unexpected, risk-taking and creative actions are core pedagogic concepts in a second-year module in a visual arts teacher BA course at a university in southern Sweden. In the article *From Non-site to Sustainable Design Challenged by Material Transformations and Oral Receptions*, Helena Malm present and discuss the work processes of three second-year visual arts teacher students. The students' processes are about sustainable site-specific design through visual and ethnographic methods which includes documentation and sketching processes in different materials. During the process, the students challenge each other through oral reception analysis, inspired by social constructivist semiotic analysis. This pedagogic design is based on interweaving theory and practice, and the idea that students should develop knowledge in, about, and through images.

Theme SCHOOL PROJECTS

Oskar Lindvall's contribution is a visual essay called *Notes on lifting art - A creative school project*, that describes a collaborative project between a compulsory school in Sweden and two artists, focusing on strengthening the arts curriculum in secondary school. In the project pupils in school year 9 and the artists, with experience of working with collaborative site-specific street art projects, creates art works in the school environment. The project, that was financed with money from the Swedish Arts Council, was part of Creative school, a national investment in art in schools by the Swedish government. The art project is based on the curriculum for the subject visual arts for years 7-9, where the learning goals encompasses directives on meaning-making through art in society.

The authors of the article *Additional Adjustments in Visual Arts Education*, Lisa Öhman and Barbro Johansson, reports from an ongoing participatory project carried out in an upper secondary school in an Art program in visual arts. The two researchers and a

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

visual arts teacher have jointly developed professional knowledge about additional adjustments in visual arts education. The overall aim for the project is to investigate how different additional adjustments can develop the didactic design in the classroom of visual arts. The documentation gathered in the study offers critical reflections on how the teacher can reorganise and provide new and different support structures for learning.

In the article *Performing Otherwise - The Classroom as a Nomadic, Material Space*, Paul Resch and Ulla Lind engages in what the production of differences can mean for pedagogy in knowledge-generation, meaning-making and educational creativity. The aim is to exemplify how open-ended ambiguousness can cross boundaries, propose newness, and unfold knowledge as something playful. An assignment involving an imaginative story used to introduce a Sloyd (Handicraft) classroom assignment for 10 year-olds. The authors argue that by engaging with classroom experience as nomadic, material and performative, we gain intriguing passages into learning where the unexpected, uncertain and ambiguous have the potential to un-fold learning activities in relation to everyday life.

The research by Elin Låby involves the phenomena of how child art intervene with different ideals of schooling and childhood in a historical Swedish context. Her article is called *Interventions of Time – Child Art Competitions in the 20th Century*. It starts with a discussion on the phenomena of child art competitions, where the images from the 1940's to late 1970's are analysed. In the end of the article, the author also discuss how children in the municipality in the city of Eskilstuna worked together with artists in an art project in 2017, creating a sculpture together.

Ulla Lind and Annika Hellman writes about young people's visual and verbal becomings through fabulations, in their article called *Visual Fabulations and a Thousand Becomings in Media and Art Education*. The empirical material draws upon two educational research studies from visual arts and media practices, conducted by the authors. They contribute with knowledge about the potentials of visual arts and media education to fabulate, speculate and thus generate future becomings, that might be realised. By analysing

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

pupil's fabrications, the potentiality of visual arts and media education becomes visible; for example unleashing creativity through experimental and open ended learning processes.

Malena Wallin and Charlotta Gavelin present a study called *Teacher Students Meet Their Intended Target Group - Aesthetic Work on Tweenies as a Phenomenon*, with the purpose to investigate how visual representations of identity are created and perceived by future leisure-time center teachers. In the leisure-time center there are opportunities to focus on interdisciplinary, value-based work, not least through aesthetic and creative processes through use of storyline. Through using storyline as a method, the students dared to experiment with other inputs than the ones in traditional teaching. The storyline method helped the students to approach and deal with problems like how to take up difficult subjects in the teaching activities.

Theme ART & MUSEUMS

In the visual essay *Children and young people meet the art at Moderna Museet*, Maria Taube, Ylva Hillström and Pernilla Stalfeldt writes about young people's encounters with art, and methods for children and young people to meet art. Moderna Museet was one of the first modern museums in Sweden to set up a workshop where children and young people could paint and draw inspired by what they saw at the museum. Since then, the pedagogical activity has developed further. Here three recent projects are presented, based on the museum's exhibitions on climate change, photography and guided art tours for parents with babies.

The visual essay *Project at Svandammsskolan Involving the Artist Marie-Louise Ekman* is written by Margareta Abenius Eriksson. The essay consists of images made by pupils in school years 3-6, as paraphrases on the expressive and colourful art by the Swedish artist Marie-Louise Ekman. In the autumn of 2017 the art project started from an exhibition with the artist at Moderna Museet in Stockholm. Some of the pupils were acquainted with her art works, but for some of them the art by Ekman was intriguing. With inspiration from the painting *Lonely lady*, the pupils talked about what the artist – but

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

also themselves – could long for. As a comment to the visit at the museum the pupils painted pictures of what one can long for, which were presented in a school gallery.

Bitte Fossbo writes about a school project with two high school classes in the visual essay *Learn from the Artist!* In the project, the students followed a guided tour at the art museum Moderna Muséet in Stockholm. The students participated in art talks and worked with the museum's collection of 20th century art. The visual essay describes how artistic expressions can be used for creating an understanding of what the world was like in the time when the artists were living. In this way the art talks also functioned as an example of visual arts educational activities outside of school, where the museum functions as a societal arena for knowledge acquisition.

In the article *Acts of Performance - as Research Method and Entangled Ethics*, Camilla Johansson Bäcklund explore how specific processes of art-based research can be described as method using concepts from posthuman theory. She explores boundaries between acting and performing that also grapples with wider ethical aspects produced from, and connected to, artistic practice. She discusses the act of performance in relation to the role of artist, but also as a way to approach the role of teacher through "research led-practice". This, claiming art to be useful within the usually text-dominated context of educational science, and as a comment to how teachers can approach roles, frameworks and learning spaces through Deleuze and Guattari's philosophical theory.

