



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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JUNE 2020

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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

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Presentation of themes and contributions



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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

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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

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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

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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 Stafeldt 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

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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

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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

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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

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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.

SCHOOL PROJECT

Additional Adjustments in Visual Arts Education

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Abstract

This article reports on the findings of a study investigating how different additional adjustments can develop the didactic design in a Visual Arts classroom. The study employs a participatory action research methodology in order to examine and improve sustainable adjustments in an upper secondary school in an Aesthetic program in Visual Arts. Upon the concepts of formative assessment and feedback the article analyses and discusses how the students responded to the teacher's instructions and the framing of Visual Arts. The study draws on the student's digital logbooks to identify some of the challenges in their creative process. The article also includes notes from the students' Visual Art teacher logs and the researcher's log books from a five weeks assignment. One of the main outcomes shows the importance of how the teacher currently concretizes the aim of the assignments and the original instruction to being part of the creative process in the work. Another outcome also highlights the importance of collective feedback in the classroom, creating a sustainable adjustment, for all the students and for the teacher herself.

Keywords: visual arts education, additional adjustment, sustainable adjustment, participatory study, feedback, formative assessment

Introduction

The concept of *additional adjustments* emphasizes the teachers' responsibility to meet the needs of more students in regular teaching without the need for specific support efforts. According to the Swedish National Agency for Education (2011a), additional adjustments mean "providing additional clear instructions or support to start work". Additional adjustments also include tools matching times and digital technologies, as well as "planning and structuring a schedule of school days". The class teacher is responsible for additional adjustments, while special support is a task for the special education teacher / specialist teacher (Swedish National Agency for Education, 2011a). However, the school's way of organizing teaching is most crucial as a general learning resource, an additional adaptation or special support. Since the 1990s, mental health problems among young people in Sweden has increased (Public Health Agency of Sweden, 2017/18). Studies show how students' health is closely related to their experience of school stress and their school performance. This is one of the contexts for the ongoing study. One of the teachers in our project gives voice to the situation. *In recent years, my colleagues and I have noticed that the students have difficulties to complete the creative process within the given assignment. I also work with a student group where many students have stress over their grades. My curiosity has grown upon how I as a teacher in an aesthetic subject can make adjustments that are more subject-specific. Can these "aesthetic strategies" also be a support in other subjects? Can we, through adjustments, get the students not only to be committed but also to strengthen and perhaps even reduce stress and prevent mental health problems? Is it even possible in a system dominated by evaluation of assessment and grading? Can this study and approach also create a more sustainable work situation for me as a teacher?*

Teacher in Visual arts, 2017

Background

In relation to the tradition of free creative expression, which has influenced visual arts education immensely, the question of clear instructions or support in a creative process is very seldom on the agenda. Instead, the subject visual arts has been seen as a free zone and as a break from other theoretical subjects, a subject with opportunities for the students to express their emotions through creative work (Hellman, 2017). The aesthetic subjects are not a part of the core subjects in Swedish schools; they are often without any connection to special support or the special education teacher. The proposed methods from the special education teacher at the specific school relate to different supportive activities, as for instance written examinations, that are not perceived as relevant in the visual arts educational context. Our study is an empirically based school research study with a multidisciplinary perspective, researchers from two different fields of knowledge, visual arts and special education, developed the study's research processes. Our research is based on the teachers' questions and we have worked with a participant oriented research effort. Internationally there are different terms of this kind of research, such as action research, participatory action research, feminist participatory action research, interactive research. Action research is a field with different variations (Olsson, 2016; Bradbury, 2015; McTaggart, 1994; Rönnerman, 2012). The various approaches are based on different interests and different degrees of participation in research. In the context of participatory research, the knowledge content and forms of research implementation are equally important (see for example, Olsson, 2016; Bradbury, 2015). The democratic work processes of the research will be grounded on the participants' questions, interests and knowledge (Kemmis, & McTaggart, 2005). The purpose of being both practitioners and researchers is to collaborate and participate in a common knowledge process in which the skills of both parts come into play; "Researchers and practitioners meet to use their respective and competence to jointly tackle a problem which the participants consider urgent" (Lundberg & Starrin, 2006, p. 178). Participant oriented research has a dual function as it also offers the teacher tools and perspectives

to be able to relate more systematically and long-term to their learning practice. At the same time, awareness is created about the complex conditions that the teacher has to relate to in his work (Rönnerman, 2012). However, participatory research are not an uncomplicated process, but an activity in which the actions and relationships of the researcher and the internship can be understood as embedded in different hierarchical patterns (Olsson, 2016, p. 43; Biesta, 2013). Nevertheless, it is the common interest to investigate and develop various forms of additional adjustments in an aesthetic teaching practice, in this case in an Art program in visual arts.

