Arts and Cultural Education at School in Europe

United Kingdom (Scotland)

2007/08
United Kingdom – Scotland

(Reference year 2007/08)

1. Responsibility and purpose

The Education & Lifelong Learning Directorate of the Scottish Government – formally the Scottish Executive Education Department is responsible ultimately for the aims of any curricular dimension. They are developed in cooperation with other national agents such as Learning and Teaching Scotland, with advice from Her Majesty's (HM) Inspectorate of Education. A full consultation exercise would always take place involving schools, teacher education institutions, local authorities, professional associations and relevant interest groups. Teachers and others, seconded to the task, are often fully involved in the drafting of curricular aims and programme guidelines.

In Scotland, there is not a prescribed national curriculum which teachers have to follow. The Scottish government, however, has provided detailed guidance on the overall aims of the curriculum and on what makes good curriculum programmes, through the issue of 5-14 curricular advice which covers ISCED 1 level and the first two years of ISCED 2 level. They offer advice on the rationale, broad aims, strands of study and attainment targets for particular cycles of education but will not define curricular programmes for particular blocks of time. This advice set out by the examination authority (SQA), was issued in 1992 and continues to underpin arts education. In recent times, Scotland has begun the process of reviewing the curriculum and its aims and the education system is currently considering how these major changes will be effected. This significant national initiative is known as the Curriculum for Excellence (1). (See section 7 devoted to reforms).

In an over-arching 5-14 document on the curriculum (2), the following statements are made:

- The curriculum should help (children) 'to develop intellectually, aesthetically, socially, emotionally, spiritually, imaginatively and physically'.
- The aims of the curriculum should include 'the capacity to make creative and practical use of a variety of media to express feelings and ideas.'
- 'Aspects of the culture of Scotland should feature prominently in every Scottish school.'

Broad focus of study is therefore provided centrally. In some cases, a local authority will recommend to its primary schools a specific expressive arts curricular programme. This could be, for example, a published music or art programme or a drama course developed successfully by another local authority. This approach supports primary sector staff who will not necessarily be specialists in the arts area. In recent years, certain areas of arts education such as music and art have been delivered by visiting specialist teachers who will assist the process of defining the programme.

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(1) www.curriculumforexcellencescotland.gov.uk
(2) The structure and balance of the curriculum – Learning and Teaching Scotland (2000)
At the secondary level, where specialist staff deliver the arts curriculum, teachers will not make use of such courses but will develop their own programme to suit the school and its context. In general, at school level, the arts curriculum is delivered in a way which will meet the needs of key groups of pupils, and at a pace which is appropriate to them. Teachers will not change the learning objectives, but may achieve them with a range of different resources and through a variety of learning approaches.

Creativity, as a concept, is embedded in the Scottish curriculum. The discussion paper Creativity in Education (3), published in 2001, is regarded as a seminal exploration of the nature and importance of creativity and the ways in which it can be nurtured. A range of examples was furnished in Creativity Counts (4), a later publication. These documents, however, make it clear that creativity is not limited to the creative and aesthetic aspects of the curriculum.

2. Organisation and aims of arts education

In the education system, in Scotland, ISCED level 1 corresponds to seven grades (P1 – P7) in primary education for pupils aged 5 to 11 years. Lower secondary education that pupils from 12 to years old attend corresponds to four grades (S1-S4).

2.1 Organisation of arts curriculum

The following arts subjects are included in curriculum as following:

- Visual arts known as art and design at all levels
- Music included at ISCED levels 1 and 2.
- Drama included in the curriculum of all primary sector pupils. It does not appear in the curriculum of all secondary schools, sometimes due to a lack of appropriately qualified teachers.
- In the primary sector, Dance should form a part of the expressive movement dimension of physical education, although its implementation may be inconsistent across schools, due to lack of staff expertise or confidence. In the secondary sector, dance appears as one of a number of options in the physical education curriculum, from which pupils may choose in their S3/S4 PE programme. However Dance is included within Expressive Arts under Curriculum for Excellence.
- Media Arts. Where a primary school has well developed information and communications technology programmes and good resources, and enthusiastic and skilled teaching staff, there can be clear developments in the areas of photography, film, video and computer animation. However, such developments remain limited to a relatively few primary schools. In the secondary sector, aspects of the media arts will be covered by most pupils as part of the art and design course and its folio work.
- Crafts. In the past, this would have received a greater discrete coverage in the primary sector. Nowadays, it will be integrated into visual arts through the strand of creating and designing, and would possibly also be an integrated part of the technical education component of technology, through design.

At ISCED levels 1 and 2, all these arts subjects appear as the discrete subjects of art and design, music and drama. Currently, dance will be subsumed under physical education in both sectors. Under the new Curriculum for Excellence, arts curriculum will be integrated under ‘Expressive Arts’.

(3) Creativity in Education – Learning and Teaching Scotland / Ides network 2001
(4) Creativity Counts – a report of findings from schools – Learning and Teaching Scotland / Ides network 2004
The arts curriculum is generally organised as separate subjects in the primary sector, although there may be some limited integration in certain schools. In the secondary sector, the arts curriculum remains the province of discrete departments such as art and design, music, drama etc. Where a school organises extra-curricular cultural events, there can often be a strong integration of certain arts subjects, such as music, drama and dance.

Study of the arts is part of the core curriculum throughout primary education (ISCED level 1) and in the first two years of secondary education (first two years of ISCED level 2). Thereafter, these subjects become optional. In the secondary sector, specialist teachers are always available in art and design and music, but not all schools provide / are able to provide programmes in drama. This is normally due to a lack of appropriate staff, which is a matter for local authorities and, in some cases schools themselves, to determine. In the current climate of curriculum flexibility and in the context of the national curriculum review, schools are exploring where the expressive arts, and indeed all other subject areas, belong in the curriculum.

In primary schools (at ISCED level 1) and in the first two years of secondary education (two first years of ISCED level 2) – there is a broad expectation that 15 % of a child’s curriculum will be devoted to the expressive arts, although it should be noted that in the current system, the expressive arts still include physical education. In the primary sector, of the possible 950 hours of tuition per annum, 142 would currently be devoted to the expressive arts, as defined above – i.e. 15 %. The situation in the first two years of the secondary school would be broadly similar, although frequently, a child’s timetable might see different weightings in each of these two years. For example, a child might enjoy two periods of music in S1, but only one of art, with a reversal of the situation in S2.

In S3/S4 of the secondary level (two last years of ISCED level 2), the situation is more complex and not easy to define. Firstly, there is a broad historical expectation of the amount of time that should be devoted to creative and aesthetic studies – defined as 80 hours or 13 %. This was established in a key document of 1999 – Curriculum design for the secondary stages. However, over the years, there has been an increasingly flexible interpretation of this and particularly of what constitutes a creative and aesthetic experience. Secondly, as stated earlier, the creative and aesthetic subjects are not compulsory, so pupils’ timetables will vary significantly as to the amount of time they devote to this area of study. Thirdly, and most significantly, in recent years, schools have been encouraged to think more flexibly about how the curriculum can best meet the needs of all pupils. A central government guidance paper on curriculum flexibility, issued in March 2001, underpins this thinking. With this in mind, there may be a number of young people who at ISCED Level 2 have a limited creative and aesthetic experience.

