

APPENDIX A: CREATIVE APPROACHES FOR LEARNING, SEPTEMBER 11 2009.

Programme

Venue: Firhouse Community College

9:00am Welcome/Registration

9:30am Welcome by school and youth arts coordinator

9:45am Presentation of Case studies of projects linking creativity/arts to Curriculum

10:45am Questions

11:00 Break

11:20 Dance/Movement Workshop, Dance Studio, Sports Centre

12:30pm Lunch, Parents' Room

1:30 Music Workshop, Music Room

2:40pm Break, Parents' Room

3:00 NOISE: Visual arts and IT Workshop, Computer classroom

4:00 Come back together share/feedback, Parents' Room

4:30 Close of session

Workshops:

Individuals will attend three workshops with the following topics and tutors:

Movement and the Curriculum

Dance

South Dublin County Dancer in Residence, Louise Costelloe, will give teachers hands-on experience and lesson ideas for using movement in different curricular areas, such as art, literature and foreign languages. You do not need to be a dancer to use these techniques.

Visual Arts, ICT and the Curriculum

NOISE Project Artist Fiona Hallinan and South Dublin County Council Youth Arts Coordinator Tori Durrer will demonstrate how some of the NOISE Projects on www.noisesouthdublin.com can be used across all aspects of the curriculum, including history, English, science, CSPE, SPHE, and more! Teachers will gain experience and awareness of how NOISE projects, which are always available for use on the NOISE website, can be used as needed, within wider subject lesson plans. In addition, teachers will gain ICT skills to use the site and the projects available on it.

Civic, Social and Political Education through Music

Michael Fleming, Music Development Coordinator will lead a workshop where music is used as a contextualising tool to spark a debate about historical and political developments over the centuries as well as illustrating how the generation of music can serve as a public response to world events, both directly and indirectly. Suitable particularly for CSPE and history students, it also demonstrates to young people how music can actually function as a form of political engagement and uses music to foster debate and activity surrounding the social and political developments of the day.

The day began with a presentation on creativity across the curriculum. The presentation is included below, followed by some of the lesson plans.

APPENDIX B: CREATIVE AND INNOVATIVE APPROACHES FOR LEARNING, OCTOBER 1ST 2010

Programme

Venue: RUA RED, South Dublin Arts Centre

9:30am	Welcome/Registration
9:45am	Welcome by Youth Arts Coordinator, Music Room 1
9:55am	Presentation on Creative Engagement by Derek West, Arts & Education Officer for NAPD
10:30	Questions
10:45	Break
10:55	Dance/Movement Workshop, Rehearsal Room
11:55	Fruit/Coffee break
12:15pm	Music Workshop, Music Room 1
12:50 – 1:45	Lunch Break, lunch is available for purchase in either The Interval or Café 24
1:50	Architecture workshop, Art workshop room
2:50	Visual arts/exhibition workshop, Gallery 2
3:40	Come back together/Share
4:00	Close

APPENDIX C: NOISE: Visual Arts/Creative Writing/IT Lesson Plan, CREATIVE APPROACHES 2009

Created by Fiona Hallinan, NOISE South Dublin Project Artist, Arts Office, South Dublin County Council.

Objective: To ignite an interest in local history, geography and the student's surroundings; To encourage critical thinking through the suggestion of the potential of imagery and sound files to juxtapose fiction and reality.



Students will learn to:

- Develop communication skills in a target language
- Give a personal response to an idea, experience or other stimulus
- Work from imagination, memory and direct observation
- Sustain projects from conception to realization
- Speak and write about his/her experience in a variety of forms
- Give shape to his/her response in a creative manner and to compare the experience of different media
- Rewrite and redraft to develop his/her writing craft
- Understand the way in which individuals and institutions influence and are influenced by the sequence of events in time
- Present and communicate in a variety of ways
- Explore their natural curiosity about their own and other people's social and physical environments
- Help develop organised thinking and cognitive abilities – not only in the area of important factual knowledge, but in application, analysis, synthesis, evaluation, creativity and imagination
- Develop a range of practical, social, valuing and communication skills which are of geographic and of general significance.
- Develop a range of research skills essential for the study of history
- Develop the ability to think critically
- Utilise technology to present ideas

Activity:

1. The first part of this project is to work together to choose a place in your area that has a significance for one of you, a place that you have a memory attached to.
2. Together, go and document this place. This can mean taking some photographs of the area, making some sketches of it or even collecting some objects that represent it, such as a newspaper clipping, or using pictures from the internet. You can keep gathering more images from different perspectives throughout the project.
3. The person who chose this place, must then write down the story that relates to it. This is the 'anecdotal' memory of the picture. You should try to write around 400 to 800 words.

4. The second part of your project is to find the real history of this image. So, one person must go and find out a piece of general knowledge about the place. It can be a simple piece of information, or something more complex. For example, if your picture shows a shop you could go into the shop and ask the people there to tell you about when it first opened, who owns it, or any piece of information you can gather. If the picture shows a park, you might be able to find out when that was planned and opened. If the picture shows something general like a post box or a bin, maybe you could find out something about these objects. Write a short passage (400 to 800 words) describing the real history of the place.

5. The next part of the project is to make a fictional story for the picture. This is to be done by the last project member. They must make up a short story (400 to 800 words) to fit the image, completely from imagination, and write this down.

6. As a group, record these three pieces of writing on an audio recorder. You can read them yourselves or ask someone else to voice them. If a recorder is not available, make up the texts you have written and overlay them on the images.

7. Now take the images you gathered of the place you chose. Using simple video editing software you can assemble these images into a short stop motion video. Place the sound files over this video.

