A life skills curriculum through arts in the context of creative placemaking

Outline, Methodology, Modules, Programme, Assessment framework

Output:	IO2: A life skills curriculum through arts in the context of creative placemaking
Type:	Course / curriculum - Design and development A2.1: Development of COME2ART curriculum promoting life skills development **Task 2.1.1: Design of pedagogic methodology and training Curriculum / Course**
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Abstract:	The curriculum structure and its modules, the pedagogic methodology, stages for interaction among learners and trainers, roles and responsibilities, as well as the theoretical parts to be delivered online, the learning outcomes. Each module has a theoretical, practical and assessment part: a) Theoretical, including case studies from other countries and theoretical background of the role of arts and creative placemaking, b) Practical / experiential, including: Face-to-Face training, i.e. workshops with artists on practical skills, and group work on the artistic projects; Digital/Virtual Classes, i.e. inviting experts or community leaders to share their experiences, and/or working in groups on brainstorming and feedback provision on mini artistic projects. c) Assessment exercises and quizzes to evaluate learning outcomes achievement.
Authors:	Giulia Fiaccarini - Melting Pro Antonia Silvaggi - Melting Pro Panagiotis Dafiotis – AUTH (Author of the Theoretical background of Curriculum Methodology IO2, Modules 2 and 3)

Outline

The Come2Art Life skills curriculum will be composed by these Modules:
> 5 Modules for the learning process led by artists (educators) and involving community members in creative practices to develop their life skills
> 3 Modules for the process of training and preparing artists to become educators for their communities

Module 1: Arts in times of crisis: a way to self-regulate emotions?
Partner in charge: Melting Pro

Module 2: Creativity in practice: methods and tools for collective artistic expression
Partner in charge: Aristotle University of Thessaloniki

Module 3: Digital tools for creative expression
Partner in charge: Aristotle University of Thessaloniki

Module 4: Collaborate with others in artistic projects, promoting collective efforts and shared understanding
Partner in charge: Melting Pro

Module 5: Let's make public art: introducing creative placemaking as a tool for creating a resilient community
Partner in charge: Melting Pro, ActionAid Hellas

Module 6: The social role of artist as a leader in sustaining creative activities at community level
Partner in charge: IoDeposito

Module 7: Promoting civic engagement through arts-based community revitalisation initiatives
Partner in charge: ActionAid Hellas

Module 8: Pedagogic methodologies and approaches for teaching life skills through arts
Partner in charge: Melting Pro, Aristotle University of Thessaloniki

All 8 Modules will be structured following the same scheme:

- **Module Title**: as per the approved project proposal

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- **Course Module Description:** A detailed description of the Module.
- **Course Units, Titles & Description:** A detailed description of the units (learning activities) that the Module will be broken down to.
- **Learning Outcomes:** A detailed description of the Learning Objective and expected Outcome per unit (learning activity), divided into cognitive and affective domain (see Methodology)
- **Assessment:** A detailed description of the learner assessment of the course module/units.

Each Unit composing each Module is expected to have a theoretical, practical and assessment part:

a) **Theoretical**, including articles, essays, videos, podcasts, with reflections and case studies providing the theoretical background of the role of arts and creative placemaking in building creative resilience through life skills development

b) **Practical and experiential**, including:
   • Face-to-Face training, i.e. workshops with artists on practical skills, and group work on the artistic projects
   • Digital/Virtual Classes, i.e. inviting experts or community leaders to share their experiences, and/or working in groups on brainstorming and feedback provision on mini artistic projects.

c) **Assessment** exercises and quizzes to self-evaluate learning outcomes achievement.

The Curriculum for community members (Modules 1 to 5) is planned to have a 3-month duration, engaging learners for a total of 50 hours of study activities. Such activities will include time spent with the artist-educator, time spent reading, watching or listening to the Unit contents, and time spent for the exercises and assessment of learning objectives.