Author Anna Ramberg explore and present the course of events of children performing as guides at guided tours at an annual visual arts degree exhibition in Stockholm. In her visual essay *Dissolving Views - Re-Visualizing the Art Exhibition* the participants made paper fortune tellers to guide visitors through the exhibition. The aim of the essay is to show how both gallery exhibitions and guided tours can be re-visualized, thinking with children. Magic Lanterns, contemporary art, researchers and paper fortune tellers enabled dissolving views and creative ways of looking and learning. The study shows that art is not only about the artefacts; it is about the continuous making of the space, becoming together with the art

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

and other visitors.

In this article, *Art Pedagogy – Contemporary Visual Art Studies*, the authors Anna Widén and Hans Örtengren describe a collaboration between a university and an art museum. The Contemporary Art Museum in Umeå in northern Sweden is one of Sweden's largest art galleries for contemporary art. The collaboration involves a course called Art Pedagogy, where an art-pedagogical project is planned, conducted and presented. Two projects collected in the spring of 2018 were selected for analysis. The result show that a win-win situation may occur when actors with different competences and resources participate in a project. For this to happen the schools and teachers need to have an interest in, and be prepared for a project, with an initial understanding.

Theme GENDER PERSPECTIVES

An image says more than a thousand words, but what does these words mean? Katarina Jansson Hydén gives examples of how art works can be analysed in upper secondary school, with and without a norm-critical perspective. Her essay *See more queer! to enable a broader perspective on existence through a norm-critical analytical thinking*, concerns notions pre-conceiving knowledge and the need of developing understanding through norm-critical image analysis in relation to a social gender context. Through examples with young people, the author discusses how image analysis is colored by normative pre-conceptions, often perceived and staged by gestures or choice of clothing, as well as glances of positioning, gender and spatiality.

The article *Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education* is written by Lova Palmér, and is centered around conditions for creating equivalence in assessment in the school subject visual arts. The study is informed by a socio-cultural perspective on learning, and the material presented is based on tasks in Palmér's own visual arts classroom from the study year 2017-2018 in the school years 7-9 in compulsory school. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence. According to previous studies, the

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

subject visual arts has a strong female connotation, and according to national evaluations in Sweden girls have better average grades than boys in the subject. The aim of the study was to test and improve teaching practice, pupils' activities and assignments, and to improve the professional skills of the teacher.

Theme TEACHER EDUCATION

In the visual essay *What happens to image teacher students who work with conceptual contemporary art methods and processes?*, Ewa Berg describes the use of conceptual, contemporary art methods in visual arts teacher education. She shows how visual arts teacher students' critical thinking and active agencies has been developed and empowered by working with contemporary conceptual artistic methods. Equally important is the presenting of students' art work in public spaces. The author further argues that since art-teacher-student inevitably will re-enact their experiences to pupils in secondary school, and thus are able to also carry over processes of empowerment to these pupils, it is of a vital importance to provide well thought-through learning process in higher education.

In the visual essay *Sketching and Drawing as Part of the Learning Process - Showing Ideas and Presenting Projects*, Anneli Martin describes sketching as a part of the learning process in different kinds of teaching contexts with university students at three different faculties and programs in higher education. In the essay, case studies are presented from design courses, teacher education and engineering courses at three universities. Pen and paper, as well as charcoal and coloured crayons, were introduced to the students as analogue tools for sketching and presenting ideas. The essay is a summary of a five-year long study where results are presented of the similarity and difference on use of sketching and drawing as means for thinking and expression in different kind of studies.

Maria Stam discusses the possibility of using artistic role models as a way of understanding Modernism in visual arts teaching in her visual essay *Modernism - Historical Perspectives in Visual Arts Teacher Education*. The author shows examples from several students' duplications and paraphrases of art work from famous

EDITORIAL

Tarja Karlsson Häikiö

Annika Hellman

10.24981/2414-3332-7.2020-1

IMAG N.º 9

artists. The visual essay is a narrative description of how modernistic art works can be used as tools in visual arts teacher education to create understanding of how artistic trends affects the society and the ways of seeing in society, creating an insight of art historic, artistic and educational knowledge through the students' art work and pedagogical reflection.

In the article *A/r/tography in Visual Arts Teacher Training Program Examination*, Annika Hellman and Tarja Karlsson Häikiö discusses degree projects in visual arts teacher education. Through the concept a/r/tography the authors aim to reflect and discuss the positions as artist, researcher and teacher, that are interlaced in the future position as, and becoming a visual arts teacher. One student's visual and textual degree project is selected to investigate the exams from artistic, research-based and teaching practice perspectives. The authors highlight and discuss the benefits and limitations of merging these three positions, and what implications these processes might have for visual arts education in general.

GENDER PERSPECTIVES

Perspectives on Equality and Assessment: Boys' Responses in Visual Arts Education

Lova Palmér

Visual Arts Teacher in compulsory school grades 7-9

Thorildskolan

Kungälv

Email: amazonlova@gmail.com

DOI: 10.24981/2414-3332-7.2020-17

Abstract

This article is centered around prerequisites for equivalence in assessment in the school subject visual arts. The study is based on a socio-cultural perspective on learning. One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence (Lgr11). Elementary school should provide equal opportunities and compensate for the effect of factors such as gender, class, ethnicity but also when it comes to pupils with disabilities or special needs. But what does this concept mean when we relate it to assessment? How do we evaluate the work of pupils when we have not been able to create the same conditions in the learning situations for all pupils? I have in this study chosen to present different types of cases where problems regarding equivalence make the assessment situation difficult, especially regarding boys. The material presented in this article is based on tasks in my visual arts classroom from the study year 2017-2018. The method is similar to a lesson study, since I have collected the material in the classroom and use my own teaching as a focus of the study. The aim was to test and improve teaching practice, pupil activities and tasks, and to improve the professional skills of the teacher, in the classroom as a mutual working environment.

