ASSESSMENT AND RECOGNITION IN THE MUSIC AND HISTORY CLASSROOM: A CHALLENGE FOR TEACHER AUTONOMY

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ABSTRACT

As a consequence of the international movement of school accountability, the Swedish school system has gone through comprehensive changes over the last two decades. New curricula, a new grading scale, earlier use of grades, and more explicit assessment standards show this. The purpose of the research was to investigate how teachers of two different school subjects – music and history – deal with the emphasized insistence on evaluations. How do teachers balance between assessment *of* learning for administrative purposes, and assessment *for* learning for development purposes? The question also raises issues of recognition of learning and the teachers' chances of adhering to the learner's interests. What is recognized as signs of learning? Observational and interview data was obtained from a series of lessons in Year 6. Besides the differences between the two subjects, the research implications are that summative assessment dominates and multimodal signs of learning tend to be neglected, when increased assessment is demanded.

Keywords: Assessment; Designs for learning; Multimodality; Recognition; Teacher autonomy

BACKGROUND AND AIM

Over the last two decades, Sweden has witnessed far-reaching changes in its school system resulting in new curricula in 1994 and in 2011, and in a new grading scale in 2012. In 2012, Swedish compulsory school teachers also used grades in Year 6 for the first time. The new curriculum uses more explicit standards to assess pupils' learning than the earlier curricula. Grades are set from A to F and they express to what extent the pupil has met the standards for each subject and course. The Swedish example can be seen in relation to the ongoing, international movement of school accountability, which refers to the process of evaluating school performance on the basis of pupils' performance.

An overall question that we pose concerns the challenges that teachers struggle with when it comes to assessment and how they deal with the translation from the levels of formulation to realization (Lindensjö & Lundgren, 2000). A genuine dilemma for teachers is that administrative and didactic needs seem difficult to unite, especially when it comes to assessment (Davies & Neitzel, 2011; Hirsh & Lindberg, 2015; Räihä, 2008; Smith, 2011). On the one hand, there is an insistence on knowledge measurements and evaluations for administrative purposes. On the other hand, there is a more open approach to assessment with the purpose of developing pupils' learning; in most cases called formative assessment or assessment *for* learning (Black & Wiliam, 1998; Sadler, 1989). Teachers thus find it difficult to balance the different purposes of assessment. Summative assessment often becomes the dominant form, and the multitude of core content and subject matter in the syllabus is

perceived as stressful for teachers (Hirsh & Lindberg, 2015; Smith, 2011). In terms of grading, pupils' performance is to be reported against the standards of the syllabus. The curriculum includes fundamental knowledge goals and goals concerning norms and values which are to be attended to and assessed. The task is complex and the decisions to be made are many. How teachers interpret their task regarding assessment and how they maintain the autonomy in teaching is not obvious and remains to be examined.

Our starting point is that assessment has to do with how to recognize what has been learned in relation to the curriculum (Kress, 2009). While others have questioned the notion and effectiveness of formative assessment in teaching (Benett, 2011; Dunn & Mulvenon, 2009), we wish to direct attention towards issues of *recognition* in assessment and to the teacher's chances of adhering to the *interest of the learner* (Kress, 2009). A multimodal and design-oriented approach challenges the traditions that are associated with assessment, as it puts forward affordances for pupils' active agency as well as recognition of pupils' demonstrated learning (Björklund Boistrup, 2010; Insulander & Svärdemo-Åberg, 2014). It proposes that modes, such as sound and image, which are used as semiotic resources in the classrooms, also need to be taken into account in assessment (Jewitt, 2003).

The aim of this paper is to explore issues of assessment and recognition in the contemporary context of school change and accountability. We will apply our approach to two instances of teaching around different subject areas, answering the questions: a) What are the affordances for pupils' agency during the initial phase of a learning process (the setting)? b) What is recognized as signs of learning and how are these signs of learning recognized in interaction between teacher and pupils? c) How do teachers make meaning from their assessment, regarding recognition of pupil's learning? We draw on research data from a qualitative study conducted at two Swedish schools. Observational and interview data was obtained from a series of lessons in Year 6; one series in the subject of music and one in the subject of history.