Overview of the Curriculum:

The Chart below offers an overview of the Curriculum to be delivered by artists (Modules 1-5) in its methodological components distributed in a time period of 10 weeks. This representation of the Curriculum workflow has been used to gather partners in a shared vision of the learning process and structure and collect their contributions. Modules are broken down following a learning outcomes approach that combines both the cognitive and affective domain: this is what inspires the definition of the educational strategy (learning objects and contents, assessment method) at the basis of the Units composing each Module. The direct link between Modules and learning outcomes here visualized is an essential methodological aspect that all partners contributing to the design of the Curriculum need to follow. The Chart shows that while Modules 1-4 are planned with a 2 week duration each, Module 5 "Let's make public art: introducing creative placemaking as a tool for creating a resilient community" is scheduled to last for 4 weeks. This is to allow artists to acquire the
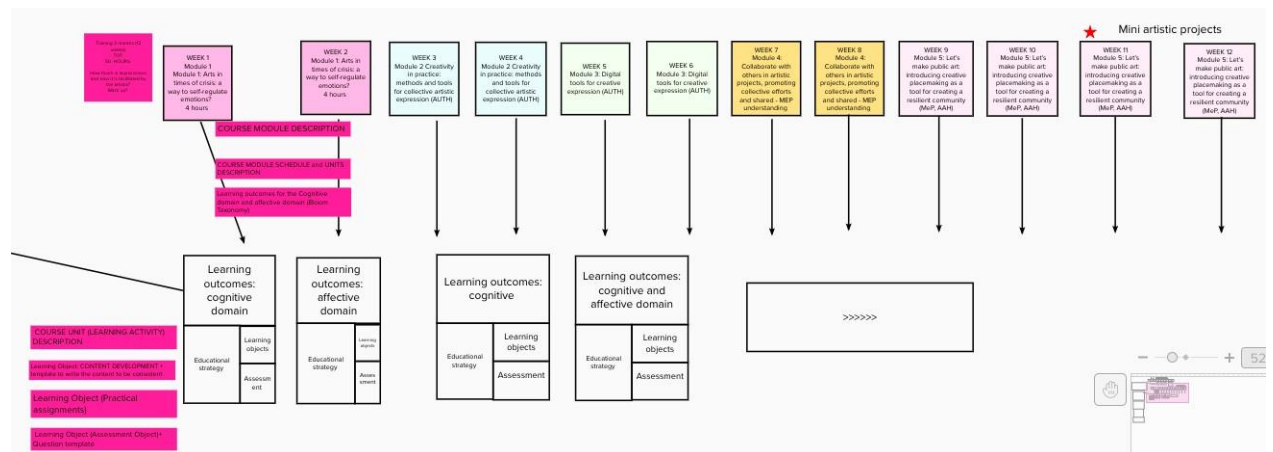
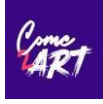Co-funded by the
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"Interventional framework" (IO1) developed by partners as the theoretical ground to deliver the Curriculum, as well as to account for appropriate time for them to guide community members in designing their mini artistic projects, that will then be implemented in the following phase of the project.

For full screen of the chart follow the link:

https://app.mural.co/t/meltingprocommunity6960/m/meltingprocommunity6960/1650949634869/9ac46dcf551929ceeb8df3670faf879a67a6b565?sender=uaa74be76897035602ed12979

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Theoretical background of Curriculum Methodology IO2

1. Summary of Aims and Purpose of the training curriculum,

The main aim of the training curriculum as a whole, is to provide trainees with the methodological tools so that they can in turn, engage members from different communities in collaborative arts-related projects with the ultimate goal of fostering their life skills. The life skills that are expected to be enhanced are perceived as a method to boost community's creative resilience overall. Namely, these life skills pertain to critical thinking, creative thinking and flexibility in the face or uncertainty and changing circumstances, an increased ability to recognize and manage one's own emotions as well as others'. Moreover, in relation to learning, metacognitive skills will be bolstered, with emphasis on learning how to learn and helping people to take initiative on managing their own learning. Last but not least, communication and cooperation skills are key as collaboration, empathy and mutual acknowledgment of opinions and viewpoints is paramount in delivering results in any common pursuit, let alone an open-ended artistic project were outlooks and approaches should be synthesized in a coherent whole. These may seem to be somewhat disparate life skills; however, they are interdependent and mutually enhancing. Therefore, the training curriculum focuses on developing in a balanced manner, and at equal measure interpersonal, personal and learning skills, the latter based on the acquisition of arts-related skills both on a practical level and on a conceptual level. This approach resonates with the respective guidelines outlined in the LifeComp (2020)[1] document that presents the European Framework for Personal, Social and Learning to Learn Key Competences.