Keywords: assessment in visual arts, elementary school, teaching practice, equivalence in assessment



Introduction – the curriculum in visual arts and theoretical starting points

This visual essay is about highlighting the prerequisites for equivalence in visual arts in the higher grades of elementary school in Sweden. In this visual essay and short study, materials are presented based on tasks in my visual arts classes (7th-9th grade) from the study 2017-2018. For some years, I have noticed differences in girls' and boys' approaches in the classroom, and how they respond to and solve tasks in educational situations. I have, as a Master student in Educational Sciences with specialization in Visual Arts Didactics, written texts concerning the observations of boys' conditions and different examples of difficulties in assessing visual arts in the classroom. This is a result of these observations and my studies over a period of time.

The curriculum for elementary school, *Läroplan för förskoleklassen, grundskolan och fritidshemmet*, Lgr11 (Skolverket [The Swedish National Agency for Education], 2011, revised 2018), states that elementary school should provide equal opportunities and compensate for the effect of factors such as gender, class, and ethnicity (Gustafsson, Cliffordson & Erickson, 2014). This visual essay and study is based on a socio-cultural perspective on learning, since the curriculum in Sweden as well as the syllabus in visual arts is mainly based on this perspective. According to several national evaluations on visual arts (NU-03; NÄU-13), the subject has a female connotation and girls on average get higher grades than boys. The question then is how to relate to this as visual arts teachers in our teaching activities? My study is an attempt to find answers on how to relate to boys in the educational situation and how to find ways in the teaching to get a better grasp of this problem from an equality-perspective.

One of the main directives in the curriculum in Sweden is that school should be imbued with equivalence (Lgr11). But what does this concept mean when we relate it to assessment? How do we evaluate the work of pupils when we have not been able to create the same conditions in teaching for all pupils? What support do we need as visual art teachers in assessment? In this study I present different types of cases where problems regarding equivalence make the assessment situation difficult, especially regarding boys.

Method and conditions of the study

The material presented below is collected from observations from several classes in compulsory school grade 7-9. The material presented are photographs of art works made by the pupils and my own drawings from the teaching situations. The method is similar to a lesson study since I have collected the material in the classroom and use my own teaching as a focus of the study. In a lesson study, the focus is on the design of the lessons with an aim to test and improve teaching practice, pupil activities and tasks, and to improve the professional skills of the teacher, in the classroom as a mutual working environment. All the pupils in the material are anonymous, but I have consent to publish the photographs of the pupils' art works and drawings.

In the visual arts classes where I teach, there is often problems connected to hierarchies and norms in the groups, which affects the teaching conditions and the possibilities to create meaningful learning activities during the lessons (Soep, 2004b; Hundeide & Dysthe, 2001). These hierarchies make it even more difficult for boys to get involved in the visual arts studies since they are group-oriented and this can affect each other's performance profoundly. During 2018, I initiated a developmental project in several of my classes where I introduced a self-assessment questionnaire to the pupils that aimed at engaging them and getting them to reflect more on their own creative work. The idea was that the pupils themselves would assess their work, both product and process, as a part of how they would proceed in their tasks with artwork. This aim was intended to get the pupils more engaged and aware of why and how the different parts that were assessed in each task related to each other. Formative assessment is about engaging pupils in their own learning process (Wiliam, 2013, p. 159). Self-assessment can create a desire to continue working with tasks with more motivation than would be if the teacher did all the assessment or if the schoolmates is doing peer assessments (Soep, 2004b). The experience of self-assessment is that it is difficult for the pupils to structure their own knowledge formation and relate it to what can be developed in the tasks. That is why I produced a specific assessment tool in the form of a questionnaire with response options for them to use (Image 1). This was about finding inputs where the pupils could be more personal in their work and adopt other roles / positions than normally used in visual arts.

Självvärdering av 3D tolkning Namn: _____

Min grupp valde att bygga en scen ur filmen/serien/spelet Spider man

Jag kom med idéer under arbetet ☐ Ja, många ☒ Ja, några ☐ Nej

Jag föreslog följande idéer under arbetet:

Det var min idé om att göra en 3D tolkning av arbetet med 3D modellen

Jag var drivande i arbetet ☒ Ja ☐ Nej

Jag skapade/byggde följande delar i scenen:

Vishas och bilar även Spider man

Jag hittade material och verktyg:

☐ Självständigt ☒ Letade i salen och frågade sedan ☐ Väntade på att någon annan i gruppen skulle fixa det

Jag skapade/byggde genom att: ☐ Testa en variant ☒ Testa olika lösningar

Resultatet av mina delar i arbetet är:

☐ Skissartade men andra kan se vad de föreställer ☒ Noggranna med många tydliga detaljer från scenen

När jag tittar på arbetet denna vecka tänker jag att följande delar borde ändrats/ utvecklats för att tydligare återskapa den scen som vi valt:

Nej Ej

Sammantaget skulle jag vilja ge min insats i gruppuppgiften följande betyg: D

Image 1: Example of selfassessment questionnaire. Questions helping the pupils to structure and better understand the different knowledge requirements in relation to their artwork.

Case 1: Pupils with disabilities

Koretz (2009) writes about assessment of pupils with special needs. He points to the American school where parallels can be drawn to the Swedish school system. One problem, according to Koretz, is to decide which pupils should be assessed with regards to special needs. The group of pupils who have difficulties but are not considered as pupils with special needs often fall outside of the boundary of the criteria in subject syllabuses, which makes it very difficult for them to pass tasks and achieve learning goals. In the Swedish system, teachers have to follow *The Exception Clause*, which is intended to ensure equal conditions for pupils who, due to functional impairment with permanent nature, cannot cope with certain knowledge requirements (<https://www.skolverket.se/regler-och-ansvar/ansvar-i-skolfragor/undantagsbestammelsen-vid-betygsattning>)