8. Post the final movie on Youtube, and link it to the NOISE website!

Ways the activity could be expanded:

- The groups of three can make presentations of their three versions and ask the class to determine which stories are 'true' and which are fiction
- Develop a script and make a play or film that presents one of the stories in a new way

Alternative projects:

- Try the project in a foreign language
- English: Link the photography to literature being read

Year Group	Curriculum Subject	Specific Links
Junior Cycle		
	Art, Craft and Design	<ul style="list-style-type: none"> • give a personal response to an idea, experience or other stimulus • work from imagination, memory and direct observation • sustain projects from conception to realisation • appraise and evaluate his/her own work in progress and on completion • use an appropriate working vocabulary
	English	<ul style="list-style-type: none"> • speak and write about his/her experience in a variety of forms: diary, journal, anecdote, autobiographical sketch, story, description, essay, radio-programme, tape-feature, video film, song, poem, dialogue and drama • read and listen to accounts of other students' experiences and to respond positively and creatively to them • practice in speaking to and writing for a variety of audiences such as peers, class groups, school, outsiders, parents, the public and teachers • in using the following language functions for a real purpose :recording, reporting, persuading, arguing, organising, classifying, theorising, documenting, note-taking and letter-writing <ul style="list-style-type: none"> • reading strategies such as skimming, scanning, close reading and re-reading should be practised in appropriate and real contexts • listening skills such as remembering significant details, recalling sequences of words, ideas and events, seeking information, looking for evidence, and sensitivity to tone, irony and suggestion should be developed • become aware of his/her own sensuous, imagistic, affective and intellectual responses • become aware of the pattern of words, forms, sounds and images which occasioned these responses • re-read, review and reflect as necessary disciplines • interpret orally and attempt performances and productions • give shape to his/her response in a creative manner and to compare the experience of different media • play and experiment with language so that he/she will discover the innate power of words to create and suggest meaning and energise thought to write within the discipline of literary forms • rewrite and redraft to develop his/her writing craft • develop a critical consciousness with respect to all language use • focus on the choice of words and the reasons for a particular choice of words in any medium • become familiar with varied patterns of sentence and paragraph construction • become aware of the concept of style and the effects of different styles
	SPHE	<ul style="list-style-type: none"> • promote self-esteem and self-confidence • provide opportunities for reflection and discussion
	History	<ul style="list-style-type: none"> • understand the principal trends, issues and events of the History course studied • understand the way in which individuals and institutions influence and

		<p>are influenced by the sequence of events in time</p> <ul style="list-style-type: none"> • Present and communicate in a variety of ways
	Geography	<ul style="list-style-type: none"> • explore their natural curiosity about their own and other people's social and physical environments • help develop organised thinking and cognitive abilities – not only in the area of important factual knowledge, but in application, analysis, synthesis, evaluation, creativity and imagination • develop a range of practical, social, valuing and communication skills which are of geographic and of general significance.
	Foreign Language	<ul style="list-style-type: none"> • enhance awareness of language as a system of communication • enhance awareness of another culture, and thus a more objective perspective of their own culture • help develop the capacity to engage in fruitful transactions and interactions with others • gain access to sources of information, culture enrichment and entertainment through the target language • be equipped to consider participating in social and cultural activities which may involve some use of the target language
	Technology	<ul style="list-style-type: none"> • show awareness of the possibilities represented by the development of materials, techniques and equipment; • use technical equipment in order to mark out, cut, shape, form, join and finish materials; • represent, using recognised conventions, the visualisation of a completed piece of work; • communicate in simple technical terms through the composition, reading and • produce the work to a chosen design using, where appropriate, unprepared raw materials, part-prepared raw materials, and fully-prepared components or subassemblies; • complete tasks to a standard of excellence; • demonstrate an understanding of the properties of materials; • take proper care of equipment and materials; • recognise the limitations of technology;
Senior Cycle		
	History	<ul style="list-style-type: none"> • develop a range of research skills essential for the study of history • develop an appreciation of the nature and variety of historical evidence • develop the ability to think critically
	English	<ul style="list-style-type: none"> • a respect and appreciation for language used accurately and appropriately and a competence in a wide range of language skills both oral and written. • an awareness of the value of literature in its diverse forms for enriching their perceptions, for enhancing their sense of cultural identity, and for creating experiences of aesthetic pleasure; • the ability to think, reason, discriminate and evaluate in a wide variety of linguistic contexts, personal, social, vocational and cultural. In comprehending, students should be able to analyze, infer, synthesise and evaluate; in composing, students should be able to research, plan, draft,

		<p>re- draft, and edit.</p> <ul style="list-style-type: none"> • knowledge about the nature and uses of language and the variety of functions and genres in which it operates. • interpreting and controlling the textual features (grammar, syntax, spellings, paragraphing) of written and oral language to express and communicate. • the development of interest and enjoyment in using language, a respect for its potential to make meaning and an appreciation of its diverse cultural manifestations.
	Geography	<ul style="list-style-type: none"> • apply a perspective of physical and environmental phenomena and processes • consider the interaction and inter-relationships between physical, environmental, social, cultural, and economic phenomena
	Foreign Languages	<ul style="list-style-type: none"> • further develop communicative skills in the target language • gain a critical awareness of how meaning is organised and conveyed by the structures and vocabulary of the target language, and thus to contribute to their understanding of the workings of human language in general • help with developing strategies for effective language learning.
	Technology	<ul style="list-style-type: none"> • understand terminology associated with technology • appreciate that technology impacts on our everyday lives and contributes to personal, social and economic development, and that technological solutions are linked with their specific cultural and environmental settings • know and adhere to the health and safety requirements associated with planning and conducting practical work, and understand how these requirements, together with environmental considerations, affect the design of artefacts or systems • select and use appropriate materials, tools and equipment in the production of an artefact or system, according to a chosen design, in response to a given brief or an identified problem • develop a competence in the processing of materials

APPENDIX D: MOVEMENT AND LANGUAGES LESSON PLAN, CREATIVE APPROACHES 2009

Created by Louise Costelloe, Dance Artist in Residence, Arts Office, South Dublin County Council.