2. Methodological considerations on learning and knowledge acquisition

Against this background the specific training curriculum aims to use the active and collaborative participation in artistic projects that transform spaces (place making) as a fulcrum to foster the above-mentioned life skills of people who relate to specific communities that may be described as unprivileged, bearing in mind a number of principles. Firstly, learning has to be centered around those who receive it and not teacher-centered. A long tradition of student-centered approaches dating from early 20th century has well established the merits of building a learning procedure on the individual knowledge, needs, and overall profile of those meant to be educated, Dewey being a key example of the educationists who foregrounded the importance of basing learning on the characteristics of learners, something that is especially true with arts-related educational experiences as they should emanate from and resonate with the personal, social and cultural backgrounds of those involved. Dewey (1938) in fact understood art as inherently educational, but complained that common educational methods prohibited the use of art in general instruction given that they did not take into account imagination and emotion as Freedman (2003, p.40) notes. This highlights the importance of employing a methodological philosophy that acknowledges and values the learners' emotions, needs,

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[1] JRC Publications Repository - LifeComp: The European Framework for Personal, Social and Learning to Learn Key Competence (europa.eu)

sensitivities and sensibilities. Culture-related practices that are cherished and valued or simply are prevalent in the everyday life of specific communities should be weaved into the fabric of the artistic project wherever possible or applicable. Such inclusion should is not a token of recognition of their cultural characteristics but mostly a mutual co-construction of art projects in which the hierarchy between the teacher and learner is destabilized, and what learners have to offer, may take center stage without nevertheless falling into the pitfall of exoticizing the participants. This can be achieved by introducing contemporary art practices and approaches that may well be put in synergy with elements of the participants experiences and cultural practices. There is no given script on how to achieve this but as a negotiated solution to an open-ended problem it invites debate, critical and creative thinking. This brings to the fore the importance of learning by doing (and in the case of arts-based learning, learning by making/creating). Indeed learning, thus gaining knowledge, is a process based on praxis, and all the more, knowledge itself has been defined as activity indeed.

3. Provision of practical skills and conceptual context: a balancing act

The balancing act between the provision of practical skills and conceptual context is a delicate process but an indispensable aspect of a comprehensive approach in every art education-related project and curriculum. As Witkin (1981) posits, 'Art is not the finding of a jacket for an idea nor is it the mindless manipulation of materials' (p.106). Negating the corporeality of every semantic vehicle and 'doing away' with the skills necessary for the manipulation of material, especially within fine arts, delimits the semantic possibilities that artists can employ, as well as the degree of their sophistication. However, the constraints in time, resources, and the complexity as well as the demands of even delivering fairly basic arts-related skills at the level of empowering people to aptly use artistic materials, techniques and reach a level of artistic competence, mean that such aims are not realistic and thus are not to be pursued as such. This training curriculum aims to provide only the necessary skills that will enable creative experimentation in tandem with understanding visual arts as a language that can communicate ideas, rise meanings, and create affects in synergy. Most importantly the curriculum aims to instill the idea that emotion and affect are not to be separated from cognition and meaning-making, and that even not technically challenging artistic practices can have an impact if aptly synthesized with ideas, concepts and issues. As Israel Scheffler (1986) notes: 'emotion without cognition is blind, and I shall hope particularly to show … [that] cognition without emotion is vacuous. (p.348).