In one of the classes in year 9, a pupil with severe visual impairment, who clearly needs to be considered as a pupil with special needs because of the disability had to be assessed in relation to The Exception Clause. Due to the visual impairment, the pupil has rights to special tools concerning enlargement when needed, and so the pupil got access to an iPad. However, the pupil did not want to deviate from the group by using special tools or assigned special tasks. Instead, the pupil received support to a greater extent than the other pupils in order to cope with and to solve the tasks despite of the disability. During the semester the pupil worked with three tasks: 1) representing a shoe in an environment, 2) using the concept of hiding in the picture, and 3) creating a paraphrase digitally. In the task with hiding in the picture the pupil chose to take a picture of the sea with a lifebuoy, in this way communicating and adding a message that we need to save more human lives due to the fact that many can die through drowning. Many pupils with a foreign cultural background cannot swim in school in Sweden today. To solve the task, the pupil needed to be able to mix colors and reproduce the wave pattern in his picture-making. However, it was difficult for the pupil to distinguish between the different color shades of dark blue and black, and he got help mixing colors for different kind of shading, whereafter a lot of patience were put in recreating the waves and surfaces with several layers of paint. During the course of the work, a dialogue with formative oral feedback

between pupil-teacher took place, in order for the pupil to move forward in the work and to get a chance to improve the artwork as it was difficult for him to self-assess and see how the problems could be solved. The feedback was given through supporting questions on areas that could be reflected on more closely, for instance: "Can you see places where you need to lighten or darken to depict the hidden picture better?".

In the task of creating a digital paraphrase, the text was so small in the computer program that it was impossible for the pupil to read due to his visual impairment. This affected the possibility of learning the various functions of the program, it had to be omitted from the analytical part of the self-assessment as well as from my own summative assessment. I had to develop new functions in the digital application of the task that the pupil then could use. The pupil worked independently with his ideas replacing various meaning-bearing elements. The pupil was very careful about where different elements could be placed in the digital picture and showed independence in creating the compositions through the choice of background with a dark sky in contrast to a car that parked in front of a city skyline. The message that the pupil wanted to highlight was that his home country is the best country: "One should think of X which is the best country, this I show by showing the Volvo with the X flag on it. I have chosen the background because it is beautiful and represents a church in X. I chose the dark night scene because it highlights the white car in an effective way" (Excerpt from pupil's self-evaluation in classroom).

It was difficult to assess the pupil's performance in relation to the assessment criteria in the syllabus due to the adjustments done because of the disability, and therefore I chose to co-assess his work with another colleague, also a visual arts teacher, in order to increase the interpersonal reliability. Reliability is particularly important in summative assessment since it has greater consequences for the pupil (Skolverket, 2011), and here the assessment also concerned a final grade. My reflection is that it is important to find methods in formative assessment that suit one's own teaching style depending on the subject content in the syllabus in visual arts (Lgr11, revised

2018). The summative assessment needs to be related to the importance you as a teacher should put on the different parts to determine how the various aspects in a task should be weighted towards each other and in relation to the grading criteria.

Case 2: Pupils who partly do not participate in the teaching

Often, during the semester there are always pupils who have participated in the classroom to some extent, but then are placed in a special teaching group for various reasons. As a visual arts teacher, I am still responsible for providing materials and instructions to the pupil, but do not always have space in the schedule to have individual teaching sessions with these pupils. The recurring reflection is that these pupils underperform when there is no contact area for teacher-led teaching and feedback. Another aspect is that from a socio-cultural perspective, classroom- and peer-interaction is fundamental to the learning process (Hundeide & Dysthe, 2011). The pupils are left to learn by themselves, through mediating tools and the interaction with the teacher without getting guidance in subject-related knowledge. Within the subject visual arts, the pupils can always take part in other peer's processes in the classroom which becomes a vital part of learning to perceive qualities within the subject studies. The products that come back from pupils in individually performed tasks and the assessment of the process are not always a reliable basis for assessment, even if the criteria in the directives are based on individual and product-oriented goals. Quality in assessment is based on validity, reliability and generalizability (Swedish National Agency for Education, 2011). Quality can be difficult to achieve both if the pupil decide what they want to achieve, and if the pupil makes the task with a peer which is a more complex assessment. In these cases, I have chosen to focus on the work where the pupils participate with their peers in the classroom situation, where formative feedback is used during the course of the work and where informal classroom assessment have been used.

In the specific case with the pupil with the visual impairment, the pupil earlier had been placed in a school for pupils with special needs, but this did not work since he was a border case and partly passed classes in ordinary school. In addition, his disability is progressive, which made it difficult to determine to what extent the changing condition of his

disability affected the studies. Visual arts has always been the pupil's strongest subject, but he had not developed in the same way as the other pupils, which is fully understandable because of his disability. It is difficult to find guidance in support material when it comes to cases like this. Gustafsson, Cliffordson and Erickson (2014) highlight that the new grading in Sweden since 2011, a system with goal-related grades, has led to problems with equivalence. There are Assessment Guides, commentary materials, assessment instructions and national tests for achieving equivalence in assessment. However, these guides and instructions do not take the visual arts subject into account but rather takes on a more general approach when it comes to aiding student with special needs and achieving equivalence in assessment. Unfortunately, the Assessment Guides and the commentary material for visual arts does not always clearly describe the situations that are assessed but lays more on a general level, why the visual art teachers are still left to each other in these cases, to collegial co-assessments within the unit or the aid of collegial forums on the internet.

Case 3: Formative assessment – Work inspired by media culture and with a self-assessment questionnaire

The Swedish National Agency for Education (2011) writes about everyday life tests, and emphasizes that testing should be prepared well. What I want to see in my teaching, however, is the different abilities of the pupils coming into practice in different situations during the semester: 3D-work, initiative, drive, creativity, craftsmanship, creating details, and so forth. The criteria expectations are clarified by writing these on the board. In the prevalent task I have chosen a model of formative assessment as a method to look at, analyze and assess these particular parts. The pupils are supposed to make an assignment in the form of a "driving license" in 3D-design, based on creating a scene from a series, a film or a computer game. I wanted to design the task in a way that coincided with the knowledge requirements and grading scale in order for the self-assessment to become a concrete assessment support that was task-specific (Skolverket, 2011 p. 10). Often, the knowledge requirements in the general Assessment Guides are too abstract and hinders the