2.2 Aims of arts curriculum

The documents mentioned in section 1 include the aims of the cultural and arts aspect of the 5-14 curriculum (ISCED level 1), known as expressive arts and physical education, and at ISCED level 2, as creative and aesthetic activities and physical education.

‘The expressive arts play an important part in pupils’ development. They foster imagination and creativity. They develop practical and perceptual skills and promote intellectual and aesthetic development. The expressive arts curriculum encourages pupils to shape, make sense of, and express personal experience in order to develop aesthetic awareness and communication skills. It promotes understanding of the importance of physical, mental and emotional wellbeing. Many group activities such as preparing and presenting exhibitions, shows, plays and concerts, and taking part in team games and competitions, have an important role to play in developing qualities of cooperation, responsibility for self and others, loyalty, leadership and enterprise. The expressive arts curriculum also provides pupils with insights into their heritage and understanding of their own and others’ cultures.’
In the specific 5-14 document on the Expressive Arts (5), the following broad aims are mentioned: ‘The expressive arts play an important role in the education of all pupils. They encourage the exploration of values, foster imagination and creativity, develop practical and perceptual skills and promote intellectual and aesthetic development.

More particularly, they:

- promote distinctive ways of understanding self, developing individual abilities and finding personal satisfaction and enjoyment;
- emphasise particular ways of communicating with others;
- develop aesthetic awareness;
- make an important social and economic contribution to our society; and
- develop an awareness of our heritage.

It is worth noting also that the structure of each of the expressive arts subjects is outlined through broad attainment outcomes. These attainment outcomes identify the main kinds of expressive arts activities in which children should take part. They are:

- Using materials, techniques, skills and media
- Expressing feelings, ideas, thoughts and solutions
- Evaluating and appreciating

Within each outcome are listed a number of aspects of learning which pupils should experience.

**ISCED Level 1 – 5-14 guidelines**

**Specific aims of the visual arts / Art and Design**

- ‘Art and Design activities promote discovery and understanding of ideas and feelings and provide a means of expressing these visually. Through Art and Design, pupils develop their capacity to invent, create and interpret images and objects; design, make and evaluate; and gain insight into technological processes.’

Art and design should provide all pupils with opportunities:

- to consider, select and organise materials and media and develop knowledge of techniques, processes and skills, appropriate to the activity and to the individual’s stage of development, in a learning environment which stimulates awareness and imagination;
- to use feelings, imagination and memory to develop, express and communicate ideas and solutions;
- to enjoy and appreciate their own art and that of others, and to become aware of the influence of place, time, culture and material on the images and objects invented and created by artists, designers and craftspeople; and
- to become more aware of the visual environment and their relationship to it.

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Specific aims of Music

'Music is an important part of social culture. Within the school curriculum, music can enrich the lives of individual pupils and promote their personal, intellectual and social growth.'

Music should provide all pupils with opportunities:

- to take an active part in music-making, to invent music and to listen and respond to music;
- to realise their full musical potential, whatever their abilities; and
- to prepare for a lifetime of musical experiences and enjoyment through the development of musical skills, knowledge and understanding.

Specific aims of Drama

'Children from their earliest years use imaginative play to explore, order and make sense of themselves and the world about them. Drama extends and builds on this natural process.'

Drama should provide all pupils with opportunities:

- to reach new understandings and appreciation of self, others and the environment through imaginative dramatic experience;
- to communicate ideas and feelings through language, expression and movement, both real and imaginary;
- to develop confidence and self-esteem in their day to day interaction with others;
- to develop sensitivity towards the feelings, opinions and values of others through purposeful interaction; and
- to develop a range of dramatic skills and techniques.

Specific aims of Dance

As stated earlier, dance is subsumed under physical education (PE). The aims of PE are listed below for interest and for the sake of parity.

'Physical activity is essential to the growth and development of children. PE offers opportunities for the development of physical competences, social skills, fitness and a healthy lifestyle.'

PE should provide all pupils with opportunities:

- to engage in purposeful and enjoyable physical activities;
- to develop physical skills, knowledge and understanding of the concepts involved and the ability to apply these in various contexts;
- to develop self-awareness, confidence and cooperative relationships with others and the ability to meet challenges presented in a variety of settings;
- to develop lifelong positive attitudes to health and fitness; and
- to develop critical appreciation of their own performances and those of others.

ISCED Level 2 – Scottish Qualifications Authority guidelines on the specific expressive arts

The guidelines for national qualifications in the expressive arts, (ISCED Level 2) offer clear advice on the aims for art and design, drama and music. They are as follows.

The aims identified for a course in **Art and Design** are to provide opportunities for pupils:
to enrich their lives and make a contribution to their intellectual, emotional, social and cultural development through using visual media;

to develop the skills of investigation necessary to take an informed interest in the environment and the pupils' place within it;

to be aware of the influences of the visual arts and design upon their own lives and that of the community;

to develop the ability to express their ideas and feelings primarily in visual, but also in verbal terms;

to develop the skills to solve design problems; and

to develop the ability to interpret information and the opinions and decisions of others, and to form their own judgements from them.

The key elements of the course are: Expressive, Design and Critical. A suggested structure is: investigating, considering possibilities and selecting visual sources, choosing appropriate media, producing forms of expression or examples, and evaluating the work.

The aims identified for a course in Drama are to provide opportunities for pupils:

- to explore the nature and quality of relationships;
- to explore and to use language, movement and theatre as a means of expression and communication;
- to explore their own, and others’ assumptions, attitudes and values;
- to extend the range and depth of imaginative experience;
- to develop the abilities necessary to interact positively with others;
- to develop practical skills in drama;
- to develop their understanding and critical awareness of drama; and
- to increase their interest in, and enjoyment of, drama.

The key elements of the course are: Language, Movement and Theatre.

The aims identified for a course in Music are to provide opportunities:

- to enrich the lives of pupils, and to contribute to their personal, intellectual, social and cultural growth;
- to develop in pupils an informed interest in music;
- to develop in pupils the skills and insights which are an intrinsic part of the full enjoyment of music;
- to encourage pupils of all ranges of ability to realise their musical potential; and
- to develop in pupils a knowledge and understanding of the social, historical and environmental context of music.

Solo performing, group performing, inventing and listening are the key elements of the course.

The aims of a study of each of the expressive arts at each stage come from a broadly similar angle. However, they are expressed in different ways. The current review of the curriculum in Scotland
(Curriculum for Excellence) is attempting to streamline the aims and objectives for children and young people aged 3-18.

2.3 The use of Information Communication Technologies within the arts curriculum

A recent report from HM Inspectorate of Education has commended certain aspects of ICT as an enrichment of the expressive arts (6). In the creative and expressive arts of the secondary curriculum, with an emphasis on the production of individual portfolios of work, pupils are instructed in the use of scanners, digital still and video cameras as well as software to support image manipulation, music composition and film editing.

The music curriculum, particularly at secondary level, has witnessed an increasingly effective use of ICT, in particular to support the learning strand of creating / designing / inventing. Learners in their third and fourth years of secondary benefit greatly from the use of software for: music composition and editing; virtual ensemble playing; experimentation with virtual instruments; and immediate feedback on the sound of their compositions.

