

**PGDE SECONDARY  
ART & DESIGN  
INITIAL NEEDS ANALYSIS**

Ahead of your interview you are asked to prepare the following analysis of your skills within Art & Design. Please bring a completed version of this form to your interview.

Name:

.....  
.....

U/G specialist discipline:

.....

Name of graduating Institution and degree class:

.....

Foundation art course:

.....  
.....

**AUDIT OF PREVIOUS EXPERIENCE**

Please tick and qualify any of the categories below which you have relevant prior to the course

Relevant previous experience	<i>tick</i>	Brief explanation/duration
<i>Working as a classroom or learning support assistant</i>		
<i>School art technician</i>		
<i>Artist-in-residence</i>		
<i>Teaching art to adults</i>		
<i>Teaching another subject [for example, English as a second language]</i>		
<i>Teaching in FE/HE</i>		
<i>U/G module/placement in school</i>		
<i>Other visits to schools</i>		
Other experience not described above	<i>tick</i>	Brief explanation/duration



## Art and Design

### Diarmuid McAuliffe

The following will try to 'story' the many narratives that have emerged within secondary art and design education since 2013. Questions such as what does it mean to be an effective art and design teacher in Scotland today and what will this generation of teachers bring to learners that will help shape their futures well into this century? From the outset Henry Giroux's cautionary note is worth observing:

No tradition should ever be seen as received, because when it is received it becomes sacred, its terms suggest reverence, silence, and passivity. Democratic societies are noisy. They're about traditions that need to be critically reevaluated by *each* generation (Giroux, 1993, p. 156, *emphasis added*).

It could therefore be argued that Scotland has been far too 'sacred' around its school art and design traditions and complacent about the need for change and challenge. The narratives that I will draw on are informed by the profession in the following ways: (i) through their collective voice in the recently formed Network of Art Teachers Across Scotland (NATAS), and (ii) through the Scottish Government in the form of the Scottish Qualifications Authority (SQA) and Education Scotland. The art teaching profession asserts through these networks that it needs time to reflect on the many changes that have occurred since 2013, some of which are listed below; and, whilst there is a call from teachers for a period of 'stability', there are at the same time clear fault---lines emerging around Curriculum for Excellence (CfE), both within the subject and more generally, that now require attention. Yet many teachers are of the view that new national qualification courses are brilliant and that the freedom of Broad General Education (BGE) is achieving results. The Advanced Higher is now so experimental and exciting, but the pace of curricular reform is simply too slow and it may take a generation or two to see the same level of reform in S1---3. The following is a list of views that have been expressed by the profession in a recent public consultation exercise using both online and offline forums.

- less time afforded to art and design within the BGE phase;
- lack of advocacy in communicating the 'work relatedness' of art and design beyond the career route;
- increased 'gendering' of art and design;
- continued existence of formulaic practices in art and design;
- lack of engagement around the opportunities that Inter Disciplinary Learning (IDL) offers such as the emerging Stem to Steam strategy;
- failure of the primary curriculum to engage pupils in enough art and design;
- pupil articulation around their art learning;
- continued existence of a single exam board;
- widening the creative scope within national and higher courses focusing on the quality of art & design work;
- lack of transparency from SQA in the marking of folios.

The reliability of the SQA Art and Design exam results along with the depletion of subject leadership in schools reflected the range of themes when the 4<sup>th</sup> edition of this book was published in 2013, but we are now in a different position with very few of the past certainties still in place. The 'direction of travel' for the subject is again available for the profession to determine and groups like NATAS are seizing the moment.

The time allocated to art and design in the S1---3 phase has diminished within the Expressive Arts subject cluster since CfE was first introduced and it is not uncommon for pupils to be now offered as little as one fifty minute period per week. This reduction in time is primarily due to the increased pressure on schools to meet the physical educational requirements within Health and Wellbeing (H&WB) set down by the Scottish Government. Ironically, Art and Design is not part of the H&WB subject cluster (except for dance which sits between the two) and does not therefore benefit from the increased time allocation that this area has received, despite being a major contributor to pupils' health and wellbeing.