Objective: Learning and using target language in the classroom

Subject Focus: French and German



Warm – up

Introduction circle

- Each person introduces themselves with their name, age and some detail about themselves/or how they are feeling that day
- You can sing, rap whisper your name etc
- This is accompanied by a movement, e.g. stamp, turn, clap, wave etc.
- Everyone in the group copies
- As we move from person to person, we add each new movement/name on to form a sequence

Teaching points

- *Demonstrate idea first*
- *Move quickly along the circle in order to keep energy high*
- *Don't allow people to think for too long, this is about action!*
- *Encourage use of different body parts, name them, describe how they move*

CREATING A MOVEMENT SCRIPT

- Working in groups of 4/5
- Choose a letter from one of the initials in the group
- You have 30 seconds to think of a word beginning with that letter
- You now have 5 minutes to think of three movements and a freeze/picture that tells us something about your word

Teaching points

- *Before beginning movement allow for a quick discussion about the qualities of the word*

- *Get moving as quickly as possible*
- *Show as well as tell people your ideas*

PERFORM/APPRECIATE

- Each small group presents their material
- The rest of the group has to guess what the word is, questions and guesses should/can take place in the chosen language



DEVELOPMENT

- Take the 4 or 5 words chosen
- Each group gets paper and a pencil and writes a story/poem containing all four words, give 5 or 10 minutes for this, and encourage action words to be included
- Groups read out their pieces of writing
- They swap their writing with other groups'
- Each group has to create a movement piece/dance from the script

Teaching points

- *When looking at the script encourage participants to look for images and actions words to help structure their dance*
- *The dance will be an interpretation of the writing so groups can choose what interests them*
- *Participants can read or use text as sound/accompaniment*

PERFORM/APPRECIATE

- Encourage performers to be clear about where they are in the space and how they are using it
- Get feedback from groups on their observation about the "interpretation" of their writing

LINKS TO THE CURRICULUM

CREATE – EVALUATE - APPRECIATE

French and German

- ✓ To contribute to pupil's awareness of language as a system of communication
- ✓ To contribute to the development in pupils of the capacity to engage in fruitful transactions and interactions with others
- ✓ To encourage and equip pupils to consider participating in social and cultural activities which may involve some use of the target language
- ✓ To enable pupils to cope with normal classroom use of the target language

Dance

- ✓ Skilful and creative mastery of the body in a dance context
- ✓ Enhanced knowledge and understanding of dance as an aesthetic and artistic experience
- ✓ Enriched personal and social development while interacting with others

APPENDIX E: MUSIC IN THE CURRICULUM LESSON PLAN, CREATIVE APPROACHES 2009

Created by Michael Fleming, Music Education Development Coordinator, Arts Office, South Dublin County Council.

Lesson Plan Ideas

1. To use music from films to stimulate debate and analysis of literature.

Students will learn to:

- Become more aware of language as a system of communication
 - Music as a language and a powerful tool in supporting a narrative and enhancing emotion
 - Debate on the use of a particular music usage fosters an ability to develop the language to respond to the literature.
- Develop an argument/make a case
 - See above points
- Give a personal response to an idea, experience, or other stimulus
 - See above points
- Work from imagination, memory and direct observation
 - Identifying the links between the music and the literature/film
 - Constructing individual links between other books and music
- Use analysis as a means of communication
 - See above points
- Use an appropriate working vocabulary
 - See above points
- Appraise and evaluate their own work and that of others
 - The homework submissions emanating from the process and presented in class will result in very diverse responses to a piece of literature thus ensuring a debate on many aspects it.

Process:

- Take a piece of music from a film (e.g. Theme from Schindler's List), play it in class and ask the students to articulate their responses to it, what it evokes for them and try to elicit from them what may be the subject matter of the film.
- Following the contributions from the students, reveal to them what the subject is and discuss why the music may or may not be appropriate.

- Continue in the same vein with another example (e.g. Wagner's 'Ride of the Valkyries'). This piece was chosen as it is less 'clear cut' and has been used in many different contexts in film but generally the theme is of a 'grandiose' nature or accompanying a large orchestrated event.
- Terminology Parallels in the language Music and Literature Analysis:

<i>Music</i>	<i>Literature</i>
Leitmotifs/Motifs	Characters
Tone	Tone
Texture	Density of Language
Movements	Chapters
Themes	Themes
Tempo	Pace

- Following on from this, as homework ask the students to choose music that represents characters/elements/storylines within the course literature, present that in class and allow for responses from other students to each. This presentation could be done in pairs or threes also.

2. To use songs and song writing to help students understand and engage with socio-historical/political issues and appreciate the importance of structure in all forms of writing.

Students will learn to:

- Gain a deep understanding of structure in writing
 - Terminology parallels of song structure and essay structure
 - Introduction/Exposition
 - Themes/ Motifs
 - Chapters/Verses
 - Twist/Bridge
 - Conclusion/Coda
- To contribute to students' awareness of language as a system of communication
 - Language in Songwriting – brief and snappy
 - Music as a language of communication – emotional tool
 - Minor chords – feelings of sadness etc
- Develop skills in analysis of literature and social/world issues
 - Analysis of song lyrics on different topics

- Use analysis as a means of communication
 - Analysis of songs both musically and lyrically
- Sustain a project from conception to realisation
 - Analyse a song on a particular subject matter then use the learned results of that analysis to construct one's own song
- Use an appropriate working vocabulary
 - Through exposure to various songs and practice
- Appraise and evaluate their own work and that of others
 - Listen back to each others' ideas in the class and evaluate
- Develop an awareness and an ability in different forms of writing
 - Song writing requires brevity and cleverness with sentence structure.
 - To say a lot in few words
- Examine how pattern, rhyme and meter effects writing

Process:

- Take a socio-historical/political issue from a particular time period that you are studying, in this case 'The Cold War' and the song 'Ivan Meets G.I. Joe' by The Clash

Ivan Meets G.I. Joe – The Clash

*So you're on the floor, at 54
 Think you can last - at the Palace
 Does your body go to the to and fro?
 But tonight's the night - or didn't you know
 That Ivan meets G.I. Joe*

*He tried his tricks- that Ruskie bear
 The United Nations said it's all fair
 He did the radiation - the chemical plague
 But he could not win - with a cossack spin*

*The Vostok Bomb - the Stalin strike
 He tried every move - he tried to hitch hike
 He drilled a hole - like a Russian star
 He made every move in his repertoire*

When Ivan meet G.I. Joe

*Now it was G.I. Joe's turn to blow
 He turned it on - cool and slow*

*He tried a payphone call to the Pentagon
A radar scan - a leviathan*

*He wiped the Earth - clean as a plate
What does it take to make a Ruskie break?
But the crowd are bored and off they go
Over the road to watch China blow!*