In art, learners make effective use of hardware and software to: capture digital images; scan freehand graphics for later digital manipulation; manipulate graphics and photographs; experiment extensively with the creative features of software; and produce artefacts of very high quality.

There are no particular initiatives at national level in the use of ICT in the arts intended to help disadvantaged groups, although various local authorities and schools will have programmes and initiatives of this nature in place, often in conjunction with national and/or local arts organisations e.g. theatre companies, museums, orchestras etc.

2.4 Cross-curricular links between arts and other subjects

Cross-curricular links have always been more common in the primary sector, but such specific links are far from being the norm. They are even less common in the secondary sector, where subject teaching tends to remain discreet. Extra-curricular events, such as performances, would offer very good opportunities to create successful links between the arts subjects. In the current thinking about the curriculum, schools are being encouraged to take more of an integrated project approach which in the future will encompass different areas of the curriculum.

3. Special provision with a focus on art education

Nationally, and for a number of years, there has been a small group of specialist schools covering the arts, specifically music and dance. These schools provide young people of secondary school age with access to a normal curriculum, but also give them a significantly enriched arts experience, with a strong emphasis on performance. Since these few schools serve the whole of the country, many of the pupils are boarding pupils. The schools are funded by the Scottish Government. They include:

- The Dance School of Scotland (7)
- Three music centres situated in Glasgow, Aberdeen and Fife
- A further centre for the study of traditional music in the North of Scotland.

At local level, one authority (8) has created a few 'enhanced' secondary schools, which include three 'sports comprehensives' and a music comprehensive. In the latter establishment, there is a focus in the coursework on rock and pop music, supported by a recording studio. There is a further connection

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(6) Improving Scottish Education: ICT in learning and teaching – HMIE 2007
(7) http://www.thedanceschoolofscotland.org.uk/
(8) North Lanarkshire Council
with a local college of further education to support the development of an alternative course in music technology. Where there is an enhanced provision in an enhanced school, all pupils should benefit from the enhanced facilities, as should neighbouring schools and the local community.

In the Dance School of Scotland, entrance is by audition, supported by recommendation.

4. Assessment of pupils’ progress and monitoring of standards in the arts

4.1 Pupils’ assessment

Assessment at ISCED level 1

At ISCED level 1, pupils are assessed against levels which are indicated in the specific 5-14 document on the Expressive Arts (9). Whereas final assessment in the areas of English language and mathematics is usually ultimately based on tests using standardised papers in reading, writing and numeracy, there is no standard national assessment tool available to test the area of the Expressive Arts. Although broad schemes of study are provided centrally through the 5-14 guidelines, these are interpreted at local level. There can be, consequently, a significant range of programmes of study in use, based on commercially produced programmes or ones successfully developed by school staff or those in another local authority. The 5-14 guidelines with their programmes of study, levels and related attainment targets fulfil an important purpose of providing all assessment with a rigorous, underpinning framework. The criteria for making judgements are based on the attainment targets and programmes of study for each of the three attainment outcomes:

- Using materials, techniques, skills and media;
- Expressing feelings, ideas, thoughts and solutions; and
- Evaluating and appreciating.

Assessment should therefore be concerned with pupils’ abilities to:

- select, control and use media, techniques and skills appropriate to the task;
- generate, investigate and communicate their own ideas and show that they can develop and sustain them in a variety of ways; and
- describe significant features of their own work and that of others and make informed judgements and choices.

At ISCED level 2, pupils are assessed against broad programmes in four of the Expressive Arts (art and design, drama, music and physical education), which are designed to meet the well-delineated requirements of the external examination system. Dance is not regarded as a separate subject within the curriculum at this level but is represented under the subject area of physical education. At this level, the arts curricula for the four subjects set out by the national examination authority (SQA) provide a clear framework for assessment. Teachers at this level will not tend to make use of commercially produced courses, but will develop their own programmes to suit the school and its pupils, although always in line with national guidance. The SQA curricular guidelines are therefore important to enable broadly consistent standards across the country. Assessment is a balance between internal and external assessment.

Regarding teacher assessment, at ISCED level 1, teachers make full use of the 5-14 programmes of study, levels and related attainment targets to devise their own curricular programmes and means of

assessment. In each area, teachers will assess pupils’ skills through observation of classroom activities. Effective assessment will involve consideration of the quality of pupils’ work, set against the above criteria. A variety of assessment approaches are deemed to be appropriate, usually undertaken in the context of day-to-day classroom activities and interactions with pupils. Teachers may make use of particular assessment tasks to test attainment in certain aspects. Approaches may include observation of ongoing work and ways of working; observation of, or listening to, completed work; discussion of their work with pupils; and assessment of pupils’ responses to special assignment or tasks.

It is not only the product which should be assessed, but also the process of working. Therefore, preparation and selection of materials for a task, the pupils’ attitude and his/her ability to generate ideas should also be considered. Evidence of assessment should be in the form of informal notes taken during systematic observation of pupils at work. However, activities in the expressive arts often produce actual results and wherever possible, folders and collections of the pupils’ work or audio / video records should be maintained to support assessment. Pupils should always be involved in the assessment process. Carefully used, self- and peer-assessment can also help to foster independent learning and critical skills. Generally, assessment of the expressive arts at ISCED level 1 is not perceived to be as consistently rigorous as in, say, the areas of language and numeracy. It can still tend to be subjective and, depending on individual skills, some teachers can demonstrate, to a certain extent, a lack of confidence in assessment in some areas.

At ISCED level 1, evidence of teacher assessment will normally be recorded in the form of informal notes taken during systematic observation of pupils at work. These will generally be organised according to the specific attainment targets for a particular level. However, activities in the expressive arts often produce actual results and wherever possible, folders and collections of the pupils’ work or audio / video records would be maintained to support assessment. These could include, for example, folders of artistic activities, audio / video recordings of musical, dramatic or dance performance or video of sports activities. Assessment information will be made available to parents in regular reports. Pupils do not sit an external examination in the area of the Expressive Arts at ISCED level 1.

**Assessment at ISCED level 2**

At ISCED level 2, in Art and design, the assessable elements are: expressive activity, design activity and critical activity. The SQA gives clear guidance as to how departments should plan their assessment of pupils’ progress and achievement. Teachers should maintain an ongoing record of achievement and Grade Related Criteria (GRC) can be used to assess pupils’ performance. In parallel, pupils will maintain a folio of their best work as evidence. For the critical activity, a range of assessment methods is appropriate, for example open-book tests, objective test items, and open-ended question and answer techniques. The teacher retains the coursework of the design activity and produces it, if required, for external moderation.

In Drama, the assessable elements are: creating, presenting and knowledge and understanding. Creating and presenting are assessed internally by the teacher involved, again with external moderation, as required by the Examination Board, the SQA. Again, the teacher uses his/her professional judgement, supported by the GRC, to arrive at a grade for each element. Where there is external moderation by a visiting examiner, the focus will not be on individual candidates but on the standards applied by the teacher making the assessments. Knowledge and understanding is assessed externally by means of an exam paper.

