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## Forskningsplan, Presentation på NNRME:s doktoranddag

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# Assesment and grading in music

PhD early stages paper

PhD project title:

Evaluators and Graders: The Complexity of the Music Educator

All children in Sweden have music as a subject in their comprehensive school education. However, music is, together with subjects such as art and home and consumer studies, one of the subjects with the least assigned hours; according to the timetable which was implemented in school year 1-7 in 2019 all children in Sweden have 230 hours of music from year 1-9 (Skolverket, 2020a). For many children growing up in Sweden this is the only music education that they come into contact with, one of the reasons being that many children do not attend the municipal after-school programs in music (Kommittédirektiv 2015:46).

Moreover, in 2011, a new curriculum was implemented in the Swedish comprehensive school, Läroplan för grundskolan 11 (Lgr11), which meant new syllabi for all school subjects and a new system for grading. All students from year 6-9 was to be graded on a scale ranging from A-F (Skolverket, 2020b) with A being the highest grade and giving the student twenty qualifying points and F being the lowest grade, giving the student zero points (Skolverket, 2020c). These qualifying points are then used for applying to upper secondary school. This is why the concept of equivalence has been central when it comes to assessing and grading students in the Swedish comprehensive school. The grades students get in comprehensive school decide what prospects Swedish youths have in their later teens and can thus influence their chance of reaching their individual goals in terms of education and career.

## My research questions

Firstly, My research project aims to, by interviewing Swedish music teachers in comprehensive schools, convey how these teachers work with, in and around assessing and grading in music and what tools they use and what tools they do not use and how they have reached their conclusions on how assessing and grading should or could be done. Secondly, in relation to this, I also want to study the regulatory documents which govern music education focusing on their potential intertextuality (or lack thereof) with the teachers' discourse on assessment and grading.

## Theoretical framework

The theoretical framework which I have in mind so far is discourse analysis, mainly as explained by Wither Jørgensen and Phillips (2000) and Fairclough (1992). I aim to treat the data produced by the interviewees as text and use systemic functional grammar (reference) as a means of analysing the data and the actions performed by the interviewees and the authors of the regulatoru documents. Moreover, I want to use Fairclough's understanding of the concept of discursive practise (i. e. the production, distribution and consumption of text) as a means to understand the relation and intertextuality between the interviewees' responses and the aforementioned documents.

## Discussion points

I would like to have a discussion about the following topics:

How to choose interviewees.

How to handle the anonymity of the interviewees.

What possible complex situations I might venture into.

## References

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