A MULTIMODAL AND DESIGN-THEORETIC APPROACH TO ASSESSMENT

The changes which have affected our society in the post-industrial era involve new ways of regarding expertise, authority and knowledge (Kress, 2009). A natural starting point for teachers today is to work with and make use of the diverse interests and ideas of pupils. The question is if this is the case when it comes to assessment. As it seems, most assessment systems are not adjusted to what has been learnt, but have been constructed in relation to an already established standard of what is counted as learning in a specific domain of knowledge (Kress & Selander, 2012). We use a multimodal and design theoretical perspective to learning and assessment (Selander & Kress, 2010). This emphasizes processes of transformation, pupils' re-design and their principles of selection. In this perspective, all signs are motivated and part of structuring social practices and thus linked to established conventions in some way.

The model of Learning Design Sequences (Selander, 2008) is used as a theoretical map which will guide the analysis of our empirical data. The model contains key concepts for studying teaching, learning and assessment as a process in several steps. It makes visible how different parts of a learning context may relate to one another, and how the learning design will be decisive for the learners' opportunity to make meaning. The setting involves general conditions that shape pupils' learning. This involves institutional patterns of teaching, purposes of teaching and potential resources that are part of the teacher's didactic design. Affordances for agency are shaped both materially and socially in the setting, in the relation between the setting and the participants (Norman, 1988). Agency is understood as a capacity for people to make choices and to impose those choices on the world (Björklund Boistrup,

2010). Agency is related to power and has to do with recognizing the capacity of individuals and, in a school context, to recognize the meaning *making* of pupils (Kress, 2009). When pupils start to engage in a task and make use of offered resources, there will be a transformation of knowledge as they make different choices that will affect the design of their own work. Assessment actions occur during the process, as the teacher may or may not recognize the pupils' signs of learning. Assessment will also occur at the end of the process, for instance in relation to a presentation and in terms of an estimation and grades. The last unit focuses upon teachers' and pupils' metareflection (Selander, 2008) in relation to the pupils' representations. As students present their understanding, both students and teachers reflect on the process and the outcome (the representation).
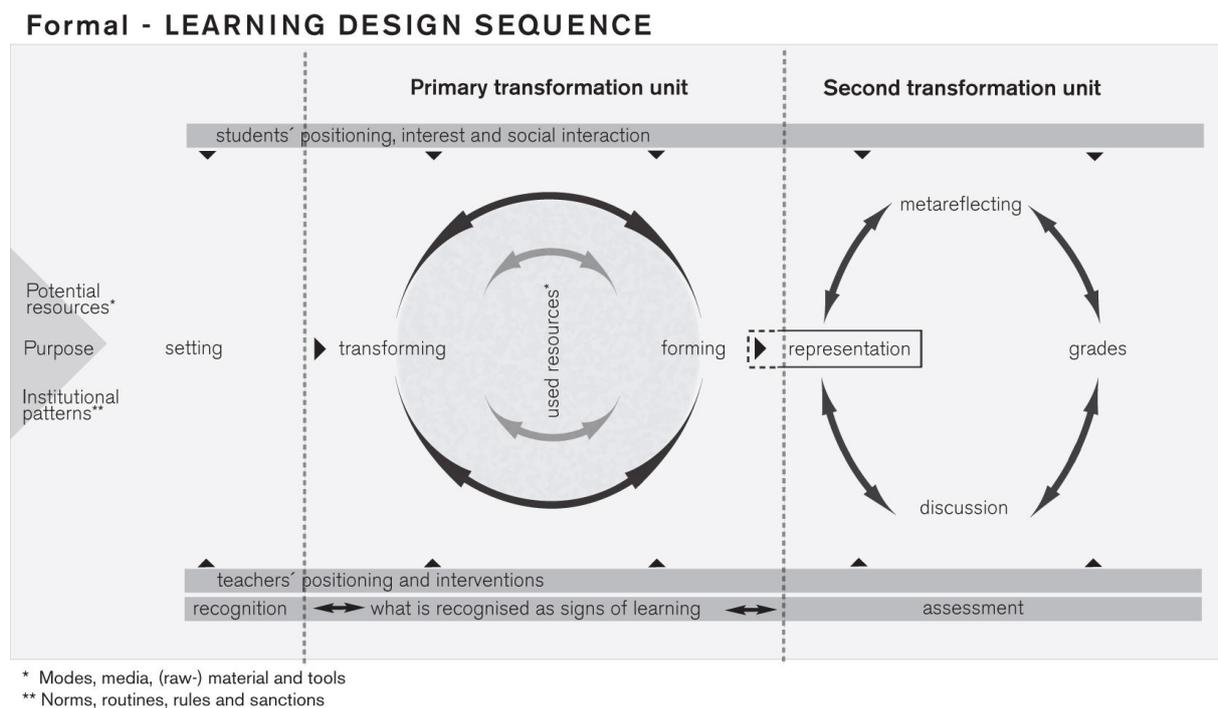