In Music, the assessable elements are: solo performing and listening and group performing and inventing. Solo performing is assessed externally by a visiting examiner; listening by an external written paper, based on recorded excerpts of music heard. Group performance and inventing are assessed internally but will be externally moderated by a Visiting Examiner by means of taped recordings. As part of internal assessment, teachers need to maintain a concise, cumulative note of
each candidate’s progress. Pupils also need to maintain a folio containing evidence of achievement in all elements of the course. This process is supported by the teacher.

In Physical Education, the assessable elements are: Practical Performance, Knowledge and Understanding and Evaluating. Practical performance is assessed internally, with external moderation. The other two elements are assessed externally through the same written paper. Practical Performance comprises performance skills and applying skills in context and teachers use a range of appropriate assessment methods, including: practical tests, teachers’ observation schedules and pupils’ records of achievement resulting from self- or peer-assessment, with teacher verification. As teachers internally assess Knowledge and Understanding, they make use of a variety of methods, such as work-sheets, short answer tests which provide evidence of practical investigation, checklists used in particular skills and oral assessment.

At ISCED level 2, in accordance with the guidelines for the external examinations, designated by the SQA, teachers will maintain careful records of their observations and assessments. These would ultimately be reduced to specific internal assessments and would be forwarded to the Examination Board or SQA at the appointed time, to dovetail ultimately with the pupil’s results in the external part of the assessment process. Teachers’ recording of assessment may be called upon when an external Visiting Moderator is involved in the assessment process.

At ISCED level 2, in Art and design subject, the Design Activity is assessed internally, although may be moderated externally. For the Expressive Activity, there is an examination of up to 5 hours’ duration. The candidate will have prepared for this and may take some preparatory work into the examination. Work can be produced in any of the following forms: drawing, painting, sculpture, print-making, fabric craft, 3-dimensional work and photography (still, cine and video). Critical activity is assessed on the basis of work from two units of the course. The material is submitted to the Examination Board. It needs to communicate adequately the candidate’s findings and opinions. In Drama, the Knowledge and Understanding examination paper lasts 1½ hours. It is based on the candidate’s response to one stimulus which he/she has had the chance to explore before the examination. The stimuli are announced a few months in advance. The possibilities could include: a script, poem, excerpt / caption from a newspaper, song lyric, photo etc. In Music, solo performance is assessed externally by a Visiting Examiner. Listening is assessed through a written paper. Group performing and inventing are assessed internally, but will be sampled through external moderation and by means of taped / other recordings. Each centre will be visited twice a year by an external moderator. In Physical education, practical performance is assessed internally, but with external moderation. Knowledge and Understanding and Evaluating are assessed externally in the same written paper. In the Evaluating part of the paper, candidates are shown a video film with a variety of excerpts from several physical activities. Candidates are required to observe and describe performance and suggest relevant improvements. In the current system at ISCED level 2, the results of external examinations in the expressive arts are recorded as part of a formal certificate, giving a pupil’s results in all the subjects which they sat. This certification level is known as Standard Grade. Within Standard Grade, pupils can gain an overall award at three different levels: Foundation, General and Credit. In each Expressive Arts subject, there will also be an indication of level attained in each relevant element. These are then aggregated to calculate the final award.

At ISCED level 1, since pupils continue to work at a particular level until they have achieved it, there is not a sense of a pupil failing to meet the expected standards, as such. In theory, there is not a time limit within which pupils require to reach appropriate standards. If a pupil exceeds requirements at a particular level, a school would be able to assess him/her at a higher level than would be expected at their chronological age. Schools will also make every effort to encourage emerging talents and support and challenge a child’s further development in that specific area. This might include, for example, entering the pupil for a competition or award or involving him/her in a performance. At ISCED level 2, in the Scottish examination system, one of the main planks of its philosophy is that each pupil should
be able to achieve in their learning at a level appropriate to him / her. Hence, there are three levels in the examination system – Foundation, General and Credit. A Grade 7 indicates that the candidate has completed the course but not demonstrated achievement of any specified level of performance as defined by the Grade Related Criteria. The system of qualifications beyond the end of compulsory education allows young people to build on whatever level they have achieved at Standard Grade, make further progress and achieve an ongoing certification.

As with all subjects in the Scottish system, if a pupil is showing a particular gift in an expressive arts subject area and exceeding expected standards, then he / she, if certain conditions can be met, can be 'fast-tracked' and may be able to join a more advanced class and sit an examination earlier than expected. Although rare, the system does allow for this to happen. Certainly, teachers concerned with such a child would endeavour to continue to challenge them in their learning.

4.2 Monitoring of standards

Since 2000, Scotland has carried out monitoring in arts subjects, but only in the four discrete subject areas. (There is no general arts report).

The SQA carries out an annual review of all subject areas following the publication of examination results. These reviews tend to refer very closely to trends in attainment and to candidates’ performance in the actual examination.

In addition, HM Inspectorate of Education regularly produces reviews of specific subjects. The following reports can be found at the HMIE website: (10)

- Effective Learning and Teaching – Art and Design (01/1998)
- Effective Learning and Teaching – Drama (03/1999)
- Investigating Drama (02/2006)
- Effective Learning and Teaching – Music (01/2000)
- Physical Education – a portrait of current practice in Scottish schools and pre-school centres (03/2008)

5. Teacher education in the arts

5.1 Initial teacher education

General Teachers

At ISCED level 1, in the primary sector, there is a clear expectation that all teachers who undertake a teacher training programme, either through a four-year Bachelor of Education (B Ed) or one-year post-graduate course should be able to deliver all of the four expressive arts. In most schools, this same expectation applies. In some schools and authorities, teachers may not have to fulfil this expectation, where, for example, a visiting teacher of music or art delivers the desired lessons. In other schools, a teacher with certain arts gifts may be allowed to develop these specific skills and deliver them to colleagues’ classes. This will remain a professional decision made by management within the school.

At ISCED level 2, generalists would not be expected to deliver expressive arts lessons. Only those with a degree background in the specific subject area would be able to advance to teacher training in an expressive arts subject.

All general teachers during their 4-year B Ed or one-year post-graduate course will receive specific training in all of the arts subjects. A focus on all aspects of the curriculum would also be included in ongoing teaching practice in schools, exercised through professional training involving experienced

(10) [http://www.hmie.gov.uk/Publications.aspx](http://www.hmie.gov.uk/Publications.aspx)
practitioners. In the average 4-year course, the focus on the expressive arts would come through the broad strand of curricular studies. Individuals could also take up an additional expressive arts option. The broad coverage of the arts over the four years would begin with an overview of the arts area and a student engagement in workshops developing knowledge, skills and insights in each aspect. They would be made aware of trends and developments and would devise, and engage in, a range of activities. Over the course, there would be an increasing focus on pedagogical skills in each aspect, including ICT. Students would also be encouraged to identify strengths and weaknesses in their own learning and suggest possible action. In subsequent progressive learning, students would take on greater responsibility for independent learning and would reflect on their personal view of the expressive arts.

Specialist/semi-specialist teachers

In some education authorities and primary schools, specialist teachers teach the arts subjects. This is particularly common in art and design, music and physical education, where specialist teachers will be imported for a proportion of the week to deliver appropriate programmes of work. It is much less common in drama. Such teachers, in a few cases, may be colleagues from the local secondary school who deliver these courses as part of a broader philosophy of primary-secondary liaison. Normally, these teachers deliver only a part of the programme. Where they exist, such ‘experts’ are generally shadowed by the normal classroom teacher, who then delivers the remaining part of the programme, under their broad guidance.

