Arts4All Curriculum – Manual

for the application and utilisation of the Arts4All curriculum modules

THEATRE

MUSIC

VISUAL ARTS

Arts4All Curriculum - Manual

Manual for the application and utilization of the Arts4All Curriculum

Table of content:

The project

This manual and the curriculum it targets has been developed under the project "Arts4All - Art as a mean of social cohesion in the digital era", funded by the Erasmus+ Youth Education of the European Union. The Arts4All project, combines creative arts learning with distant learning, in order to promote social inclusion and integration, through an innovative mobile application. At the same time educators, art teachers, youth trainers will be trained on the application and the produced educational material so they will use them in their activities utilising new technologies and innovative practices and methodologies in the educational process. The Arts4All project adopts an integrated art pedagogical approach to enhancing the use of arts for social inclusion, using digital means.

The curriculum

The Manual is a guide to apply the Art4All curriculum, which includes three modules

- ➢ **Module 1 Music**
- ➢ **Module 2 Theatre**
- ➢ **Module 3 Visual Arts**

These three Arts4All curriculum modules are provided on the project's website:

https://arts-4-all.eu/results/

They can be easily accessed and freely downloaded while it will be widely disseminated to stakeholders and interested bodies.

The target group

This curriculum/manual is addressed to educators, art teachers, social workers, youth workers and other stakeholders who work with young people (especially those with fewer opportunities and/or migration background) and would like to broaden their competences and variety of methods to implement art projects / activities or art teaching.

The basic Arts4All approach

The Arts4All project and its curriculum are based on a holistic approach that considers art and creativity as important tools for personal development and evolvement. They enable young people to discover themselves, create opportunities for individual expression and, last but not least, promote their empowerment and social integration. This is especially important for disadvantaged young people who tend to be educationally excluded and often lack access to art education and artistic activities.

Therefore, the Arts4All curriculum is to be seen propaedeutically. The aim is not to force the young people into an artistic qualification where successful participation is measured by exams and grades. The Arts4All modules are applied without pressure to perform and the plain doing, the artistic activity itself is already the aim of Arts4All. The young participants should be motivated to deal with art in a playful way and to discover their own strengths and abilities - detached from performance pressure and educational qualifications.

The structure of the Arts4All curriculum modules and special intstructions

All three modules are designed for both the f2f application and online application using the Arts4All app. The Arts4All App is available for free download on the project website and also will be available in a mobile app version. Here you can also find more detailed information on the utilisation and application of the Arts4All App.

The implementation of a complete module is recommended, as many units build on each other and expand the competences of the participants step by step. However, it is also possible to select and conduct only specific modules as needed.

The curriculum is self-explanatory for users. Each module describes the learning objectives and is structured in Units and Topics with clearly described exercises.

The Arts4All curriculum modules – Music / Theatre / Visual Arts have the following structure and table of content:

Module 1: Music

- Description of the module
- Learning Objectives
- Unit and Topics (with exercises)
- Unit 1: Different Music Styles and Orchestras
  - Topic 1: Meet El Sistema Greece (Greece)
  - Topic 2   : Meet Sistema Cyprus (Cyprus)
  - Topic 3   : Meet Orquestra Geração (Portugal)
  - Topic 4   : Meet Passeurs d'Arts (France)
  - Topic 5   : Meet Dream Orchestra (Sweden)
  - Topic 6   : Different Music Styles
- Unit 2: Conducting skills
  - Topic 1: Conducting in 2
  - Topic 2   : Conducting in 3
  - Topic 3   : Conducting in 4
- Unit 3: Sounds from home – Upcycling instruments
  - Topic 1: Introduction
  - Topic 2   : Low-pitched instruments
  - Topic 3   : Middle-pitched instruments
  - Topic 4   : Low-pitched and Middle-pitched instruments
  - Topic 5   : High-pitched instruments

- ○ Topic 6   : Low-pitched and High-pitched instruments
- ○ Topic 7   : Middle-pitched and high-pitched instruments
- ○ Topic 8   : Play along
- Evaluation activities
- Further readings

Special instructions for the implementation of the module "Music"

Disclaimer: It is of utmost importance to watch the videos of the module as they are integral part of the music curriculum

Instructions for Evaluation Activities:

Evaluation Activity 1 (p. 25)

Covers Unit 1 - Topics 1-5

Type of question: Multiple choice that can have multiple answers.