pupils to see the connection clearly, while breaking up the criteria into understandable sections is needed. I designed a first version of a self-assessment questionnaire with the aim to help the pupils to understand their own working processes better. On the next occasion, the pupils filled in the self-assessment questionnaire and then were supposed to work on with the task. Two groups decided that they were satisfied and finished the task and started working on another task. Since many of the pupils chose not to go further in the work process, I decided, after their own self-assessment of the results being done through the questionnaire, to modify the self-assessment to the second class in year 7 in order to more clearly lead the assessment on following the development of their work. The pupils had at this time a task to analyze an advertisement to increase the genre understanding of how marketization works, but the task turned out to be misplaced and failed in its purpose. The pupils rushed through the task and the learning felt to be non-existent. The pupils wrote no self-assessments (Wiliam, 2013) to reflect on the task, which affected how to go further with the next phase in the process. I realize that I tried to put in too much of the subject content during the semester from my own head instead of assessing the level of the group and starting them from where they were. I decided to start again, this time trying to get closer to their visual world. The progression of acquisition of visual literacy is described in the Assessment Guide in visual arts as going from "visual contexts that are close to learning and moving towards increasingly social, societal and knowledge-related aspects" (Skolverket, 2012 p. 37).

In one class in year 7, a large number of pupils had begun to play the computer game Fortnite, and this affected the studies during the lessons when the game was released for mobile phones. In an attempt to not take a simple solution and prohibit the playing, and instead to better understand their interest and not to get frustrated, I tried to hook in and encompass their interest in the computer game's visual world in the teaching activities. I chose popular culture as a theme for the upcoming task and as a starting point to work from. The pupils were given a task to recreate a scene either from a movie or computer game in groups. The pupils make their choices in small groups and chose to build a stage 3D-model of the computer game Fortnite and Super Mario, the film Spiderman and the TV-series Stranger things. This task was then

extended to other lessons, as many pupils wanted to work more on this theme, which I interpreted as a positive affirmation on my choice of theme. In order to change the social patterns of the class, the pupils were divided into smaller groups. One group consisted of pupils who were not present at the first lesson, one boy and several girls. The group chose to work with the TV-series Prison Break and an especially violent scene. The group chose to build up the scene as a 3-dimensional space where they used sculpting in plasticine to create the characters. Below I show the 3-dimensional work (Image 2 and 3) and some drawings that I made showing their work process in the classroom (Image 4 and 5).



Image 2 and 3: A toe is snapped off in a scene from the Prison break-series. Everyone in the group contributed to sculpting the characters. Photograph: Lova Palmér.

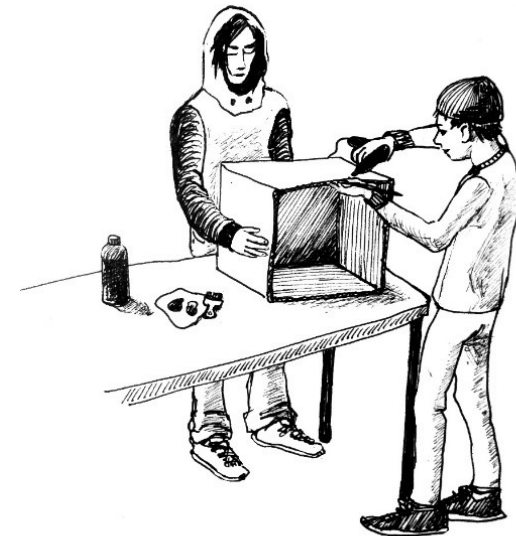
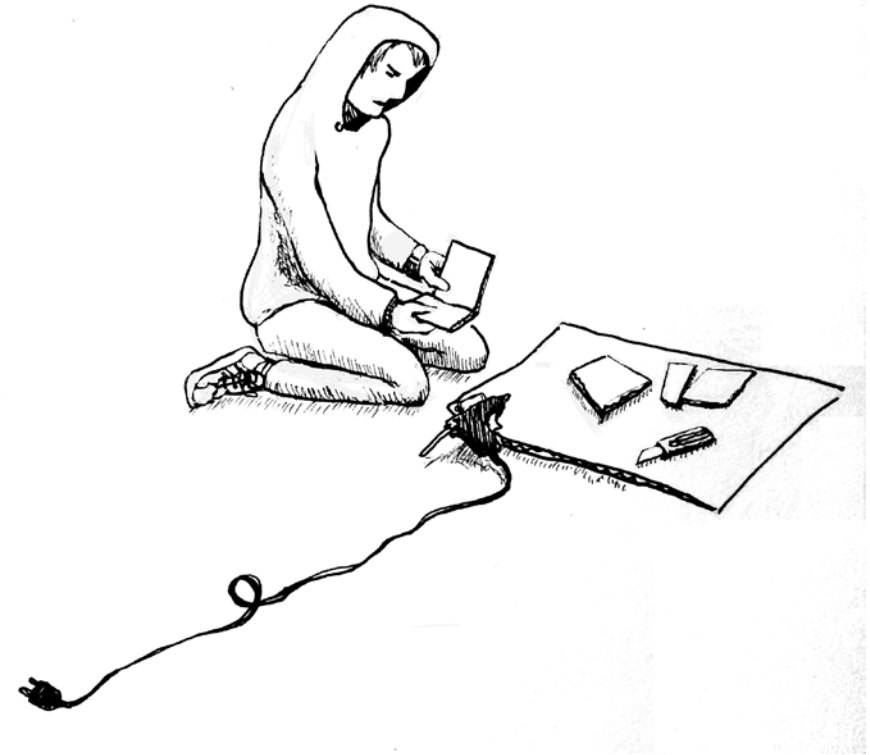


Image 4 and 5: Drawing of work inspired from different films, series and computer games in year 7. Drawings: Lova Palmér.

They finished the whole task during just one lesson even though they started later than their peers. One reflection is why, since the other groups needed more time? Maybe because they could get inspiration from how other groups started and solved the task.