All expressive arts classes in the secondary school will be taken by specialist teachers with a degree background in that specific arts area.

Concerning the requirements for specialist or semi-specialist teachers in the arts, at ISCED level 1, (primary education), the expectation is that these teachers will normally have followed training in that specific arts area during their original initial teacher education programme, although that training might have taken place some years earlier. At ISCED level 2, all teachers will be specialists with a degree background in that area.

Professional artists

They can be recruited as teachers of arts subjects in schools at ISCED levels 1 and 2, but can only teach, as such, if they have completed a teacher training course and are registered teachers. A professional artist could, however, support the delivery of an expressive arts programme, as a guest, alongside appropriately trained staff. The contribution or participation to the education of prospective arts teachers would be dependent on each of the seven university departments concerned with initial teacher education. It is again possible that professional artists could be invited to support delivery of specific courses.

5.2 Continuing professional development

For general teachers, following a recent review of teachers’ conditions of employment, there has been in general a better, more consistent focus on continuing professional development. Teachers must fulfil annually 35 mandatory hours of CPD. This is based on an annual review of each teacher, undertaken by the teacher and his/her line manager. These discussions will include a focus on the professional development needs of that teacher. Any subsequent participation of teachers in CPD in arts education will be dependent on how each of the 32 education authorities organise their programme of CPD for all teaching staff and which opportunities are made available. Some authorities have joined forces to enable them to offer a broader range of CPD opportunities. There is no nationally collated information available on the CPD accessible in arts education or how it is regulated.
In theory, specialist or semi-specialist teachers should participate in the same annual professional review process mentioned above and therefore have access to appropriate CPD opportunities. There is no official nationally-collated information on the CPD activities of this group of teachers.

In general, the management of CPD is the responsibility of each education authority and then devolved largely to each of the authority’s schools. Despite the clarity of expectations laid out in the national Teachers’ Agreement, there is a risk that, at local level, the regulation of CPD in general is not as consistently or rigorously managed as it might be.

As stated above, following the national Teachers’ Agreement as to conditions of employment, general teachers as full-time specialist teachers in the secondary sector must fulfil 35 mandatory hours of CPD each year. For other part-time staff, this will depend on conditions of individual contracts and on hours of employment in schools.

The major responsibility for the provision of CPD in arts education lies with education authorities. Some education authorities will join forces to be able to offer a broader range of opportunities. Sometimes, a cluster of primary schools will together provide suitable CPD, exploiting expertise from within their staff. At times, a university education department will provide appropriate CPD opportunities. At secondary level, principal teachers meet semi-regularly to discuss their subjects. HM Inspectorate of Education will occasionally provide an opportunity for CPD through the organisation of a national seminar, generally following a national report on that subject area. This is normally attended by teachers of ISCED levels 1 and 2 and focuses on exemplifying good practice and enabling practitioners to discuss how to improve their service. Such conferences are generally very well received. A conference has taken place in each of the expressive arts over the last decade.

Concerning the involvement of professional artists in CPD for specialist or general teachers at ISCED levels 1 or 2, there is no nationally collated information on what is being provided and by whom.

6. Initiatives

Initiatives to develop artistic education through the arts curriculum

Encouraging creativity in young people is part of Scotland’s National Priorities for education. A discussion paper *Creativity in Education* (11) was produced in 2001 and has become a seminal document for consideration of this area. One of its key points was that creativity should be regarded as a dimension of a child’s whole education and his / her learning environment, and should not be limited to the areas of the expressive arts. A further exploration of creativity in Scottish schools followed in 2004 (12). There are no particular arts initiatives intended to help disadvantaged groups, although schools dealing with young people with additional support needs will often make significant use of the expressive arts to enable them to engage with their education and achieve a sense of achievement in a range of fulfilling ways. There are other agencies, most sponsored by Scottish Government, which will offer young people from a range of backgrounds a variety of opportunities to take part in arts activities. One example of this is Imaginate (13) which delivers an annual festival of performing arts. Another example would be the range of theatre groups whose major aim is to engage young people.

Extra-curricular activities and complement arts provision.

A number of schools, notably in the primary sector, are involved in initiatives to encourage partnership between schools and professional artists / arts organisations. For example, Scottish Opera (SO), the national opera company, has a significant programme of involvement with primary schools. SO personnel work with children to develop a piece which is finally performed. Some schools, notably in

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(11) Creativity in Education – Learning and Teaching Scotland (2001)
(12) Creativity Counts – Learning and Teaching Scotland (2004)
the primary sector, enjoy successful short-term partnerships with individual musicians or artists who engage with pupils to produce a performance or exhibition of art. Pupil visits to museums, galleries, concerts and the theatre are fairly widespread at all levels. Again, there are no particular national initiatives intended to help disadvantaged groups.

Where extra-curricular activities do occur, they will rarely relate meaningfully to, or complement, school-time provision in the arts. A major exception would be a school’s musical or dramatic performance, referred to above, which will effectively use and integrate a range of pupil skills acquired across the formal arts curriculum.

**Partnerships between schools and professional artist/arts organisation**

There are no specific recommendations from central government or at local authority level in this area. However, some primary schools organise after-school clubs which may include pupils' involvement in music or art projects. At both primary and secondary levels, a number of schools will organise musical or dramatic performances, which successfully bring together a range of pupils in performance. Again, there are no particular initiatives intended to help disadvantaged groups.

### 7. Ongoing reforms and proposals

Scotland is currently undertaking a significant and holistic review of the curriculum 3-18. The review is known as [Curriculum for Excellence](http://www.curriculumforexcellencescotland.gov.uk) (14). Over the last three/four years, there has been much philosophical, ab initio debate in the education system about the purposes of education and the needs of young citizens of the 21st century. In more recent months, papers have been issued which contain draft experiences and learning outcomes in a number of curricular areas. In January 2008, a small number of draft papers were issued for engagement by the education community covering the Expressive Arts, which now comprise art and design, dance, drama and music. Physical education is now linked to Health.

These papers are now with a range of those involved in expressive arts education to engage them and receive their comments, which will ultimately contribute to the final shape of this curricular area. The draft experiences and outcomes build on the best of existing guidance while introducing areas of change (15). It is intended that changes to the curriculum will be effected over the next two years. The new curriculum will be launched in schools from August 2009, although some schools will wait till August 2010 before implementing it in full.

Some of the salient features of the Curriculum for Excellence Expressive Arts cover paper follow here.

**Introduction**

'Learning in, through, and about the expressive arts helps children and young people to recognise and appreciate their own and others’ creative and artistic abilities. The magic, wonder and power of the arts play a vital role in enabling children and young people to enhance their creative talent, appreciation and skills, that in turn will inform and enrich their working and recreational lives... By engaging in, and reflecting on experiences within the expressive arts, children and young people can recognise and represent their feelings and those of others. The expressive arts play a central role in shaping our sense of personal, social and cultural identity. They also play an important role in acknowledging and valuing the variety and vitality of culture locally, nationally and internationally.'