Objectives

The overall aim for the project is to develop professional knowledge about additional adjustments in visual arts education. In this article, we have chosen to analyse the student's, digital logbooks and notes from both the teacher and researcher's logs during a five weeks assignment.

What additional adjustments appear to be important for developing the students' work process? How can the result lead to sustainable adjustments for both the teacher and the students?

Methods and Theoretical assumptions

Our empirical material was collected during five weeks in 2017, in an upper secondary class of twenty-one students. The five weeks course *Visual Arts and Design 1 b*, were organized in two lessons a week, of approximately six hours each week. The students in the course started their first year of a three year long program (Swedish National Agency for Education, 2011b). The school is centrally located in a Swedish city, and it is one of the most attractive schools in the town. The collected material consists of field notes and photographs from the classroom, the students digital logbooks as well as the teachers and researchers individual logs, planning documents, IDP from all students. The individual development plans (IDP:s) in Sweden, is an assessment document answering to summative as well as formative assessment purposes. The IDP has an informative function, telling students and parents of the results of the

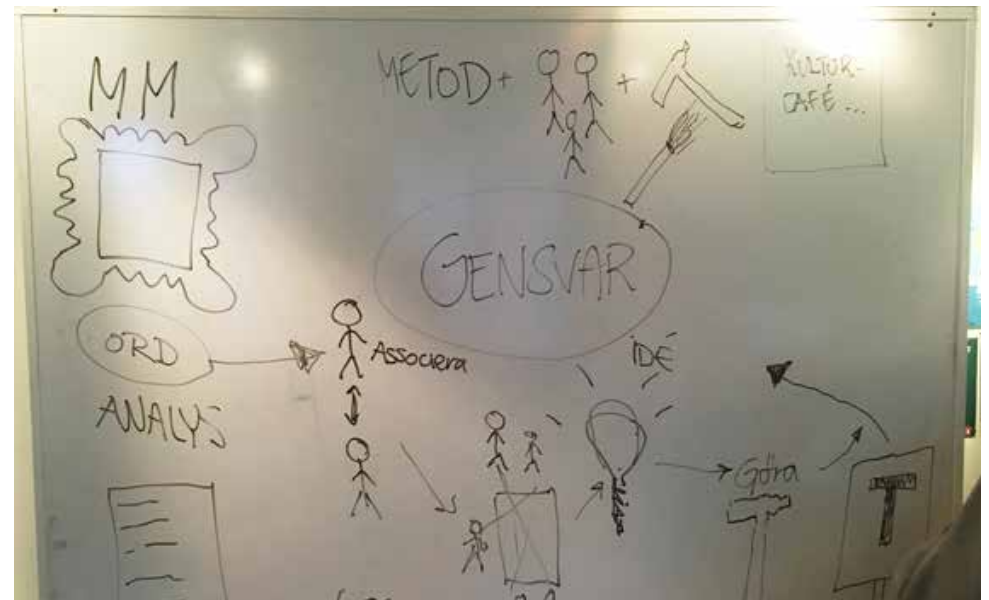
student in school, as well as a forward aiming educational planning function (Hirsh, 2013, p. 15). The field notes of the researchers consist of observations and reflections from the five weeks lessons. During the course, all three of us, the teacher and the two researchers, shared all the materials, such as logs, lesson plans, standards, and other important documents in our shared digital drive. In the end of the students' course, the researchers conducted four anonymous focus group interviews with the students in the participating class. The material consists of six hours recorded materials. The semi-structured questions in the interviews were based on the knowledge criteria formulated in the IDP; *n* for the course *Visual Arts and Design 1 b*; *Skills* - The student's knowledge and skills in materials and techniques. *Process* - The student's ability to work with risks, solutions and sources of inspiration. *Reflection / Documentation* - Pupil's ability to reflect and document their own work process. *Analysis / Assessment* - The pupil's ability to interpret images as well as ability to evaluate their own as well as other student's images. After the first content analysis of the four group interviews, the students showed a strong engagement talking about the ability to work with risks, solutions and sources of inspiration in their process. In our analysis, how to develop additional adjustments, the reader will meet the material through the voices of one of the students, the teacher and the researchers from their written logs. In the selected student log, that is presented in this article, the student reflects on different kinds of steps in her creative process. The log of the authors can be seen as a venue for those who write the log reflections and from the one who reads it (Asp-Onsjö, 2011). In the work with the material basics of an ongoing didactic change has emerged through the work in the classroom. For the teacher, the log also has served as a professional tool for self-reflection and a document for keeping up a dialogue with the researchers (Nyberg & Ek, 2012). It has been used to reflect on different experiences of the teaching and the students' work, as well as practical questions. All kinds of documentation occurs under certain conditions; from both the ones who write the documents and the ones who share them, contribute, and create their content at a later stage. In this

