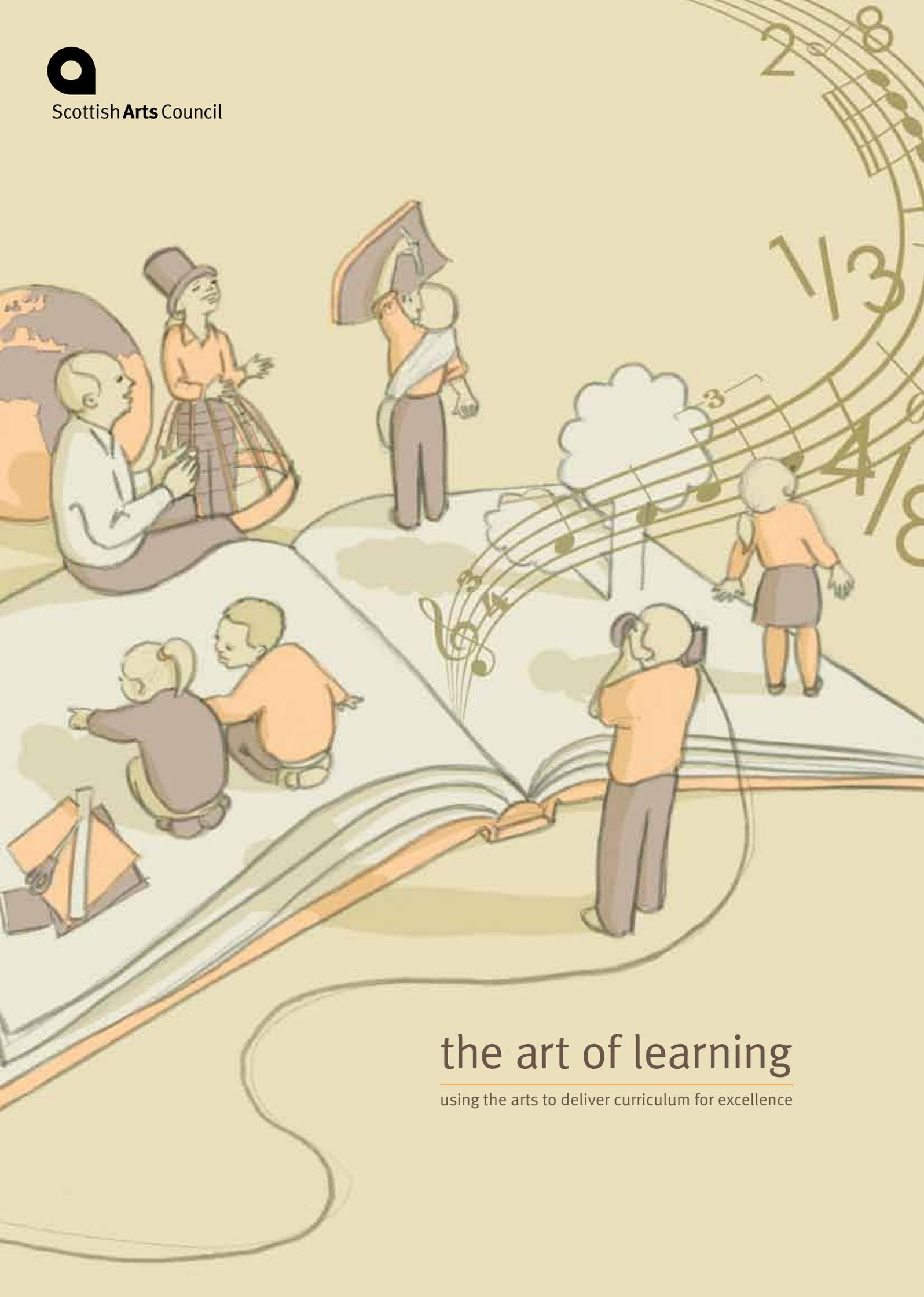




Scottish Arts Council



the art of learning

using the arts to deliver curriculum for excellence

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preface

Children are natural artists, representing the world with a crayon and a scrap of paper, driven to make and fashion and repeat and copy, bursting with song and melody. Some of them never lose their instinctive artistry, in spite of the machines life pushes them through, which often seem designed to produce a trained conformity that squeezes the creativity out of them. Geniuses are those who resist losing their childhood and trading it for adult conventionality, and they go on drawing glories and surprises from that well that the rest of us can only wonder at.

Robert Hughes, the art critic, knew exactly what was going on here: ‘It has been said, often and truthfully, that genius is nothing other than the ability to recapture childhood at will – but this has to include the terrors and desires of childhood, not just its Arcadian innocence.’ We can see the truth of this when we watch a young child unselfconsciously at play, conjuring up populations, mysteries, dangers, singing the world into meaning.

We realise it is the most distinctively natural thing about us. I said natural there, rather than human, because it seems to be a characteristic of creation and not just of our bit of it. Joseph Meeker said that evolution itself was an unscrupulous, opportunistic comedy. It is probably too late for those of us whose childhood is a distant memory. It need not be too late for those who are children now: let them play their way through school: let them paint and sing and dance: let them dream dreams and see visions.

And the funny thing is, if we let them do all those things, and do them exuberantly, why, they start getting good at everything else as well. Go figure ...

Richard Holloway

Chairman

Joint Board of the Scottish Arts Council and Scottish Screen

foreword

Could it be that including dance in the formal curriculum from S3 onwards was my greatest achievement as a Head Teacher? Well, it just might be; and it certainly gave me great pride to promote the arts in my school – not at the expense of the traditional academic curriculum, but as an enhancement to it.

The introduction of dance among the S3 options might not have been revolutionary or ground-breaking, but it did appeal to a broad section of the year group, including boys who saw the inclusion of street dance as a small sign that school did indeed recognise their potential. The course delivered National Qualifications, it provided opportunities for performance, it allowed the class to be creative and work together, and most importantly it was fun. It delivered the four capacities of Curriculum for Excellence. It definitely motivated the students and I am sure helped improve attendance and attainment.

Yes, these are very bold claims and can easily be attributed to other successful courses in music, drama, CDT, computing, Spanish, physics, modern studies, and so on. With an exciting course, a great teacher and appropriate resources and equipment, of course you can raise attainment and improve achievement. The point is that the arts are as important and as relevant as any other subject area in the modern curriculum.

The development of Curriculum for Excellence provides a tremendous opportunity for innovation in the curriculum. Music, drama, dance, fine art and storytelling relate to other curricular areas to provide challenge and enjoyment for students. They are particularly relevant in promoting Cluster or Learning Community collaboration. There are many outstanding examples of partnership working across the sectors, and of course these collaborations often make the learning much more relevant for children. A ‘must have’ curriculum accessory for 21st-century children in the years ahead must surely be a dancer, a visual artist or a poet. Yes, seriously!

Gordon J Ford

Director of Education and Cultural Services
West Lothian Council

introduction

Welcome to *The art of learning: Using the arts to deliver Curriculum for Excellence*.

One of our corporate aims at the Scottish Arts Council is ‘to place the arts, culture and creativity at the heart of learning’. Within the Education Department, our role is to support and develop arts education infrastructure and practice in Scotland.

Over the past four years we, together with partners in Scottish Government and local authorities, have been leading an arts education research project, ‘Arts Across the Curriculum’. The research looked at an innovative approach to teaching, combining the professional skills of artists and teachers to inspire learning and bring the curriculum to life.

The purpose of this publication is to share some of the learning that emerged, to illustrate through case studies the process, impact, and links to Curriculum for Excellence, and to inspire and support more work of this kind. It is a practical guide which we hope will be of interest to the whole schools community, all those with an interest in quality learning and teaching.

Curriculum for Excellence offers a framework for learning and teaching that encourages cross-curricular working, using the skills and expertise of non-teaching professionals such as artists in the classroom, and utilising experiential learning, creativity and enjoyment. Professional artists have a great deal to offer that supports these agendas, and in the following pages you will get a flavour of how rich a contribution they can make.

This publication and the new approaches it will inspire could not have come at a better time. In addition to Curriculum for Excellence, the Scottish Government has recently published Culture Delivers, outlining a vision for how participation in arts and cultural activity contributes to their aspirations for Scotland.

I would like to thank most sincerely all the many people who have contributed to this project over the years. There is only room in this publication for a snapshot of the huge amount of work that was undertaken, but the value of the work and the fun that was had in the process are evident.

We hope you enjoy what you read and find it a useful source of ideas and evidence, and that you have the opportunity to experience the benefits of working with artists in a school near you some time very soon.

Joan Parr
Head of Education
Scottish Arts Council

how to use *the art of learning*

The art of learning is a practical guide, and is aimed at:

- the school community – teachers, parents and pupils
- local authorities – Directors of Education and those who support the work of schools.

Different people will be interested in different aspects of *The art of learning*.

If you are a Head Teacher or Class Teacher

- You may wish to look first at the case studies (page 18) and check out the practical classroom experiences of colleagues.
- You can explore how the Arts Across the Curriculum approach can be used to help implement Curriculum for Excellence.

If you are a parent

- The case studies may be a good starting point for seeing how the arts contribute to your child's education.
- You may wish to look particularly at what teachers and pupils said about their classes.

If you are a pupil

- The case studies will show you a selection of exciting projects being carried out by young people in schools across Scotland.

If you are a Director of Education

- Page 10 outlines how the Arts Across the Curriculum approach was developed and evaluated. It makes a powerful case for using the arts to enhance teaching and learning across all areas of the curriculum.

If you are a Creative Links Officer, Cultural Co-ordinator, Quality Improvement Officer, or Curriculum for Excellence Co-ordinator

- The case studies offer practical insights into new approaches that have been developed.
- Page 46 provides some suggestions about where you can go for advice and assistance in developing similar approaches.

using the arts to deliver curriculum for excellence

This section provides some background on the educational and cultural policy context for *The art of learning*.

Curriculum for Excellence

Curriculum for Excellence aims to achieve a transformation in education in Scotland by providing a coherent, flexible and enriched curriculum from 3 to 18 years, firmly focused on the needs of the child and young person, and designed to enable them to develop the 'four capacities'. These capacities provide a template for societal aspirations for our children – that they may become successful learners, confident individuals, effective contributors and responsible citizens. The curriculum is seen as the totality of experiences which are planned for children and young people through their education, wherever they are being educated.

In *Building the Curriculum 3*¹, partnership is central to this new vision of the curriculum, with the arts seen as a significant contributor to young people's learning.

Those involved in planning the curriculum, including partners, should be conscious of the positive role which experiences and learning connected with culture, art, music and drama can have in providing a basis for developing the four capacities and for providing innovative approaches to learning across other areas of the curriculum.

The arts can support interdisciplinary learning – a key feature of Curriculum for Excellence.

The curriculum should include space for learning beyond subject boundaries, so that children and young people can make connections between different areas of learning. ... Interdisciplinary studies can also take advantage of opportunities to work with partners who are able to offer and support enriched learning experiences and opportunities for young people's wider involvement in society.

The Arts Across the Curriculum approach (see page 10) provides one model of how Curriculum for Excellence can be implemented in schools in Scotland.

The four capacities

Nurturing young people to become successful learners, confident individuals, effective contributors and responsible citizens is central to Curriculum for Excellence. The arts make a significant contribution to each of the four capacities, as the following table from *Building the Curriculum 3* demonstrates.

¹ www.ltscotland.org.uk/curriculumforexcellence/publications/buildingthecurriculum3/index.asp



Experiences and outcomes

Curriculum for Excellence experiences and outcomes, developed to meet the needs of pupils at every age and stage, are enhanced by the use of the arts, as the case studies in the following pages show. The arts can ‘add value’ to:

- expressive arts
- health and wellbeing
- languages and literacy
- maths and numeracy
- religious and moral education
- sciences
- social studies
- technologies.

There is no curriculum area which will not benefit from use of the arts!

Principles for curriculum design

The arts play an important role in supporting the principles for curriculum design and through this can help pupils take responsibility for their own learning. They offer:

- challenge and enjoyment
- breadth
- progression
- depth
- personalisation and choice
- coherence
- relevance.

How good is our school?

How good is our school 3? is the quality framework by which schools are supported to reflect on:

- how they are doing
- how they know
- what they need to do next.

It provides a range of quality indicators that focus on how best to improve the educational experience of pupils in schools.

These quality indicators embrace the broad range of factors that impact young people’s learning, including how schools can work most effectively with partner agencies and the local community. The particular contribution of the arts in supporting young people’s learning can be seen in the following Quality Indicators:

Quality indicator	The contribution of the arts
Improvements in performance (1.1)	<ul style="list-style-type: none"> • contributes to students’ progress towards becoming successful learners, confident individuals, responsible citizens and effective contributors
Learners’ experiences (2.1)	<ul style="list-style-type: none"> • enhances learners’ experiences across the ability range • helps young people to articulate their own learning needs
The school’s success in working with and engaging the wider community (4.2)	<ul style="list-style-type: none"> • supports creativity and innovation in the school • helps the school to share its good practice with the wider educational community
The curriculum (5.1)	<ul style="list-style-type: none"> • enhances both the curriculum areas and subjects and cross-curricular learning • supports the development of the four capacities • helps meet the needs of all learners

Quality indicator	The contribution of the arts
Teaching for effective learning (5.2)	<ul style="list-style-type: none"> • promotes active learning • supports a range of effective teaching approaches • enhances the interactions between pupils and teachers
Meeting learning needs (5.3)	<ul style="list-style-type: none"> • supports the needs of all learners, including vulnerable young people, and those experiencing barriers to learning
Expectations and promoting achievement (5.5)	<ul style="list-style-type: none"> • supports the development of an ethos of achievement for all learners • provides opportunities to celebrate achievement
Improvement through self-evaluation (5.9)	<ul style="list-style-type: none"> • provides opportunities for schools to gather and respond to the views of partners • helps a school to become self-aware
Staff development and review (7.3)	<ul style="list-style-type: none"> • supports staff professional development and review • provides opportunities for partnership working and joint training
Partnerships with the community, educational establishments, agencies and employers (8.1)	<ul style="list-style-type: none"> • enhances educational partnerships with the community, educational establishments and outside agencies • supports joint working in planning, delivering and evaluating projects

Culture in Scotland

The Scottish Government published *Culture Delivers* in December 2008 (www.scotland.gov.uk/Publications/2008/12/22094149/0), outlining its vision for how participation in arts and cultural activity can contribute to local and national wellbeing. This document is aimed at community planning partnerships, local authorities, and all those responsible for providing culture.