Correct Answer: Free admission, Social Inclusion, Accessible to everyone, Emphasis on migrant and refugee children and young people, Safe space, Personal development, Empowerment, Participant's well being

Evaluation Activity 2 (p. 38)

Covers Unit 1, Topic 6

EVALUATION ACTIVITY

02
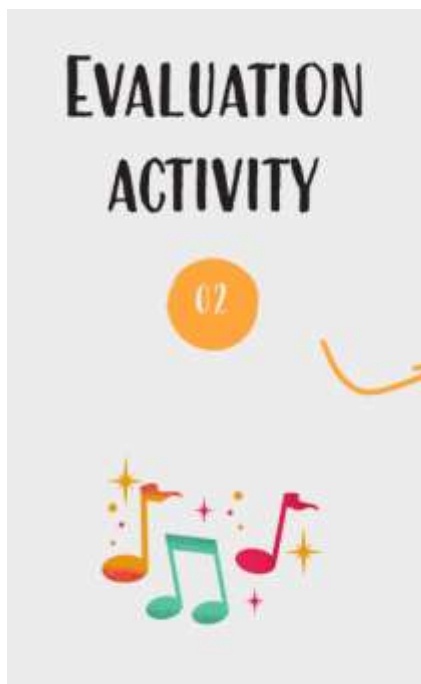
Fill in the blanks

Orchestras from {[Greece][Cyprus]} and {[Cyprus][Greece]} performed pieces
using the time signature {7/8}.
{Cornemuse} is an instrument typical of Bretagne, a {French} region.
The piece performed from {Portugal} is inspired by {gypsy} melodies.
The orchestra from {Sweden} along with the female orchestra {Zohra} from
{Afghanistan} demonstrated how music promotes inteculturalism.

Type of question: Fill in the blank

This activity includes the answer in {}. You can use this activity with missing words. In case you see answers in this structure: {[answer1][answer2]} it means that there are more than one possible answers.

Evaluation Activity 3 (p. 49)

Covers Unit 2, Topics 1-3

EVALUATION ACTIVITY

03
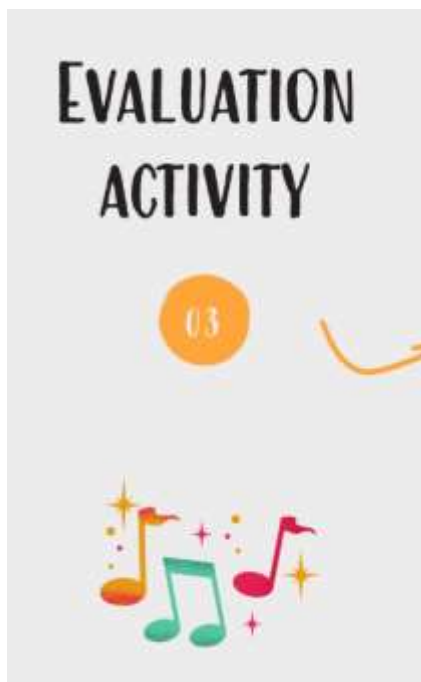
Match the video with the correct answer

Video 1	Conducting in 2 (2/4) – (Faster)
Video 2	Conducting in 3 (3/4) – (Faster)
Video 3	Conducting in 3 (3/4) – (Slower)
Video 4	Conducting in 4 (4/4) – (Faster)
Video 5	Conducting in 2 (2/4) – (Slower)

Type of question: Matrix question

The two columns are matched (e.g. the first cell in the first column matches the first cell in the second column). In order to use this evaluation activity you need to mix the answers in the second column.

Evaluation Activity 4 (p. 50)

Covers Unit 2, Topics 1-3

Type of question:Matrix question

In this case the two columns are not matched. The correct answers are:

Video 1 - Audio 2

Video 2 - Audio 1

Video 3 - Audio 4

Video 4 - Audio 3

Evaluation Activity 5 (p. 60)

Covers Unit 3, Topics 1-4

Type of question: Free (upload or send video)

This activity requests learners to improvise their own composition.

Evaluation Activity 6 (p. 64)

Covers Unit 3, Topics 1, 2, 5, 6

Type of question: Free (upload or send video)

This activity requests learners to improvise their own composition.