first step of the analysis, in investigating and developing various forms of additional adaptations in the Art program, we limit ourselves to use and problematize the material in the log between the teacher, the researchers and the students as a kind of formative assessment. The material has been used by teachers and students to develop teaching and learning (Black & Williams, 1998). In our project, we use the concept of formative assessment and the concept feedback to analyze and discuss how the students responded to the teacher's instructions and the context of the teaching (Hattie & Timperley, 2007). In the article formative assessment is conceptualized as "...encompassing all those activities undertaken by teachers, and/or by their students, which provide information to be used as feedback to modify the teaching and learning activities in which they are engaged." (Black & Wiliam, 1998, p. 7). This can be developed into the following more detailed description; "Practice in a classroom is formative to the extent that evidence about student achievement is elicited, interpreted, and used by teachers, learners, or their peers, to make decisions about next steps in instruction that are likely to be better, or better founded, than the decisions they would have taken in the absence of evidence that was elicited." (Wiliam, 2011, p. 11). In the use of the term formative assessment, we are aware of the extensive discussions of the concepts definition and use (Wiliam, 2011). However, there is a great need for studies that investigate and problematize the formative practice in classrooms (Lindberg & Hirsh, 2015), and research that can deepen different actor's understanding, experiences and perceptions of formative work. Research that can deepen different actors' understanding, experiences and perceptions of formative work. There is also a major lack of studies of students' perspectives (Lindberg & Hirsh, p. 78, 2015).

A Response – The Art program

The Art program is a Higher education preparatory program in upper secondary school in Sweden. After graduating from the program, students will have knowledge for university studies in mainly the artistic field as well as in humanities and social sciences. The program has five orientations; Dance, Theater, Music, Arts; Visual arts and Design. The orientation of Visual arts and Design presented like; the development of a global visual culture that influences lifestyle, career choice and identity has led to a broader view of what visual arts can be. The subject Visual

arts education provides basic knowledge in all areas found in the visual culture. In the subject, images are referred to as visual two or three-dimensional representations, such as art, design and popular culture (Swedish National Agency for Education, 2011c). One of the overall aims, objectives of the subject Visual arts in the upper secondary art program, formulated in the syllabus is teaching should provide methods that help students develop an open mind and ability to innovate, creativity and personal expression. In addition, students will be given the opportunity to develop the ability to take responsibility for their own work processes (Swedish National Agency for Education, 2011c). In our article, this objective will be an important frame for the reading of the student logs. The second course of the first year Visual Arts and Design 1 b the overall objective will be concretized through ten different core contents of the subject Visual arts. In the article, we will focus on the following content through the students' digital logs; the ability to work with artistic processes, individually and in groups. Methods of idea production, such as brainstorming, sketching, inspirational role models. Methods to drive and take charge of own work processes and documentation, such as the portfolio method (authors' translation).