All groups worked exceptionally well on the task. Several boys focused on their own work regardless of if their mates chose to work further with their tasks or not. Many of the pupils who otherwise can sit and wait a lot during the lessons were active and took initiatives to find materials and tools that were appropriate for the task. When pupils work on their own, the focus may not always be on the craft skills, but this time I saw many creative solutions among the pupils, even those who normally got stuck in the work. Pupils who normally found it difficult to enter image processes stayed with their group handling the task through testing different materials. Some of them painted on cardboard, which was a progression important to note. The pupils were in different stages in the image process, some were getting ready and others were almost ready. I decided that they could finish the work the week after. At this stage, it is good to have feedback in some form, in form of a teacher response, through peer review or self-assessment. Through informal classroom observations, I had noticed that it benefited the pupils when the teaching was designed in a way where they had the possibility to explain and give support to each other. Wiliam (2013) emphasizes the constructivity of collaborative learning and the significance of activating pupils as learning resources for each other. Peer guidance may in some cases be more effective than individual teacher tutoring, as pupils use a simpler language when explaining to each other (Wiliam, 2013). It also strengthens the pupil who explains to others because he or she in this way processed their own knowledge formation (Wiliam, 2013). Gerhard's research (Soep, 2004b p. 675) shows that students who self-assess tend to have greater desire to continue to create than those who are assessed by peers or their teachers. It is also about how to, as William describes, "activate students to own their own learning" (Wiliam, 2013 p. 159). This is about increasing their meta-cognition, to make them reflect on their own learning and motivation through cognitive challenges.

At the beginning of the second lesson, everyone had to fill in the self-evaluation questionnaire with questions aiming at sorting out what

phases they could work more with from the different assessment criteria. They got to reflect on their work with the help of the self-assessment questionnaire that was divided into questions based on the different aspects of the work. This, in order to give the pupils an opportunity to think through the feedback and to be able to get a chance to change parts and continue to work based on this analysis. After the task, we discussed what qualities the pupils experienced to have developed, based on what we had gone through at the beginning of the work process. The result was that many more of the pupils that usually chose to work on with their tasks, also chose to make a second variation of the first task. As a teacher I interpreted this as a good sign and that the questionnaire had helped the pupils to focus in their choices and in the structuring of the work process. Many of the pupils managed to evaluate themselves and understand what parts they should continue with based on which responses they gave in the self-evaluation questionnaire. The common reflection was that the pupils' works lacked enough shading and grayscale. Perhaps it was due to lack of time? The conclusion was that the pupils had to continue working and fill in the parts that were not ready. Almost all the pupils worked on their pictures during the up-coming lesson and improved different parts in their work. After this formative process, the equivalence of the teaching was better as well as the understanding of a final summative grading, because everyone got a chance to show that they handled the different parts as well as that they dared to work through their pictures in a more elaborate way.

Case 4: Assessment, drawing and group influence in a group of boys

In both of the classes in year 7 that I teach there are groups of boys that are influenced by a very restricting and hierarchic "macho culture". The dependence of the group makes it difficult for them to focus on the learning process. Another notification that can be made is the fact that researchers have pointed out visual arts to be a female subject (NU-03; NÄU-13), which is a factor that visual art teachers should reflect on in the teaching situation. Soep (2004b) state that it can be difficult to distinguish whether assessment takes

place or not, and that peer assessments can affect the motivation to learn. From this perspective, it becomes difficult for the group members to choose to create, if the attitude of the group is that the teaching or the subject studies are meaningless. Soep (2004b) highlights Davis research on teaching visual arts on how dominant ideals and perceptions can affect other children to completely stop drawing. It is always important to analyze why pupils do not want to work in the visual arts classroom and to think about which position they have in the group in order to create the same conditions for everyone, from an equality perspective. The work with the self-assessment questionnaire was also a strategy to cope with the inbuilt resistance and the macho culture in the groups of boys in the classes.

During the semester I chose to work outdoors with the pupils in a collaboration with another visual arts teacher. In a new task introduced by me, the pupils were supposed to work more individually with drawings of the outdoor environment in the schoolyard. The pupils were supposed to draw outdoor pictures focusing on the areas we had gone through during the semester in the studies: spatiality, perspective, drawing 3D, shading and grayscale. The different subject content and quality aspects my colleague and I wanted to highlight in the task encompassed a formative assessment with a self-assessment with a purpose to give opportunity to the pupils to develop their learning. We sat with the pupils on one of the school's patios with benches and tables. At the far end, the group of boys gathered in slightly different spaces, and at the other end of the yard I focused on the pupils who had problems getting started with the task (Image 6). Unfortunately, it is 26 degrees outside and the boys in the group do not attend the lesson until after half the time. This was of course a strategy from the boys to be placed in the same working group, since I wanted to place the pupils with other peers that took the time to support others. This was for their own benefit, but now my planning had to be re-done.



Image 6: Drawing of the group of boys in 7th grade. Drawing: Lova Palmér.

A group of boys in school year 7 always gathered and sat together in the classroom, but gave up the work at different phases in the process. Many boys focused on finishing their tasks very quickly, putting as little effort as possible in the art work. This put pressure on, and became difficult for the other pupil's in the group who wanted to stay and tried to remain working with the task. When some of them stopped working or left the class, the frustration of those in the group that remained was obvious. The main part of the group of boys in this class was often strongly cohesive as many of them found the same kind of solutions in their art work. Below are four pictures of the drawings by the boys in the group, how they processed, continued or not, and performed in their drawing during the task (Image 7-8).