Cultural and creativity activity can help young people to increase their confidence and levels of aspiration, learn key life skills and literacies, improve or create social networks, access routes into further education and work, and develop awareness and understanding of other people's issues. Education in a range of subjects, such as science and maths, delivered through the medium of the arts, can assist learning while teaching new artistic skills.

Expressive Arts and Curriculum for Excellence are important vehicles for demonstrating the value of culture to future generations, and in nurturing lifelong interest and participation in the arts.

arts across the curriculum

Background

The Scottish Arts Council, in partnership with the former Scottish Executive's Future Learning and Teaching (FLaT) programme and seven Scottish local authority education departments, developed a three-year research project called Arts Across the Curriculum. It drew on the experience of education colleagues in the USA, but evolved a distinctively Scottish model of how the arts can be used to teach the curriculum in Scottish schools by teachers and artists working collaboratively.

The Chicago model

The Scottish Arts Council had been following the progress of an innovative arts in education programme in schools in Chicago, USA². Particularly strong links had been made with the Lakeview Arts Education Partnership (LEAP) and their project, Arts Impacting Achievement.

This project originally set out to reduce truancy by bringing artists into schools to work with inner-city school pupils who suffered markedly high levels of economic and social deprivation.

The collaboration of artists of all disciplines and teachers in the planning and delivery of learning across the curriculum had become well established in several Chicago schools, and achieved some remarkable results in educational terms:

- improved school attendance
- enhanced school ethos
- enrichment of learning and understanding
- improved pupil motivation
- better test results.

The Arts Across the Curriculum project in Scotland

The Arts Across the Curriculum project, which ran between 2004 and 2007, had six key aims:

1. To increase pupils' achievement, in identified subject areas across the curriculum
2. To increase pupils' motivation to learn
3. To support and develop the skills of teachers to work collaboratively and creatively
4. To encourage links between different areas of learning and erode subject barriers
5. To improve the ethos of the school
6. To explore the efficacy of the expressive arts as a delivery mechanism across the curriculum.

Seven Scottish local authority Education Departments took part in the project:

- Aberdeen
- Dumfries and Galloway
- East Ayrshire
- East Renfrewshire
- Glasgow
- South Lanarkshire
- West Lothian.

In all, 38 primary schools and nine secondary schools participated, with many young people throughout Scotland benefiting from the experience.

At the heart of Arts Across the Curriculum was the 'integrated curricular lesson' (ICL). This was a unique approach to the delivery of the curriculum in Scotland. Arts professionals and teachers used their respective specialist knowledge to jointly plan and deliver a series of lessons using the arts to enhance curriculum learning. Some ICLs were delivered over three periods; some extended over a term or more. Their purpose was:

- to enhance pupils' understanding of curriculum content through arts activity
- to help pupils gain greater insight into the arts.

The ICLs delivered in the course of the project addressed every area of the curriculum and made use of all the major artforms. There were lessons in:

- Expressive arts
- Health and wellbeing
- Languages and literacy
- Maths and numeracy
- Religious and moral education
- Sciences
- Social studies
- Technologies.

Woven into all of these curricular areas was the full spectrum of artistic approaches, including:

- Drama
- Dance
- Film/new media
- Music
- Literature
- Visual art
- Crafts.

The case studies which follow provide a comprehensive set of examples of what this looked like in practice.

² www.capeweb.org

The evaluation

An independent evaluation of the project was undertaken by Strathclyde University's Quality in Education Centre. Their report was published in March 2008.³

The aims of the evaluation were to:

1. Describe the extent to which the six key aims of the Arts Across the Curriculum project have been met
2. Identify strengths and any gaps in the training and support available to teachers and artists involved in the Arts Across the Curriculum project in the participating schools
3. Assess the overall impact of the Arts Across the Curriculum project on teachers, artists and pupils in the participating schools (including any gender differences in relation to outcomes)
4. Explore how the expressive arts can be used as a vehicle for carrying current school curriculum knowledge and for achieving broader educational targets
5. Establish conditions that support effective implementation and embedding of the Arts Across the Curriculum project.

In summary, the evaluation team stated:

The many different strands of evidence point in the same direction: the ICLs engaged pupils, they were effective in enhancing understanding of academic and artistic content, and pupils, including those with social, emotional and behavioural needs, derived a range of benefits from these lessons. There is therefore robust evidence that a similar future project that builds on lessons learned from AAC is likely to engage pupils with curriculum content and with artforms.

The partnership between artists and teachers was seen to be central to the achievement of effective outcomes.

The data suggest that teachers and artists collaborated very well together. Success depended on setting realistic goals for a series of ICLs, careful analysis of the concepts learners were to grasp and weighing up a range of possible pedagogical strategies. A key factor was the artists' ability to help pupils to represent challenging curricular concepts through artistic activities. Success was also associated with being able to balance the various constraints in the context and reach solutions acceptable to both artist and teacher.

The evaluation identified positive impacts on pupils, teachers and schools.

Pupils overwhelmingly welcomed the Arts Across the Curriculum approach, finding it made learning more engaging, enjoyable and effective:

- 82% said it was easier to learn topics in the Arts Across the Curriculum lessons.
- 70% thought that taking part in the lessons (with artists) made them more confident.
- 75% thought they could remember the ideas more easily.
- 88% of pupils thought that subjects were more interesting when taught with artists.
- 79% of pupils looked forward to their lessons with artists.
- 76% felt more able to put forward their own ideas.
- 89% wanted to work longer on the tasks in these lessons.
- 83% thought pupils were better behaved when there was an artist in the classroom.

The positive views of pupils were reinforced by teachers, who commented on pupil engagement and achievement.

The art benefited both boys and girls – they were all motivated and engaged. The peer and self evaluations at the end showed a good degree of critical reflection and perception of what they had learned about the subject and themselves.

Primary teacher

Pupils have a significantly deeper understanding of science concepts. They are also better at doing written work in science. There was a particularly marked difference in the written work of the poorest achievers.

Secondary teacher

Teachers felt that the experience of working with artists had contributed to their own professional development. 89% had developed new approaches to teaching, and 68% had used ideas from the Arts Across the Curriculum lessons in other lessons.

While the longer-term impact on the school and its ethos was difficult to measure, 69% of teachers thought that the Arts Across the Curriculum approach fitted in with school development planning.

³ www.scottisharts.org.uk/1/information/publications/1005453.aspx

the key messages from arts across the curriculum

Arts Across the Curriculum demonstrated the potential of the arts for engaging young people in their own learning, enriching their learning experience and allowing them to celebrate their learning successes.

There are some simple but revolutionary messages that the project leaves as its legacy.

1. The arts have the capacity to engage and motivate pupils in learning – across the ability range. They are inclusive.
2. The arts can create child-led and child-focused learning.
3. The arts enhance attainment and achievement.
4. Using the arts benefits everyone – pupils, teachers, schools and communities.

The arts are an effective way of delivering Curriculum for Excellence – providing tangible expression for the range of experiences and outcomes, and supporting the principles for curriculum design.

The legacy of the Arts Across the Curriculum project

The true test of a pilot project is the extent to which the lessons that have been learned are now impacting on current practice. Ongoing evidence from the pilot areas suggests that Arts Across the Curriculum has led to substantial change and development at local and national levels.

Individual local authorities have adopted the Arts Across the Curriculum approach, and examples include:

- pilot work within one Learning Partnership expanding to include a further ten schools from across the local authority, and leading to a recent authority-wide celebration event
- the Arts Education Team delivering opportunities to work with professional arts practitioners in dance, drama and literature across all curriculum areas to all probationer teachers as part of their professional development
- extension of the Arts Across the Curriculum model into two neighbouring authorities, using a team of three artists to forge cross-curricular approaches to maths teaching.

Overall, Arts Across the Curriculum has:

- enabled pupils at primary and secondary schools to experience both the richness of the arts and enhanced learning opportunities
- developed a pool of artists and teachers who have practised collaborative working, and who have practical experience of how to integrate the arts across all curricular areas
- engaged local and national arts organisations in the delivery of ‘core’ educational activity
- generated a body of evidence about the efficacy of this approach, and provided a wealth of practical experience to shape educational policy and practice in the future
- created curricular materials available to practitioners
- strengthened the Creative Links and Cultural Co-ordinators network on which the project was founded.

Arts as a Tool for Learning Across the Curriculum – an approach to Initial Teacher Education

During the Arts Across the Curriculum pilot work, there was a strong feeling that the principles of the project should be further developed as an approach to learning and teaching, through Initial Teacher Education. This was particularly important as newly trained teachers are expected to implement Curriculum for Excellence.

In Aberdeen, the Arts Education Team entered a partnership with the University of Aberdeen School of Education, to develop Arts as a Tool for Learning Across the Curriculum (ATLAC) as part of the action research project Scottish Teachers for a New Era (STNE). The Scottish Arts Council funded the project, with additional funding from Aberdeen City Council and the University of Aberdeen.

ATLAC involves lecturers and artists team-planning and team-teaching using a range of artforms, and curricular areas aligned with Curriculum for Excellence. In the ATLAC elective, students become learners, enabling them to engage in experiential learning and to reflect on its impact on their own practice.

ATLAC focused on the BEd 3 students in its first year (2007/08) with an additional input for the entire cohort of PGDE (primary and secondary). In the second year (2008/09), approximately 20 of the new BEd 4 students selected ATLAC as an elective, and were able to work with an artist in their final placement schools.

All the School of Education lecturers were offered a CPD day, lead by the ATLAC artists, and the majority of them participated.

Early assessments of the project are positive, with the following strengths emerging. The approach:

- develops creativity and an understanding that the arts can support and positively impact on cross-curricular learning and teaching
- helps students appreciate the scope and value of experiential and active learning
- helps students develop a range of creative strategies for employing in their teaching practice
- bonds the students and helps them gel as a year group
- enables students to work with different peers, lecturers and artists.

the case studies

How the case studies were selected

The following case studies are the heart of *The art of learning*.

They tell the stories of new approaches tried, fresh partnerships evolved, challenges faced, significant learning achieved, and serious fun enjoyed.

It was a hard task to select a small number from the many examples that could have been chosen. Our final choice has been guided by the following broad principles:

- They exemplify teaching and learning across all eight curriculum areas.
- They show how all artforms can contribute to that learning.
- They draw on experiences across the primary and secondary spectrum.
- They represent work from all seven participating local authorities.

We hope that whatever your discipline or specialism, there will be at least one case study that will resonate with you and inspire you.

Links to Curriculum for Excellence

Each case study identifies links to Curriculum for Excellence for the particular curriculum area that is exemplified (for example, maths or social studies). These have been taken from *Building the Curriculum 1*.⁴

Teachers who provided the case studies felt strongly that the Arts Across the Curriculum approach supported pupils to develop the four capacities. Their aspirations are echoed in these statements from *Building the Curriculum 1* which describes the contribution of the Expressive Arts.

Developing successful learners

From the earliest years, children and young people's experiences in the expressive arts can help them to express themselves, think innovatively, meet challenges positively and find imaginative solutions to problems. They can develop knowledge and skills related to the different arts, and strengthen broader skills such as the use of technologies. Successes in the arts can also fuel achievements in other areas of learning.

Developing confident individuals

The expressive arts encourage children and young people to become more self-aware and confident as they draw on their own ideas, experiences and feelings and express these through, for example, improvisation, movement, sound, line and shape. They can derive personal satisfaction and happiness from experiencing the different expressive arts and taking part in them. Successful participation encourages them to develop self-discipline, determination and commitment. For some, the expressive arts provide important opportunities to excel.

Developing responsible citizens

The expressive arts can enable young people to explore difficult ethical questions and, by providing ways of expressing responses to personal and social issues, help children and young people to question and develop stances and views. Children and young people can explore the importance of culture, the arts and heritage in Scotland and other societies, and gain understanding of the cultural values and achievements of different societies. In this way they can deepen their insights and experiences of cultural identities and come to recognise the importance of the arts to the identity of nations.

⁴ www.ltscotland.org.uk/curriculumforexcellence/publications/Buildingthecurriculum1/index.asp

Developing effective contributors

The expressive arts offer powerful opportunities for children and young people to develop their creativity, work co-operatively and communicate with others, and show initiative, dependability, leadership and enterprise. For all ages, participation in the arts – individually, in groups or communities – can greatly enhance the quality of life in families, the school and the community. Some will contribute to the prosperity and cultural life of the nation through careers in the expressive arts.

Exploring the case studies

Use the table that follows to identify the case studies which are most relevant to you:

- by curriculum topic
- by artform
- by level
- by title.

There is no one case study devoted specifically to the Expressive Arts. This is because each case study exemplifies not only learning in a given curriculum area, but also learning in and through the Expressive Arts.

If you would like further information about any of the case studies, contact the Creative Links Officer for that authority. Contact details are given on page 46.