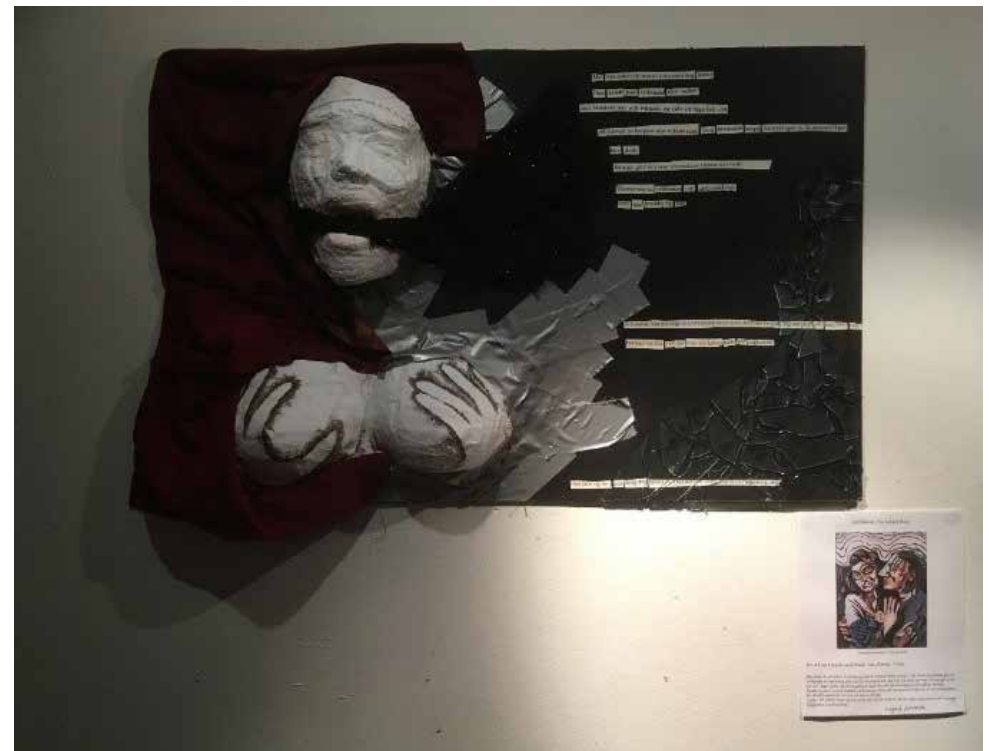
Picture 1: Visualization of the assignment process

A Response -The encounter with art

A description of the task, the method and its three didactic steps

In this section, the reader will be guided through the assignment, the Response. Its didactic design has been chosen out of the course content in *Visual Arts and Design 1 b*, the second course of the students first year of the program. The assignment includes three overall parts, first a visit at a museum, then an introduction at school and collective work with different methods of idea production. The next part is the work with an individual representation and a concluding step, a presentation of the response to the piece of art. A dominant pattern in visual arts education has been to start a process in the encounter with artwork (Lind, 2010, p. 93). Our assignment starts with a visit at a museum of Art. In the first part, the individual student should choose a piece of art that affects them either positively or negatively. They should write down all the words of the feelings they first think of, as an association game, make sketches and take photos. The next step at the museum is to find out the title of the work, artist, year and technique and art genres, and then do an interpretation, a subjective analysis of the piece of art. How students will continue their work with the piece of art will be introduced during the next lesson back in school. In the first week in the classroom, the student starts the second part of the assignment process and a collective idea production process starts, based on the chosen piece of art, a *response* to the drawing/painting/photo/moving images or sculpture. In the instructions, it is obvious that the response must be in a different material from the chosen artwork. The students could strengthen their own subjective interpretation of the piece of art, in terms of the content or the form; they could also make a contrasting "counter argument". The teacher introduces a *method* for the assignment *Response*. The method is an educational approach that the teacher has not used earlier; she associates the method with the teaching that occurs in yoga. A yoga teacher constantly reminds his class, regardless of the beginner or continuing class, about breathing and sitting as the starting point for advanced moments. Initially, during the first and second week the students work with several different collective methods to develop their own ideas (picture 1). The teacher points out that it is important to come up with

"a good idea" – a good idea can be a little ambiguous as opposed to simple ideas. Everything may sound a bit foolish according to the teacher, but the method will help the students forward. After the different method of collective idea production, the students go on with their individual representation, the response. The five weeks assignment concludes with individual oral presentations of the students' responses and a collective exhibition (see picture 2). The written analysis of the original chosen piece of art and the log will be handed in as written documentation of the process.