Figure 1: A model of Learning Design Sequence (Selander, 2008)

METHOD

Observations were made of a series of music and history lessons in Year 6. Data includes voice recordings and field notes from classes as well as recordings from semi-structured interviews with the teachers. These interviews were conducted after the concluding lessons. The selection of one class in history and one class in music from two different schools was made to produce a coherent view of a learning sequence and to some extent obtain a variation in the material. The selections of schools were made in order to be able to make a (qualitatively based) comparison between what seemed to be differences in size, location and pupil population. The researchers were present during all lessons of the teaching unit, which lasted for a period of six weeks.

In music, the teaching of a class of around 30 pupils was documented. *Creating music in groups* was a working area intended to deal with parts of the core content of the syllabus. Here, it is stated that pupils are to create music based on musical patterns and forms, such as chord progression and bass (Swedish National Agency for Education, 2011, p. 96). There

were five lessons of 40 minutes each, and the working area was introduced in a whole-class lesson by two music teachers; Alice and Bill. After the introduction, a series of half-class lessons followed where each teacher was responsible for one group consisting of approximately 15 pupils. This group was divided into three or four smaller groups of four or five pupils. Each group was assigned a task to create their own song, to be performed for the entire class at the fifth and final lesson.

In history, we followed a class of around 30 pupils who worked with the area of *the industrial revolution*. This core content deals with a period between 1700 and 1850 and touches upon economic and cultural exchanges between Sweden and the Nordic area. It deals with the transformation of agriculture and its impact on people, the increase in population and the emergence of democracy in Sweden. It deals with historical sources and similarities and differences in life conditions for people (Swedish National Agency for Education, 2011, p. 166). There were five lessons of 40 minutes each, taught by the teacher Carol. The class was kept together in the same classroom, but pupils were sometimes supposed to work with tasks in smaller groups. In one lesson, pupils were to work in groups of four or five to produce a presentation. The presentations were made orally in front of the class the next lesson. Finally, the pupils were given a written test.

The analysis was guided by the pre-defined analytical tools of the model of Learning Design Sequences. In order to ascertain reliability/validity, the analytical process began individually, followed by several joint sessions where analysis and interpretations were discussed and aligned. Our ambition has been to give a detailed account of two instances of teaching around different subject areas. Similarities between the contexts we look at and other contexts create opportunities for discussing generalization at least to some extent. By means of our theoretical perspective and interpretation on an institutional level, we may be able to say something about the wider context. In institutions like music and history teaching, certain patterns of interaction and ways of regarding knowledge become normative and will affect the actions of those individuals that are part of the institution (Douglas, 1986). Therefore, the examples of this article will have influence on how we may describe and understand teaching also in other similar situations. The scope of the study is limited, but still it provides a basis for identifying tendencies that can be further studied in a next step. The study is guided by established ethical research considerations (Swedish Research Council, 2011) where we informed all participants about the aim of the study, the purpose of data collection and procedures for data analysis.

RESULTS

Affordances for pupils' agency during the initial phase of a learning process: The setting

The setting holds the overall circumstances that shape the conditions for pupils' learning in the particular subject area. It is about the potential resources that are represented in the teachers' didactic designs, and the institutional patterns that include norms and conventions about what is recognized as knowledge. The curriculum contains general goals and guidelines for education in Swedish compulsory school. The goals deal with each pupil having the opportunity to experience knowledge in different ways, to be encouraged to try out and develop different modes of expression. The school is responsible for ensuring that each pupil, when completing compulsory school, can learn, research, and work independently and together with others. (Swedish National Agency for Education, 2011).

Learning in music involves various forms of knowledge: music as practice, as theory and as an art form. The syllabus focuses on music as practice and creative processes are expected to start from pupils' own musical experiences. The learning goals for Year 6 are to

develop skills in singing and playing in various forms, to analyze and discuss musical expressions in different social, cultural and historical contexts, and to be able to create music and communicate ideas with others. The syllabus specifies standards for each learning goal. In our example, the music teachers select learning goals that are connected to creating music. These include creating with voice, instruments or tools, starting with musical patterns and putting them together in a composition.