Curriculum for Excellence experiences and outcomes		Case study	Primary	Secondary	Drama	Dance	Film/new media	Music	Literature	Visual art	Crafts	Local authority
Languages and literacy	It's a (German) rap A metaphor for improvement	●	●			●				●		Dumfries and Galloway Aberdeen
Health and wellbeing	Don't bully me	●						●				Glasgow
Maths and numeracy	More than a fraction Islands and pizzas	●	●					●		●		West Lothian Aberdeen
RME	The tree of life Monsters, magical worlds and a tiger's eye	●	●						●	●		West Lothian Dumfries and Galloway
Sciences	The circle of life A testing debate		● ●			●						South Lanarkshire East Ayrshire
Social studies	Rations and propaganda Bannockburn for real World on the wall	● ●	●		●					● ●		East Renfrewshire East Ayrshire East Renfrewshire
Technologies	Victorian value Lights, sound, action	● ●					●				●	Glasgow South Lanarkshire

Key success factors

The practical experience of the Arts Across the Curriculum project has enabled us to identify some key success factors for effective use of the arts in delivering the curriculum. These have been drawn from the Strathclyde University evaluation as well as discussion with teachers, artists, school managers, arts education teams, and local authority support staff.

At the preparation and planning stage

- Involve the local authority Creative Links Officer/Arts Education Team at an early stage in order to draw on current best practice and explore local resources – they play a crucial ‘brokering’ role between the worlds of the arts and education.
- Ensure there is support from the local authority, from the Head Teacher, and from teaching colleagues.
- Ensure there is sufficient funding to cover the costs (artist’s fee, teacher cover, materials).
- Focus on the learning outcomes, taking time to choose realistic academic and artistic goals.
- Time invested at the start helps to build relationships, understanding and trust.
- An experienced artist brings skills, experience and credibility.
- Teachers who are ‘volunteers’ will get most from this approach.

During the implementation stage

- The team-teaching partnership between teacher and artist works best when there is mutual respect and responsibility.
- Planning and reflection are essential components to effective joint working.
- Taking risks is an integral part of the learning and teaching process.
- There are benefits to focusing on both process and product.
- The artform can inject interest into ‘difficult’ or ‘challenging’ content.
- Allow time for pupils to digest and practise concepts.
- Take account of practical constraints such as time, teacher/pupil resources and space.
- Celebrate young people’s achievements through assemblies, exhibitions, parents’ evenings and media launches.
- The artist also provides an important role-modelling function.

Build capacity throughout the process

- The best way to motivate other colleagues is through ‘positive contagion’ – maximise the opportunities to share experiences with others.
- Take advantage of the capacity-building opportunities of having an artist in the school – by using their skills for joint CPD sessions and team-teaching.
- Focus funding bids on the delivery of the curriculum as a whole, not just the expressive arts.

it's a (german) rap

Curriculum area	Languages and literacy	School	Langholm Academy
Artform	Dance	Date	May–June 2007
Topic/focus	Public transport in Germany	Contact	Creative Links Officer, Dumfries and Galloway Council (see page 46)
Class	S1		
Local authority	Dumfries and Galloway		

Learning outcomes

The learning outcomes were:

- to use movement to learn German
- to learn about public transport in Germany.

Process

A dancer/choreographer worked with a class of 25 S1 pupils over six weeks, visiting twice a week. The classes were jointly developed by the dancer and the class teacher.

A space was cleared in the classroom and pupils used movement to explore German verbs and the different names and genders of vehicles.

Three groups were then created, with each one using mime to act out a different mode of transport. The focus was on the preposition 'mit' and the dative case. The activities were then developed into a range of inventive dramas which were captured on DVD – both as documentation and for use by future classes.

Finally, using movement to rap music, the class learned a German text (based on 'My Langholm') prepared by the class teacher. The pupils then produced their own mini-dramas, with performances taking place in the playground.

Grammar, vocabulary and pronunciation were tested on the last day, with a movement exercise involving writing English and German. Recall for all of the work was 100%, especially impressive for a lower than average ability German class.

Through the process of working with the dancer, pupils developed a sense of critical awareness and support when devising and sharing their mini-dramas. This area of self and peer assessment was an area which the school was keen to extend.

Key success factors included:

- sharing practice between the teacher and the artist, allowing new methodologies to be tested
- establishing an environment of trust to enable and encourage young people to take risks

- increasing the diversity of learning styles
- raising self-esteem of teachers and pupils.

Impact

The Creative Education Arts Team (CREATE) and Langholm Academy continued to work with the dance artist beyond Arts Across the Curriculum, as a result of the impact of movement/dance on core learning and teaching. More information can be found at www.createdumfriesandgalloway.com

Link to Curriculum for Excellence – Languages and literacy

Learning through the languages area of the curriculum enables children and young people to:

- develop their ability to communicate their thoughts and feelings and respond to those of other people
- develop the high level of skills in listening, talking, reading and writing which are essential for learning, work and life
- use different media effectively for learning and communication
- develop a secure understanding of how language works, and use language well to communicate ideas and information in English and other languages
- exercise their intellectual curiosity by questioning and developing their understanding, and use creative and critical thinking to synthesise ideas and arguments
- enhance their enjoyment and their understanding of their own and other cultures through literature and other forms of language
- develop competence in different languages so that they can understand and communicate including, for some, in work settings.

All the pupils were involved actively and developed their communication skills as well as their language knowledge. Boys and girls became more confident in their German ability and in themselves. [The dancer's] contribution with regard to being a role model and his enthusiasm played an important part in making this project a success.

Teacher

My time at Langholm Academy was most rewarding due to the great work undertaken beforehand by the class teacher. By using movement we were able to see incredible differences in how they approached and conquered the given text set out for them.

Dancer



As a result of working on this Arts Education Team project and engaging a visual artist, we have raised attainment in English writing. The artist played a key role in that. Our pupils viewed writing as 'not fun'; they had low self-esteem and didn't engage with the subject. That has changed, and we are now reaping the benefits by ensuring this way of working is sustainable within the school.

Head Teacher



a metaphor for improvement

Curriculum area	Languages and literacy	School	Kittybrewster Primary School
Artform	Visual art	Date	August 2007 – June 2008
Topic/focus	Attainment in English language	Contact	Creative Links Officer, Aberdeen City Council (see page 46)
Class	P4, 5 and 6		
Local authority	Aberdeen City		

Learning outcomes

The learning outcomes were:

English

- to use talking, listening, reading and art to help pupils understand and apply similes and metaphors in writing.

Art and Design

- to combine language and art to express feelings, ideas and solutions, and to appreciate and share in the products of others.

Process

In March 2007, the school's HMIE report identified the need to improve attainment in English language, as less than half of pupils were achieving appropriate levels in writing. The Arts Education Team approached the new Head Teacher offering an Arts Across the Curriculum approach to help address this, and at the same time to look at ways of implementing Curriculum for Excellence.

A visual artist was contracted to team-plan and team-teach with middle stages class teachers, focusing on English, particularly writing. The learning outcomes were agreed in response to the HMIE report.

The visual artist and two teachers worked with P4, 5 and 6 pupils, teaching about similes, with pupils individually illustrating their own similes. The whole class then explored the concept of metaphor, its relationship with the simile, and how it could be applied to describe people, places and situations.

The class worked in small groups, choosing a subject, creating metaphors, and illustrating them using a range of art materials and media. The groups then created an illustrated book, using the pages they had made. The final task was to write a story using similes and metaphors.

Key success factors included:

- team-planning and team-teaching between the teacher and the artist

- being prepared and agreeing the ground rules with the class
- identifying the specific learning outcomes
- ongoing communication and evaluation.

Impact

The project had the following impacts:

- changed ethos in the school
- more confident learners with improved self-esteem
- pupils more motivated to engage with English (writing).

The visual artist is now employed two days a week by the school to help implement Curriculum for Excellence, deliver whole school art projects, and use creativity and arts as a delivery mechanism for other curricular areas.

Link to Curriculum for Excellence – Languages and literacy

Learning through the languages area of the curriculum enables children and young people to:

- develop their ability to communicate their thoughts and feelings and respond to those of other people
- develop the high level of skills in listening, talking, reading and writing which are essential for learning, work and life
- use different media effectively for learning and communication
- develop a secure understanding of how language works, and use language well to communicate ideas and information in English and other languages
- exercise their intellectual curiosity by questioning and developing their understanding, and use creative and critical thinking to synthesise ideas and arguments
- enhance their enjoyment and their understanding of their own and other cultures through literature and other forms of language
- develop competence in different languages so that they can understand and communicate including, for some, in work settings.

don't bully me

Curriculum area	Health and wellbeing	School	St Philomena's Primary School
Artform	Music	Date	May 2007
Topic/focus	Bullying	Contact	Creative Links Officer, Glasgow City Council (see page 46)
Class	P1		
Local authority	Glasgow City		

Learning outcomes

The learning outcomes were:

- to realise the importance of friends and friendship
- to know why friendships end and how to resolve difficulties in relationships
- to reflect on attitudes to others
- to cope with everyday situations through choices
- to know when it is appropriate to seek help.

Process

This project was linked to Personal and Social Development. The P1 teacher had to teach a unit on anti-bullying and was having difficulty engaging the pupils in an experiential context. Using a musician helped to overcome this and resulted in a very engaging unit that also increased the pupils' musical skills and experience.

The musician joined the teacher and the class for circle time to talk about friendship. This was followed by a music session of singing and clapping games. During the following sessions the musician worked with pupils to elicit their thoughts on friendship. Gradually they made up their song about 'My best friend', which the musician set to music and recorded for the class. The teacher was then able to work on this between sessions.

Circle time was used again to consider what to do when someone bullies you. The teacher and the musician worked closely and the resulting thoughts from the pupils were set to a rap. Each child had a line in the rap that reflected their thoughts and was appropriate for their ability.

Both songs were produced on a CD, and performed for parents who also received a copy of the recording.

Key success factors included:

- the musician spending time getting to know the P1 class before he and the teacher started the unit
- the musician being aware of the unit to be taught and having the material well in advance of the unit
- the teacher knowing when to reinforce the learning outcomes – making good planning essential.

Impact

P1 pupils and their parents had a CD to keep, and the school has a resource it could use again when teaching this topic.

These young children also benefited from having a male role model in the classroom over the course of the project. Infant classes are often staffed by women, and if there are no men living in the family, it can mean there is very little male contact for some young people.

Link to Curriculum for Excellence – Health and wellbeing

Learning through health and wellbeing enables children and young people to:

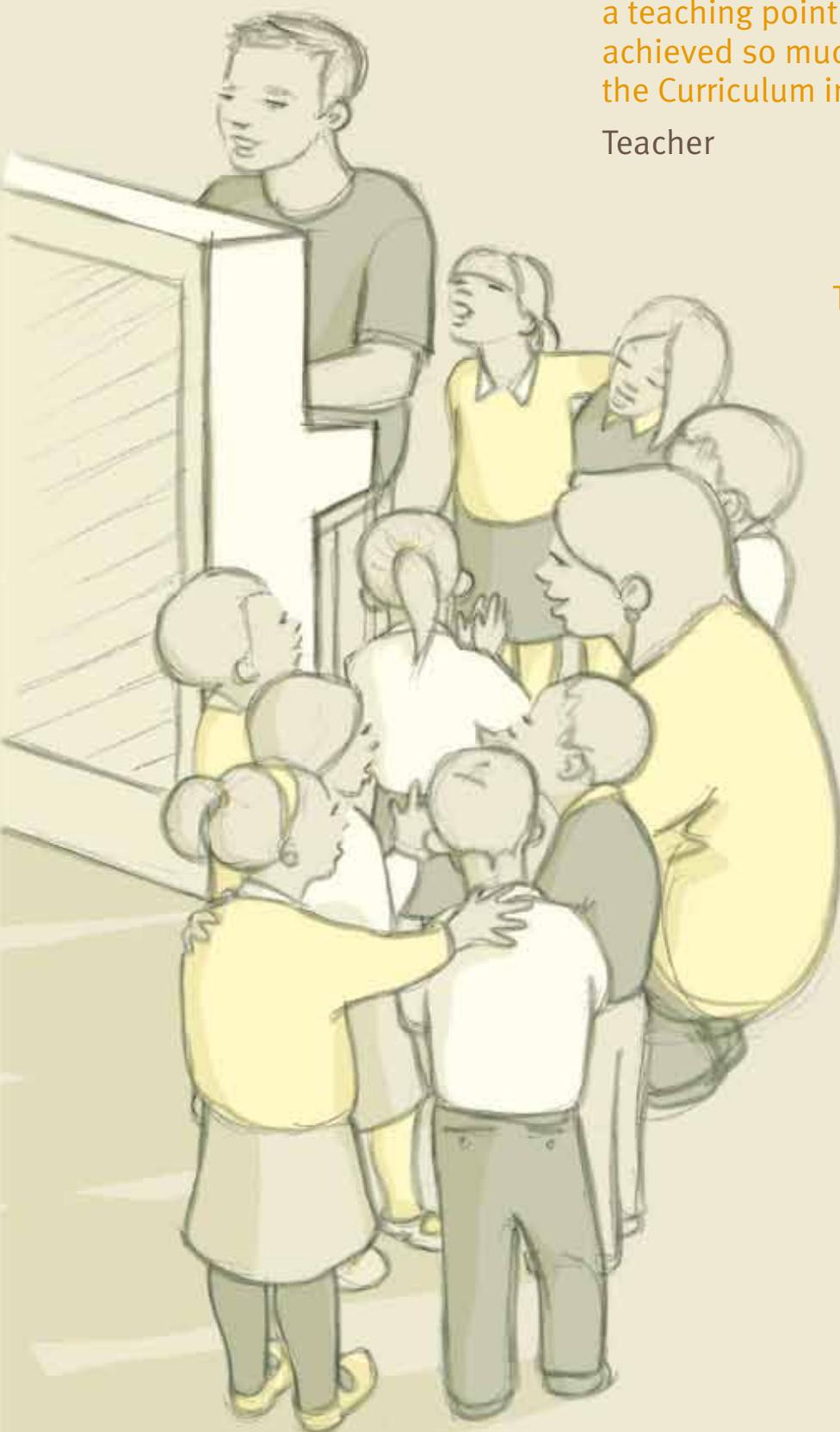
- experience positive aspects of healthy living and activity for themselves
- develop the knowledge and understanding, skills, abilities and attitudes necessary for their physical, emotional and social wellbeing now and in their future lives
- make informed decisions in order to improve their physical, emotional and social well-being
- apply their physical, emotional and social skills to pursue a healthy lifestyle
- make a successful move to the next stage of education or work
- for some, open up opportunities to excel in sport or to pursue careers in health and leisure industries.