The failure of the primary curriculum to engage pupils in enough art and design is another cause of great concern to secondary art teachers and much now needs to be done at the primary level to find time for art and design making. This failure is due, I believe, to a crisis in communication. Historically, it has always been the case that one

could almost gauge the 'health of a nation' by counting the resources it allocates to the arts. The subject in schools has always paid a heavy price at times of educational crisis, not least predicaments in literacy and numeracy, and the situation is no different today as we try to 'close the attainment gap' (see at <http://www.gov.scot/Resource/0051/00511513.pdf>).

Making Thinking Visible (MTV) is a Harvard Graduate School initiative that has been adopted by the Scottish Government in its efforts to help close the 'attainment gap' and has been piloted throughout Ayrshire since 2016. It signifies the potential application of art and design visual methods to assist in the process of concept visualization intended to aid learners' to 'see' resolution in their learning.

However the notion of a broad general education in visual thinking has yet to be realized as children and young adults spend increasing amounts of time in the screen---based world and demands for more visual and multi---modal methods in teaching, learning and assessment are ever increasing. A good education in art and design should assist in helping pupils and young people to negotiate the visual world in a 'critical' way within and beyond the art department.

Poor articulation of pupils' own learning is commonplace within art departments and whilst learners may have had a wonderfully immersive and successful creative experience using materials and aesthetic ideas, they struggle at the end to verbally articulate this learning. This is one of the great challenges for the subject. Furthermore, the perception that art departments are the preserve of only those wishing to be artists or designers is very misguided, as is the view that, if you 'canna draw', there is little point in being there.

Ask any S2 "why they are not continuing with art and design and they will talk about the lack of opportunity to do fun projects...the emphasis on drawing and on writing, the lack of ICT opportunities and the fact that they don't 'see' the point of the subject" (Coles, p.7).

## The gendering of Art and Design

According to the National 5 statistics, some 80% of candidates taking Art and Design today are female (SQA 2016, see Table 39.1 below). Boys have, for many years now, been abandoning the subject at a significant rate both in Scotland and across the UK (Coles, 2012). This has created a gender imbalance that would seem to suggest there is possibly an ‘unconscious gender bias’ operating within art departments that is distorting the curriculum in favour of girls (manifest in large concentration of fashion related projects).

**Table 39.1 Course Entries and Awards 2012---16**

	<b>2012</b>	<b>2013</b>	<b>2014</b>	<b>2015</b>	<b>2016</b>
Advanced Higher	1,415	1,494	1,393	1,450	1,422
Higher	7,019	6,494	6,392	4,125	5,500
	<b>21% M</b>	<b>19% M</b>	<b>18% M</b>	<b>21% M</b>	<b>19% M</b>
	<b>79% F</b>	<b>81% F</b>	<b>82% F</b>	<b>79% F</b>	<b>81% F</b>
Standard Grade/National 5 (SG)/(N5)	11,259 (SG)	7,760 (SG)	9,104 (SG)	10,150 (N5)	9,650
			<b>21% M</b>	<b>21% M</b>	<b>29%M</b>
			<b>79% F</b>	<b>79% F</b>	<b>71% F</b>

M = Male F = Female

This gender split has become the norm for those studying an expressive arts subject; it is however particularly problematic when the same gender divide applies to those who teach the subject. Recruitment of males into Art and Design teacher education courses has become increasingly difficult with only one in twenty applicants succeeding to become teachers of art (UWS recruitment Statistics). Yet, we do see a more equal gender distribution when we consider Higher Photography, which in 2016 had 58% male candidates. The use of new media and new technologies, engagement in three dimensional work, and the provision of different approaches to drawing seem to be strategies that interest boys and these are currently lacking in Scottish art and design departments. We continue to have an overreliance on drawing and painting and “linear methods of recording and outcomes which are cloned and similar” (Coles, 2012, p. 6).

We should endeavour to make the curriculum more 'work related' --- the use of design and craft can appeal to boys. Animation and film making has clear pathways to a career in the creative industries which may attract many more boys into the subject.

### **Network of Art Teachers Across Scotland (NATAS)**

The University of the West of Scotland (UWS) founded the Network of Art Teachers Across Scotland (NATAS) in 2016 (see at <https://natas.live/2016/08/16/network---of---art---teachers---across---scotland/>). This group, which comprises over 400 teachers and gallery educators from throughout Scotland, was set up in order to provide a framework for subject---specific professional development and provide practice---based networking opportunities linked to the cultural sector, events, initiatives, and festivals across Scotland. It is also intended to serve as a lobbying group on behalf of teachers that would voice their concerns to government and especially the SQA. The National Society for Education in Art and Design (NSEAD), a UK body, has partnered with NATAS on all of its public events thus far.