When Ivan meets G.I. Joe

- Along with the obvious discussion of the lyrical content, discuss the musical content and how it reflects the subject matter:
 - Does the song evoke any form of emotion that relates to the issue being explored? How does it do that? (Through rhythm, lyrics, tone, change in pace of the music etc...)
 - Music as the metaphor. Disco music... The metaphor is that they are two guys at studio 54 in 70s NYC, using every trick in the book to win the big dance-off as the crowd observes. The spectators, ultimately bored with all the devastation, leave to watch China develop.
 - Star Wars sound effects.
 - Does the song evoke any form of emotion that relates to the issue being explored? How does it do that? (Through rhythm, lyrics, tone, change in pace of the music etc...)
- Another less figurative and more in tonal-contrast example to the above is Russians by Sting

The Russians - Sting

*In Europe and America, there's a growing feeling of hysteria
Conditioned to respond to all the threats
In the rhetorical speeches of the Soviets
Mr. Krushchev said we will bury you
I don't subscribe to this point of view
It would be such an ignorant thing to do
If the Russians love their children too*

*How can I save my little boy from Oppenheimer's deadly toy
There is no monopoly in common sense
On either side of the political fence
We share the same biology
Regardless of ideology
Believe me when I say to you
I hope the Russians love their children too*

*There is no historical precedent
To put the words in the mouth of the President
There's no such thing as a winnable war
It's a lie that we don't believe anymore
Mr. Reagan says we will protect you
I don't subscribe to this point of view
Believe me when I say to you
I hope the Russians love their children too*

*We share the same biology
Regardless of ideology
What might save us, me, and you
Is that the Russians love their children too*

- Address the structural approach to the songwriting
 - a series of verses with one common phrase in each (e.g. 'Russians love their children too')
 - Musically – textural development around one main theme.
- From the discussed themes, construct a song in the class
- Ask students to write their own lyrics to a song about the same subject with two different approaches (e.g. figurative/metaphorical and direct reference) and present it to the class. They must also choose a musical style and justify that choice based on the nature of those lyrics and how it links to the socio-historical/political issue. Students may do this individually or in groups.

Alternative projects:

- Pick songs from the era being studied and ask students to determine which era the song is from and explain their case
Or
- Pick songs from the era being studied and ask students how they feel this song reflects that era
Or
- Pick a song from the era being studied and ask students to find another contemporary song that they feel raises similar socio-historical issues and explain why

Other areas in which song writing may be utilised as a creative learning activity:

- Geography: Go on a walk around the school grounds or out to a park and explore the geography of the area. Ask students to write a song that describes the landscape of the area
- English: Ask students to find a song that speaks to a similar 'issue', 'theme', 'relationship', or 'conflict/tension' that arises in required reading
- History: To review for exams, ask students to write a song that speaks to the social, political and economic history of a particular time period, such as WW2
- Foreign Language subject: Employ a similar technique by having students write a song in a foreign language. Use the music of a published song as a starting point

Year Group	Curriculum Subject	Specific Links
Junior Cycle		
	Art, Craft and Design	<ul style="list-style-type: none"> • give a personal response to an idea, experience or other stimulus • work from imagination, memory and direct observation • use an appropriate working vocabulary • develop an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass-media
	English	<ul style="list-style-type: none"> • to read and listen to accounts of other students' experiences and to respond positively and creatively to them • in speaking to and writing for a variety of audiences such as peers, class groups, school, outsiders, parents, the public and teachers • in using the following language functions for a real purpose :recording, reporting, persuading, arguing, organising, classifying, theorising, documenting, note-taking and letter-writing • listening skills such as remembering significant details, recalling sequences of words, ideas and events, seeking information, looking for evidence, and sensitivity to tone, irony and suggestion should be developed • to become aware of his/her own sensuous, imagistic, affective and intellectual responses • to become aware of the pattern of words, forms, sounds and images which occasioned these responses • to re-read, review and reflect as necessary disciplines • to interpret orally and attempt performances and productions • to develop a critical consciousness with respect to all language use • to focus on the choice of words and the reasons for a particular choice of words in any medium • to become aware of the concept of style and the effects of different styles
	History	<ul style="list-style-type: none"> • Students should acquire information and develop understanding of the principal trends, issues and events of the History course studied and the way in which individuals and institutions influence and are influenced by the sequence of events in time, how the contemporary world has been shaped by the interaction of people and events in the past, the nature and use of historical sources • <u>Synthesise</u>, e.g. assemble in logical sequence, follow a line of argument, offer explanations • Present and communicate in a variety of ways, e.g. written, graphic and oral students should therefore develop the disposition • To ensure that historical narrative is consistent with the evidence while recognising that the available evidence may be open to more than one valid interpretation • To recognise that historical knowledge is tentative and incomplete and therefore subject to revision or reinterpretation in the light of new evidence and/or insights.

	Music	<ul style="list-style-type: none"> • To develop aural perception in its broadest sense and to foster an awareness and an appreciation of the music of the past and of the present, and of its role in our own as well as other environments.
	SPHE	<ul style="list-style-type: none"> • to promote self-esteem and self-confidence through presentation • to provide opportunities for reflection and discussion
Senior Cycle		
	History	<ul style="list-style-type: none"> • Develop a range of research skills essential for the study of history • Develop an appreciation of the nature and variety of historical evidence • Develop the ability to think critically
	English	<ul style="list-style-type: none"> • A respect and appreciation for language used accurately and appropriately and a competence in a wide range of language skills both oral and written • the ability to think, reason, discriminate and evaluate in a wide variety of linguistic contexts, personal, social, vocational and cultural. In comprehending, students should be able to analyze, infer, synthesise and evaluate; in composing, students should be able to research, plan, draft, re- draft, and edit • knowledge about the nature and uses of language and the variety of functions and genres in which it operates • interpreting and controlling the textual features (grammar, syntax, spellings, paragraphing) of written and oral language to express and communicate • the development of interest and enjoyment in using language, a respect for its potential to make meaning and an appreciation of its diverse cultural manifestations.