We managed to achieve all our learning outcomes and more! A series of dry and uninspiring lessons about managing conflict were made more enjoyable and more relevant and included more active and quality learning than would otherwise have been possible without the input of the musician. From a teaching point of view I could not have achieved so much without the Arts Across the Curriculum input.

Teacher

The teacher has been such a great help in this project. She has such a great manner with the children, keeping them under control without stifling them and I've learnt from her skills.

Musician



We used rhythm workshops to explore the crossover between musical rhythm and the rules of fractions in maths. I believe that the pupils enjoyed the rhythm work and were able to make connections across the two subjects.

Musician



more than a fraction

Curriculum area	Maths and numeracy	School	Deans Community High School
Artform	Music	Date	January–March 2007
Topic/focus	Fractions	Contact	Creative Links Officer, West Lothian Council
Class	S1		(see page 46)
Local authority	West Lothian		

Learning outcomes

The learning outcomes were:

- to increase awareness of the commonalities between music and maths
- to develop rhythmic understanding and confidence
- to create a presentation or performance at the end of the project which would demonstrate their learning.

Process

The class was studying fractions and their equivalences and the project aimed to examine the ways in which musical rhythm can inform learning about fractions and divisions.

During the project, a musician worked with an S1 class for three months. It started with an introduction to rhythm as a concept and a physical phenomenon. The pupils took part in rhythm exercises using body percussion and simple hand percussion to explore 4/4 and 3/4 time. Further lessons introduced musical notation – semibreves, crotchets, quavers and semiquavers. The pupils then had a chance to explore how these notes relate to parts of a whole, by studying American musical notation, which uses whole notes, half notes and quarter notes.

The project continued to underline the meeting points between fractions as a mathematical concept and how music divides sound into parts. Pupils were set tasks inventing rhythms using whole, half and quarter notes before they were introduced to the more complex idea of equivalent fractions and how they apply in music.

Key success factors included:

- extremely enthusiastic and committed teachers and artists
- artists and teachers working closely to plan and implement lessons
- excellent team-teaching
- co-operative and enthusiastic pupils.

Impact

The pupils developed both their musical skills and their confidence in a group situation. We used rhythm workshops to explore the crossover between musical rhythm and the rules of fractions in maths. I believe that the pupils enjoyed the rhythm work and were able to make connections across the two subjects. After initial difficulty with a fairly abstract concept, they made progress and displayed greater understanding of equivalent fractions.

Musician

Link to Curriculum for Excellence – Maths and numeracy

Learning through mathematics enables children and young people to:

- develop essential numeracy skills, including arithmetical skills, which allow them to participate fully in society
- develop a secure understanding of the concepts, principles and processes of mathematics and apply these in different contexts, including the world of work
- have an understanding of the application of mathematics, its impact on our society past and present, and its potential for the future
- establish firm foundations for further specialist learning, including for those who will be the mathematicians of the future.

islands and pizzas

Curriculum area	Maths and numeracy	Local authority	Aberdeen City
Artform	Visual art	School	Smithfield Primary School
Topic/focus	Addressing the 'dip' in maths attainment at P4	Date	January–June 2007
Class	P2/3, P4, and Additional Support for Learning (ASL) pupils	Contact	Creative Links Officer, Aberdeen City Council (see page 46)

Learning outcomes

The learning outcomes were:

Maths

- to understand, use and apply fractions in a range of different settings
- to develop strategies for mental maths
- to understand number bonds.

Art and Design

- to combine language, numeracy and art to express feelings, ideas and solutions
- to involve pupils in investigating materials and media.

Process

Aberdeen City's new Curriculum Support Team for Maths approached the Arts Education Team to develop an Arts Across the Curriculum approach to address the 'dip' in maths at P4.

The artist, the ASL base teacher (also P4 teacher), and the P2/3 teacher agreed with the Head Teacher to use Arts Across the Curriculum as a way to include ASL pupils from the base in the mainstream maths lessons. This was also seen as a way of addressing the 'dip' in attainment encountered around P3/4.

The visual artist and two teachers worked with P2/3, P4 and ASL base pupils. The teacher/artist team devised a number of lessons including:

- making a model island and cutting it in half, and working out percentages of land use to be devoted to housing, crop production, wildlife etc
- being challenged to design and make a variety of pizzas using a range of ingredients to specified proportions.

The children learned through a variety of individual, pair and group activities in which peer assessment was an integral part of the learning planning.

The final lesson was observed by an inspector during the school's follow-through inspection by HMIE.

Key success factors included:

- team-planning and team-teaching between the teacher and the artist

- being prepared and agreeing the ground rules with the class
- clearly identifying specific learning intentions
- ongoing communication and evaluation
- establishing a positive learning environment.

Impact

The following impacts were achieved:

- one ASL base pupil achieving so well that he joined the mainstream maths class
- changed ethos in the school
- more confident learners with improved self-esteem
- pupils in mainstream classes achieving appropriate levels in maths.

The project has left a significant longer-term legacy. With the Arts Education Team, the teacher/artist team developed and delivered an in-service event at an authority-led day, giving teachers an insight into how to adopt inclusive practice using Arts Across the Curriculum. A better understanding of Curriculum for Excellence has been developed – particularly in how to use creativity and arts as a delivery mechanism for other curricular areas. In addition the teacher/artist team has prepared resources for other teachers to use.

Link to Curriculum for Excellence – Maths and numeracy

Learning through mathematics enables children and young people to:

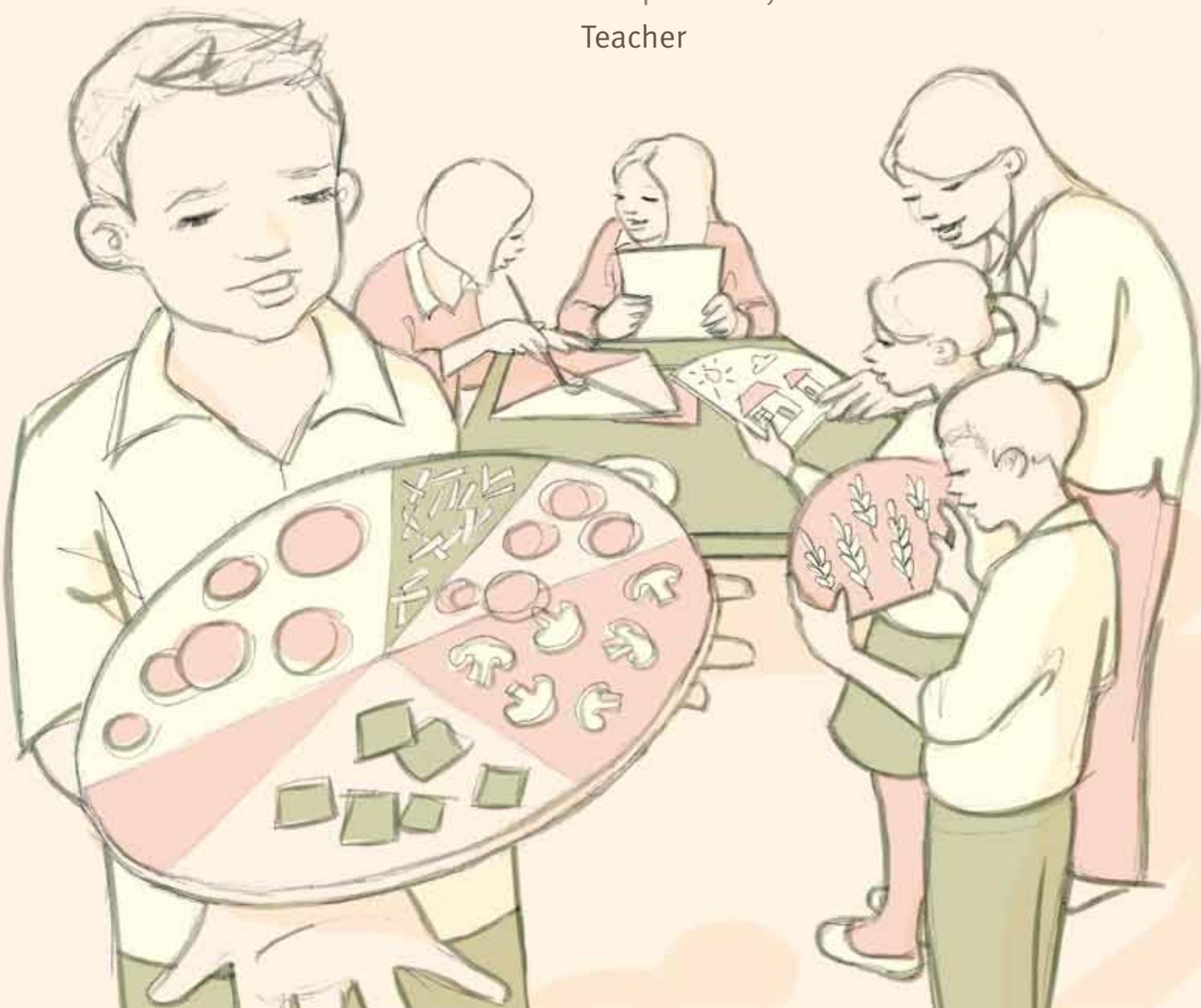
- develop essential numeracy skills, including arithmetical skills, which allow them to participate fully in society
- develop a secure understanding of the concepts, principles and processes of mathematics and apply these in different contexts, including the world of work
- have an understanding of the application of mathematics, its impact on our society past and present, and its potential for the future
- establish firm foundations for further specialist learning, including for those who will be the mathematicians of the future.

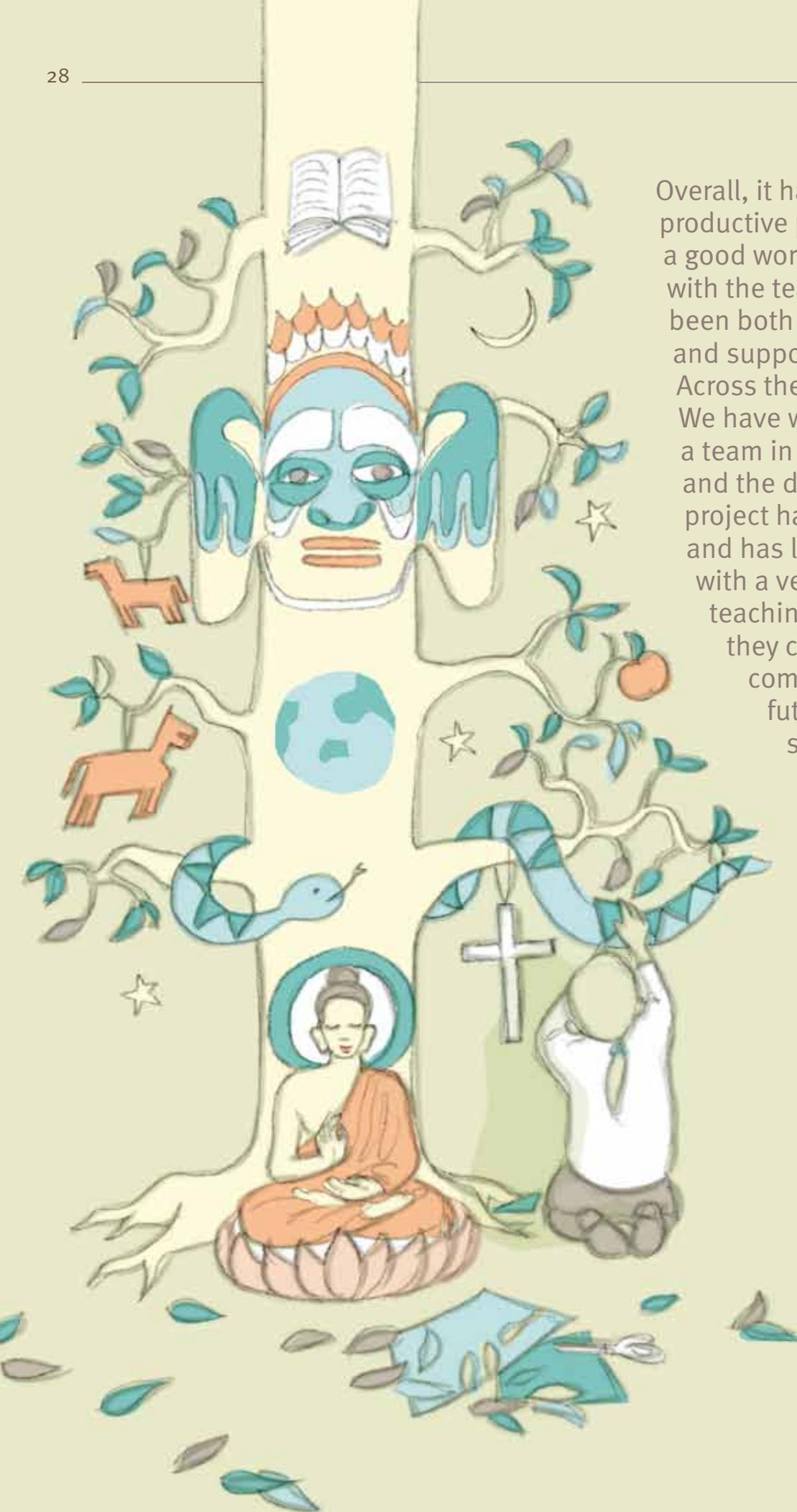
The fraction islands were so much fun to make. They were so much work and a lot to think about.