Picture 2: A students Responses displayed in the exhibition

A Response – the log

In this section, the reader will meet the student Helen through some of her log notes and images from her documented process of the assignment *Response*. The student reflects over her individual process during the five weeks. In between the students notes the reader also meets the teacher. In the article, her reflections are on a group level, not as a feedback to the student Helens individual notes. One of the weekly reflections in this section is from one of the researchers log notes.



Week 1 - Helen, the student; My work of origin is a photograph, it brought me many feelings, and the three words I chose to focus on were *realism, genuineness and love*. My idea is the same as I cultivated, a Nasturtium; Despite a compact darkness and a miserable everyday life, one can get out of misery and grow into something strong and beautiful.

Week 1 - The teacher; A LOT OF INFORMATION and instructions, am I too fuzzy? Should I show more examples? The group of students still seems to have understood the assignment and most of them have good ideas! Several students find it difficult to choose a piece of art (quite a lot of options). The student learn from each other, support each other during the lesson. Some of them need to narrow the idea and some need to simplify the practical work.



Week 2 - Helen, the student; Today, I do not know how to develop my idea. Unfortunately it is in great need of development, I feel very worried that I've been blocked, but I think I'm going to try my ideas with my mom and see what she (who does not know very much about the assignment) thinks when she hears my three words.

Week 2 - The teacher; To represent the ideas have turn out to be difficult and many students have changed their concepts, its needs to be simplified; The students may not need to get in all the "meanings" in their representations - what can be selected and picked out? For me it's hard to find enough time to give feedback to the students, since there are many practical problems and the students lack knowledge of 3-dim.

Week 3 - Helen, the student; I noticed that my Nasturtium began to be covered with something similar to mold. I have thought about a new idea. I will photograph an apple's rot, but then "turn" the process, it will goes from rotten



to mature. I think this may be good. However, I hope that the apple will rotting so much that it appear on the picture. Again, I am a little worried that it is too simple.

Week 4 - The teacher; I tried to give feedback to everyone who was here today. Some of the students work together and help each other with plaster binders. It's a anxiety in the group, the question of asking for help when I'm also the one that assess the students work. Some students have problems; they need to take a step back to the original idea and instructions. Today I had no pause, still I feel insufficient, running around and extinguishes fires. I feel worried about some of the students.



Week 4 - Helen the student; I took photos of a bouquet of tulips in parallel with the apple, (if it can't rot). I have uploaded the photos to the computer. If it is not going to work with the apples.

Week 4 - The researcher; This week we had a coaching discussion with the teacher, afterwards she gather the class and gave them feedback and review of the work. Trying to encourage and strengthen the exploratory and trial in the work process. However, what does it mean to the student with several broken pieces of clay figures in front of her? Do the students want to show their failures? Will it become a sign of shortage or artistic risk taking? The students are conscious and insightful of their grades. Difficult for artistic processes to find a form.



Week 5 - Helen, the student; It is a bit ironic; I abandoned my first idea because I did not get it anywhere, but my final work is just the same, the difference is just that I documented this regularly.

It is a little bit funny one could say that my work is my process. It started with my first ideas, but after advice from my kind classmates, I started to come up with a new idea. Once I had completed that idea, I realized that I could not develop it, after which I gradually lost the courage and the ideas. With support from my teachers and ideas from a classmate, I came up with a new idea. I was somewhat skeptical of it too, initially, but when the teacher showed me an example, I became more interested in the work I could create.

My process has gone up and down, but it actually ends with the same idea. It is almost as if I need obstacles to process and arrive at my final idea. The idea that there is a light at the end of the tunnel.

A response to the weekly work

In this section, we have summarized the five weeks of log notes. *Week 1* - After the visit to the museum, back in school, the teacher works intensively with instructions, goals, criteria and presenting the conditions for the assignment. Initially, it is the understanding of what a *Response* can be that becomes the teacher's focus of the instructions. After the first week the teacher reconnects in her log, quite satisfied, but a little uncertain if all students really understood the guidelines for the assignment. In the log notes of the student Helen, the part of the teacher's "method" appears, which starts with the students choosing three words, a form of scaffolding to accommodate the feelings and experience that the student received at the museum through sketches and analysis of the chosen artwork. During the first week, the class works with a variety of collective processes, experimenting with the classmates with different inputs and ideas. During this period, the teacher attempts to strengthen the students' feelings that they can contribute to each other's learning. Initially, an exercise is conducted in pairs, after that the teacher group tutoring in parallel. The method of idea production appears in several logs as a positive and strengthening form of work. The teacher notes in her log that she sees in the joint learning processes, how students learn from each other. In previous years, when the teacher worked with the same task, she provided all the instructions during the visit at the museum. This year she implemented an additional adjustment by dividing the assignment into three separate parts.