APPENDIX F: VISUAL ARTS AND THE CURRICULUM: MORE THAN MEETS THE EYE, CREATIVE APPROACHES 2010

Created by Carolyn Jones, Development Officer, RUA RED, South Dublin Arts Centre

Overall Aim: To investigate how exploring the narrative of a visual art exhibition or piece can enhance comprehension skills.

This session will explore how engaging in a gallery exhibit and / or exploring an artist's work can be used to enhance learning and increase students' skillset in English.

(Examples of other curriculum links will also be made throughout the session. Additional lesson plans to be provided in information packs)

Part One – Introduction to the Exhibition

The session will begin with a brief tour and discussion of the fine art photography exhibition in Gallery 2: 'This Land Again' by Peter Murray.

The participants will learn about the initial concept of the artist, the process of investigation through development to the finished product, and the techniques and skill which goes into the execution of such work.

Part Two - Exploring the narrative.

Equipped with the basic understanding of the work and the artist's perspective we will begin to explore the narrative of the work.

All art has a story.

- The story of the artist themselves: the concept of the work, the reason they have an interest in the topic, the process they go through.
- The narrative of an exhibition: Why pieces are chosen to be exhibited together, the collective story/theme
- The story told by an individual piece: What the moment captures, the historical or social context, the theme or emotion, the impact or statement.
- The story of the collector: Why this piece was chosen and where it ends up.

We will focus on the narrative of the overall exhibition and then on one selected piece of work.

Much of the same language used in written comprehension is also used when exploring the narrative of a piece of art or an exhibition. This will be explored in detail through conversation and written exercises.

Activity:

In small groups please discuss and note down responses to the following questions.

1. What can you literally see in the exhibition? *Describe the content of the exhibition in one sentence.*
2. What is the overall mood or theme of the exhibition? *Reflective, proud, disgusted, curious, regal, playful. Peace, Romance, Conflict,*
What are the overall themes or qualities which make you say this? Look at the *colours, textures, composition, quality, focus, subject matter etc.*
3. What do you think the artist is trying to convey or say with this exhibition?
Give 2 reasons to justify your response. (you can refer to descriptive answers from 2)

Each group will elect a spokesperson to speak briefly about their group's interpretation of the work.

Groups with conflicting ideas will be asked to elaborate on why they reached their conclusions and back it up using examples.

Activity:

In small groups please discuss and note down responses to the following questions.

4. What can you literally see in the image? *Describe the piece in one or two simple sentences.*
5. What is the overall mood of the piece? *Angry, soft, chaotic, serene...*
Describe what you see that gives you this impression? Look at the *colours, textures, composition, quality, focus, subject matter etc.*
6. What do you think the artist is trying to convey or say with this piece?
Give 2 reasons to justify your response. (you can refer to descriptive answers from 2)

Each group will elect a spokesperson to speak briefly about their group's interpretation of the work.

Groups with conflicting ideas will be asked to elaborate on why they reached their conclusions and back it up using examples.

Conclusion

Discuss how very similar questions may be asked when analysing a poem, book chapter or newspaper article. Pay particular attention to how the way that language is coloured affects the mood, theme and overall feel of a piece.

Expanding the lesson...

Overall Aim: To explore how using images or an exhibition as stimulus can be used as a starting point for original compositions.

Activity:

Can you create a story from this exhibition?

Write one sentence for each image and then arrange them in order to create a narrative. Share this story with the rest of the group.

Expand:

In groups, source images or photograph a selection of places and scenarios. Pass them onto another group and create your own story from the images provided.

Try using only one sentence per image. How does it differ to the story your group had seen emerge?

Expand:

Choose your favourite story from the groups and write a short fictional piece based on the outline created.

Activity:

Choose one image and imagine it is from a newspaper. Write a short article or news story about why this image is being featured. Present your story to the class and discuss how that changes your interpretation of the image.

Expand:

Each student can select (or be given) a different image and all the stories/articles can be collated to create a newspaper.

(Great resource for printing your own broadsheet: <http://www.newspaperclub.co.uk/>)

Additional activities & Curriculum Links:

Task One:

Objective: Develop comprehension, understanding and critical thinking by looking at the artistic merit and historical context of the work and the artist.

Choose one image and compare it with another piece along the same subject matter but by a different artist. Eg.

Landscapes: Peter Murray (photographer) with Eoin Butler (painter)

Portraiture: Sally Mann (photographer) with Van Gogh / Matisse (painters)

'Realism': Gustave Courbet with Thomas Eakins

The Last Supper: Leonardo daVinci with John Byrne (at Blooms Lane, Lower Ormond Quay)

Discuss how much knowing about the artist's views or background influences your opinion or biases the piece.

Discuss how seeing the piece as part of a body of work rather than in isolation increases or decreases the strength of the message.

Curriculum Links:

Art, Craft & Design: Make links between your artwork and those of other artists etc from different countries and historical periods.

English: Comparing different genres on the same thing, approaching text from a variety of critical viewpoints

Religious Education: Learn about one of the major world religions in detail

History: Finding and analysing source material

Task Two:

Objective: Visualise a physical environment through text comprehension and then use research and evaluation skills to source an image to represent that environment.

After reading a news article, poem or chapter of a study piece, ask the students to find and photograph, or source an image online of a location which they feel best suits the description, mood and location of the text.

Curriculum Links:

Geography: Exploring the world of human activities and what influences and shapes it. Finding and exploring source materials.

English: Develop an awareness of how language is chosen to achieve certain effects.

Art: Investigate by looking and recording your observations and experiences.

Biology: Investigating human impact on an ecosystem.

Task Three

Objective: Use artist images and statements (or in this case video lectures) to enhance the learning and understanding of oil production and its socio and environmental impact.

'Watch' Edward Burtynsky photographs the landscape of oil -

http://www.ted.com/talks/lang/eng/edward_burtynsky_photographs_the_landscape_of_oil.html

In stunning large-format photographs, Edward Burtynsky follows the path of oil through modern society, from wellhead to pipeline to car engine -- and then beyond to the projected peak-oil endgame.

Look through and choose 4 images from the 'Oil' collection on

<http://www.edwardburtynsky.com/>

Use the questions from the taster session as a stimulus for discussion in different subject areas.

Curriculum Links:

Geography: Exploring the world of human activities and what influences and shapes it.