Pupil comments

Art through maths offered a fantastic opportunity to allow pupils to express themselves mathematically, using original methods. Pupils clearly enjoyed manipulating art resources and being given increasing responsibility to work independently.

Teacher





Overall, it has been a very productive project. I have had a good working relationship with the teachers, who have been both welcoming of me and supportive of the Arts Across the Curriculum ethos. We have worked together as a team in both the planning and the delivery. I feel the project has been a success and has left the teachers with a very useful visual teaching resource that they can use for years to come to help engage future pupils in the subject.

Artist

the tree of life

Curriculum area	Religious and moral education (RME)	Local authority	West Lothian
Artform	Visual art	School	Bathgate Academy
Topic/focus	Comparative religion	Date	January–June 2007
Class	S1	Contact	Creative Links Officer, West Lothian Council (see page 46)

Learning outcome

The learning outcome was:

- to introduce and explore the ‘tree’ as an important symbol in different religious cultures.

Process

The project ran from January to June 2007 with three S1 classes at Bathgate Academy. The teachers and the textile artist met several times in November and December 2006 to jointly pre-plan the work.

The S1 classes were studying comparative religion. All three classes worked together on creating a 3D relief sculpture of a tree in one of the RME classrooms. As the pupils created the tree they learned about the significance of the tree as a motif in different religions and faith cultures throughout the world.

The artwork was planned so that each class had regular opportunities to work on the tree as it grew up the wall, and also to contribute the artwork which was used to decorate the tree. Some pieces were completed within one period, and others were started by one class and completed by another. At other sessions the pupils made individual pieces of their own which were hung on the tree or displayed on the wall next to the tree as part of the overall piece. Other sessions involved groupwork. Each of the artworks which were made was inspired by the religious culture being taught during the lessons.

Lessons covered included:

- an introduction to creation theory exploring Genesis and the role of the tree in the garden of Eden
- Buddhism, Buddha and the Bodi Tree
- the significance of the totem pole to Native American culture
- the story of Christ’s death and resurrection exploring the critical question ‘Is the Christian cross the tree of life?’

- Ancient Norse faiths, Yggdrasil and the Norse World Tree
- an introduction to the works of Jean Paul Sartre and the ‘Philosophical Tree’.

Key success factors

- extremely enthusiastic and committed teachers and artists
- artists and teachers working closely to plan and implement lessons
- excellent team-teaching.
- co-operative and enthusiastic pupils.

Link to Curriculum for Excellence – Religious and moral education

Learning through religious and moral education enables children and young people to:

- develop a knowledge and understanding of Christianity and other world religions and recognise religion as an important expression of human experience
- explore moral values such as wisdom, justice, compassion and integrity
- investigate and understand the responses which religions can offer to questions about the nature and meaning of life
- develop the skills of reflection, discernment, critical thinking, and deciding how to act when making moral decisions
- develop their beliefs, attitudes, moral values and practices through personal search, discovery and critical evaluation, and make a positive difference to the world by putting their beliefs and values into action.

monsters, magical worlds and a tiger's eye

Curriculum area	Religious and moral education (RME)	School	Langholm Primary School
Artform	Literature	Date	January–March 2006
Topic/focus	Emerging societies – India	Contact	Creative Links Officer, Dumfries and Galloway Council (see page 46)
Class	P7		
Local authority	Dumfries and Galloway		

Learning outcomes

The learning outcomes were:

RME

- to instil appreciation of Hindu myths and beliefs, characters, storylines and genre, using *Seasons of Splendour* by Madhur Jaffrey

English language

- to inspire imaginative writing and to enhance understanding, appreciation and enjoyment of the creative writing process.

Process

The writer worked with 34 P7 pupils over a period of ten weeks (visiting twice per week) to learn about India. Through stories about Krishna and Ram from Hindu legend, they entered a world of gods, demons, many-headed monsters, good and bad kings, and deep forests.

India was first introduced by exploring a physical 'India box', with pupils writing lines for their own India Box poem. They learned about the Krishna birth story using descriptive writing, drawing on figurative language and carefully selected verbs from the original story. They also learned about 'The Demon Nurse', with pupils using blank features charts to invent their own demon character. They developed their own demon poems, and developed their own stories using story boards and character plans.

After reading Madhur Jaffrey's account of her childhood memories of India, the pupils discussed how to finish a story for the World Book Day/*Scotland on Sunday* competition.

They drew up a design brief, and voted on a title, for an anthology of their own work, reviewing and selecting contributions for the final publication, which was entitled 'A tiger's eye'.

They performed a mime tableau of scenes from their stories, and everyone completed his or her

own 'India Box' poem. To finish off the project, pupils completed an evaluation exercise, which included identifying the advice they would offer to P6 pupils on imaginative writing.

Key success factors included:

- building relationships based on mutual respect and trust between artists and teachers
- developing pupils' autonomy to make choices affecting their individual and collaborative activity
- encouraging ambition and aspiration in pupils.

Impact

The writer suggested the class enter a national writing competition organised by BRAW (Books Reading And Writing) and the *Scotland on Sunday* newspaper. They were thrilled when one of the pupils' entries was shortlisted.

Link to Curriculum for Excellence – Religious and moral education

Learning through religious and moral education enables children and young people to:

- develop a knowledge and understanding of Christianity and other world religions and recognise religion as an important expression of human experience
- explore moral values such as wisdom, justice, compassion and integrity
- investigate and understand the responses which religions can offer to questions about the nature and meaning of life
- develop the skills of reflection, discernment, critical thinking, and deciding how to act when making moral decisions
- develop their beliefs, attitudes, moral values and practices through personal search, discovery and critical evaluation, and make a positive difference to the world by putting their beliefs and values into action.



The reading of stories from Seasons of Splendour brought to life elements of Hinduism as well as providing the inspiration for long and short pieces of written work. [The writer] also told the class a lot about her work as a writer and showed them her writing materials. They were able to see her as a model for themselves as writers and became less worried about getting things wrong on the first draft!

Teacher

I feel this project was successful and gave the children quite a lot of intensive writing practice on a theme which they responded to very well. They were well disposed to having a go at anything I suggested, even when this might have seemed a bit unorthodox to them.

Writer

the circle of life

Curriculum area	Sciences	School	Blantyre High School
Artform	Dance	Date	January–March 2007
Topic/focus	The human life cycle	Contact	Creative Links Officer, South Lanarkshire Council (see page 46)
Class	S1		
Local authority	South Lanarkshire		

Learning outcomes

The learning outcomes were:

- to learn about and understand the processes of fertilisation, gestation and birth
- to learn about child development from speech to walking
- to consider old age and death as part of a regular life cycle
- to consider the effect of abuse of substances on the life cycle.

Process

A dancer worked with a group of S1 pupils over four periods to explore the human life cycle.

During the first period, pupils explored how a baby begins to move and how it begins to stand. They then discussed how it would be affected by smoking and alcohol during pregnancy. A comparison was made in the movement and development rate of the baby.

The second period focused on how teenagers behaved, looking at their lifestyle choices and the impact of these on their physical well-being. A dance sequence was taught based on smoking. The pupils were then split into three groups and they explored the same movements as if they were drinking, were on drugs, or were heavy smokers.

The third period picked up the theme of the 'third age', with the class investigating how it would feel to move around at different speeds as an older person. Pupils had to decide if they had a healthy lifestyle, and how a drinking, drug-taking or smoking habit would affect the speed at which they moved (as well as how long they would live!).

In the last session, the group joined all the dance sequences together, moving from birth to death. At each stage, different groups represented the range of health and fitness exhibited by that age group, exemplified by the different movement abilities.

The dance sequences were then filmed outside the classroom.

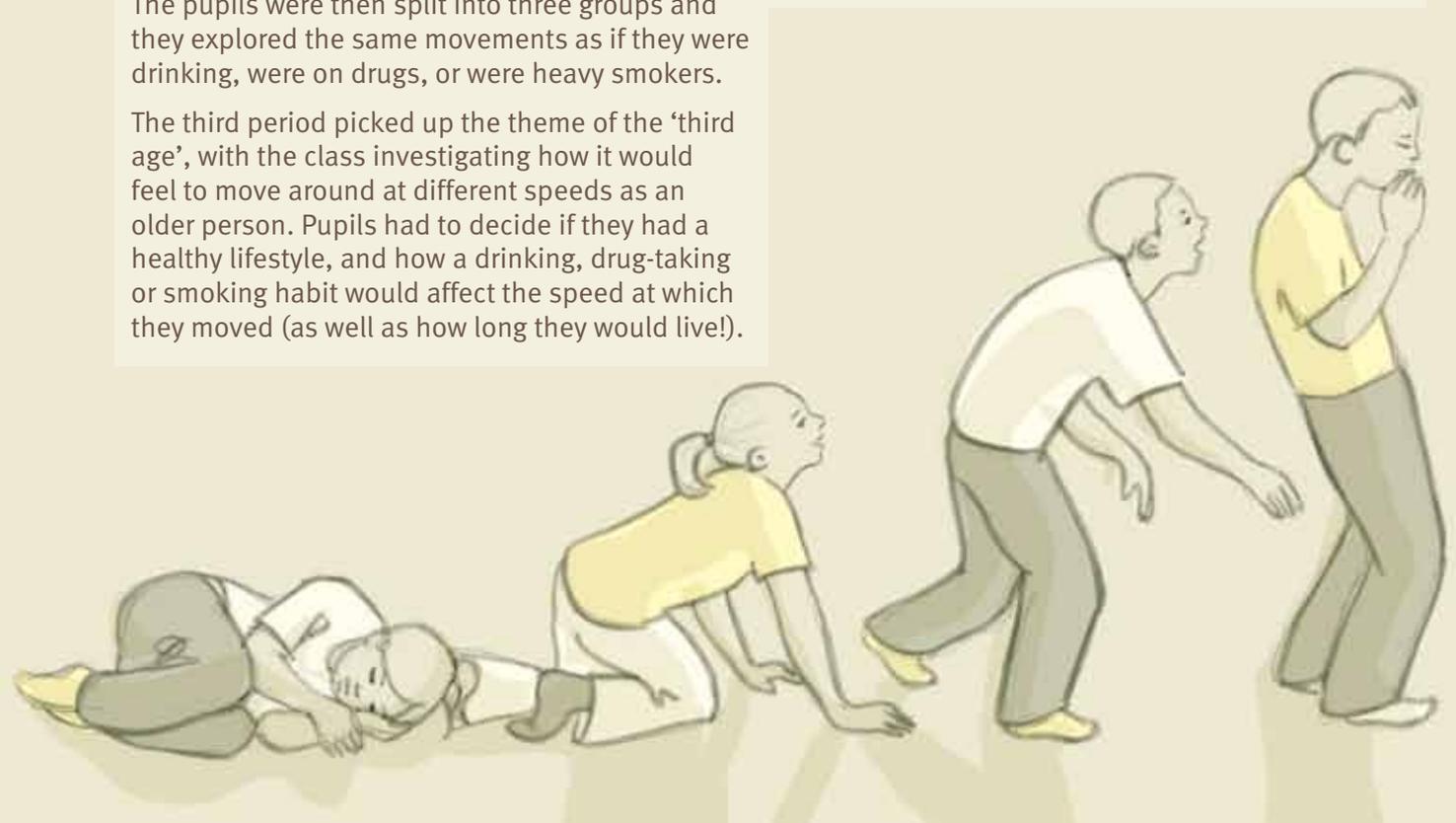
Key success factors included:

- using visual representation of scientific concepts to reinforce learning
- encouraging pupils to undertake further out-of-class research.

Impact

Pupil confidence and willingness to learn about science was very apparent throughout this topic. The movement and dance focus contributed to a new way of learning things within class. Pupils felt they remembered things more easily through visual interpretation within the classroom.

If you had done something in class, then the dance moves would make you remember what you had done.