During the introductory music lesson the teachers Alice and Bill begin without describing the learning goals. Pupils are however informed that their performance will be assessed according to set standards. They will later be given a document stating assessment criteria along with a guide for the working process. This contains a description of how the teacher will follow the work; through observing, listening and recording songs during the process. The teacher will assess the performance of each pupil in the group, how they create, reason and take responsibility within the work and the joint performance. The syllabus for history states that pupils should develop their knowledge of historical conditions, historical concepts and methods, and learn how history can be used for different purposes. The emphasis is on both procedural and substantive knowledge. The pupils should develop their ability to use different interpretations of time periods, historical events, notable figures, cultural contacts and development trends. They are also to develop their ability to critically examine, interpret and evaluate historical sources to build up their historical knowledge. They should reflect on their own and others' different use of history and historical concepts.

The introductory history lesson begins with a retrospective of the previous working area, the Gustavian era in Sweden. The teacher Carol doesn't present any learning objectives, assessment criteria or planning. Pupils are not informed about what will happen or how the area is to be assessed. For each lesson, tasks and information are presented.

In summary, the steering documents stress that pupils are to be offered variation in teaching and that they shall experience knowledge expressed in different ways. In the music classroom, the pupils are given an overview of the teacher's didactic design. As a result of the planning, the pupils get to know that they will only focus on a limited area. They are made aware of the learning goals and they are informed of how they will be assessed. The pupils are able to plan their work and to make choices during the process. In the history classroom, the pupils are unaware of the teacher's learning design as it unfolds along the way. The scope is very wide and they have not been informed about the teaching goals or about the assessment procedure. Their possibilities for choice are therefore limited, they cannot plan their work, as they are reduced to keeping up with the teacher's design.

Recognition of signs of learning: The primary transformation unit
In the next step, there is a transformation of the setting, as interaction between teachers and pupils occurs. Pupils engage with information, resources and assignments and make meaning by transforming and forming these into new representations. The teachers make interventions and give feedback during the sequence, which will have an effect on the pupils' work.

During the first music lesson, the teachers Alice and Bill introduce the assignment by showing how to create a song. Alice improvises a melody with voice while Bill accompanies on the guitar. Pupils are encouraged to make suggestions about lyrics for the melody. Alice sings the proposed line and Bill accompanies and through such interaction, teachers and pupils create a song with a verse and a chorus. During this creative process, there is a question-and-answer-dialogue where the teachers ask questions intended to encourage pupils to name musical concepts such as tempo, dynamics, verse, chorus, major and minor. These concepts are actualized for the pupils so they get an idea of how to change the song in

different ways. Every song must have a melody, text and a composition based on some given chords. In addition to these minimum requirements, pupils are supposed to embellish their songs as they wish.

During the dialogue that follows, convergent questions with verifying responses occur. Alice asks a question, the pupils respond, and Alice confirms by repeating the answer. In this example, the pupils can show their knowledge in communicating musical ideas with others by using musical concepts:

Alice: What else do we have that we can change?

Pupil: Tempo.

Alice: A different tempo.

In the following lessons in music, when pupils are working in groups, the teacher's response is of a different character. In these lessons the teacher poses questions, in which pupils are invited to share their ideas and thoughts by singing and playing different parts of the song. The teacher asks inviting questions as a challenge but also as a guide. The teacher guides the pupils by asking questions that lead to the proposed changes, but it may also be that the teacher herself gives examples of chords or lyrics for the melody. In this example, the teacher invites the pupils to show their knowledge of creating with voice, instruments or tools, starting with musical patterns and putting them together in a composition:

Alice: It feels like a minor chord, right? (pupil plays)

Alice: Where did you begin? (the teacher plays the piano)

Alice: Yes, it's some sort of (the teacher plays again) If you have an Em chord then? (the teacher plays again) And then there is an A. Then you can have an F chord, Em, F if you want to keep the minor sensation. But you must decide what you think is best.

During the activities Alice takes notes and records pupils' work. She explains that notes capture 'how well pupils collaborate', 'who does what', 'who is the driving force', or 'what difficulties the group struggles with', 'how they manage to come up with words within the rhythm' or 'how they move forward in their creative process'.