Evaluation Activity 7 (p. 66)

Covers Unit 3, Topics 1, 3, 7

EVALUATION
ACTIVITY

07

Experiment with 1 middle-pitched instrument and
1 high-pitched instrument at home and upload a video of
you playing

Type of question: Free (upload or send)

This activity requests learners to improvise their own composition.

Evaluation Activity 8 (p. 70)

Covers Unit 3, Topics 1-7

EVALUATION
ACTIVITY

08
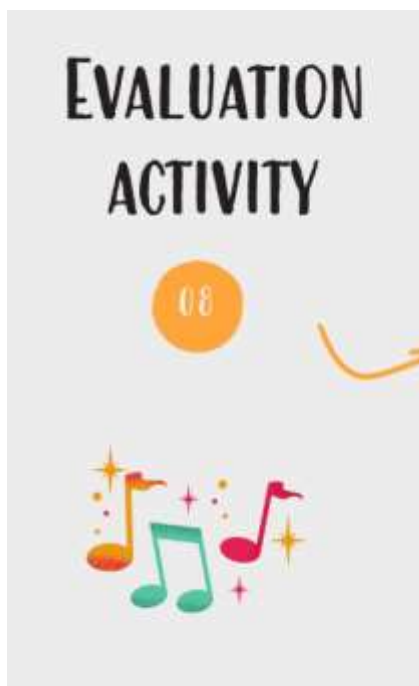
Experiment with 1 low-pitched instrument,
1 middle-pitched instrument and 1 high-pitched
instrument
at home and upload a video of you playing.

Type of question: Free (upload or send)

This activity requests learners to improvise their own composition.

Evaluation Activity 9 (p. 72)

Covers Unit 3, Topics 1-7

EVALUATION ACTIVITY

09

Match the number as it is presented in the photo above with the sound

1	Middle-pitched sound
2	High-pitched sound
3	Low-pitched sound
4	High-pitched sound

72

Type of question: Matrix question

The two columns are matched (e.g. the first cell in the first column matches the first cell in the second column). In order to use this evaluation activity you need to mix the answers in the second column.

Module 2: Theatre

- Description of the module
- Learning Objectives
- Unit and Topics (with exercises)
- Unit 1: Playwriting
  - Topic 1   : What is theatre?
  - Topic 2   : Essential playwriting terminology
  - Topic 3   : Narrative flow: plot
  - Topic 4   : Narrative flow: structure
  - Topic 5   : Creating a character
  - Topic 6   : Writing a monologue
- Unit 2: Foley sound
  - Topic 1: What is foley?
  - Topic 2   : Foley artists and what they do
  - Topic 3   : Three types of foley: footsteps
  - Topic 4   : Three types of foley: movement
  - Topic 5   : Three types of foley: objects/props
  - Topic 6   : Try it out!
- Unit 3: Performing a monologue
  - Topic 1: Choosing a monologue
  - Topic 2   : Understanding the content and context
  - Topic 3   : Memorization
  - Topic 4   : Finding your objective
  - Topic 5   : Blocking and performing
- Evaluation activities
- Further reading

Special instructions for the implementation of the module "Theatre"

Unit 1 Playwriting

Evaluation Activity 1 covers slides 8-12. Before implementing this first evaluation activity, it is recommended that the trainers summarise what has been explained until there.

Evaluation Activity 2 covers slides 14-17. Summarising what has been covered throughout these slides is also strongly recommended.

Evaluation Activity 3 covers specifically slide 16. Though, it is a very important part of understanding the entire module since the ''Fourth Wall'' is a core theatre notion. Try to trigger a short discussion on that after the participants reply to the question.

Slides 24 & 28 present a basic pattern of each plot. This scheme is a simplified representation of what happens within a story but there can be variations (for example more small climaxes which lead to the main climax or which follow the main climax as ''post-effects'').

Unit 2 Foley Sound

Upon all evaluation activities, it is strongly recommended to summarise what will have been covered up to each evaluation activity.

Unit 3 Performing a monologue

As a general tip, educators and trainers must keep firmly in mind:

- that the monologue, as a dramaturgical genre, is not necessarily easier to assess, ''unlock'' and perform than a play with more actors/esses.
- in a monologue, despite only one actor/ess addressing his/her words to the audience, there can be more actors/actresses acting without speaking/addressing their monologue to the spectators.