### **'How Good is Our School?' (HGIOS?)**

The assessment matrix 'How Good is our School (HGIOS4?) has only recently had 'creativity' added to the list of indicators which the HMIe now use when evaluating how good a school is doing (see at

<https://education.gov.scot/improvement/Pages/frwk2hgios.aspx>

This is undoubtedly helpful to the subject as management is now required to ensure that creativity as an attribute is embedded across the whole school and, whilst art and design does not have a monopoly in this area, we are in many ways ahead of others. Art and Design teachers should therefore be taking full advantage of this opportunity in privileging creativity in subject teaching and discouraging formulaic outcomes. The SQA are fully behind this initiative and hopefully we will see this indicator as a potential 'game changer' for the subject.

### **From STEM to STEAM**

There is growing interest across the developed world in using art and design thinking to help 'traditional mainstream thinking' associated with science, technology, engineering, and maths (STEM) advance towards a more 'flipped' progressive approach of STEAM;

which is STEM with the inclusion of art. Art gives visibility to STEM subjects but its development is regrettably in its infancy in Scotland. Evidence from the US and elsewhere suggests we should be seizing this opportunity to demonstrate the subjects' wider applicability to life and learning, giving new relevance to art and design in this very competitive and market---driven school environment.

### **Contemporary art, living artists and youth culture**

The use of living artists and designers in projects can be transformative and make art more critical and relevant to learners' lives. We also need to connect our teaching to youth culture and this can be done effectively through contemporary art. Contemporary art and design practices provide a means of dealing very effectively with areas of current concern, such as ethnicity and sexual orientation to mention just two. Recently, the N5 question paper saw a helpful update suggesting that social and cultural influences could now be included. The privileging of female artists and designers over male ones can help bring a level of criticality into the classroom. Widening the canon of artists and designers we refer to in schools to include black and ethnic minorities can extend the impact of our teaching beyond the classroom. As Susan Coles argues "[I]s it wrong to prefer Banksy over Monet? Whose life is it anyway? (Coles, p. 7). Mulgan and Warpole (2006) remind us of the alienating impact of ignoring the art of our time: "Concentrating on pre---twentieth century forms inevitably means concentrating on cultural products that were originally created for a wealthy, minority audience" (Mulgan and Warpole in MacDonald [2006] p. 62).

### **Annual SQA Course Report and Assessment**

The format of the Annual SQA Course Report is being challenged as teachers see it as being too general and are again seeking more visual exemplars. The latter has in the past led to formulaic responses. The SQA give great importance to the Course Report in their overall feedback to teachers but despite this there is plenty of evidence to say that many teachers are simply not following the correct exam procedures. Tightly prescribed assessment criteria are not always adhered to, especially amongst ambitious young teachers. Over subscribing to an area of assessment that does not carry more than a few marks, regardless of how well it has been attempted, is an all---too---common

mistake. Better understanding of these and further training will ensure that teachers of art and design better inform young people taking the subject.

### **Removal of Unit Assessments**

The Scottish Secondary Teachers' Association (SSTA) N5 modification survey identified a trend across all practical subjects including art and design of an increase in teacher workload due to the unit assessments – see at

<https://ssta.org.uk/2017/03/ssta---survey---sqa---changes---national---5---qualifications/>

Teachers have welcomed their removal, with the NSEAD reiterating the need for quality not quantity in relation to art and design. However, to maintain the integrity of the course, it is advised that the course assessments must be strengthened to qualify for 24 SCQF credits. The removal of the unit assessments frees artwork from the label of being 'exam work', resulting in a more integrated learning experience.

### **Education Scotland (2017) Benchmarks**

The Expressive Arts Benchmarks published in March 2017 (see at

<https://education.gov.scot/improvement/Documents/ExpressiveArtsBenchmarksPDF.pdf>) were designed to support practitioners' professional

judgement, with succinct statements that bring the clearest expression to---date on the purposes and principles of the subject. It is a welcome and progressive set of Benchmarks with few restrictions and a further indicator of the curricular affordances and permissions available to Scottish art and design teachers.

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