Link to Curriculum for Excellence – Sciences

Learning through the sciences enables children and young people to:

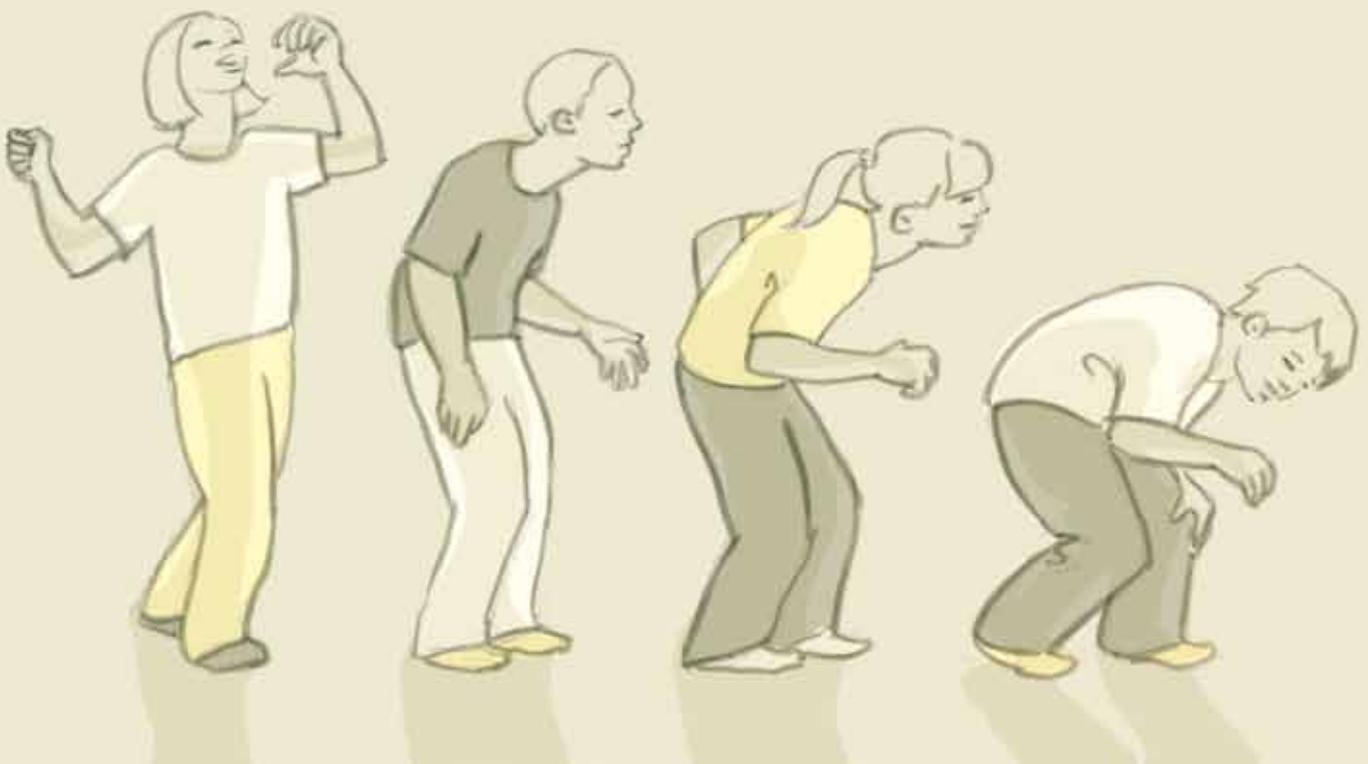
- investigate their environment by observing, exploring, investigating and recording
- demonstrate a secure understanding of the big ideas and concepts of science
- make sense of evidence collected and presented in a scientific manner
- recognise the impact science makes on their lives, on the lives of others, on the environment and on culture
- express opinions and make decisions on social, moral, ethical, economic and environmental issues informed by their knowledge and understanding of science
- establish the foundation, where appropriate, for more advanced learning and future careers in the sciences and technologies.

I feel this project helped me a lot because we had movement for some words which helped me to remember things in class.

Pupil comments

It was a new experience for the pupils to be taken out of their classroom to film the dancing piece which they had worked on. I feel this added to the pupils wanting to learn more about science, as this was something new and unusual for them to be part of. They commented that this had encouraged them to research more out of the classroom about certain topics within other subject areas.

Cultural Co-ordinator



a testing debate

Curriculum area	Sciences	Local authority	East Ayrshire
Artform	Drama	School	Doon Academy
Topic/focus	Informed attitudes on animal testing	Date	March 2006
Class	S3	Contact	Creative Links Officer, East Ayrshire Council (see page 46)

Learning outcomes

The learning outcomes were:

- to extend knowledge and understanding relating to set topics
- to develop students' personal views
- to present arguments for and against a concept
- to encourage objectivity
- to enable students to make their own, and accept others', choices.

Process

A drama specialist worked with an S3 class over five sessions. Together they examined the concept of animal testing, using satirical comedy sketch material to develop different character viewpoints and encourage objectivity.

The project also aimed to develop dramatic and artistic techniques such as communication skills (written and spoken), characterisation, media skills (simple staging, camera angles etc), dramatic structure (comedy, tragedy).

A TV script was developed from class discussions, examining the confrontation between 'hard-line' animal rights protesters and a corporate PR executive. The material was subsequently rehearsed and performed by pupils.

The context of Informed Attitudes provided a wealth of scope for dramatic exploration, with objectivity an indispensable requirement for writers, actors and directors. Conflict of intention was central to the dramatic structure, and the extreme and passionately held views in contention offered an ideal context for developing satire. This proved to be a highly appealing genre for pupils at this stage.

Key success factors included:

- using contemporary artforms to explore controversial topics
- collaborative working between artist and class teacher
- supporting pupils across the ability range to participate.

Impact

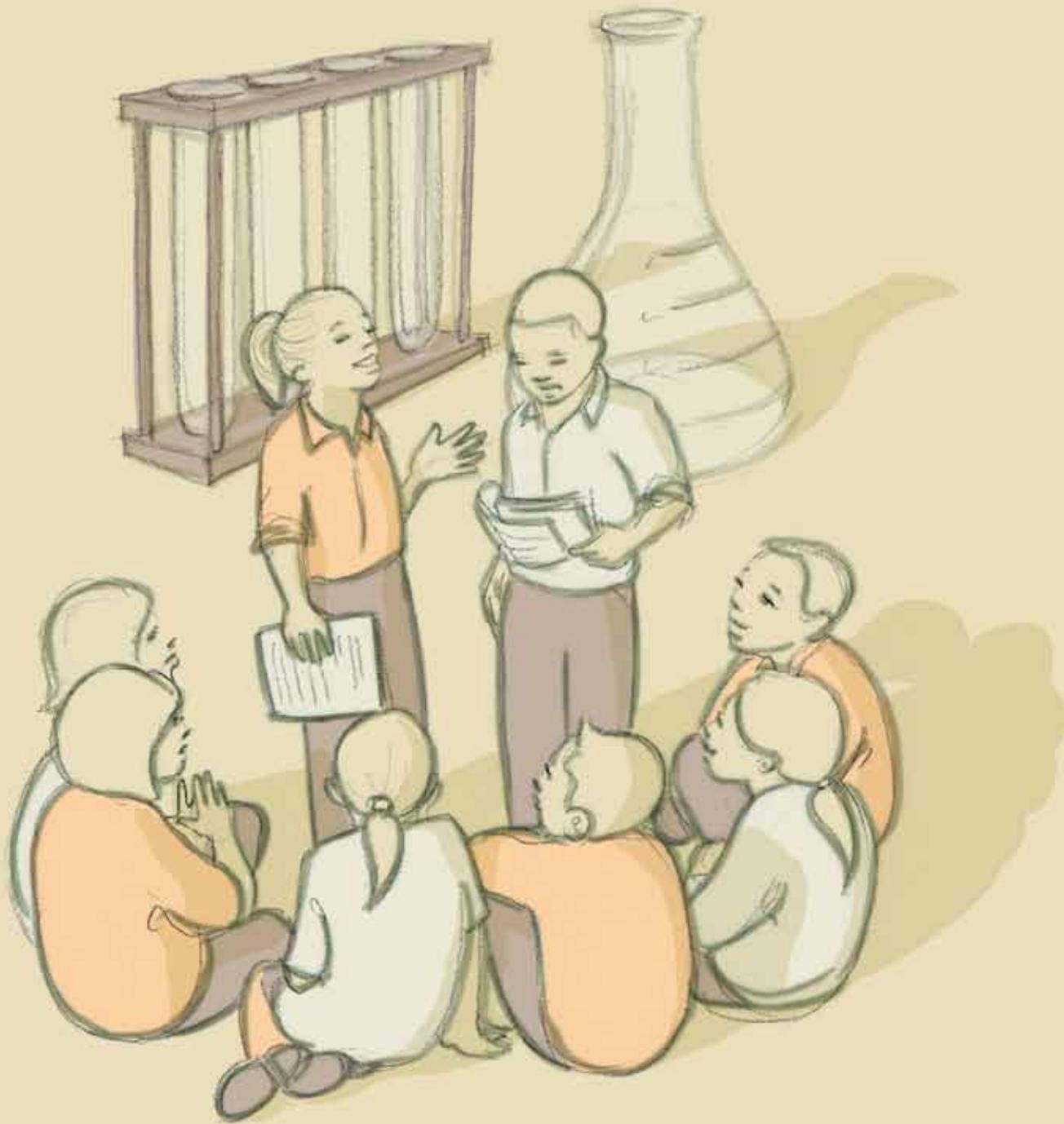
The sketch-comedy approach was a highly effective strategy in which the participants could have some fun developing perspectives outside their own. The relaxed and informal atmosphere also generated some very mature discussions and detailed observations by the group. I was highly impressed by the enthusiastic response shown by the class and genuinely delighted with the levels of contribution made by everyone, but particularly by those who were less keen to participate initially.

Drama specialist

Link to Curriculum for Excellence – Sciences

Learning through the sciences enables children and young people to:

- investigate their environment by observing, exploring, investigating and recording
- demonstrate a secure understanding of the big ideas and concepts of science
- make sense of evidence collected and presented in a scientific manner
- recognise the impact science makes on their lives, on the lives of others, on the environment and on culture
- express opinions and make decisions on social, moral, ethical, economic and environmental issues informed by their knowledge and understanding of science
- establish the foundation, where appropriate, for more advanced learning and future careers in the sciences and technologies.



Animal Testing (extract)

Characters

Stamford A local authority PR official

Jackie Animal rights activist

Malky Animal rights activist

Stamford Thanks for coming in.
How can I help you?

Jackie Well you can stop that Blochi
Banana factory getting built
for a start.

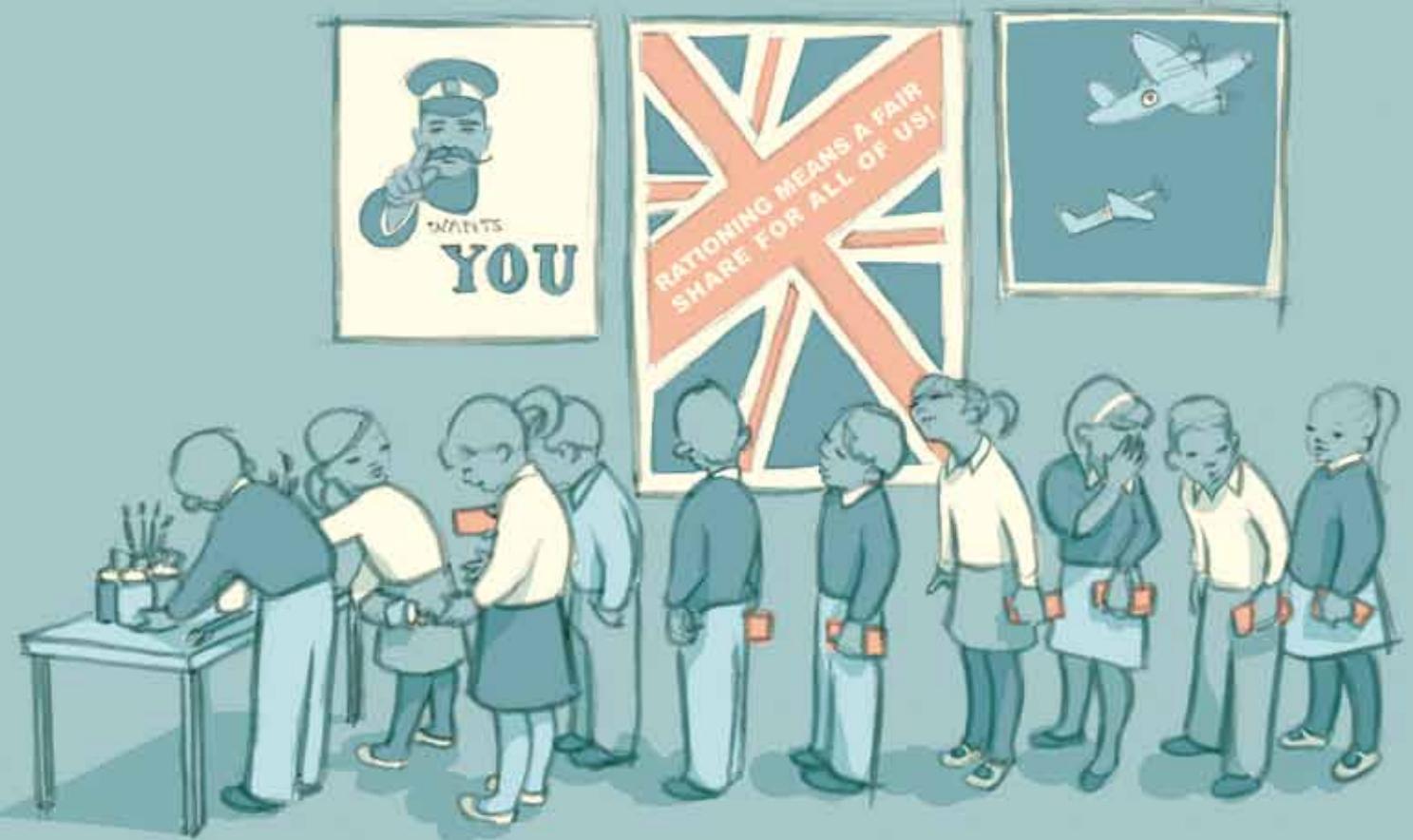
Stamford I take it you mean the proposed
manufacturing plant.

Jackie Aye. You seen what they do
to they wee bunny rabbits?

Malky Not to mention the monkeys.

Stamford I'm afraid that as their testing
procedure falls within accepted
guidelines, we have actually
granted planning permission.

Jackie Well gonnae get it actually
ungranted then!



This project really helped to bring wartime Britain to life and allowed the class to experience the hardships of rationing for themselves.

I personally really enjoyed doing all the necessary research for the project and I learned a lot from it.

Teacher

This project was a resounding success, and used in three different schools, due to its focus on allowing today's young people to 'live' the experience of rationing for themselves. This process really opened their eyes to the issues and hard choices people faced, and made them realise how resourceful and successful they themselves could be when put in the same position.