Response week 2 - In Helen's log from the second week, she finds out the difficulty developing adaptations are an attempt to reduce the stress of the students. At the museum, the students only worked with the selection of artwork and an analysis of the same. Back in the school, it is the introduction of the task and goal, the class works with different collective methods for idea production and the third final part, the individual work with the representation of the assignment, her first own idea, she is worried and feels completely blocked. Helen returns to the "three words" of the method and intends to bring them home to her mother in order to receive her support. Throughout the logs, it is clear how the collective forms of work now transformed into a more individual and fragile process. It is also visible in the teacher's log during the second

week. The teacher is working intensively to try to give oral feedback to all students. In order to do this, she needs to get an understanding of twenty-one student's individual ideas and interpretations. In addition to listening and trying to support their idea-based solutions, it becomes clear that the requirement to try to choose new materials generates many practical problems. It is evident that several of the students lack basic knowledge about the management of different resources, not at least the three-dimensional material. The digital log is a new adaptation for the teacher, and a part of the objective for the documentation in the course, it becomes a resource of driving and taking responsibility for the documentation of the creative process. After the lesson, the students are invited to document their work in both text and image according to the digital template. Through the students log the teacher can gain further knowledge and perspective of what has happened in the classroom. The students' photos and text can provide other and in-depth support for working with feedback and the ongoing work with the assignment. The teacher has a day off from her work in the school, she writes her thoughts in the log: *Friday on the train on the way to Karlstad. Reading logs, many of them are missing, but some have started well with both writing and photography. I think of the students' work sometimes even when I am not in school. It can pop up a special thought about a student or how I can help the student further in their performance.*

A Response week 3 - The student Helen has restarted with a similar idea as before but now in a new material and representation. This after a conversation with her teacher and a classmate. Her cultivated nasturtium has both dried and molded and it becomes impossible for her to continue to work with the first idea. A transformation from something, rotten, dark and difficult to something that in the end can grow positive and mature. She shows through the sketches how she intended to reverse the process by photographing an apple that can rot slowly. After that, she can arrange the process from the rotten apple to a mature well-grown apple. For Helene there is concern that her basic idea is too simple. This is also something that appears in several of the other students' logs. The various stages of the artistic process of simplification, interpretation and risk taking

have difficulty finding shape. What does it mean to reduce something? What is a good idea? Several logs show questions about what it means to simplify something. What is my idea actually, is it a response or is it a paraphrase? This is something the teacher also notes while working in the classroom. The difficulties surrounding the importance of ideas-based representations appear in several logs.

A Response week 4 - Reminding students that they are guided according to a method is one of the didactically sustainable adaptations of teaching, which the teacher believes has been of great importance in reducing the need for individual additional adjustments. At the teacher's briefings, students are encouraged to take notes or photographs of what is written on the board. An example of how the teacher attempts to strengthen the students' senses and how they can contribute to each other's learning. Initially during the lesson, students will answer questions about which work they chose, if the work concerned them positively or negatively and if they have any idea of what they want to do. In conclusion, each student asks whether it is one of these ideas they received from the classmate. It will be a way for the students to confirm each other's contribution and to create a good mood in the group. The students are reminded of how they use their classmates as an inspiration, and how the chosen material can help them access the feeling they want to express. Different ways of telling students how a creative process proceeds by is another important didactically sustainable adaptation, which, according to the teacher, has been of great importance. The lessons begin by reminding students of how the method guides them through the task. The teacher and the students put together words on exercises that they did at previous lesson occasions. They will use the *chosen words* as a form of scaffolding for the creative process. The student Helen is worried about the idea of the apple, how will it work out? She starts a new process, photographing a bouquet of tulips, which in this case will have a faster development of progress, from flowering to how they finally wither. Helen has released her ambition to work with a three-dimensional material differing in relation to the original, in her case a photo. The instructions included a wish that the students would work in reverse material in relation to the chosen artwork. Initially, Helen has tried to work with organic three-dimensional materials, a nasturtium, a green plant