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(13) www.imaginate.org.uk
(14) www.curriculumforexcellencescotland.gov.uk
(15) www.curriculumforexcellencescotland.gov.uk/outcomes/expressivearts/index.asp
Connections with other areas of the curriculum

Interdisciplinary work, both within the expressive arts and with other areas of the curriculum, is clearly encouraged in this new curricular approach.

Learning and teaching

'The expressive arts experiences and outcomes are designed to stimulate interest, promote creativity and innovation and to support staff in planning and delivering challenging, inspirational and enjoyable learning and teaching activities... It will be important for teachers to allow time, space and opportunity for spontaneity in activities and experiences... Effective and enjoyable practice will draw upon a skilful mix of approaches, including:

- Active learning and planned, purposeful play
- Problem-solving activities
- Opportunities to develop creative thinking
- Opportunities to practise presentation skills
- Partnerships with professionals and other creative adults
- Use of relevant contexts, familiar to young people’s experiences
- Exploring less familiar contexts
- Appropriate, effective use of technology
- Building on the principles of Assessment is for Learning
- Collaborative and independent learning
- Making links across the curriculum'

Teachers and educators will be expected to be responsible for ensuring that those young people who are gifted or talented in one or more of the expressive arts have appropriate access to arts experiences that accelerate, enrich and extend their learning.

The experiences and outcomes will draw on the best of current practice, building on previous documents, including 5-14 guidelines and Standard Grade and National Qualifications arrangements. The overarching experiences for the expressive arts are currently envisaged as follows:

'(A pupil’s) learning in, through and about the expressive arts will:

- enable (the pupil) to experience the magic, wonder and power about the arts;
- be enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations;
- recognise and nurture (the pupil’s) creative and aesthetic talents; and
- provide opportunities for (the pupil) to deepen his/her understanding of culture in Scotland and the wider world.

The majority of activities will involve creating/presenting and will be practical and experiential. The expressive arts experiences will provide children and young people with insights into, and experience of, Scotland’s distinctive cultural identities. They will also help to develop their knowledge, understanding and appreciation of contemporary and historical arts within their own communities, Scotland and beyond.
Note that currently, those involved in the national review are beginning to examine arrangements for assessment to ensure that they are fully supportive of the aims of Curriculum for Excellence. Assessment will shortly be the focus of one of the Building the Curriculum series of publications. The general direction of travel of national thinking can be seen in Building the Curriculum 3 – A Framework for Learning and Teaching (16).

8. Existing national surveys and reports on practices

Over the last 10 years, HM Inspectorate of Education has produced reviews of specific arts subjects. It has also begun to publish more up-to-date 'subject portraits' which it intends to update online on a regular basis. There follow the main summated findings and recommendations from these reports. Some of the reports are 10 years old, and may not totally reflect the current state of play. Some points raised therein, however, will still be relevant, since programmes have not changed considerably during that period. They will also still reflect the major areas for development in the arts in recent years within Scottish schools. (Further details can be found in the full reports on the HMIE website, indicated in section 4.2.)

Art and Design

Effective Learning and Teaching (1998) – the main findings and recommendations were as follows:

1. aims: Art and design makes an important contribution to the education of young people through nurturing their personal creativity and aesthetic judgment. The aims of the subject are, in broad terms, to develop pupils' abilities to design, express ideas and work confidently and imaginatively in different media and contemporary technologies. Clear and specific aims should underpin a coherent and progressive experience in art and design.

   To foster greater awareness of the contribution of art and design to pupils' education, teachers should:
   - extend pupils’ skills in using media to express ideas, thoughts, feelings and information visually; and
   - promote the imaginative use of media and technological processes, including photography, video and electronic imaging.

2. resources: Most art and design departments are well staffed. Some teachers are deployed partly in primary and partly in secondary schools. Increasing numbers of staff are making important contributions to the development of pupils' skills in information technology and media education. The majority of departments have adequate resources for general activities. However, action is required at several levels to ensure continuing development in the acquisition and use of technological resources in art and design.

   In terms of resourcing the area of art and design, education authorities, headteachers and art and design departments should:
   - ensure that appropriate levels of technological equipment are available to pupils undertaking courses in art and design;
   - facilitate the use of resources in the community and the contributions to pupils' learning of artists, designers, architects, photographers and craftsmen;
   - enable pupils to benefit from educational visits and excursions to museums, galleries and craft and heritage centres and to participate in residential courses; and

1. ensure that departmental resources are readily accessible and effectively used by staff and pupils.

3. courses: Most departments provide well-planned and effective Standard Grade courses. The quality of courses at S1/S2 (two first years of ISCED level 2) is more variable. At S1/S2, while most departments provide interesting courses which motivate pupils, there is a need to improve aspects of progression, particularly at the P7/S1 (last year of primary education and first year of secondary education) interface. Overall, we wish to emphasize the importance of planning broad and balanced programmes of work which provide continuity and progression in pupils' learning.

In constructing coherent programmes, teachers should:

- set out clearly the knowledge, understanding and skills to be acquired at each stage in order to cater for the varied needs of pupils;
- ensure progressive development of visual investigative and recording skills;
- provide appropriate opportunities for pupils to pursue individual ideas and find their own solutions to design problems; and
- formulate courses and unit plans which provide:
  - a balance of art and design activities;
  - opportunities to work in 3-dimensions and visual technologies; and
  - opportunities to discuss and write about works of art and design.

4. Learning and teaching: Most teachers use a good range of teaching approaches which provide opportunities for pupils to work as a class, in small groups or as individuals. In order to cater more effectively for the needs of all pupils, most art and design departments recognize the need to review and improve their teaching methods. Strengths and weaknesses are identified in teaching, learning and pupils' attainment in drawing, expressive activities, design activities, and critical evaluation and historical studies.

To improve the quality of teaching and learning, teachers should:

- vary their approaches and the use of technologies to match different activities, to promote interaction and to maintain pupils' interest;
- give closer attention to careful observation at first-hand in teaching drawing skills;
- provide clear guidance on what is most appropriate to investigate at first-hand through drawing, and on how drawings may be developed to promote personal ideas for an expressive or design outcome;
- set regular homework to reinforce and extend skills and to promote pupils' confidence in using their investigations of the environment in studio activities;
- ensure learning contexts are appropriate to pupils' lifestyles and their interests in contemporary design and technology; and
- develop in pupils the skills needed to work effectively as members of a group or a design team.

5. management: Many principal teachers of art and design demonstrate good leadership skills and generate a high level of staff morale. There is a continuing need for well-planned staff development, particularly in relation to the technological advances in the subject. Some important issues are identified below, in the form of a management checklist. The management checklist should be used as a point of reference when considering the following recommendations.

Principal teachers and departments should:
set out clear departmental aims and identify priorities;
set out clear targets for raising pupils' attainment;
work as a team to evaluate regularly the department's performance and set achievable developmental targets;
give priority to staff development needs relating to new technologies;
deploy staff to make maximum use of their abilities and interests;
ensure that the curriculum meets the needs of all pupils at all stages; and
promote and communicate purposeful links with primary schools, other departments, learning support, guidance and senior promoted staff, further education, higher education and industry.

The school's senior management team should:

be aware of developments in art and design and the full range of courses and resources available to art and design departments; and assist them in meeting the needs of pupils of all abilities;

ensure that time allocations and the organization of teaching sections assists staff in meeting the needs of pupils;

continue to assist departments in reviewing the effectiveness of provision and development planning; and

ensure that use of visual media processes, and the standards of design and presentation throughout the school, are consistent with the educational aims of the art and design department.