Cultural Co-ordinator

rationing and propaganda

Curriculum area	Social studies	School	Springhill Primary School, Cross Arthurlie Primary, Auchenback Primary School
Artform	Visual art	Date	2006–07
Topic/focus	World War Two – The home front	Contact	Creative Links Officer, East Renfrewshire Council (see page 46)
Class	P6		
Local authority	East Renfrewshire		

Learning outcomes

The learning outcomes were:

- to learn about the World War Two experience, enabling pupils to understand the hardships faced by the population at that time
- to design a poster based on a World War Two slogan
- to understand the impact that propaganda had on the population of Britain during World War Two.

Process

This project involved a visual artist working with P6 classes in three primary schools.

The project began with an in-depth look at the issues facing people in Britain during the war, exploring themes such as the blitz, rationing, evacuation, self-sufficiency and making-do. This led to looking at real examples of war propaganda posters, focusing on how the messages and slogans were put across. Use of colour, composition and text were studied and discussed to determine what makes a successful poster. This research was then put into practice, making their own propaganda poster – on their chosen theme, painted in acrylic paint.

But there was a twist! Everyone was given a ration book containing coupons to buy all their art materials. The ration book had to last for the entire project, so they had to think carefully before purchasing anything from the shop set up and run by the ‘Ministry of Art’ in the corner of the classroom. This led to pupil-led resourcefulness in the form of sharing materials, clubbing together and planning ahead for the project.

In one session, towards the end of the project, two pupils were secretly invited to become black market racketeers, and given all the paintbrushes and palettes to hide in their bags. The ‘Ministry of Art’ informed the class that the ship bringing art supplies had been bombed and there were no

brushes or palettes available. Everybody needed to paint that session, and soon the whispers started to go round the class that somebody had brushes and palettes and the queues started to form. The racketeers sold on their equipment in exchange for coupons, but at highly inflated prices. This led to an interesting discussion on the fairness of the rationing system versus the black market.

Key success factors included:

- teacher and artist working closely to plan and deliver the lessons
- taking risks to illustrate learning outcomes
- using art to simulate ‘real life’ situations.

Link to Curriculum for Excellence – Social Studies

Learning through social studies enables children and young people to:

- broaden their understanding of the world by learning about human activities and achievements in the past and present, political, social and environmental issues, and the values underpinning their own society and other societies
- develop the capacity for critical thinking, through accessing, analysing and using information
- form their own beliefs and view of the world and develop their understanding of different values, beliefs and cultures
- establish firm foundations for lifelong learning and, for some, for further specialised study and careers.

bannockburn for real

Curriculum area	Social studies	School	Annanhill Primary School
Artform	Drama	Date	May–June 2008
Topic/focus	Scottish Wars of Independence	Contact	Creative Links Officer, East Ayrshire Council (see page 46)
Class	P5		
Local authority	East Ayrshire		

Learning outcomes

The learning outcomes were:

- to learn about the Scottish Wars of Independence
- to learn a range of dramatic techniques, including characterisation, role play, stage fighting, script work, storyboards and improvisation
- to develop literacy skills through storytelling, communication, script work, presentation and recording of information.

Process

A class of P5 pupils worked with a drama specialist to create a drama/media exploration of the key events and characters of the Scottish Wars of Independence. As the class had already covered the William Wallace era, it was decided that the activities should focus specifically on Bruce, Bannockburn and the Declaration of Arbroath.

The class undertook thorough research for the topic. The preparation was embellished by activities, discussion and follow-up work. The pupils' knowledge and understanding of the history allowed them to explore the topic in much greater depth, with respect to human stories, current relevance and cinematic possibilities.

Costumes, weapons, flags and banners were created by the pupils, and the project culminated in an outdoor performance (which was filmed) in full historical costume. Two days of battle were distilled into a morning's activity, with the Scots finally being victorious, and the Declaration of Arbroath being loudly proclaimed from the hillside.

Key success factors included:

- the class developing a solid background knowledge and understanding of the topic
- effective preparation and follow-up work
- enthusiasm for both the topic and the artistic techniques
- good weather!

Impact

The Scottish Wars of Independence yielded a wealth of learning opportunities, which far exceeded initial expectations in terms of both the artistic and curricular outcomes which had been planned.

Link to Curriculum for Excellence – Social Studies

Learning through social studies enables children and young people to:

- broaden their understanding of the world by learning about human activities and achievements in the past and present, political, social and environmental issues, and the values underpinning their own society and other societies
- develop the capacity for critical thinking, through accessing, analysing and using information
- form their own beliefs and view of the world and develop their understanding of different values, beliefs and cultures
- establish firm foundations for lifelong learning and, for some, for further specialised study and careers.

This was an excellent series and fitted in perfectly with our topic of Scottish Wars of Independence. It was a 'grand finale' to an amazing topic, which the pupils thoroughly enjoyed. Reading, writing, researching, art and design, ICT, PE, music and drama were all part of the topic, which was Curriculum for Excellence in action!

Teacher

... took more information in ...
 helped us use our imagination ...
 didn't become as easily distracted ...
 using imaginary weapons helped us
 imagine the battle better ... exciting
 waiting for what would happen next
 ... remembering the topic watching
 the DVD ... funniest and best way
 to learn about the Scottish Wars of
 Independence ... like to do it again ...
 excellent – it was the best topic ever ...

Pupils'
 comments

This success was in no small way influenced by the diligence and surprising maturity of the pupils, who clearly had a fascination for the topic, and the enthusiastic support of the class teacher. I was delighted that the other P5 group at Annanhill were able to make use of resources such as the medieval loan kit from the Dick Institute and elements of the lesson plan. Despite the limited time available, an extraordinary amount was achieved and the staff and pupils deserve credit for this.

Drama specialist



This was a brilliant project which allowed pupils of all abilities to contribute in a purposeful way. All pupils were enthused and motivated for the entire project and built up a strong working relationship with the artist. It allowed them to apply their creative, mathematical and teamwork skills whilst improving their geographical knowledge. We now have an interactive teaching tool which is used every day. Well worth the effort.

Teacher

The project allowed us to widen our knowledge of our world and geography. In each lesson the board is used for learning purposes and helps us to understand better where many places and geographical features are. We are very proud to know other classes use it too.

Pupil



world on the wall

Curriculum area	Social studies	School	Barrhead High School
Artform	Visual art	Date	November–December 2006
Topic/focus	World map	Contact	Creative Links Officer, East Renfrewshire Council (see page 46)
Class	S1		
Local authority	East Renfrewshire		

Learning outcomes

The learning outcomes were:

- to identify different types of maps: for example, political, relief and choropleth maps
- to learn how to use them
- to learn how to use scale lines, grid references and map keys.

Process

When pupils start at Barrhead High School Geography Department, one of the first things they are taught is how to use an atlas correctly. With the world map project it was decided to try a more creative approach, teaching the same skills, but using them to create an interactive teaching resource.

Four S1 classes worked collaboratively under the guidance of both the class teacher and the visual artist for eight weeks. The project involved the design and building of a large-scale three-dimensional world map (2.5m x 4m) permanently mounted on the wall of a classroom.

The back wall of the classroom is steel and the continents are made from plywood attached to magnets. This allows the continents to be moved around to demonstrate continental drift. Modelling clay and water based paints were used to create the relief features.

There were three stages to the project:

- Stage 1: pupils were issued with A4 paper with a grid on it which they used to draw a continent. Pupils were then asked to increase the scale of their continent and to re-draw them. During this exercise the pupils learned about the different types of maps and using grid references.
- Stage 2: pupils began annotating their continent to show where the highest land was and the main rivers. Pupils then started painting their templates to show relief.
- Stage 3: the artist used the best examples of pupil work as templates for creating the final artwork. Each continent was covered in

modelling clay to create mountain ranges as well as to add texture. Once the clay was dry the pupils then painted it to show relief using colour as you would on a relief map.

Key success factors included:

- collaborative working between artist and teacher
- using a creative and participatory process to produce a tangible final product
- pupil participation at each stage of the project.

Link to Curriculum for Excellence – Social Studies

Learning through social studies enables children and young people to:

- broaden their understanding of the world by learning about human activities and achievements in the past and present, political, social and environmental issues, and the values underpinning their own society and other societies
- develop the capacity for critical thinking, through accessing, analysing and using information
- form their own beliefs and view of the world and develop their understanding of different values, beliefs and cultures
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victorian value

Curriculum area	Technologies	School	St Aloysius Primary School
Artform	Crafts	Date	October 2006 – February 2007
Topic/focus	The Victorians	Contact	Creative Links Officer, Glasgow City Council (see page 46)
Class	P6		
Local authority	Glasgow City		

Learning outcomes

The learning outcomes were:

- to compare and contrast life in Victorian times with life today, through the study of clothing, home and jobs
- to look in particular at household objects and the ways in which inventions have changed our domestic lives
- to investigate the making of fabrics, the properties of dyes and uses of textiles
- to demonstrate that materials, tools and energy are resources necessary to make things.

Process

The P6 class had already completed the basic work required in their study of the Victorians before two artists were appointed to extend the learning and to encourage the use of new technology.

One artist worked with the young people to produce detailed drawings of Victorian characters and objects. She encouraged them to think of the actions the figures might be making, and the story the characters might tell about their lives by turning them into hinged puppets.

The other artist then helped the class to animate their story using these puppets. Pupils took turns in different roles – animators, camera operators, directors, set managers, employing a stop-frame technique to animate their artwork, frame by frame, using a professional digital video camera.

To complement the topic work, a unit on dyes and textiles was undertaken. At the time of the unit there was an exhibition called 'A Dress to Dye for' in the People's Palace. A visit to the exhibition gave the pupils a real context against which to understand their work. They also learned to weave and made a variety of woven and felted pictures in silk.

It was practical and experiential learning, and exploited many learning styles. Having completed this unit, the pupils suggested and organised an assembly for the rest of the school and parents to

display their learning. It was clear that the class had gained from many perspectives – art, environmental studies, enterprise, personal and social development, talking and listening.

Key success factors included:

- the teacher working closely with the artists, sharing ideas and discussing group management strategies
- the class working as a team
- all pupils (including those with English as a second language) being able to participate.

Impact

The school now has a Victorian melodrama animation for their Victorian topic box. Their visit and workshop at the People's Palace was filmed and will be of invaluable use to other teachers doing this unit. It will be available to all schools on the intranet.

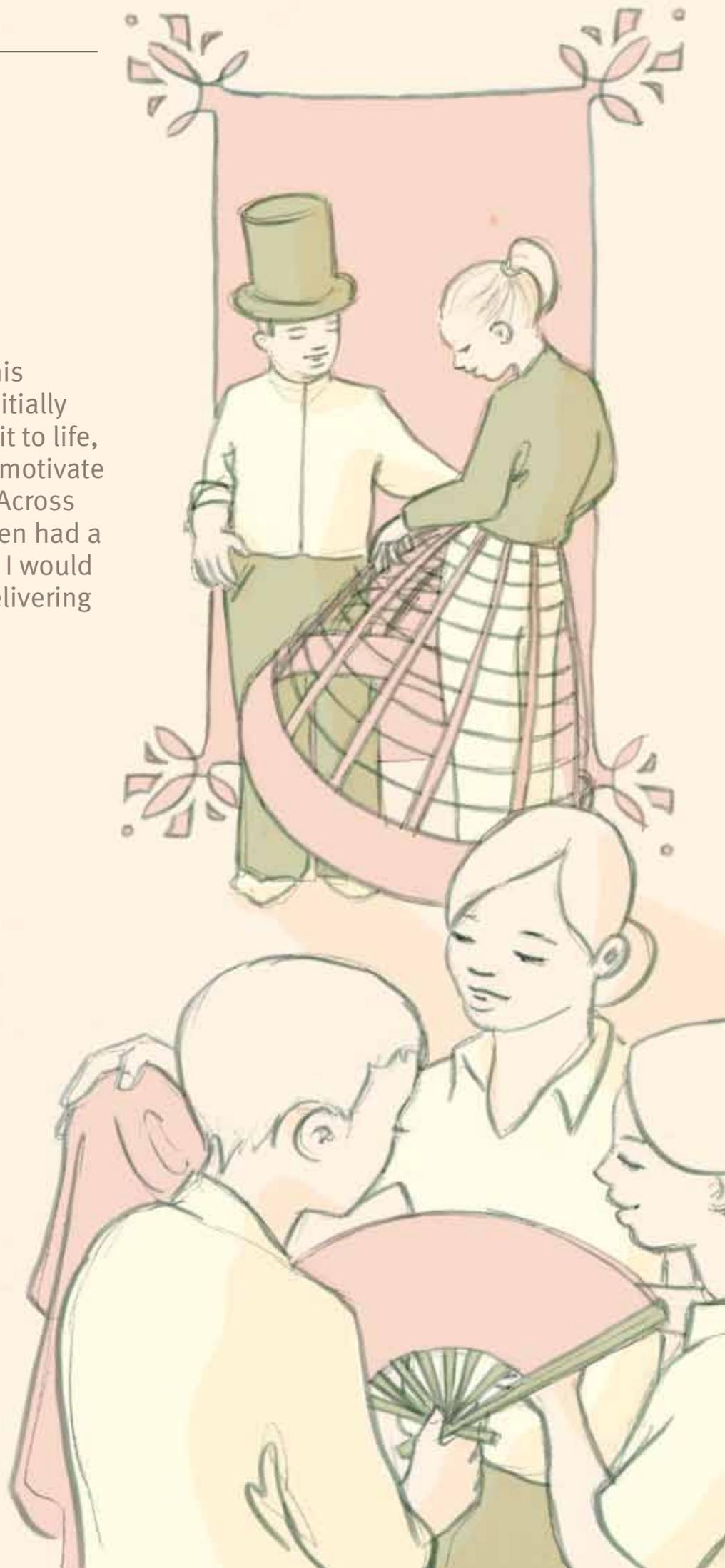
Link to Curriculum for Excellence – Technologies

Learning through technologies enables children and young people to:

- develop an understanding of technologies and their impact on society – in the past, present and future
- apply knowledge, understanding and practical skills to design and create products, processes and solutions that meet needs in play, work and daily life
- gain the confidence and skills to embrace and use technologies now and in the future
- evaluate technological processes and products critically and constructively, taking account of cultural, ethical, environmental and economic factors
- experience work-related learning and, for some, establish the foundation for more advanced learning and careers in the technologies.