Finding and exploring source materials

Art: Learning about the design process, composition and the narrative of a body of work.

History: Developing appreciation for the society we live in, acknowledging change and developing research skills.

CPSE: Playing a part in protecting the environment and making a difference.

TED is a fantastic resource. All of the images talked about in these lectures can be found online, in books or on exhibition.

You can explore other lesson plans across the curriculum using some of the following

(I've specifically chosen photographic works due to their accessibility):

Photographing the Hidden Story: Ryan Lobo has traveled the world, taking photographs that tell stories of unusual human lives. In this haunting talk, he reframes controversial subjects with empathy, so that we see the pain of a Liberian war criminal, the quiet strength of UN women peacekeepers and the perseverance of Delhi's underappreciated firefighters.

http://www.ted.com/talks/lang/eng/ryan_lobo_through_the_lens_of_compassion.html

Curriculum Links: CPSE, History, Art

Photos that Changed the World: Photographs do more than document history -- they make it. At TED University, Jonathan Klein of Getty Images shows some of the most iconic, and talks about what happens when a generation sees an image so powerful it can't look away -- or back.

http://www.ted.com/talks/lang/eng/jonathan_klein_photos_that_changed_the_world.html

Curriculum Links: CPSE, History, Art

Yann Arthus-Bertrand captures fragile Earth in wide-angle: In this image-filled talk, Yann Arthus-Bertrand displays his three most recent projects on humanity and our habitat -- stunning aerial photographs in his series "The Earth From Above," personal interviews from around the globe featured in his web project "6 billion Others," and his soon-to-be-released movie, "Home," which documents human impact on the environment through breathtaking video.

http://www.ted.com/talks/lang/eng/yann_arthus_bertrand_captures_fragile_earth_in_wide_angle.html

Curriculum Links: CPSE, Biology, Physics, Art, Geography

APPENDIX G: MUSIC AND THE CURRICULUM, CREATIVE APPROACHES 2010

Created by Michael Fleming, Music Education Development Coordinator, Arts Office, South Dublin County Council

Overall Aims:

English

To demonstrate how music can be used to support an understanding of narrative and the delineation of characters in novels or plays.

CSPE/History

To show how using songs and songwriting in class can foster debate on socio-historical/political issues.

Approaches:

- Choosing pre-composed music to support a particular argument and presenting this in class.
- Analysing a pre-written song and writing a song around a particular subject matter.

Activity A (English)

Objective: To understand music as a language in supporting the delineation of characters in a novel

Example Task: *Character Leitmotifs*

Choose pre-composed pieces of music to support your assessment of characters in a novel:

To Kill a Mockingbird

1. "Scout" Finch

- Intelligent.
- A tomboy.
- Possesses a mischievous streak but a basic faith in the goodness of the people in her community.
- Through her experience of the trial she develops a more grown-up perspective that enables her to appreciate human goodness without ignoring human evil.

Leitmotif and Instruments –

The Girl with the Flaxen Hair - Debussy – piano/piano and violin

- Playful elegance
- Not rigid
- Loose expression but clear structurally

2. Atticus Finch

- A widower with a dry sense of humor.
- Commanding presence and strong sense of justice.
- Strongly held convictions, wisdom, and empathy.
- He functions as the novel's moral backbone.

Leitmotif and Instruments

Cello Concerto – Haydn

- Measured, solid
- Strength of expression mixed with delicate articulation.

3. Arthur "Boo" Radley

- A mysterious recluse who never sets foot outside his house,
- Boo dominates the imaginations of Jem, Scout, and Dill.
- Powerful symbol of goodness despite initial shroud of creepiness.
- An intelligent but delicate child, emotionally damaged by his cruel father, he provides an example of the threat that evil poses to innocence and goodness. He is thus one of the novel's "mockingbirds," a good person injured by the evil of mankind.

Leitmotif and Instruments

Fur Alina - Arvo Part – piano

- Delicate and gentle
- Dark beauty particularly in the lower register.

As homework, ask students to do their own character summaries on three other characters in the novel i.e. Bob Ewell, Tom Robinson, Walter Cunningham and choose three pieces of music to support this.

Outcome: Students learn to translate their emotional responses to music into an analysis of literature.

Following on from that, use music/english language analysis parallels (see below) to encourage responses to other aspects of a novel.

Music	Literature
Leitmotifs/Motifs	Characters
Tone	Tone
Texture	Density of Language
Movements	Chapters
Themes	Themes
Tempo	Pace

Cross Curricular Links:

Irish, French German etc: Same approach can be applied in other languages.

Music: Reinforces knowledge of formal music analysis

Activity B (CSPE/History)

Objective: To use songs and songwriting in class can foster debate on socio-historical/political issues

Example Task: Students are required to write a song on a particular socio-historical/political issue.

- Take a socio-historical/political issue from a particular time period that you are studying, in this case 'The Cold War' and the song 'Ivan Meets G.I. Joe' by The Clash

Ivan Meets G.I. Joe – The Clash

*So you're on the floor, at 54
 Think you can last - at the Palace
 Does your body go to the to and fro?
 But tonight's the night - or didn't you know
 That Ivan meets G.I. Joe*

*He tried his tricks- that Ruskie bear
 The United Nations said it's all fair*

*He did the radiation - the chemical plague
But he could not win - with a cossack spin*

*The Vostok Bomb - the Stalin strike
He tried every move - he tried to hitch hike
He drilled a hole - like a Russian star
He made every move in his repertoire*

When Ivan meet G.I. Joe

*Now it was G.I. Joe's turn to blow
He turned it on - cool and slow
He tried a payphone call to the Pentagon
A radar scan - a leviathan*

*He wiped the Earth - clean as a plate
What does it take to make a Ruskie break?
But the crowd are bored and off they go
Over the road to watch China blow!*

When Ivan meets G.I. Joe

- Along with the obvious discussion of the lyrical content, discuss the musical content and how it reflects the subject matter:
 - Does the song evoke any form of emotion that relates to the issue being explored? How does it do that? (Through rhythm, lyrics, tone, change in pace of the music etc...)
 - Music as the metaphor. Disco music... The metaphor is that they are two guys at studio 54 in 70s NYC, using every trick in the book to win the big dance-off as the crowd observes. The spectators, ultimately bored with all the devastation, leave to watch China develop.
 - Star Wars sound effects.
 - Does the song evoke any form of emotion that relates to the issue being explored? How does it do that? (Through rhythm, lyrics, tone, change in pace of the music etc...)