Education authorities should:

ensure that continuing attention is given to staff development in support of national developments;

facilitate the development of effective liaison with primary schools to ensure common standards, progression in pupils' experience and the transmission of information of attainment in art and design; and

give more attention to staff development needs in design, photography and electronic imaging.

Drama

Effective learning and teaching (1999) – the main findings and recommendations were:

1. aims: The educational importance of drama is widely recognised. Drama can have a central role in the personal and social development of young people. It involves pupils in investigating and exploring issues through working with others in developing and presenting ideas.

   Education in drama should provide pupils with opportunities to develop their understanding and skills in: the exploration of attitudes, values and behaviour; the creation of roles and relationships; group co-operation; interpretation and analysis; and communication and presentation.

   At all stages of the drama curriculum, there should be clear and specific aims to ensure a progressive experience for pupils as they move through S1 to S6 (all grades of secondary education).

2. resources: Fewer than half of Scottish secondary schools are able to provide specialist drama courses for pupils in S1 / S2. A majority of pupils in secondary schools do not have the opportunity
to follow the Standard Grade course in drama. Inspection evidence shows that the vast majority of drama teachers are competent and committed professionals. For some of them, staff development opportunities have been very limited. Most departments have accommodation and facilities well suited to teaching drama and nearly all have good or very good levels of resourcing for general aspects of drama. In general, however the further development of the subject requires improvements in staffing, accommodation and resources.

Education authorities and headteachers should:

- ensure that teachers receive appropriate staff development;
- provide secure and accessible storage which adheres strictly to appropriate health and safety guidelines; and
- provide a sufficient range of good quality audio-visual resources, props and texts and ensure good access to word-processors.

Drama departments should:

- make better use of standard classroom furniture to accommodate written work; and
- make more effective use of display to stimulate pupils' work.

3. courses: Less than half of secondary schools offer drama courses in S1 to S4 and about 30 % do so for pupils in S5/S6 (two last years of secondary education). While timetabling arrangements sometimes make continuity difficult to achieve in S1/S2, there is greater consistency in the pattern of provision from S3 onwards and courses generally have appropriate time allocations. Schools with effective drama departments are often actively seeking to timetable the subject for all year groups.

In almost all of the drama departments inspected the quality of course planning at all stages is good or very good. In departments where there is scope for improvement, there is often a need to address some points for action detailed below.

At S1/S2

- better planning to ensure full coverage of 5-14 strands;
- closer links with primary school and with S3/S4 drama courses;
- more emphasis on reflection and evaluation; and
- more attention to knowledge and of theatre arts concepts and terms.

At S3/S4

- closer attention to key aspects of knowledge and understanding as identified in SQA Arrangements documents;
- a faster pace of learning; and
- more opportunities for pupils to make their own choice of themes and methods of exploring them;

At S3 – S6

- where all drama provision consisted of Short Courses or National Certificate modules, the need to plan carefully for continuity and progression.

At all stages, teachers' planning should encourage pupils to create drama out of relationships and interactions which are not always confrontational or 'spectacularly' dramatic. Such planning would counteract a tendency to explore clichéd themes and develop a more subtle awareness of dramatic inter-relationships.

4. Learning and teaching. In the schools inspected, the majority of drama teachers adopt teaching approaches which take appropriate account of the wide range of attainment within classes.
Teaching often allows for a natural progression from whole-class to group activities and individual contributions, followed by some form of whole-class review and brief evaluation. In planning group work, effective teachers ensure that pupils are given the necessary skills to engage productively in collaborative activities. Teaching of these skills is particularly important in drama, as is delegation by the group of responsibilities for specific investigative research and experimental tasks. Good drama teaching also gives pupils the opportunity to engage in individual activity of both a reflective and a creative kind. The most effective departments have developed wide-ranging provision for homework as part of the learning process. The majority of the departments inspected have developed good or very good policies for assessment and recording.

To improve the quality of learning and teaching, drama teachers should:

- vary the composition of groups to ensure that pupils across the range of abilities are set realistic and challenging demands and are given specific roles to fulfil;
- give more attention to supporting pupils across the range of abilities at all stages;
- further develop assessment and evaluation procedures;
- identify the development needs of pupils and specify next steps in learning;
- provide more effective individual feedback to pupils;
- offer pupils more models of effective communication and demonstrate techniques more frequently;
- offer pupils more extensive experience of theatre arts and technology to consolidate their understanding of the technical aspects of drama; and
- explore further the degree to which theatre practitioners can be involved in visiting schools.

5. Management. In almost all the departments inspected, principal teachers and assistant principal teachers of drama provide good or very good leadership. Staff are generally deployed effectively, with appropriate account taken of their interests and experience. Staff development arrangements are generally good, but in some cases staff development time is not used effectively and teachers’ needs are not clearly identified or met by courses attended. About half of the departments inspected have developed useful handbooks which include appropriate statements on aims and policies. In many areas, the quality of provision in drama departments has been significantly enhanced as a result of the support provided by education authority advisory staff. Many of these staff have also made valuable contributions to national developments.

To improve the management of drama departments, schools should ensure that:

- departmental guidelines cover all courses and provide succinct advice about assessment, learning and teaching and homework, as well as programmes of work;
- more rigorous approaches to departmental self-evaluation include a clear focus on pupils’ attainment and analysis of strengths and weaknesses in learning and teaching at all stages; and
- development plans appropriately reflect the school development plan, and clearly specify aims, criteria for success, and implications for time, resources and staff involved.

Music

*Effective Learning and Teaching* (2000) – the main findings and recommendations were:
1. aims. The important contribution that music can make to the education of all young people is now broadly recognised. Music should continue to develop as a subject which is worthy of study in its own right, as well as for its particular relevance within the wider curriculum.

- All pupils should have appropriate opportunities to study music.
- Creative and expressive practical activities should form the framework for all courses and reflect the fundamental principle of ‘music for all’.
- Music should seek to contribute significantly to pupils' personal and social development through knowledge, understanding and experience of performance.
- Recognition should be given to the considerable potential of musical activities in promoting a positive school ethos.

2. resources. Most music departments are well staffed and well resourced. The quality of accommodation varies considerably, but most departments have good facilities. There is a continuing need for schools and education authorities to be responsive to the particular circumstances of music departments.

Education authorities, headteachers and music departments should:

- continue to support the provision of instrumental tuition in schools, recognising the unique enrichment it offers to the music curriculum and the wider life of the school and local community;
- be well informed about new resources and support materials in order to use them effectively;
- encourage the flexible use of space across the available accommodation; and
- provide opportunities for pupils to experience a broad range of instruments and creative tasks through equipping music classrooms to provide a range of different instrumental and audio recording workstations.

3. courses. Music teachers have responded well to curriculum developments which have placed learning and teaching firmly within the context of practical activities. Recognition of the potential to match tasks in music to pupils' skills and needs has enhanced motivation. However, the need to improve planning of broad, coherent and progressive courses of work in performing, inventing and listening remains a priority.