Upon all evaluation activities, it is strongly recommended to summarise what will have been covered up to each evaluation activity.

EVALUATION ACTIVITIES – Correct Answers

Evaluation Question 1: Where can theatre be performed? Select all that apply.

1. In a theatre
2. In a garage
3. In a pool
4. In a garbage dump
5. In an IKEA showroom

Correct answer: ALL

Evaluation Question 2: Fill in the blanks

A performance of text by one actor is called a {answer: monologue}. Two actors conversing is called a {answer: dialogue}. The {answer: actor} performs what's written on the script.

Evaluation Question 3: What is the fourth wall?

1. A set piece on stage
2. A fake door
3. Invisible barrier between performers and audience

Correct answer: 3

Evaluation Question 4: Submit your monologue here.

Evaluation Question 5: How many people typically work in a foley team?

1. 1
2. 2-4
3. 5+

Correct answer: 2

Evaluation Question 6: Match the object with the corresponding possible sound!

Correct answer: Based on your imagination, there can be multiple combinations apart from the obvious ones

Evaluation Question 7: Fill in the blanks

When preparing for a monologue, it's important to investigate the {answer: context} of the world of the play.

Evaluation Question 8: An objective in the actor's context refers to…

1. A to-do list
2. Movement directions
3. What they want to achieve

Correct answer: 3

Module 3: Visual Arts

Description of the module

Learning Objectives

Unit and Topics (with exercises)

Unit 1: Colours

Topic 1: Basics of Colors

Topic 2: Psychology of Colors

Topic 3: Colours in marketing

Unit 2: How to draw a mandala

Topic 1: What is a mandala?

Topic 2: How to draw it?

Topic 3: Apply colour theory!

Unit 3: Drawing Facial Expressions in cartoon style

Topic 1: Basic facial expressions

Topic 2: Simplicity is key

Topic 3: Try it out!

Evaluation activities

Further readings

Special instructions for the implementation of the module "Visual Arts"

Disclaimer: All creative evaluation activities suggested in this module can be applied in a variety of contexts - whether drawing with paints, pencils, markers, etc. or using a digital programme such as Adobe Photoshop, Illustrator, Canva, or even simpler ones as Paint. Any means to recreate the activities in a way that is comfortable for the students, is applicable. Improvisation with materials and styles is welcome. The opportunities here are infinite, as is imagination!

Unit 1: Colours

Evaluation Activity 1 covers slide 10. Correct answer: 3. Red, Yellow, Blue.

Evaluation Activity 2 covers slide 10. Correct answer: 3. Six.

Evaluation Activity 3 covers slide 14. Correct answers: 1. Red, 3. Yellow, 4. Orange.

Evaluation Activity 4 covers slide 15. Free answer, requesting the learners to analyze their favorite color and its related emotions.

Evaluation Activity 5 covers slides 17-18. Free answer, requesting the learners to analyze the main colors of a brand of their choice.

Unit 2: How to draw a mandala?

Evaluation Activity 1 covers slide 25. Correct answer: 3. Circle.

Evaluation Activity 2 covers slide 25. Correct answer: 1. As a map representing deities.

Evaluation Activity 3 covers slide 28. Correct answer: 2. Everything the artist feels fits the purpose

Evaluation Activity 4 requires a summary of the instructions presented in the unit. Free answer, requesting the learners to create and color their own mandala.

Unit 3: Drawing facial expressions in cartoon style
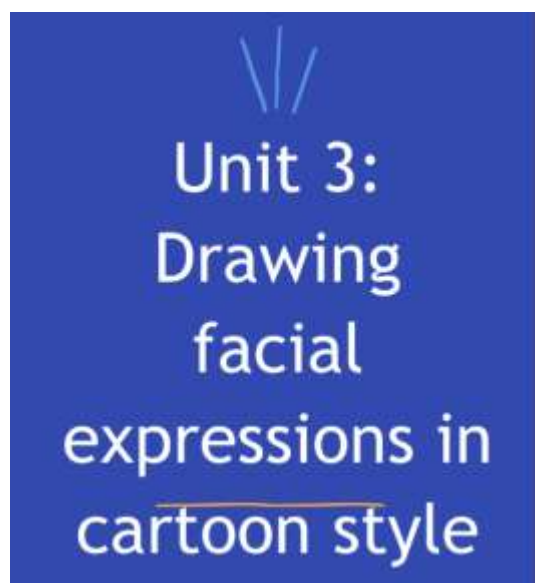
Evaluation Activity 1 covers slide 37. Correct answer: 1. Happiness, Surprise, Fear.