- Another less figurative and more in tonal-contrast example to the above is Russians by Sting

The Russians - Sting

*In Europe and America, there's a growing feeling of hysteria
 Conditioned to respond to all the threats
 In the rhetorical speeches of the Soviets
 Mr. Krushchev said we will bury you
 I don't subscribe to this point of view
 It would be such an ignorant thing to do
 If the Russians love their children too*

*How can I save my little boy from Oppenheimer's deadly toy
 There is no monopoly in common sense
 On either side of the political fence
 We share the same biology
 Regardless of ideology
 Believe me when I say to you
 I hope the Russians love their children too*

*There is no historical precedent
 To put the words in the mouth of the President
 There's no such thing as a winnable war
 It's a lie that we don't believe anymore
 Mr. Reagan says we will protect you
 I don't subscribe to this point of view
 Believe me when I say to you
 I hope the Russians love their children too*

*We share the same biology
 Regardless of ideology
 What might save us, me, and you
 Is that the Russians love their children too*

- Address the structural approach to the songwriting
 - a series of verses with one common phrase in each (e.g. 'Russians love their children too')
 - Musically – textural development around one main theme.
- From the discussed themes, construct a song in the class

Class/Homework Task

Ask students to write their own lyrics to a song about the same (or a different) subject with two different approaches (e.g. figurative/metaphorical and direct reference) and present it to the

class. They must also choose a musical style and justify that choice based on the nature of those lyrics and how it links feel it links to the socio-historical/political issue. Students may do this individually or in groups.

Outcome: Students learn about the historical/political event in a novel way using songwriting

Cross Curricular Links:

English/Poetry: Looking at the structure of a song and it's meter/rhyme etc

Music: Analysis of musical content in the song

APPENDIX H: SITE SPECIFIC WORKSHOPS, THE ART OF DANCE AND ARCHITECTURE, CREATIVE APPROACHES 2010

Created by Louise Costelloe, Dance Artist in Residence, Arts Office, South Dublin County Council.
(acknowledgements to Anna Carlisle and Youth Dance England)



DESCRIPTION – a practical introduction to using site and architecture in dance making

AIM: To develop an active understanding of people’s interaction with public spaces and the built environment through observation and movement response

Using site as a stimulus for dance will provide an opportunity to examine and respond creatively to different spaces, observing and mapping their features using various methods and connecting human interaction with the environment

WARM UP – Structured improvisation – people as site and landscape –focus on body design, spatial concepts and relationship: ‘under/over/round/through’: counterbalance and contact, shape and design

Guided Improvisation

Explore shapes and design in the room through observation, focusing on body parts and body shape create a short phrase of movement that echoes your observations introducing travelling and a change in level.

Find a partner and find a way of joining your phrases to together using mirroring, contrast and reflection. This introduces the choreographic structure of statement and response.

Working in groups and using a “Frieze” as a structure/compositional device, explore changing shapes and connections

CREATIVE EXPLORATION – using the environment as a stimulus – looking at geometry of architecture, visual designs, outside world glimpsed through window, trace forms and mapping. Introduce ideas of composition.

(this will take place in the studio space)

DEVELOPMENT – Creative Task

Class is split into smaller groups to work together (20 mins)

Research and explore

1. Find a space in the building/or spaces will be allotted to each group
2. Choose 2-3 features that interest you and activate a movement response. Look at Geometries/Shape/Design/Texture
3. Share with your group, you may find already you have common themes or interests, document using photography, drawing and words.
4. Work to create a short piece of composition in movement, this could be set or have an improvisational element
5. Include contact and counterbalance



SHARING – Decide how audience will view the work, whole group to view pieces in their site

A MOVEMENT ANALYSIS OF USING SITE:



SPACE – the geometry of sites, buildings, markers, features, forms can be explored through body design, floor pattern, air pattern, levels, scale, symmetry/asymmetry, orientation: focus, negative/positive space

DYNAMICS – relates to moods, qualities, character, textures in the environment
Dynamic Concepts; strong: weighty: jagged:
smooth: soft: slippery: crumbly: rough: delicate:
warm: cold: elegant: liberating: claustrophobic:

exciting: calm: sad: dignified: spooky: intense: quiet: flowing: rhythmic etc.

RELATIONSHIP – refers to the dancers' relationship to the site, to themselves and to the audience

RELATIONSHIP CONCEPTS: changing proximities: contact: approaching: leaving: passing: weight sharing: leading: following: together: alone: groupings

ACTION - relates to features on the site which provoke a direct action response

ACTION CONCEPTS: rising: falling: tilting: turning: twisting: rolling: contracting: expanding: collapsing: spiralling, stepping: crawling: jumping etc

Cross Curricular Links:

Art and Design: A practical observation and examination of designed spaces and their features

Geography: To promote a sensitive awareness of environment and to encourage in students a sensitive awareness of peoples, places and landscapes

Dance: Introduce the fundamentals of dance - the body, space, dynamics and relationships through practical and creative tasks

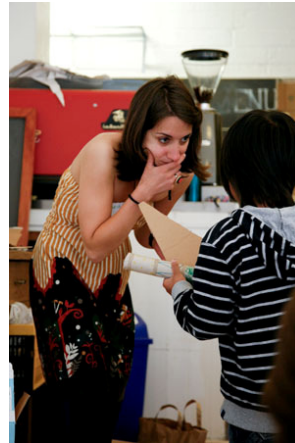
SPHE: Promotes creative thinking and collaborative learning, physical and emotional wellbeing and an opportunity for self expression

APPENDIX I: ARTS AND THE CURRICULUM, ARCHITECTURE, CREATIVE APPROACHES 2010

Created by Aoife Banim in association with the Irish Architecture Foundation

Overall Aim: To create awareness of Architecture and to encourage a response to the shapes and forms created in our built environment.

Approach: Create interactive activities located in spaces formed by Architecture.