- Schools should ensure an appropriate regular timetabled provision for music in S1/S2, based on the advice offered in ‘Achieving Success in S1/S2’, and at later stages based on relevant national curriculum guidelines.
- Departments should review their courses at S1/S2 in line with the advice given on music in the National Guidelines 5-14. Planning should systematically provide for continuity and progression from primary school within the 5-14 context, should capitalise on pupils' motivation on entering S1, and articulate more closely with the requirements of Standard Grade courses and Higher Still courses and units.
- Departments should review course structures to ensure that a clear, progressive concept-based framework provides pupils with access to a gradually broadening knowledge and understanding of musical concepts, learned and deployed in practical activities.
- Departments should ensure that an appropriate, early 'taster' period during S1/S2 provides all pupils with relevant experience on a range of instruments and voice, so that informed choices
about which instruments to pursue in depth can be made well before pupils begin their S3 courses.

- Course planning should be based on the shared views of department staff, and where appropriate in conjunction with primary music specialists. Strategies for reviewing and developing the effectiveness of courses using suitable criteria should also be developed.

- Courses should take more account of the full range of abilities in the class, including those who receive instrumental tuition outwith the classroom, by providing regular opportunities for a wide range of instrumental and vocal skills to be deployed systematically in class music-making activities.

- In reviewing courses at S3/S4, teachers should investigate any reasons for low pupil uptake for Standard Grade by considering the quality and range of provision in S1/S2.

4. Learning and teaching. While significant developments in learning and teaching have taken place in music, further improvements should be pursued.

Teachers should:

- provide good continuity and progression in learning within each element;

- provide learning activities at all stages which promote an integrated approach to learning and teaching; in particular teachers should ensure that listening skills are well integrated in performing and inventing tasks and that pupils perform and invent regularly using their main instruments or voice;

- ensure that pupils experience a range of instruments at an early stage with regular opportunities for stimulating mixed-instrumental group performance; pupils should be encouraged to make informed choices about specialisation as soon as is practicable;

- in performing, encourage the development of pupils’ skills on a suitable range of instruments concurrently to promote continuity in learning;

- in inventing, make effective use of new technologies, including computers, midi-workstations and portastudios, to enable pupils to develop more significant inventions over a period of time;

- in listening, ensure that an early focus is given to the acquisition of knowledge and understanding of the appropriate musical concepts through practical contexts;

- carefully select learning experiences, teaching approaches and resources to meet the needs and interests of pupils of all abilities, including those with special educational needs; and encourage pupils at all stages to take more responsibility for their own learning;

- use homework effectively with provision, where possible, for pupils to practise; and

- use assessment procedures for each element which record individual pupils’ progress and attainment; clearly explain and discuss the criteria for assessment with pupils; use assessment information to set agreed targets with pupils; and encourage pupils to maintain detailed profiles of classwork in order to track progress and attainment.

5. management. Most principal teachers organise their departments well, but there are specific weaknesses in some aspects of quality assurance. Some important issues are identified in a management checklist which should be used as a point of reference when considering the following recommendations.

Principal teachers of music should:
• involve all members of the department, including instrumental instructors, in the production, implementation and review of policies and departmental handbooks; these should include departmental aims, courses, learning and teaching approaches, homework, assessment and reporting; and should be consonant with whole-school policies;

• make provision for all members of staff to be well informed about current developments in music teaching, including the potential of new technologies; and ensure that the most effective use is made of the interests and skills of individual teachers in taking developments forward in the department;

• promote aspects of ethos through providing a stimulating learning environment for pupils; develop a positive image of the department and the school through good relationships with pupils, parents, other members of staff and the local community; offer pupils a range of extra-curricular activities which take account of staff and pupils' interests;

• develop systematic and rigorous methods of monitoring, evaluating and reviewing all aspects of the work of the department within the framework of an annual development plan; and

• within the development plan, set out clear targets for improving the quality of learning, teaching and attainment.

• The senior management of the school, in conjunction with the education authority should:

• be aware of developments in music and the full range of courses and resources available to music departments; and assist them in meeting the needs of pupils of all abilities;

• continue to provide and support staff development for music teachers with priority given to curriculum development, teaching methods including the use of ICT, and departmental management;

• support the department in undertaking self-evaluation and in constructing and implementing its development plan within the requirements of the school development plan;

• ensure that timetabled provision for music meets the requirements of the modern music curriculum; and

• monitor the quality of learning and teaching, and standards of attainment within the music department.

Physical Education

The report: Physical education – a portrait of current practice in Scottish schools and pre-school centres (2008) is one of a new breed of report emanating from HM Inspectorate of Education. It is written very much within the context of the national curricular review – A Curriculum for Excellence (CfE). One of the main aspects of the CfE philosophy is that education should aim to encourage and develop young people across four major capacities. That is, that young people should become:

• Successful learners

• Effective contributors

• Confident individuals

• Responsible citizens

The above report is written against this framework and attempts to identify ways in which physical education contributes to the development of these capacities. It differs considerably therefore from the three reports quoted above. A brief summation is provided below.
Features of effective physical education provision which help develop successful learners

- Performances by groups, teams and pairs of learners, communicating purposefully with one another.
- Learners increasingly using technology to improve performance, (although tends to be restricted to examination courses).
- Independent learning opportunities.
- Opportunities to be creative and make reasoned evaluation of their own and others’ performance.

What could be improved further?

- Care needs to be taken to ensure that the needs of all pupils, particularly girls, are well met.
- Skills and understanding require greater focus in programmes of work.
- There needs to be a greater sense of progression, particularly between ISCED levels 1 and 2.

Features of effective physical education provision which help develop effective contributors

- Through sport leadership programmes, pupils can learn how to lead and promote aspects of the physical development of other young people.
- Learners work successfully independently, in partnerships and teams.

What could be improved further?

- Overall, while learners are often given good opportunities to communicate with each other as an integral part of their learning, they do not have the same opportunities to apply critical thinking.

Features of effective physical education provision which help develop confident individuals

- Pupils’ confidence can be significantly enhanced through a sense of physical, mental and emotional wellbeing and self-respect stemming from their participation in physical education.
- Pupils are enabled to pursue a healthy and active lifestyle.
- The learning and teaching approaches have moved away from teacher-directed learning towards guided discovery, problem-solving, peer- and self-assessment and individualised learning.

What could be improved further?

- For many learners, confidence in their ability, their self-image...their health and well-being is poorly developed at present.
- Teachers need to ensure that physical education provides opportunities for ALL learners to experience success at all levels of prior achievement.
- They need to offer learners a sufficient element of choice.
- They need to encourage pupils’ involvement in sport and other physical activity beyond the school.

Features of effective physical education provision which help develop responsible citizens

- Key point is the promotion of respect for the involvement of others.
- Pupils learn how to participate responsibly in physical activities, particularly performances in group or team situations.
- They are encouraged to take more of a part in the social, cultural and sporting life of the school.
• They appreciate the outcomes of competition, for example the emotions involved in winning or losing. They learn how to be ‘good sports’.

What could be improved further?

Teachers should consider how best to:

• enable all pupils to appreciate winning and losing, and to develop the resilience to handle the emotions of each experience;

• embed cooperative and competitive learning experiences within the delivery of physical education; and

• afford all children and young people opportunities to contribute to the wider sporting and cultural aspects of the school and community.