Evaluation Activity 2 covers slide 40. Correct answer: 4. Sadness.

Evaluation Activity 3 covers slide 38. Correct answer: 2. Memorable characters are usually drawn in a

simple way.

Evaluation Activity 4 covers slides 39-45. A summary on these slides is encouraged before completing the activity. Free answer, requesting the learners to experiment and recreate some of the facial expressions shown in this unit.

Participant certification / Open badges

Open badges are a way to encourage young people to participate in Arts4All activities, projects and training and may motivate them to participate in further modules.

However, practitioners and trainers should be careful that obtaining as many badges as possible becomes an end in itself for participants.

A participant receives a badge from the trainer when he or she completes an Arts4All module.

The open badges certification is not a performance assessment, which would contradict the basic approach of Arts4All.

The Ethical guidelines for Arts4All practitioners / trainers

Background

Like any effective learning methodology, the use of Arts4All tools must be underpinned by ethical considerations and guidelines to protect those involved in its use.

As a European partnership, these guidelines should be used in conjunction with each country's own national ethical codes and practices of professional conduct.

The following ethical guidelines will give an orientation for Arts4All trainers / practitioners implementing the curriculum:

- Respect for the rights and dignity of the person
- Competence
- Responsibility
- Integrity

Respect for the rights and dignity of the person

General respect:

- Practitioners of the Arts4All methodology should have an awareness and respect for their participants' moral and cultural values, and not allow their service to be diminished
- due to factors such as gender, sexual orientation, disability, religion, race, ethnicity, age, national origin, party politics, social standing or class.

- Arts4All practitioners should always use respectful language in written/verbal communication and act to protect the dignity and wellbeing of participants at all times throughout Arts4All activities.

Privacy and confidentiality:

Arts4All practitioners should, to the best of their ability, ensure that modules and training units occur in a environment where participants feel comfortable and save

Arts4All practitioners should ensure that information regarding the participant, is shared only with the participants's informed consent

All participants should be informed of the confidentiality of their participation in the Arts4All activities
Informed consent and freedom of consent

Arts4All practitioners must take all reasonable steps to receive informed consent (via written consent forms), free from coercion or in situations where the client may feel obligated or under pressure to consent. In the case of a child/minor, practitioners must receive the informed consent of a parent/guardian.

Participants should be provided with enough accurate and detailed information to depict the activity for which they are participating, prior to their agreement to participate.

Participants should also be informed of their right to withdraw from participation, even after the beginning of a module.

Consent must be provided prior to any video, audio or written recording of the participant, and the participant must give permission for any third party to be present for the given activity.

Information regarding the participant must only be published or shared with others with the client's informed consent.

Self-determination

Arts4All practitioners should strive for the most active participation of the participants and especially consider and allow for their creative ideas and artistic ambitions
Arts4All practitioners should respect the participants' right to protect their own dignity and withdraw their participation at any time.

Competence

Competences in art teaching and working with young people

Arts4All practitioners should have prior experience in conducting art projects, as an art teacher, or as a teaching artist (related to the selected Arts4All module).

Arts4All practitioners should have experience in working with (disadvantaged) young people.

Limits of competence
Practitioners must be mindful of how their own attitudes, beliefs, art tastes, and artistic preferences may affect participants and act in a way that does not have a negative impact on the participant that limits their creativity or steers them in certain directions.

Practitioners must be aware of their own limitations and not exceed the limits of their training or experience when engaging professionally with a participant.

Responsibility

General responsibility

Arts4All practitioners have a responsibility to act in a professional and reputable manner, befitting the behavior of their professional field, and to promote the best practice of this field where possible.

Avoidance of harm

Arts4All practitioners have a responsibility to prevent or avoid activities which may cause harm to a participant.

Practitioners should postpone or stop activities as soon as harm to the client is observed.

Integrity

Honesty and accuracy

Arts4All practitioners should honestly and accurately portray their own education, training and experience, and act to avoid distortion or exaggeration of their own competence, the capacity of the tools being used or other relevant factors

Icons on front page are provided by: https://www.flaticon.com/free-icons