

Community Arts

7.1 Module Overview									
Module Number		Module Title	Community Arts						
Stage of Principal Programme			Award	Semester	2	Duration. (Weeks F/T)	12	ECTS	5
Mandatory / Elective (M/E)	E	Hours of Learner Effort / Week	2						
Analysis of required hours of learning effort									
Teaching and Learning Modalities					✓if relevant to this module	Approx. proportion of total (hours)			
Contact Hours									
In person face-to-face					✓	24			
Synchronous									
Indirect/Non-Contact Hours									
Asynchronous									
Work Based					✓	40			
Other: <ul style="list-style-type: none"> Independent learning including research phase and preparing and writing project proposal, and evaluation 					✓	61			
Total						125			

Pre-Requisite Module, if any. Module # and Title	N/A
Co-Requisite Module, if any. Module # and Title	N/A
Maximum number of learners per instance of the module	25
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff working in this module.	
Role e.g., Tutor, Mentor, Lecturer, Research Supervisor, etc.	Qualifications & experience required
Lecturer/Supervisor	Teaching staff on this module must have extensive experience of professional work in a community, voluntary or non-profit work and/or community arts context. This particularly applies to mentoring in the project phase. For classes and workshops the maximum staff-learner ratio is 1:25. Small group project work should be conducted in groups no larger than 5. Each group will require mentoring by a suitable staff member.
	Staff - Learner Ratio X:Y
	1:25

Assessment Techniques – percentage contribution				
Continuous Assessment	50%	Proctored Exam – in person		Practical Skills Based
Project	50%	Proctored Exam - online		Work Based
Capstone (Y/N)?	N	If Yes, describe		

7.2 Minimum Intended Module Learning Outcomes (MIMLOs)

MIMLO On completion of this module a learner will be able to:	Related MIPLO #
1. Demonstrate a clear understanding of the rationale for and theory behind community arts processes and work.	1
2. Work collaboratively as a team with peers to implement that plan and critically evaluate the process and the outcomes.	4
3. Plan a collaborative community arts-based project for a specific community group.	7
4. Engage with a community group to identify themes and needs that can be addressed through the arts.	7

7.3 Indicative Module Content, Organisation and Structure

In an increasingly visual age, community art can be a galvanising force for movements and civic engagement and political awareness. They provide a way for communities to engage with their own narrative and occupy and transform it. Community arts is also an important mechanism for developing community self-advocacy and awareness raising on issues of concern. They are collaborative and celebratory in nature. This module contributes to the overall intended programme learning outcomes in that it supports learners to develop their professional practice in the field of social and politically engaged non-profit work.

Module Aims & Objectives:

This module explores the theory and practice of community-engaged art. The first part of the module from a theoretical perspective in the first semester - provide a deep understanding of the rationale, the issues involved, and the processes used - allow learners to engage practically and experientially in the following arts modalities: visual arts, drama and music - give learners hands on experience of the techne of the processes.

In the second half of the module, the learners move to an implementation phase where the theory and techne gained in semester one is put into practice through placements with community groups. This module provides a practical skills component for modules across the programme. These projects will be collaborative. Learners will work in peer groups and will be mentored on a weekly basis. The project will have a planning phase, an implementation phase and an evaluation phase.

This module is relevant to *Contemporary Politics and Public Policy, International Human Rights, the Sustainable Education Goals* as well as *Pedagogy for Politics and Society* which explore ways to produce positive civic outcomes in both community and pedagogical settings.

Indicative module content:

Part 1:

1. *Background to civically engaged art*
2. *Community Arts in the Irish Context*
3. *Theoretical Perspectives on Cultural Democracy*
4. *Cultural Diversity and Participation*
5. *Facilitating people to participate in policy decisions*
6. *Fair and equitable access to cultural resources*
7. *Community arts and Community development.*
8. *International perspectives and practice and approaches from other countries.*

Part 2:

1. *Experiential work with drama, music, visual arts and working with groups in an arts context.*
2. *Funding, policy and project evaluation*
3. *Research Planning and Project Proposals*
4. *Media Analysis and Research Methods*
5. *Case Studies on Democracy, Power & Media*

7.4 Work-based learning and practice-placement (if applicable)

The Practice-Project is a major element of this module both in terms of learning and assessment. The theory and techniques gained in the first half of the module are put into practice through placements with community groups. These projects will be collaborative. The learners will work in peer groups and will be mentored on a weekly basis. The project will have a planning phase, an implementation phase (on placement) and an evaluation phase.

7.5 Specific module resources required (if applicable)

N/A

7.6 Application of programme teaching, learning and assessment strategies to this module

The module teaching and learning strategy is based on the core objectives of the development of learner capacity to engage in the formation of their own world-view and perspectives on the critically reflect on the techniques, opportunities and challenges around creative arts, and the relationship between art and the socio-political context.

In keeping with the principles of UDL, material will be made available in a variety of modes on the VLE; text, video, podcast, with lecturer's slides posted the day before so that learners may download in advance, should they wish.

