Community Arts: Theory and Practice

Section A: Headline Information	
Module title	Community Arts: Theory and Practice
Module NFQ level (only if an NFQ level can be demonstrated)	Level 8
Module number/reference	TBC
Module Co-ordinator	Gerry Morgan
Parent programme(s)	Higher Certificate in Social, Political and Community Studies; BA in Social, Political and Community Studies; BA (Honours) in Social, Political and Community Studies.
Stage of parent programme	Stage 2
Semester (semester1/semester2 if applicable)	Semester 1 & 2
Module credit units (FET/HET/ECTS)	ECTS
Module credit number of units	15 ECTS
List the teaching and learning modes	Lectures, presentations by field-based professionals, web facilitated learning, group workshops and practice-based placement.
Entry requirements (statement of knowledge, skill and competence)	For entry onto Stage 2, successful completion of the preceding stage of the programme or equivalent is required in accordance with College regulations.
Pre-requisite module titles	None
Co-requisite module titles	None
Is this a capstone module? (Yes or No)	No
Specification of the qualifications (academic, pedagogical and professional/occupational) and experience required of staff (staff includes workplace personnel who are responsible for learners such as apprentices, trainees and learners in clinical placements)	Module co-ordinators, lecturers and tutors must have a minimum Level 9 qualification in the relevant discipline or a closely cognate area. Where experiential learning is at the core of the module the co-ordinator must have appropriate experience in the required skill and practice area.
Maximum number of learners per module	25
Duration of the module	2 Semesters: 24 weeks
Average (over the duration of the module) of the contact hours per week (see * below)	Average: 3.2 2 hour lecture x 24 weeks = 48 hours 1 x 1 hour tutorial x 24 weeks = 24 hours 1 x 1 hour mentoring x 5 weeks = 5 hours
Module-specific physical resources and support required per centre (or instance of the module)	Lecture Hall and Small group work room.
Analysis of required learning effort	

Effort while in contact with staff									
Classroom and demon-strations		Mentoring and small-group tutoring		Group preparation for practical Community arts project		Directed e-learning (hours)	Independent learning (hours) Including research phase for project	Preparing and writing proposal, portfolio and evaluation	Work-based learning hours of learning effort	Total effort (hours)
Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner	Hours	Minimum ratio teacher/learner					
48	1:5	24	1:5			35	148	60	60	375

Allocation of marks (within the module)						
		Continuous assessment	Supervised project	Proctored practical examination	Proctored written examination	Total
Percentage contribution		40%	60%			100%

Section B: Module Descriptor	
Rationale for Inclusion of the Module in the Programme and its Contribution to the Overall IPLOs	Community Arts are a key element of community development. 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 community, voluntary and non-profit work.
Module Aims and Objectives	This module aims to - explore the community arts 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 semester 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. 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 and an evaluation phase.
Minimum Module Learning Outcomes	On successful completion of this module, learners should be able to: 1. Demonstrate a clear understanding of the rationale for and theory behind community arts processes and work. (MIPLO 1, 2) 2. Critically reflect on the techniques, opportunities and challenges that engagement with drama, music and/or visual art presents to them and to others. (MIPLO 5, 6) 3. Engage with a community group to identify themes and needs that can be addressed through the arts. (MIPLO 4, 7, 8) 4. Plan a collaborative community arts based project for a specific community group. (MIPLO 4, 6) 5. Work collaboratively as a team with peers to implement that plan and critically evaluate the process and the outcomes. (MIPLO 4, 6)
Information Provided to Learners about the Module	College Prospectus specifies module name, stage and ECTS. College website and programme handbook to contain (in addition to above) short description of module content, module learning outcomes, prerequisite modules, and assessment mechanisms. Module handbook to contain (in addition to above) schedule of classes and topics, detailed assessment information with titles and submission dates, full bibliography and list of learning resources. Diploma Supplement contains module name, code, stage and ECTS
Module Content, Organisation and Structure	The following five areas are linked to the first MIPLO: 'that on completion learners should be able to demonstrate a clear understanding of the rationale for and theory behind community arts processes and work'. • The background to community arts; history; growth and development. Delivered through lectures, presentations and web facilitated learning. • Community Arts in the Irish context. Looking at the specifics of the development of community arts practice in Ireland and current practice. Delivered through lectures, presentations and web facilitated learning. • Cultural Democracy. An introduction the concepts, particularly **cultural diversity, participation, the need to enable people to participate in policy decisions and for fair and equitable access** to cultural resources. Delivered through lectures, presentations and web facilitated learning. • Community arts and Community development. Exploring the links and crossover between the two. Delivered through lectures, presentations and web facilitated learning. • International perspectives. Introducing examples of practice and approaches from other countries. Delivered through lectures, presentations and web facilitated learning. The next four elements facilitate the learner to be able to fulfil the second MIMLO: that on completion learners should be able to ***critically reflect on the techniques,***