and an apple but also different three-dimensional tissue patterns, unlike the original black and white photo. Her own photos of the tulips are initially a way of documenting her process as opposed to a final and complete representation. The students' concern, about the teacher's double position in both coaching and grading their assignment, comes to Ann's knowledge during the fourth week. If the student asks the teacher for support, does it mean that the student shows lack of knowledge, which can give lower grades, or will it be a favor when the student's questions show a risk taking and a creative experimentation? Here the dilemma of the artistic process appears in an educational context. What and how is it possible to clarify and rate a representation as innovative, personal and creative? *An artistic approach means in Visual Arts will give the students an opportunity to develop an ability to work innovative, creative and with personal expression, and to work in creative processes* (Swedish National Agency for Education, 2011b). During the fourth week, it is a tight work situation for the teacher. She is involved in efforts to "save" many difficult situations in student work processes. After a coaching and reflective meeting between the three participants in action research projects, the teacher gathers the class to provide collective feedback and a review of the past three weeks. She tries to encourage and strengthen an investigative approach and trial in the work process with the task. The gathering also becomes a feedback to the concerns that circulated about assessment and grades. The teacher goes through the different parts of the instructions and comes back to the method (picture 1). She gives collective feedback to the different steps of the task. What could be a support other than the working method? She emphasizes the students' peer review and coaching as a resource and the various material of the visual arts classroom.

A Response week 5 - During the last week of the student Helen's work with the assignment, the log provides a clear basis for her to formulate the final product. She makes reflections of how the artistic process itself is her results. Her response to the black and white photograph in the museum collections and the three words of realism, genuineness and love has become a side issue in her

work. Instead, the process is her final product that shows the essence of her various attempts to move on in her artistic process. The importance of the documentation is revealed in her concluding log text. She lost the courage and wanted to give up. However, the log notes described how the teacher and classmates' feedback gave important support of advancing the artistic process. During the last week, the students prepare an oral and written presentation of their work. The students' different Responses will be collected and displayed in an exhibition for the entire school. Prior to the oral and written presentation of their work, the teacher has previously let the students work with this at home. The oral and written presentation for the whole class, where everyone could give each other peer feedback of the finished work. The new adaptation during this year was to allocate lesson time to gather the presentations and that the teacher controls whom gives feedback to whom. This year the presentation takes place in semi-class and in addition to being more controlled, the students also have more time for presentations.

Sustainable adjustments – An ongoing summary

The overall aim for the ongoing project was, and still is, to develop professional knowledge about additional adjustments in visual arts education. In this first step of the participatory project, we have chosen to analyse the digital logs and notes from both the student's, teacher's and researcher's material. The focus in the digital logs are linked to one of the, in all ten, criteria from the five a week's assignment; *the ability to work with artistic processes, individually and in groups. Methods of idea production, such as brainstorming, sketching, inspirational role models. Methods to drive and take charge of own work processes and documentation, such as the portfolio method* (Swedish National Agency for Education, 2011c). The teacher worked with a method of phase during the assignment, three different sorts of segments as a way of adjustments. At the museum, the students only worked with the selection of artwork and an analysis. Back in the school, the students get the introduction and the goal of the task, and then the students work with different collective methods for idea production, and as a third final part, the students individually *work with the representation of the assignment*. One of the adjustments developed in our joint project is

how the teacher continues to accommodate conversations about learning and the creative process as a parallel trace to the planned assignment. This is something that she herself highlights to her colleagues and the school administration, in a seminar during our ongoing project. One main outcome in this first step of our study may consist of the importance of how the teacher concretizes the aim of the assignments and the original instruction to the part of the creative process currently in the work, a feedback at the process level (Hattie & Timperley, 2007). Such an attitude seems to make it easier for students to confirm if they work within the given task. Analyzes show the importance of supporting structures that promote students' ability to reflect on both the content of the task and the analysis of their artistic process. In the student Helen's log it is possible to trace her struggle and findings of defining the difference of a linear process and at the end, a process-oriented result. The difference of the two procedures is important to be able to visualize and understand for further development in the creative process. In Helens case she realizes that it is actually the process itself who is the main and most important result of the assignment (see the log pictures). After one of the joint interventions in our project, the teacher gathered the class to provide collective feedback and a review of the past. She tried to encourage and strengthen an investigative approach and trial in the work process with the assignment. The importance of continuous collective feedback is also a way to establish a common language for artistic process in the classroom. The teacher emphasizes the collective feedback as important to construct sustainable adjustments for both herself as a teacher, and for the students. It is obvious that one of the important things in creating sustainable adjustments for both the teacher and the students is to find more of collective forms of feedback and to use the students peer review as resources. Helen, the student, refers in her log during the last fifth week looking back at the process, the importance of advice from her classmates in the production. Several researchers point out the importance of students' agency in the formative practice, participating in classroom discussions, receiving, as well as interpreting and using feedback from both peers and teachers in order to create an understanding