The teaching and learning strategy adhere to the philosophy and practice of transformative, collaborative and critically reflective learning approaches inclusive of the following methods: Lectures, peer learning achieved through face-to-face classroom discussion, experiential learning through drama, visual arts and music, presentations and interactive group discussion, group exercises, case studies, video. In keeping with the principles of UDL, material will be made available in a variety of modes on the VLE; text, video, podcast, with lecturer's slides posted the day before so that learners may download in advance, should they wish.

Continuous Assessment - Reading Comprehension

The Reading Comprehension assignment is held in class and will develop the learner's ability to read introductory texts. The feedback after the first reading comprehension allows them to see where they need to improve and put their learning into practice in written exam (MIMLO 1).

Group Presentation of Project Plan

The continuous assessment asks learners deliver a 10-minute group presentation based on the project plan to their peers. Learners must demonstrate their facilitation skills and their capacity to communicate in both visual and written forms using digital means (meeting MIMLOs 1, 2, 3). This assessment will also have a formative aspect as learners must deliver their presentation in a tutorial where they will receive feedback from their peers and the tutor.

Project Report

Learners will work collaboratively to undertake the summative assessment, the development of a project concept, implementation and evaluation plan. Learners will be expected to critically evaluate the feasibility, implementation and sustainability of a project. This will also serve to develop learner capacity to work with people, problem solve and understand change management. In line with the principles of UDL, learners will be given the opportunity to co-write or individually write up the project plan (meeting MIMLOs 2, 4).

Attendance 10%

7.7 Summative Assessment Strategy for this module

MIMLOs	Technique(s)	Weighting
1	Reading Comprehension	20%
1, 2, 3	Group Presentation of Project Plan	20%
2, 4	Project Report	50%
	Attendance	10%

7.8 Sample Assessment Materials

Continuous Assessment - Reading Comprehension 20%

The Reading Comprehension assignment is held in class and will develop the learner's ability to read introductory texts. The feedback after the first reading comprehension allows them to see where they need to improve and put their learning into practice in written exam (MIMLO 2).

Presentation of Project Plan 20%

Learners are required to deliver a 10-minute in class group presentation of a proposal for a collaborative group project with peer and mentor feedback. Learners must demonstrate their facilitation skills and their capacity to communicate in both visual and written forms using digital means. The presentation will include:

- Summary of the Project - (titles include the planning phase and implementation phase)
- Practical documents/artefacts.
- Completion of a Project Evaluation

Project Report 50%

Learners will work collaboratively to develop a project report based on the group project. As part of the Project Report, which will include:

- Summary of the Project (titles include the planning phase and implementation phase)
- Practical documents/artefacts.
- Completion of a Project Evaluation template. .

In line with the principles of UDL, learners will be given the opportunity to co-write or individually write up the project report (meeting MIMLOs 2, 4).

Report [Marking Rubric](#)

Teamwork [Marking Rubric](#)

Marking of assessments will be in line with the Marking Assessment Guidelines as outlined in Section 3.3 of the College's [Regulations in Relation to Assessment and Standards](#) unless otherwise indicated.

7.9 Indicative reading lists and other information resources

Indicative Core Reading:

Boal A. (2000) *Theatre of the Oppressed*. London: Pluto Press.

Crehan, K. (2011) *Community Art*. London: Berg Publishers.

Goldbard, A. (2006) *New Creative Communities: The Art of Cultural Development*. New York: New Village Press.

Ledwith, M. (2015) *Community development in action: Putting Freire into Practice*. Policy Press: Bristol.

Wexler, A. (2021) *Bridging Communities through Socially Engaged Art*. New York: Routledge.

Indicative Other Reading:

Benson, J.F. (2009) *Working More Creatively with Groups*. London: Routledge.

Borwick, D. (2012) *Building Communities, Not Audiences. The future of the arts in the United States*. Winston-Salem, USA: Arts Engaged.

Chonody, J. (2014) *Community Art: Creative Approaches to Practice*. Champaign, IL: Common Ground Publishing.

Cleveland, W., (2008) *Art and upheaval: Artists on the world's frontlines*. New York: New Village Press.

Cohen-Cruz, J. and Schutzman, M. (Eds.) (2002). *Playing Boal*. New York: Routledge.

Fitzgerald, S. (Ed.) (2004) *An Outburst of Frankness: Community Arts in Ireland: A Reader*. TASC.

Freire P. (1996) *Pedagogy of the Oppressed*. London: Penguin

McAvinchey, C. (2013) *Performance and Community: Commentary and Case Studies*. A&C Black.

Online Resources/Websites:

Arts Council Ireland: <https://www.artscouncil.ie/home/>

Learners will be asked to engage with content written by high-quality journalists and/or academics.

- News Media:
- Newsfeed and Political Commentary
- Print-Newspaper Websites
- Irish News

- TV/News Channels