Having never delivered this technology topic, I was initially unsure how I could bring it to life, locate the resources and motivate the class. Thanks to Arts Across the Curriculum, my children had a valuable experience, and I would have no qualms about delivering this unit in the future.

Teacher



They taught us how to use all the technical equipment. We learned about the angles of shots using the camera.

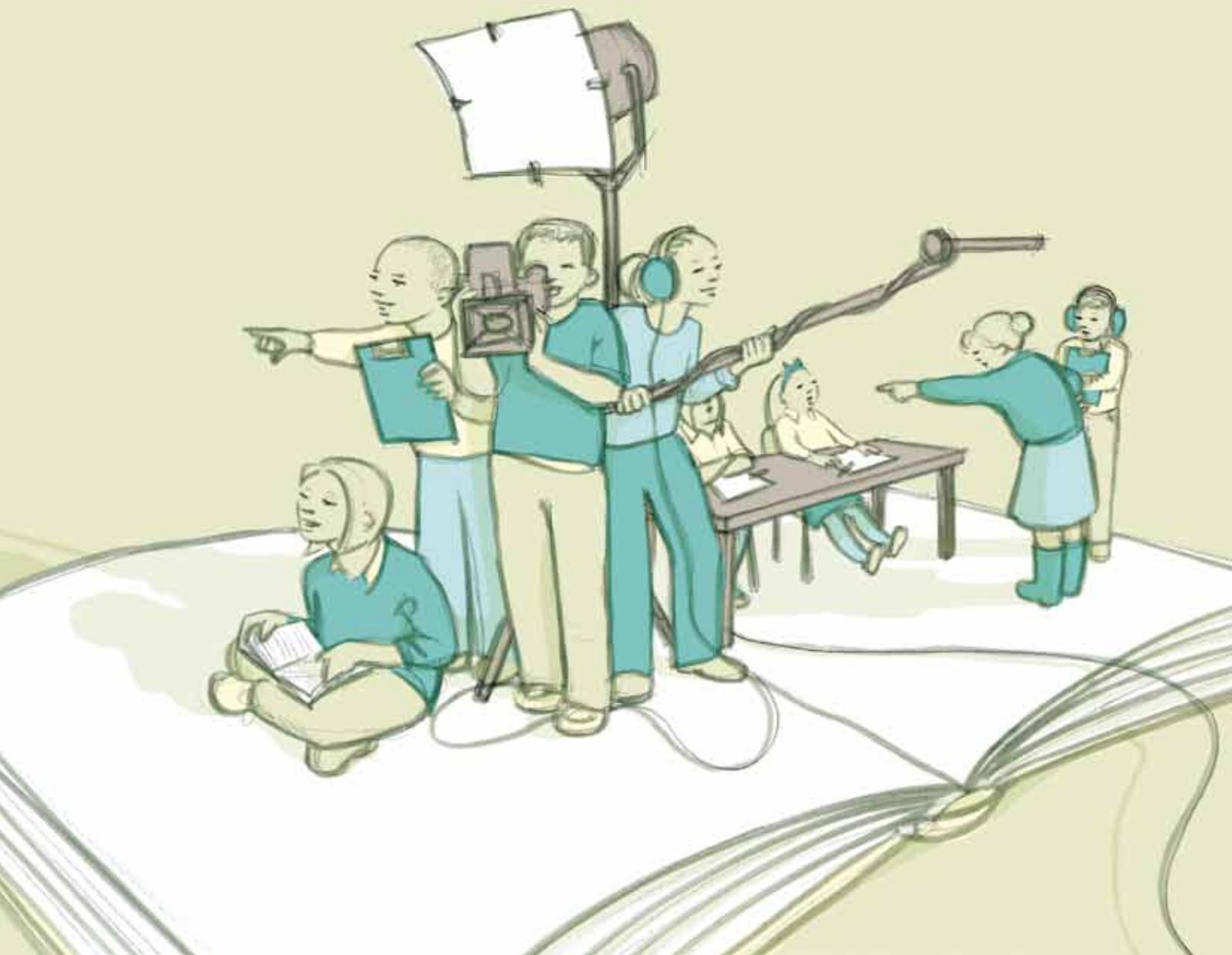
Pupil

I was delighted to be a part of the project and share in the children's enthusiasm for all that they participated in. Their learning and experiences will undoubtedly last a lifetime and you cannot ask for more than that. Given a chance I would gladly be involved all over again.

Teacher

The weekend of filming certainly helped the pupils to learn in a completely different environment. They responded well to this exercise, in particular to the specific jobs which they were given from director to camera person to actor. There was a documentary filmed by the pupils throughout this weekend, and it helped pupils to communicate and work more closely as a group in the classroom.

Cultural Co-ordinator



lights, sound, action

Curriculum area	Technologies	School	Neilsland Primary School
Artform	Film/new media	Date	February–April 2007
Topic/focus	<i>Matilda</i>	Contact	Creative Links Officer, South Lanarkshire Council
Class	P6/7		(see page 46)
Local authority	South Lanarkshire		

Learning outcomes

The learning outcomes were:

- to identify the main themes in the novel *Matilda* and have a better understanding of characterisation
- to transfer their learning and to write a storyboard for a short film
- to demonstrate how a short film is made
- to adopt a technical or dramatic role in the shooting of a film, having gained knowledge about the necessary equipment.

Process

P6/7 pupils worked with a media company to produce a film which was then shown to parents.

Planning meetings were held involving the class teacher, the media company and the Cultural Co-ordinator to lay the groundwork for the project. The teacher read *Matilda* to the class and discussed it with them, to help pupils to focus on its main themes and characterisations. The media company made weekly visits to the school to collaborate with the pupils in the making of a short film based on their interpretation of *Matilda*.

The children were taught about the technical equipment, and they worked in groups to write storyboards, scripts and to design front covers. A major highlight was a full weekend which the children spent filming the work they had conceived and developed during class time.

Once the filming was over, the media company produced the DVD and an 'Oscar evening' was hosted at the school to celebrate the children's work, and to allow parents to appreciate what the pupils had been focusing on within the class.

The pupils expressed a lot of enthusiasm towards this particular project, as they had never had the opportunity to use film equipment before and be involved in the film-making process.

Key success factors included:

- careful planning and liaison between the teacher, media company and Cultural Co-ordinator
- pupil willingness to interact and work as a team
- pupils experiencing the benefits of linking an artform to another curricular area
- celebrating pupil achievement through a parents' evening.

Link to Curriculum for Excellence – Technologies

Learning through technologies enables children and young people to:

- develop an understanding of technologies and their impact on society – in the past, present and future
- apply knowledge, understanding and practical skills to design and create products, processes and solutions that meet needs in play, work and daily life
- gain the confidence and skills to embrace and use technologies now and in the future
- evaluate technological processes and products critically and constructively, taking account of cultural, ethical, environmental and economic factors
- experience work-related learning and, for some, establish the foundation for more advanced learning and careers in the technologies.

where to get help

We hope you'll be inspired, challenged and motivated to explore the Arts Across the Curriculum approach. Often, small steps can lead to major changes in practice.

If you want to follow up a case study, get in touch with the contact person suggested.

If you want to explore using the arts at your school (including funding and resource implications), get in touch with your local authority Cultural Co-ordinator/Arts Education Team or the Scottish Arts Council.

If you want advice on Curriculum for Excellence, contact Learning and Teaching Scotland.

National organisations

Scottish Arts Council

12 Manor Place, Edinburgh EH3 7DD

Telephone 0131 226 6051

www.scottisharts.org.uk

Learning and Teaching Scotland

The Optima

58 Robertson Street, Glasgow G2 8DU

Customer Services 08700 100 297

www.ltscotland.org.uk

Creative Links Officers and Cultural Co-ordinators in Scottish Schools (CCISS)

The Creative Links and Cultural Co-ordinators programmes were set up by the Scottish Arts Council and the former Scottish Executive to create links between the arts sector and formal and informal education settings.

These posts, in both local authorities and national organisations, support the development of a range of creative learning opportunities for young people in Scotland. In local authorities they aim to enhance both the quantity and quality of arts, heritage and creative learning provision available to schools.

Creative Links Officers and Cultural Co-ordinators work closely with school staff, championing creativity and arts education and developing innovative partnership initiatives giving young people the chance to engage with professional artists and arts organisations.

For lists of Creative Links Officers and Cultural Co-ordinators in Scotland please contact the Scottish Arts Council Help Desk or go to the website:

Help Desk 0845 603 6000

Email help.desk@scottisharts.org.uk

www.scottisharts.org.uk

Resources

For more information about using the arts to deliver the curriculum (including funding and resources), you can download *Firing the Imagination 1* and *2* from the Scottish Arts Council website.

www.scottisharts.org.uk/1/artsinscotland/education/publications.aspx

You can also download the Cultural Co-ordinators handbook from the Scottish Arts Council website.

www.scottisharts.org.uk/1/information/publications/1002233.aspx

This provides information and guidance on:

- advice about working with the cultural sector
- case studies
- sample contracts
- sample consent forms
- advice about child protection issues
- codes of conduct
- advice about project management
- links and resources
- advice about working with the media.

appendix 1: curriculum for excellence

A curriculum framework to meet the needs of all learners 3-18 A schematic guide for curriculum planners

Values

Wisdom, justice, compassion, integrity

The curriculum must be inclusive, be a stimulus for personal achievement and, through the broadening of experience of the world, be an encouragement towards informed and responsible citizenship.

The curriculum: 'the totality of all that is planned for children and young people throughout their education'

- Ethos and life of the school as a community
- Curriculum areas and subjects
- Interdisciplinary learning
- Opportunities for personal achievement

Learning and teaching

- Engaging and active
- Setting challenging goals
- Shared expectations and standards
- Timely, accurate feedback
- Learning intentions, success criteria, personal learning planning
- Collaborative
- Reflecting the ways different learners progress

Experiences and outcomes set out expectations for learning and development in:

- Expressive arts
- Languages and literacy
- Health and wellbeing
- Mathematics and numeracy
- Religious and moral education
- Sciences
- Social studies
- Technologies

Curriculum levels describe progression and development.



All children and young people are entitled to experience

- a coherent curriculum from 3 to 18
- a broad general education, including well planned experiences and outcomes across all the curriculum areas. This should include understanding of the world and Scotland's place in it and understanding of the environment
- a senior phase which provides opportunities for study for qualifications and other planned opportunities for developing the four capacities
- opportunities for developing skills for learning, skills for life and skills for work
- opportunities to achieve to the highest levels they can through appropriate personal support and challenge
- opportunities to move into positive and sustained destinations beyond school

Personal support

- review of learning and planning of next steps
- gaining access to learning activities which will meet their needs
- planning for opportunities for personal achievement
- preparing for changes and choices and support through changes and choices
- pre-school centres and schools working with partners

Principles of curriculum design:

- Challenge and enjoyment
- Breadth
- Progression
- Depth
- Personalisation and choice
- Coherence
- Relevance

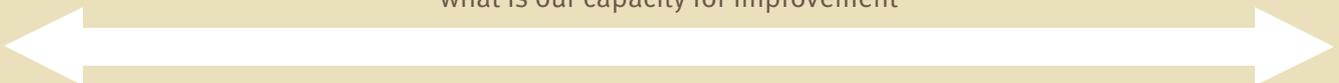
Arrangements for

- Assessment
 - Qualifications
 - Self-evaluation and accountability
 - Professional development
- support the purposes of learning**

appendix 2: how good is our school?

Successes and achievements		Work and life of the school		Vision and leadership
What outcomes have we achieved?	How well do we meet the needs of our school community?	How good is the education we provide?	How good is our management?	How good is our leadership?
1. Key performance outcomes 1.1 Improvements in performance 1.2 Outcomes related to fulfilment of statutory duties	2. Impact on learners, parents, carers and families 2.1 Learners' experiences 2.2 The school's successes in involving parents, carers and families 3. Impact on staff 3.1 The engagement of staff in the life and work of the school 4. Impact on the community 4.1 The school's successes in engaging with the local community 4.2 The school's successes in engaging with the wider community	5. Delivery of education 5.1 The curriculum 5.2 Teaching for effective learning 5.3 Meeting learning needs 5.4 Assessment for learning 5.5 Expectations and promoting achievement 5.6 Equality and fairness 5.7 Partnerships with learners and parents 5.8 Care, welfare and development 5.9 Improvement through self-evaluation	6. Policy development and planning 6.1 Policy review and development 6.2 Participation in policy and planning 6.3 Planning for improvement 7. Management and support of staff 7.1 Staff sufficiency, recruitment and retention 7.2 Staff deployment and teamwork 7.3 Staff development and review 8. Resources 8.1 Partnership with the community, educational establishments, agencies and employers 8.2 Management of finance for learning 8.3 Management and use of resources and space for learning 8.4 Managing information	9. Leadership 9.1 Vision, values and aims 9.2 Leadership and direction 9.3 Developing people and partnerships 9.4 Leadership of improvement and change

how good can we be?
what is our capacity for improvement



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