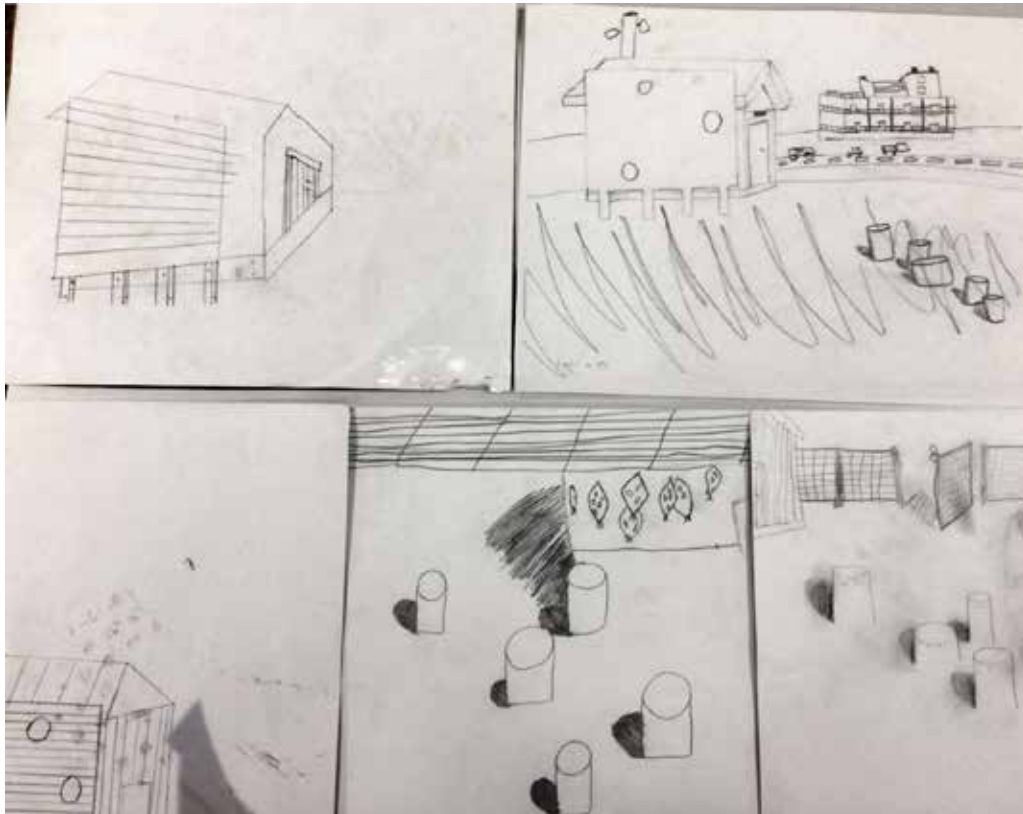


Image 7: Compilation of five drawings made the group of boys in class 7, session 1. Photo: Lova Palmér.

The idea of the task was that the pupils would work with several layers of shading to achieve a deep effect. In the right upper corner we see how the drawing of one of the boys is covered with frustrated lines at the end of the lesson (Image 7). To the left, we see one of the boys working with a perspective drawing of a house. The perspective has become somewhat skewed and shows that the pupil had given up the drawing before he got to the background. In the drawing, at the lower left, the drawing has been stepped on so that a shoe print is visible. Also here the pupil has given up before drawing the background. Two of the other boys have chosen to draw places with fences. They have both finished the drawing of the fence, but the fences are placed quite high up in the drawings so nothing more could fit in the picture. In the task, the writing of the self-assessment questionnaire is included. This was not

so popular in the beginning and I had to put effort in the dialogues with the boys.

At the next session three out of the five boys in the group chose to continue with their drawings. One of them chose to start over and make a new one, because when he saw his picture from the first session, and did the self-assessment, he did not seem happy at all and asked if he could start over. The drawing with the shoe print got replaced and the boy gave the theme a new chance. He concealed the object he depicted with a lot of shading and continued with details in the background that was added later on. The pupil who made the frustrated scribble over his picture up on the right continued with his drawing and at the same time conversed with me as a teacher about the shading and the darkness in the picture. Below we can see the drawings after the second lesson (Image 8).

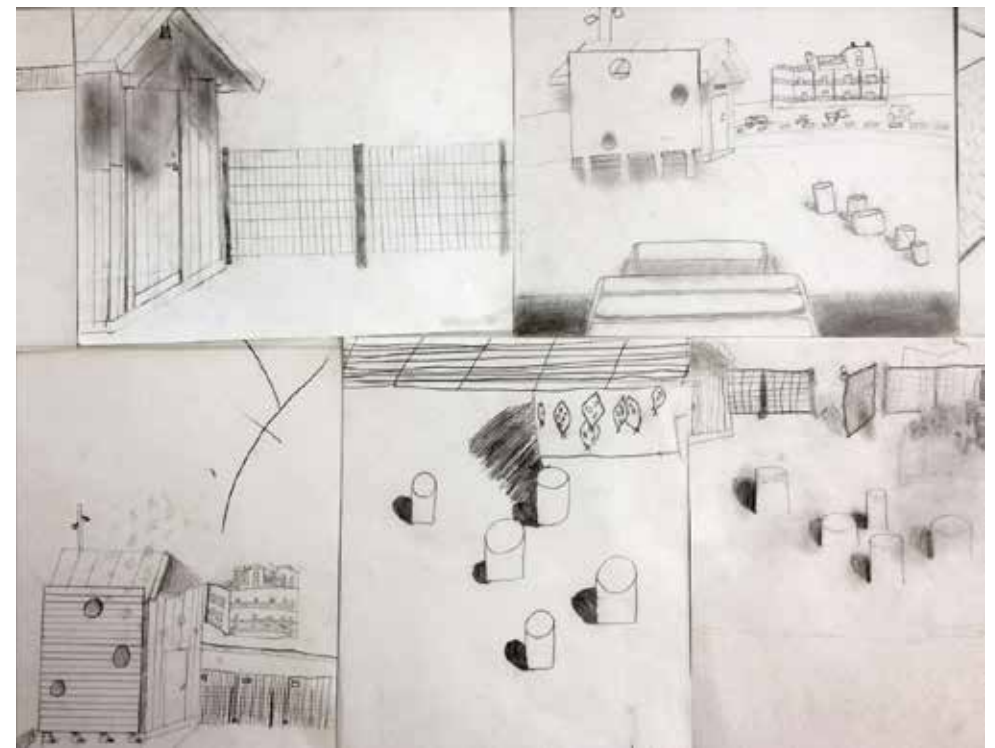


Image 8. Drawings made by the group of boys in class 7 session 2. Photo: Lova Palmér.