4. Creativity in practice: methods and tools for collective artistic expression

Collaborative artistic approaches are in fact art-in-dialogue and art created through a synthesis of approaches in dialogue. This enables as well as requires interpersonal exchanges, negotiations and seeking of common ground and final solutions. This can tangibly lead to the enhancement as well as the encouraging use of interpersonal/social skills, as well as introspective, reflexive approaches in expressive enquiries in which participants try to formulate their own input after acknowledging their own emotions, thoughts and outlooks pertinent to the themes involved.

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As mentioned earlier, forms of artistic expression that are based on, or for the same matter, require, a significant level of practical, material related or competencies such as e.g., drawing skills may discourage or alienate participants from different communities, even though trainers may be well-versed in such areas. A key element that may provide ways forward would be the sharing of contemporary art concepts in which the idea and the meaning communicated takes prevalence. In such endeavors the pursuit may be to use artistic means in what has been described as 'intelligent making' (see N. Addison and L. Burgess) in such way that ideas might be shared through concept-related art making, that puts in synergy affect and thought. In this model the challenge is to use artistic means in ways that can create affects and at the same time trigger thoughts, inviting meaning-making. Even here, artworks (or lessons for that matter) that stipulate how people should think can have a limited potential. A key desired outcome would be conversely to encourage art making that results in open-ended artworks which invite different readings and, in any case, leave space open for interpretation.

This strand of artistic practice although it has been subjected to considerable critique (Kwon, Bishop) nevertheless in the context of this curriculum can provide theoretical and practice-related tools and methods. The elevation of dialogues and mutual understanding to the status of an artworks' actual role, value and content can have positive consequences for the collaborative art projects that this training curriculum aims to support as alternative or complementary forms of art that are relevant to its scope and less demanding in terms of background skills needed. This is not to say that relational art may be used as a recourse to an acceptable way of de-materializing artistic approaches so that the pitfalls of limited (traditional) artistic skills may be avoided. To the contrary the inclusion of such practices (socially engaged or relational forms of art) may provide more depth to possible approaches that can be chosen, combining or at least considering elements of diverse strands of contemporary art (installation, site specific interventions, constructions, video projections, audio installations, relational art, socially engaged, community-based art practices).

In conclusion, the main aim is to make communities more resilient by empowering to be part of the contemporary artistic exchanges, and foster them to voice their experiences, concerns and points of view through the language of contemporary visual arts. Learning on the arts is an element that is bearing significance in this training curriculum but the main approach foregrounded is to learn through the arts. Creating knowledge through the arts follows a non-prescriptive path that enables and encourages more open-ended approaches and thus foster flexibility, adaptability, self-reliance and self-esteem. Moreover, art making, especially in a collaborative form enhances the internal dialogue with one's own emotions and perceptibility as well as with those of others in a mutually beneficial manner. This may leave a lasting impact, both in terms of social cohesion (increased investment in the wider sociocultural affairs of otherwise alienated or marginalized communities), on one hand, and their visibility, on the other.

Methodology, Programme and Modules

The curriculum is based on creative experiential learning, and learning by doing, while the overall delivery will be blended, with defined stages for interaction among learners and trainers, defined roles and responsibilities of both, as well as the theoretical parts to be delivered online.

Using a learner-centred model, outcome-based approach, focusing on what the learners will learn, master and be able to do as they progress through the course, the curriculum will be **adaptable**, **blended**, **clear**, **interactive**, **accessible** and it will be based on an umbrella of LEARNING OUTCOMES: life skills, digital skills, engagement skills as per the initial research findings.

The partners in charge of IO2, Melting Pro and the Aristotle University of Thessaloniki, will coordinate the development of the 5+3 Modules to ensure that they will lead to the development of *life skills* that were identified as training needs in IO1, with reference to the key competences in LifeComp: The European Framework for Personal, Social and Learning to Learn, and the key components of digital competences related to artistic expression in DigComp. In each Module there will be a set of anticipated learning outcomes based on previous research.

Bloom Taxonomy

When defining the Learning Outcomes (LOut), partners should structure and phrase them using the Bloom Taxonomy, reflecting upon their Domain, Cognitive or Affective, and level of achievement.

