

Preparing for the new curriculum: April 2019



ADDYSG CYMRU
EDUCATION WALES
cenhadaeth ein cenedl | our national mission



Llywodraeth Cymru
Welsh Government

AREA OF LEARNING AND EXPERIENCE

Expressive Arts



Vision and philosophy

- Allow the space for all learners to be creative.
- Make the offer fully inclusive.
- Link to positive health and well-being outcomes.
- Ensure that Expressive Arts skills are recognised as transferable and that they have a direct link to careers and lifelong learning.

The rationale for change

- An arts-rich education is core to the whole-school experience of a learner.
- All learners need to have access to rich contexts in which they have time to **explore**, to **respond** and to **create**.
- Learners need access to all Expressive Arts disciplines.

How is it different?

- It encompasses dance, drama, film and digital media, music, and visual arts linked by a common creative process and transferable skills.
- Learning is linked through the creative process enabling a deeper understanding of individual disciplines to be developed.
- Progression is not linear.
- A focus on rich, authentic contexts for learning runs from ages 3 to 16.
- Learner voice is encouraged.
- Collaboration across the area of learning and experience and across other areas of learning and experience.
- Flexibility – variety of delivery models.

What Matters in Expressive Arts

- **Exploration** through and of the Expressive Arts deepens our artistic knowledge and contributes to our understanding of identities, cultures and societies.
- **Responding** and reflecting, both as artist and audience, is a fundamental part of learning about and through the Expressive Arts.
- **Creative** work combines knowledge and skills using the senses, inspiration and imagination.

How did we get here?

Approach

- A focus on research, evidence and expert input.
- Review and discussion leading to agreement on moving away from individual disciplines to the broader Expressive Arts Area of Learning and Experience.
- Consideration of best practice and professional dialogue within the pioneer group.
- Acting upon feedback from pioneer group schools, stakeholders, other areas of learning and experience, etc.

Evidence and expert input

- **Research:** OECD reports on arts and creativity, *Arts in Education in Wales* (Prof Dai Smith), *Progression in Creativity* (Spencer, Lucas, Claxton).
- **Evidence:** Creative Learning through the Arts programme (Arts Council of Wales in partnership with the Welsh Government); Estyn best practice reports; Foundation Phase pedagogy; Creative Learning – Paul Collard; Sir Ken Robinson on creativity in education.
- **Consideration of other curricula** – Australia, British Columbia, Ireland, Quebec, New Zealand, Scotland, Ontario.

Evidence and expert input

- **Expert input and feedback:** Arts Council Wales; Estyn; Qualifications Wales; Dance – Geraldine Hurl; Drama – Emma Thayer, Cardiff Metropolitan University School of Education; Film – Into Film Wales; Digital Media – Dr Jenny Kidd, Cardiff University School of Journalism; Martin Thomas, Coleg Cambria; Music – Professor Chris Collins, Bangor University; Visual Arts – Gwenllian Beynon, University of Wales Trinity St David.
- **Progression:** CAMAU team.
- **Best practice** and **professional** dialogue within pioneer group.
- Acting upon **feedback** from pioneer group schools, stakeholders, other areas of learning and experience.

Considerations for schools

- How will your leaders, practitioners and networks be able to prepare for the next phase of co-construction and provide meaningful feedback?
- What, if any, are the resourcing implications (national and local)?
- How could you approach whole-school and/or inter-departmental approaches to both:
 - knowing **about** the new curriculum?
 - understanding **how to do** the new curriculum?