The pupil at the bottom left (Image 9) has not done much work during previous lessons but during these sessions he worked idly and asked questions when he got stuck in the process. We were sitting at the same table outdoors and maybe I, as a teacher, was more accessible than usual, as I was not moving around as much as I did in the classroom. Somewhere during the process, it became more accepted among the group of boys to make an effort and to work more thoroughly with their pictures. Is it that they were given time to reflect in writing the self-assessment that influenced the process? Is it the structuring of knowledge that makes a difference? Have they been able to look closer at themselves? Was it my strategy to engage them played a part in the change? I do not know what made the change, but it is rare that the group spent as much time as they did on this session with their drawings and there is also a big difference in their learning process and results.

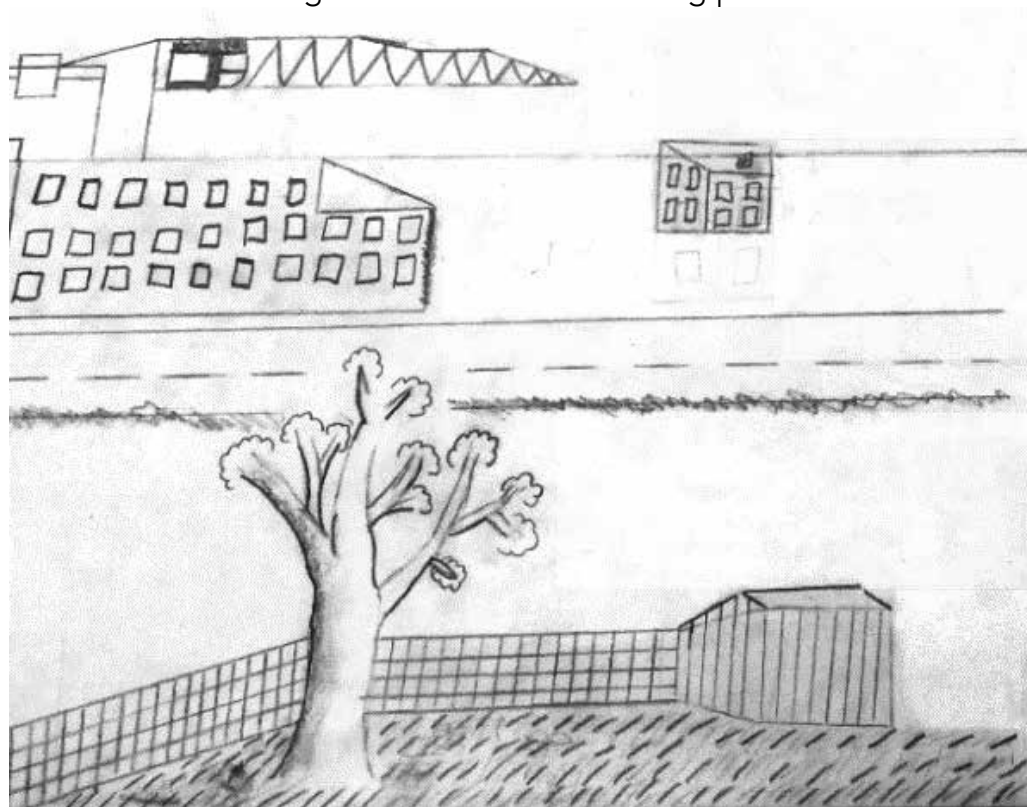


Image 9. Drawing made by a boy in 7th grade, session 1 and 2. Photo: Lova Palmér.

Summary and reflection

One common problem with assessment is that I as a teacher want to discuss the pupils' performance from formative and analytical perspectives, while the pupils want me to give them a general summative assessment in the form of a grade. Often pupils come during lessons and want to know how they are graded. They often interpret my attempts to create a reflection through giving feedback through formative questions as an assessment where they conclude that they probably do not have such a good grade. This, while I always try to think how to make them understand that assessment is a process due to many different aspects. When they want a general assessment, we usually look together at the knowledge requirements and the Assessment Guides. In the *Assessment Guides in Visual Arts, years 7-9* (Skolverket, 2012, p. 9) there is a matrix for peer-assessment. Quality is shown using the evaluating concepts of *simple, developed and well-developed* to clear out the different scales in the criteria in grading. The Assessment Guides in visual arts emphasizes that the different grading criteria need to be related to different aspects of the subject content. The dialogues based on these kind of matrixes often become a basis for formative conversations on how the pupils can move on with their work based on different knowledge requirements, while at the same time understanding that work processes concern many different aspects.

Looking at the various problematic cases, literature and research can provide support to varying degrees. To develop teaching in difficult-to-manage groups with formative assessment there are not many opportunities offered. When it comes to support in the assessment for pupils with disabilities, it becomes even more problematic. These cases are not included in the "normal" Assessment Guides. The worst cases are when we as teachers have pupils who fall between different forms of support and regulatory paragraphs, who cannot be clearly placed in ordinary classes, or may go under the radar of the special school curriculum. Here young people, that society seems to pretend not exists, fall out of the system even if these pupils are the ones who have the greatest need to be compensated and to get an equivalent assessment because

the conditions for their learning capacity looks so different. When will Swedish society take responsibility for and include these pupils?

Summarizing the experiences from the different cases presented in this article, one can conclude that most pupils benefit from the social process in the classroom when it comes to learning process and progress. Although, some need a smaller social setting in order to achieve this and then it is very important to be given extra time with those pupils in order to give them the same possibilities as their peers. For those pupils with disabilities in the classroom it is important to be attentive and open for different solutions when it comes to extra help and adjustments. The pupil might find certain solutions especially intimidating as they might highlight the students disability and make them stick out in the classroom setting, in other words, "being like everyone else" sometimes can be more important than the aid offered by use of extra tools. The self-assessment tool turned out to be much more helpful for the pupils than I expected, both considering their understanding of the assessment content's different parts, but also their ability to focus on their individual tasks and not be influenced and follow their friends decisions. Using pop culture to connect to the pupils own visual cultures turned out to be an important key to their creativity and joyfulness in their work.

Even though a lot can be adjusted in the classroom-settings and the assignments, the time for individual adjustments should not be underestimated, as it is today. If equivalency is the goal then teachers need more time for planning and evaluating and more guidance on a broader national scale.

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