	opportunities and challenges that engagement with drama, music and/or visual art presents to them and to others. • Experiential work with drama. A series of workshops allowing the learners personal experience of this form and the techniques, opportunities and challenges associated with it. • Experiential work with music. A series of workshops allowing the learners personal experience of this form and the techniques, opportunities and challenges associated with it. • Experiential work with visual arts. A series of workshops allowing the learners personal experience of this form and the techniques, opportunities and challenges associated with it. • Working with groups in an arts context. The issues, challenges and best approaches to this form of group work. Delivered through lectures and facilitated group discussion. The following three areas are intended to allow learners to gain the knowledge and experience to fulfil MIMLO's three and four: on completion the learner should be able to engage with a community group to identify themes and needs that can be addressed through the arts AND plan a collaborative community arts based project for a specific community group. • Funding, policy and community art. Delivered through presentations from professional involved with community arts organisations and policy makers. • Documentation and evaluation of community art projects. Examining the need for good quality documentation and evaluation of community arts projects. Looking at professional examples from community arts organisations. Delivered through lectures, presentations and web facilitated learning. • Research and planning for projects. Learners work in mentored groups to conceive project ideas, research their feasibility and create a plan. Culminates in a presentation of a proposal. The final two elements are linked to MIMLO five: on completion the learner should be able to work collaboratively as a team with peers to implement a planned community arts project and critically evaluate the process and the outcomes • Implementation phase: working on placement with groups. Learners work with community arts practitioners on a supervised placement. Working in groups with mentors, learners implement their planned projects with groups in the community • Evaluation phase: working with peers, community groups and mentors, the learners evaluate of their placement project.
Module Teaching and Learning Strategy	The teaching strategy rests on the core objective of creating an experiential learning environment through the delivery of module content, the facilitation of practical group exercise and activities, reflective questioning and the application of content to practical case study scenarios. In particular, this module emphasizes independent learning through group work which is mentored and supported. The approach will include:

	Lectures and small group teaching, facilitation, mentoring, role-play, presentations of prescribed readings will be used to encourage learners to fully engage with the material.
Work-Based Learning and Practice-Placement	The Practice-Project is a major element of this module both in terms of learning and assessment. In the second semester the theory and techne gained in semester one is 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.
E-Learning	Moodle will be used to provide links to websites providing examples of practice and videos of community arts initiatives for learner viewing and consideration.
	The learner portfolio for the project will be an e-portfolio using the Exhabis E-Portfolio Moodle plug-in. This will allow for regular feedback (formative) prior to final grading (summative). This approach will also apply to journaling the experiential elements of the module.
Specifications for Module Staffing Requirements	One module co-coordinator and one lecturer, 5 tutors/mentors.
	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.
Module Summative and Formative Assessment Strategy	- Essay dealing with theoretical perspectives (1,500 words) **Summative. 20%** (MIPLO 1) - Feedback on experiential work from mentors. **Formative.** (MIPLO 2) - Reflective essay on experiential workshops (2,000-2,500 words) **Summative. 20%** (MIPLO 3) - Presentation of project plan with peer and mentor feedback. **Formative.** (MIPLO 3 and 4) - Documentation of the project (mixed media) **Summative. 45%** (MIPLO 4 and 5) - Project evaluation document (1,000 words) **Summative. 15%** (MIPLO 5)
Sample Assessment Materials	Essay Title: Community Arts provides a mechanism to support social and politically engaged community action. Write an essay analysing this statement.
	Project Plan: Overview of collaborative group project. Documentation: Practical documents/artefacts. Evaluation: Design and Completion of evaluation template.
Reading Lists and Other Information Resources	**Essential 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.
	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: ArtsEngaged. Cleveland, W., (2008). *Art and upheaval: Artists on the world's frontlines*. 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. **Essential Viewing:** BBC One IMAGINE 2006 Episode 3: A Play for Today. https://www.youtube.com/watch?v=s1KVuV8peH8
Module Physical Resource Requirements	A room suited to creative workshops for 25 learners, with audiovisual projection equipment. Small group work room.