of the intentions with the learning process (Wiliam, 2011; Vingsle, 2017). When Black and Williams (1998) address the impacts on how feedback is received, they point out some important dimensions in the work with the formative practise as "a set of guiding principles, with the general caveat that the changes in classroom practice that are needed are central rather than marginal. Teachers have to incorporate it into his or her practice in their own way. That is to say, reform in this dimension will inevitably take a long time and need continuing support from both practitioners and researchers" (Black and Williams, p. 62, 1998). In the project, it is obvious how not only the teacher but also the researcher continue to learn from each other. Our ambition and joint attempt is visible in Brookharts (2004) online review of "classroom assessment", she notes that many of the studies approached the phenomena under study from a single disciplinary perspective (often psychology) or were a-theoretical inventories of classroom practice. She concluded that where studies had mixed two or more practical or theoretical perspectives "the resulting picture of classroom assessment was richer and more multidimensional" (Brookharts, 2004, p. 454). Our ambition as researchers from two different fields can improve and contribute to a more multidimensional perspective of the formative practise and its outcome in visual arts education. The logbook has formed a point of departure of the ongoing didactic change of new adjustments for the work in the classroom, but it also point out the tension between the modernistic traditions of the subject visual arts in a goal-oriented schools system (Hellman, 2017; Lind, 2010). Traces to be found in the following citation in the syllabus; *An artistic approach means in Visual Arts will give the students an opportunity to develop an ability to work innovative, creative and with personal expression, and to work in creative processes* (Swedish National Agency for Education, 2011b). In addition to the citation, it is how the instructions in the assignment Response is formulated through feelings and personal expressions in the choice of art piece at the museum. For the teacher - in the future - the next step in the construction of the task will be to remove formulations that encourage the students to take a starting point in their own emotional life and rather try out any other possibilities. This is a small, but very important shifting towards highlighting the student's own choice of positions and involvement.

In the log, you can find the students' concerns, but also find testimony of the teacher's double position in both coaching and grading their assignments. If the student asks the teacher for support, does it mean that the student shows lack of knowledge, which can give lower grades, or will it be a favor when the student's questions show risk-taking and creative experimentation? Here the dilemma of the artistic process appears in grading in the goal-oriented context. How is it possible to clarify and rate a representation as innovative, personal and creative? The citation point out the dilemma for both the student and the teacher in the study. In the material, we can see a complex pattern of how the students struggle with the artistic process in the pedagogical context; a situation that many students consider creates stress. It is also a prominent theme in some interviews with the students. In the introduction to our work and to this article, we cited the first question in our contact with the teacher and her colleagues; *Can we, through adjustments, get the students not only to be committed but also to strengthen and perhaps even reduce stress and prevent mental health? Is it even possible in a system dominated by evaluation of assessment and grading?* During our joint collaboration, we have developed different sustainable adjustments on a group level for both the students and the teacher. The teacher made the learning visible together with students through an ongoing feedback at the process level. The awareness of how to formulate the instruction of the assignment, giving the students a chance to find their own position in relation to the task and their own emotional life. Nevertheless, how far can the sustainable adjustments reach in a system dominated by evaluation of assessment and grading? To be able to see the students and teacher in this entangled position of discourses, spaces, material and tradition of the visual arts teaching we need to go one with other and different tools and theories. The article strives to capture some of our joint collaboration, descriptively and analytically, a practice of a visual arts classroom. We also hope it will be of interest to a wider community of learning in special education and formative practise. Teachers and researchers may recognize similar issues as valuable to learn from through the material presented in the article. This kind of

recognition may lead to the development of new professional knowledge that can be developed in new actions for change.

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