Created in 1956 under the leadership of educational psychologist Dr Benjamin Bloom in order to promote higher forms of thinking in education, the Bloom Taxonomy is most often used when designing educational, training, and learning processes and is based on three *domains of learning* (Bloom, et al. 1956):

Cognitive: mental skills (*knowledge*)

Affective: growth in feelings or emotional areas (*attitude or self*)

Psychomotor: manual or physical skills (*skills*)

For the purpose of the Come2Art curriculum design, the cognitive and affective domains are the most pertinent and will be further explained.

The *cognitive domain* involves knowledge and the development of intellectual skills (Bloom, et al, 1956). This includes the recall or recognition of specific facts,

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procedural patterns, and concepts that serve in the development of intellectual abilities and skills. There are six major categories of cognitive processes, which are listed in order below, starting from the simplest to the most complex. The categories can be thought of as <u>degrees of difficulties</u>. That is, the first ones must normally be mastered before the next one can take place.

1. **Knowledge:** the ability to recall or remember facts without necessarily understanding them. Some of the action verbs used to assess knowledge are: *Arrange, collect, define, describe, duplicate, enumerate, examine, find, identify, label, list, memorize, name, order, outline, present, quote, recall, recognize, recollect, record, recount, relate, repeat, reproduce, show, state, tabulate, tell.*

2. **Comprehension**: the ability to understand and interpret learned information. Some of the action verbs used to assess comprehension are: *Associate, change, clarify, classify, construct, contrast, convert, decode, defend, describe, differentiate, discriminate, discuss, distinguish, estimate, explain, express, extend, generalize, identify, illustrate, indicate, infer, interpret, locate, paraphrase, predict, recognize, report, restate, rewrite, review, select, solve, translate.*

3. **Application**: the ability to use learned information (i.e. ideas and concepts) to solve problems in new situations. Some of the action verbs used to assess application are: *Apply, assess, calculate, change, choose, complete, compute, construct, demonstrate, develop, discover, dramatize, employ, examine, experiment, find, illustrate, interpret, manipulate, modify, operate, organize, practice, predict, prepare, produce, relate, schedule, select, show, sketch, solve, transfer, use.*

4. **Analysis**: the ability to break down information into components and understand organizational structure (i.e. look for inter-relationships). Some of the action verbs used to assess analysis are: *Analyze, appraise, arrange, break down, calculate, categorize, classify, compare, connect, contrast, criticize, debate, deduce, determine, differentiate, discriminate, distinguish, divide, examine, experiment, identify, illustrate, infer, inspect, investigate.*

5. **Synthesis**: may be defined as the ability to combine parts together. Some of the action verbs used to assess synthesis are: *Argue, arrange, assemble, categorize, collect, combine, compile, compose, construct, create, design, develop, devise, establish, explain, formulate, generalize, generate, integrate, invent, make, manage, modify, organize, originate, plan, prepare, propose, rearrange, reconstruct, relate, reorganize, revise, rewrite, set up, summarize.*

6. **Evaluation:** may be defined as the ability to judge the value of information for a given purpose or situation. Some of the action verbs used to assess evaluation are: *Appraise, ascertain, argue, assess, attach, choose, compare, conclude, contrast, convince, criticize, decide, defend, discriminate, explain, evaluate, grade, interpret, judge, justify, measure, predict, rate, recommend, relate, resolve.*

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The *affective domain* (Krathwohl, Bloom, Masia, 1973) includes the manner in which we deal with things emotionally, such as feelings, values, appreciation, enthusiasms, motivations, and attitudes. The five major categories are listed from the simplest behaviour to the most complex:

1. **Receiving**: refers to a willingness to receive information, e.g. the individual accepts the need for a commitment to service, listens to others with respect, shows sensitivity to social problems, etc. *Verbs / keywords: Acknowledge, ask, attentive, courteous, dutiful, follow, give, listen, understand*.