During the first lesson in history, the pupils are to discuss diachronic comparative questions in pairs: 'Where were most products manufactured in the past?' and 'Where are most of the goods manufactured today?'. After classroom conversation, pupils read a couple of pages in the textbook and then do follow-up exercises. In lesson two, they watch a recorded PowerPoint presentation and listen to the teacher reading aloud. They interpret a graph concerning population growth, discuss in groups and complete a questionnaire concerning the diagram.

In the third history lesson the pupils are to do a short group project which will result in a text based on facts from the textbook, to be presented to the class. Each group is given a certain theme such as "life on the coast" or "life in the town" and a handout with questions. Different assessment criteria emerge when the teacher Carol talks to some of the groups, and it is emphasized that pupils should write their text with nice handwriting and that they must use their own words. They should not rewrite directly from the textbook. Thus, a major part of the assessment criteria consists of general study techniques. There are partly implicit guidelines for the pupils' work. To the whole class, Carol says, "It's the same old routine: distribute the work fairly, everyone take part in the reporting, one must be able to convey knowledge to the others." But considering that she didn't present any learning objectives, assessment criteria or planning, pupils may not know much about what is required or how

they are to be assessed. The questions show implicitly a strong emphasis on substantive knowledge. The instructions are phrased as questions where the majority begin: "Where . . .?", "What . . . ?", "Who . . . ?" and "How . . . ?", with clear terms of response. Information with respect to the expected procedural knowledge consistently begins with "Tell me . . . ", "Tell me about . . . " or "Why . . . ", but these make up only a small portion of the total repertoire. In the history lessons the teacher asks essentially convergent questions. A verifying response is given when the answers are correct:

> *Carol: What period in Swedish history are we leaving behind us now?*
>
> *Pupil: The Gustavian period.*
>
> *Carol: The Gustavian period, is left behind us now.*

Questions are mostly related to facts (38 out of 50 questions) such as the excerpt above, and answers should give signs of substantive knowledge. The teacher talks about how life was not always that easy in those days. She goes on asking questions to obtain her predetermined answers, although with an inviting and challenging twist:

> *Carol: This sounds absolutely amazing, right! A bunch of new machines, all the work getting done quicker, and more easily, it seems, and factories being built where a lot of people can work . . . Do you think this sounds great?*
>
> *Pupil: Um...*

As there is not much response among the pupils, the teacher emphasizes the challenge:

> *Carol: That sounds great, right?*
>
> *Pupil: Um . . .*
>
> *Carol: Then I have to disappoint you a little . . . everything was not as good as it sounds. They were obviously good inventions, of course, but then think about yourself in these factories. And many of these new machines, they were used not only in the factories above ground, but they were also used underground, in the mines . . . and now let's see what you think!*
>
> *Pupil: So, people became unemployed . . .*

By asking inviting or challenging questions the pupils get opportunities to show signs of procedural knowledge.

In summary, convergent questions with verifying responses occur in the music classroom. But it is questions in which pupils are invited to share their ideas by singing and playing different parts of the song, that are the most common. Thus, pupils are coaxed into contributing and their signs of learning are often recognized. Alice tries to establish metareflection in relation to these signs. The signs of learning are sometimes captured as notes and concern goals stated in the syllabus, as well as overall curriculum goals. In the history classroom, Carol creates classroom conversations basically built on convergent questions with predetermined answers, although examples of inviting and challenging questions are also given. Guidelines for the pupils' work tend to be implicit, or conveyed by coincidence only to some pupils. The abilities which are to be assessed are hardly expressed clearly to the whole class. It is taken for granted that the pupils all are well aware of "the same old routine" for their work. Pupils are not invited to contribute, but are expected to give the right answers. Therefore, it seems difficult for this teacher to recognize signs of learning, other than the expected.

Teaching meaning making of assessment and recognition: The second transformative unit

The last step is about the discussion and metareflection of assessment in relation to the pupils' representations. The assignments include a presentation in front of the class, where the teachers give responses and also, together with the pupils, metareflect on the work. Both summative and formative aspects have been discussed during interviews.