2. **Responding:** refers to the individual actively participating in his or her own learning, e.g. shows interest in the subject, is willing to give a presentation, participates in class discussions, enjoys helping others, etc. *Verbs / keywords: Answer, assist, aid, comply, conform, discuss, greet, help, label, perform, present, tell*.

3. **Valuing:** ranges from simple acceptance of a value to one of commitment, e.g. the individual demonstrates belief in democratic processes, appreciates the role of science in our everyday lives, shows concern for the welfare of others, shows sensitivity towards individual and cultural differences, etc. *Verbs / keywords: Appreciate, cherish, treasure, demonstrate, initiate, invite, join, justify, propose, respect, share*.

4. **Organization:** refers to the process that individuals go through as they bring together different values, resolve conflicts among them and start to internalize the values, e.g. recognizes the need for balance between freedom and responsibility in a democracy, accepts responsibility for his or her own behavior, accepts professional ethical standards, adapts behaviour to a value system, etc. *Verbs / Keywords: compare, relate, synthesize*.

5. **Characterization:** at this level the individual has a value system in terms of their beliefs, ideas and attitudes that control their behavior in a consistent and predictable manner, e.g. displays self-reliance in working independently, displays a professional commitment to ethical practice, shows good personal, social and emotional adjustment, maintains good health habits, etc. *Verbs / keywords: act, discriminate, display, influence, modify, perform, qualify, question, revise, serve, solve, verify*.

When developing the Units composing a Module, partners should define the Learning Outcomes using the tab below and taking into account the Index for Life Skills in LifeComp and the key components of digital competences related to artistic expression in DigComp. Learning Outcomes should also describe Learning Outcomes as SMART: Specific, Measurable, Attainable, Relevant, and Time-bound.

In structuring and developing each Module, partners should follow a common scheme and procedure. They should start filling up this Module Scheme:

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COURSE MODULE DESCRIPTION		
1	**Module title**	*Ex: Module 1: Arts in times of crisis: a way to self-regulate emotions?*
2	**Module schedule**	*Ex: 10 hours; Week 1&2*
3	**Module description**	*Ex*: The level of uncertainty caused by the global health crisis had a huge impact on *stress responses and on the capacity to regulate emotions, thoughts and behaviors. Arts can play a role in helping people managing their stress. In this module we will learn what are emotions, what is emotional intelligence and practical tools to apply in an arts context.*
4	**Units titles and short description**	*Ex:* **Unit 1.1:** *Emotions and Emotional intelligence theory* This unit introduces learners to recent … This unit includes: - What is an emotion - Emotional intelligence theory - Case studies *(This Unit satisfies the Learning Outcomes: …)* **Unit 1.2:** *Storytelling as a healing process* This unit covers the following topics: - Storytelling as a skill for the development of emotional and social skills in a leader; - Storytelling techniques for healing processes in communities - Case studies *(This Unit satisfies the Learning Outcomes: …)* **Unit 1.3: Introduction to Mindfulness** This unit covers the following topics: - What is mindfulness - Artistic and creative practices for mindfulness - Case studies

		(This Unit satisfies the Learning Outcomes: …)
5	**Learning objectives**	*The main learning objectives of this Module are:* Ex: ● Description of self-regulation of emotions and emotional intelligence theories ● Description of case studies where arts project has been helpful in helping people regulate emotion ● Storytelling theory and tools as a healing process at personal and group level ● Understand and apply mindfulness exercises in art practices *These learning objectives are described more in details in the Units scheme below.*
6	**Assessment method**	*The level of achievement of the learning objectives will be assessed through:* *Ex:* *- Analysis of assignments' results* *- Questionnaire* *- Essay* *- Group conversation* *- 1 to 1 interview with artist-educator* *- Evaluation of creative outputs resulting from the learning process* *The assessment methods are described more in details in the Assessment scheme below.*

Then, for each Unit composing the Module partners have to detail the following contents by filling up the Unit Scheme:

MODULE UNIT DESCRIPTION (LEARNING ACTIVITY) DESCRIPTION		
1	**Unit Title**	*Emotions and Emotional intelligence theory*
2	**Unit Number**	1.1
3	**Unit detailed**	