During *the music lesson* when the songs are performed Alice emphasizes that the performance as such is not crucial for the assessment and invites pupils to present their songs even if they do not feel quite ready. Alice's and Bill's responses at the final lesson can be characterized as verifying or confirming. Alice described that it is important to find a rapid method of documentation. She takes short notes and uses signs like VG (very good) or RG (relatively good) during the lessons. She also uses plus signs when someone does something exceptionally well. Minus can also be used if someone is performing worse than expected. These notes help her to remember activities and events and provide a basis for the upcoming summative assessment. She believes that the new curriculum and standards have forced her to make a more accurate documentation of pupils' work during lessons. After some lessons, she uses an Excel spreadsheet to document everything covered and to grade each task with an associated comment, however she still feels insecure about grading. Grades are to be based on the overall achievement of standards, not on individual tasks, and sometimes Alice thinks her documentation has missed the point:

> I document more now and still I feel a bit lost when it comes to deciding the grades. I would like to have even more written down. It is not easy to grade fairly. And you know I meet most of my pupils four times a week, and most music teachers meet their pupils once a week. So, that must be even harder.

Interpersonal skills were also in focus, as Alice assess how democratically the groups have worked. Pupils who have reached grade A are described as leading figures working democratically and possessing the ability to see others in the group. However, she thinks assessing the individual contribution in a group is a problem, which involves not being able to pay attention to individual pupils' learning. At the same time the group pushes the individual forward when the result is good. When it comes to pupils' musical skills, Alice values aspects like *sings with certainty* or *not slipping on the pitch*. Singing the solo is also something that is regarded as positive. It is considered positive that a group that stopped in the middle of their performance, actually continued singing and playing. It is also valued that all pupils have shown that they can create a composition in a limited period of time.

Alice states that all the songs were of a high level for pupils in Year 6. Both the process and the product are assessed, also in relation to pupils' achievement in previous terms. She gives examples of pupils who have developed their skills in this particular activity. It is appreciated that the songs have verses, choruses, outros and intros. The fact that pupils have used the prepared paper where they can write the chords and the lyrics below is also valued.

Alice also sees a problem in that assessment easily becomes directed toward the summative. It interferes with the creative process that she must think about failing and moving forward. The formative assessment process suffers from the upcoming summative assessment which must be based on the achievement of predetermined standards:

> It's difficult to find appropriate ways to assess and see each individual. This is the challenge all the time. And perhaps especially in a practical subject and in a subject where you would like the pupils to take some risks, dare to sing solo, dare to do things, and while they are doing this I will be judging them. It's not really fair.

She thinks that music creation needs to be personal and not as fixed as it becomes when it must be assessed against predetermined standards. There is a risk 'that you lose something that is the soul of music and what is important in music,' she says. Alice believes that the opportunity to sit down and listen to pupils' reasoning during the process is crucial for assessment. She also points out that pupils' focused work gave her the opportunity to document evidence of learning.

During the last *lesson in history*, where pupils present their work, the teacher Carol frequently provides evaluative responses by praising their work. During the presentations Carol asks inviting and to some extent guiding questions. She instructs the pupils on the intended track to take, and makes it possible to continue the reasoning. The pupils' answers are acknowledged when Carol takes answers as points of departure for the further reasoning. Even wrong answers can be recognized as signs of learning. But, ultimately Carol's assessment is based on written and orally presented facts. During the group presentations she takes notes using a simple form, on which she can highlight pupils' achievement according to grade levels. E, C and A. She usually also takes brief notes after each school day. Carol emphasizes pupils' progress over time and may see this trend clearly in the documentation. All documentary material is collected before grading and she uses colour-coded matrices, and uses standards in order to make assessments. Thus, it is primarily assessment *of* learning that is the focus, rather than assessment *for* learning.

Carol works systematically and analytically with standards. The pupils are given two tests per term. The questions correspond to the abilities that pupils are expected to develop, and to the set standards. At least one question is related to each requirement, and in the tests there are boxes indicating if the question can produce an A, or if the degree of difficulty is only equivalent to C or E. She uses a matrix with colours, representing the different aspects that should be assessed and the three qualitative levels for grades E, C and A. In relation to the test she then estimates if the pupils meet the standards. Assessing a particular pupil's performance, Carol says that this is a pupil who understands the facts and therefore received a mark for level A on that particular standard. However, the pupil has not developed abilities related to similarities and differences, sources or historical concepts. She says:

> *That's just the way it's formulated in the curriculum. Then it becomes obvious . . . she is a pupil who has learned many facts. This is where she has achieved. But she did not understand or is not able to develop her ideas on similarities and differences, sources and historical concepts.*