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	description & key words	
4	**Unit schedule & duration**	3 h in total
5	**Educational strategy & contents**	• 1 h class/meeting with artist-educator on…. • Study of learning materials (10-15 pages) • 1 video on…. (total duration: 20') • 1 exercise on….
6	**Learning outcomes (LOut)**	Upon completion of this unit, the learners will be able to: • LOut1: …. • LOut2: …. • LOut3: … • LOut4: …… *(see instructions below)*
7	**Assessment objects (projects, self-evaluation exercises, etc.)**	• LOut1: Multiple choice questionnaire. • LOut2: Essay. • LOut3: Multiple choice questions. • LOut4: Artistic Output

Learning outcomes for the Cognitive domain (Bloom Taxonomy)
Upon completion of this Unit, learners will be able to:
1. Knowledge level

LOut 1	identify the core components of emotional intelligence
LOut 2	Define what is an emotion
LOut 3	identify at least 1 case study where arts have had a healing effect on the community
LOut 4	Identify at least 3 characteristics of a story
LOut 5	Identify at least 3 skills that storytelling can help you to build
LOut 6	Identify at least 1 storytelling technique for community healing

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2. Comprehension level	
LOut 7	Express what is an emotion

3. Application level	
LOut 8	Experiment at least one storytelling exercise for community healing
	Experiment at least one mindfulness exercise for community healing

4. Analysis level	

5. Synthesis level	
Lout 9	Design one art project that summarizes others emotions

6. Evaluation level	

Learning outcomes for the Affective domain (Bloom Taxonomy)
Upon completion of this Unit, learners will be able to:

1. Receiving	
LOut	Acknowledge the emotions in others
LOut	Listen carefully to the stories and remember them

2. Responding	
LOut 10	Express what is an emotion

3. Valuing level	
	Experiment at least one storytelling exercise for community healing

4. Analysis level	

5. Organization level	

6. Characterization level	

Assessment framework & Evaluation

The assessment framework will allow partners to monitor the progress of trainees through the learning programme, leading to the validation of the skills that they will have developed through the curriculum. This evaluation will be completed by Melting Pro as part of "Task 3.2.2: Evaluation of COME2ART curriculum from trainees".

For each Unit partners will develop an assessment scheme with detailed descriptions on how the learning outcomes will be assessed during the training. They will fill in the following scheme, sending it to the partners in charge (MeP and AUTH) that will coordinate and integrate the assessment methods used in all the Modules:

Assessment Scheme		
1	Unit title	
2	Learning object to be assessed	
3	Language	*English*
4	Assessment tool	*EX: Quiz* *Questionnaire* *Interviews*
5	Workload (Estimated study time) (min)	*15 minutes*
6	Description of the Assessment objects	1. *Quiz*

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		2. Self-taped video 3. Artistic manufact or output: photo/painting/video of performance …
7	*Learning outcomes (LOut)*	LOut 1 LOut 2
8	Evaluators in charge	*Artist-educators* *Partners*

Besides the evaluation of the Learning Outcomes from each Unit, an overall assessment scheme will guide the evaluation of the learners' development *ex ante*, *in itinere* and *ex post*.

The evaluation and assessment goals are to:
- Assess the acquisition of competences
- Evaluate the sound implementation and quality of the training delivery to uncover issues

To assess the effectiveness of the training:
- A questionnaire at the beginning of the training and one at the end
- Assessment of the learning outcomes
- Evaluation of the mini artistic projects resulting from the learning process with the artists, based on shared guidelines to be used by the evaluators.
-

Glossary

COURSE: The name of the Come to art course

MODULE: refers to the competence to be develop

UNIT: is part of a module

Learning outcome: What are the learners going to acquire after the end of the module? It is based on the BLOOM's taxonomy

Learning object: The content of the module that learners are going to learn

Educational strategy: CONTENT DEVELOPMENT: Materials such as articles, videos, that you are going to produce or use materials that are free from copyright

Assessment: How are you going to assess the learning outcomes?

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