Carol's colleagues have interpreted regulations as including mandatory assessment of each part of the standards each term and for each area. However, Carol says it does not seem to be correct. Although it is not necessary to evaluate all aspects all the time, she has done just that. She takes into account the pupils' achievements from their written work, from their individual performance in group work and other oral work. She emphasizes that it is difficult to find time to assess formatively with so many pupils when there is so much content to be handled. She states that stress is a common thread in her work, which implies a test-bound teaching that she is not really happy with. It is difficult to work formatively with the pupils: they are not mature enough and she thinks it is unfair to judge things they might not understand. Through the support material from the National Agency for Education, Carol sees that the level of knowledge expected is higher than what might be reasonable for Year 6. She has chosen to lower the requirements to award an A. To help pupils understand how assessment works she has tried to make practical guidelines with characteristics of quality. Despite this, and the support materials available, she sees it as difficult to understand the various assessment aspects. She believes that it is difficult to describe to the pupils what will be

assessed. She also points out the time constraints, and that the group size is an obstacle to making fair assessments.

To summarize, the teachers perceive that the new curriculum leads to more accurate, summative assessments. They use documentation as a tool for making fair assessments, but there is a stronger emphasis on summative assessment in the history classroom. The music teacher Alice emphasize the learning process more than the history teacher Carol does and have found a way to recognize signs of learning during the process. During the presentation there is still time to complete the songs. Assessments in music are also connected to general aims like the ability to cooperate. The music teacher Alice reflects on how to recognize the pupils learning, and sees that emphasis on the summative purposes of assessment may prevent this aim. She wants music to be something personal, and seeks to put emphasis on the creative process. As the history teacher Carol feels that she has to focus on all outcomes all the time, assessment becomes a heavy burden. She finds the requirements too heavy and that the current assessment tradition is hard to grasp for both pupils and teachers. She seems to have a hard time to attend to all pupils during the learning process and finds formative assessment difficult to manage. As she does not emphasize the general abilities of the curriculum it becomes difficult for her to recognize such signs of learning.

DISCUSSION AND CONCLUSIONS

The aim of this paper is to explore issues of assessment and recognition in the contemporary context of school change and accountability. Key concepts in our approach, concern affordances for pupils' agency and recognition of pupils' signs of learning. Our results show that the emphasis on assessment in the current curriculum is perceived as an absolute regulation for the teachers and that this emphasis has great educational significance. In history teaching, the syllabus' central content and standards are of great importance and seem to have replaced the textbook as a source for planning. The emphasis on assessment appears to exert a limiting effect on teaching history, which results in a decrease in varied teaching and presentation forms. Assessment *for* learning is hard to maintain. Assessment stress leads to a test focus and to assessment forms which seem to capture the simply measurable substantive knowledge. In the subject of music, standards have made the music teacher more eager to follow the syllabus. In this case, the standards have created a clearer structure for teaching and in a way forced the teacher to focus more on concepts and metareflection. The teacher maintains a focus on a process-oriented approach where pupils are assessed formatively. Varying forms of teaching such as group work and tasks involving creative aspects make it possible to work in a process-oriented fashion. Guiding takes place in the music classroom which seems to be partially dependent on the nature of the task. Teaching in the history classroom, where fact-based questions are most common, does not 'open up' for the teacher to guide pupils in their work in the same manner.

Our results may also be related to the institutional framing of these two subjects. It implies that certain patterns of interaction and ways of organizing and regarding knowledge become normative, which in turn will have consequences for the individuals who are part of the institution (Douglas, 1986). Historically teachers in the subject of music have focused on process knowledge, which appears to be the starting point for the teacher in this study. At the same time, this tradition has developed through a new emphasis on metacognition. The subject of history has traditionally focused on substantive knowledge and working methods have included a variety of modes of communication. However, in this study, there has not been a variation in teaching methods. What is emphasized is substantive knowledge through speech and writing.

The recent changes within the field of assessment impose great demands on in-service training for teachers, however the frame factors seem to hinder teachers from maintaining their autonomy. The teachers in the study describe lack of time and difficulties in interpreting the governing documents in terms of assessments. The size of groups is also noted as an obstacle for working formatively, for example with peer-assessment. The teachers claim that it is hard to find ways of working formatively with assessment. The results prove that such attempts may be facilitated by creating an awareness of already established working methods, working methods which are perhaps already aligned with the principles of assessment *for* learning.

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