Activity A

Objective: To understand the Architectural elements of a space by developing the observational skills and data collecting skills of the students.

Task: Under specific headings – encourage responses to the chosen space through drawing and descriptive writing:

- Shapes
- Forms
- Structure
- Materiality
- Atmosphere
- Textures
- Light
- Scale

Outcome: Students learn the art of observation and recording their findings under specific categories relating to Architecture.

Cross Curricular Links:

Art & Design: Looking at designed spaces through materiality, light, forms

Technology: Details of how structures are put together and stand up

Maths: Scale and perspective of a space

Geography: Learning to map and record a space through plan



Activity B

Objective: To develop critical analysis of a space and to emotionally experience a space.

Task: Students are required to write a descriptive passage on the space they are exploring and observing.

Outcome: Describing the atmosphere and space through descriptive writing encourages the student to observe their surroundings and create an emotional response to the architecture

Cross Curricular Links:

Literacy: Using a descriptive passage to express an emotional reaction



Activity C

Objective: To encourage design activity and team work to develop confidence responding to a space.

Task: On collecting the data and observations from Activity A & B, students are divided into small groups and asked to create an intervention in the given space, using drawing, collage or models. The intervention can consist of:

- Adding something to the space
- Altering an element in the space
- Removing some element from the space

Outcome: Students become designers as they make personal and critical decisions on how the space can be adjusted or altered and the impact this will have on the space. This activity encourages group work, critical analysis and personal interaction.

Cross Curricular Links:

Art & design: Creating design interventions

Technology: Creating structural designs to impact a space

Maths: Designing scaled elements



Appendix J: A BRIEF CONTEXT FOR ARTS-IN-EDUCATION IN IRELAND

The following extracts from various Arts Council reports aim to give an overview of policy directions regarding the necessary development of this sector in Ireland. “Points of Alignment” (AC 2008) in particular identified four actions that would kick start this process.

1. A joint structure to oversee developments arising from the report
2. A national arts in education development unit in a third level institution
3. Additional resources from the Department of Arts, Sport and Tourism for development and a dedicated team at the Arts Council
4. The development of a dedicated arts-in-education portal site

From “Points of Alignment”

The Arts Council Report of the Special Committee on the Arts and Education - June 2008

“A good arts education develops the imagination, as a central source of human creativity”
CHARTING OUR EDUCATION FUTURE – WHITE PAPER (1995)

“Arts provision for children and young people both in and out of school is arguably the single greatest fault line in our cultural provision. This is recognised by practitioners and public alike, the latter clearly giving it the highest priority in the 2006 study of public attitudes and behaviour *The Public and the Arts.*”

“While nearly all arts-in-education interaction occurs within school time, not all of it occurs on the school premises. There are two strands to arts-in-education practice: one involving interventions by the arts world into the domain of formal education, and the other involving students engaging with the arts in the public domain, usually in publicly-funded arts venues, whether local or national.”

Benefits of arts in-education

The particular benefits of arts-in-education work are many and for many. The recent *Artists ~ Schools Guidelines (2006)* document offers a very useful section on the benefits. This is summarised below and included in full in Appendix 5.

- Arts-in-education practice makes a distinctive contribution to school-based arts education and to public arts practice.
- Arts-in-education programmes enrich the curriculum. They complement the pupil’s own arts education and support learning in other curricular areas.
- Arts-in-education practice makes available to schools and to artists and arts organisations opportunities outside their normal scope. Many artists attest to the personal and professional benefits of working with schools.
- Arts-in-education practice helps to connect the school with the wider community.
- Arts-in-education programmes are important gateways to the arts. Arts-in education programmes assist schools in addressing their responsibility to reveal to young people the life-enhancing pleasure to be derived from high-quality arts experiences.

Arts education makes an important contribution to the wider goal of developing creativity in our society and economy. This is recognised in the curriculum handbook cited above: ‘A purposeful arts education... is life-enhancing and is invaluable in stimulating creative thinking and in promoting capability and adaptability’. Thus, it is clear that a quality arts education is a key objective within the wider twin goals of education, as defined in the current *Statement of Strategy 2005-2007* of the Department of Education ‘(i) enabling all individuals to reach their full potential and (ii) contributing to our current and future economic success’.

The nature of the Irish economy and the ever-quickening rate of change it is experiencing underline the need for economic and social policies that are underpinned by an education system that fosters creativity. Creativity is not a skill or a stand-alone intellectual process. It is more akin to an aptitude whose presence (or absence) has profound implications for both personal well-being and for enterprise, wherever applied, but especially in an economy characterized by knowledge, services and high-level manufacturing.

From: The Public and the Arts (2006)

Attitudes and Awareness about the Arts

The study found that Irish people generally have very positive views towards the arts. For example:

- People feel that the arts are important in education, with more than four out of every five people saying that arts education is as important as science education for children and young people
- People support the trend of investing in arts amenities, with three out of every four people saying that as much importance should be given to providing arts amenities as is given to providing sports amenities
- Almost nine out every ten people believe that the arts play an important and valuable role in a modern society such as that of Ireland
- In an increasingly multi-cultural Ireland, almost nine out of ten people believe that the arts from different cultures give us an insight into the lives of people from different cultures
- Almost seven out of ten people believe that spending on the arts should be safeguarded in times of economic recession, with almost the same number believing that 2006 government spending on the arts should be increased.

Comments from government ministers regarding Creative Engagement (NAPD, 2006)

Complimenting the Arts Council and NAPD in coming together to mark these two projects, the **Minister for Arts, Sport and Tourism, John O’Donoghue, TD**, said:

“The benefits of incorporating arts into education are enormously significant. Obviously, those introduced to the arts at a young age are more likely to retain that interest as they grow older, and this will be to the benefit of the arts. However, by opening these young people to all that art can offer, we can open for them a whole new world of imagination,

expansion, creativity, and sheer pleasure, that will enrich the rest of their lives. We should think of education as the means of developing our greatest abilities, because in each of us there is a private hope and dream which, fulfilled, can be translated into benefit for everyone and benefit for our nation”.

The **Minister for Education and Science, Mary Hanafin, TD**, said:

“We have one of the best education systems in the world and we live in a country where the arts flourish. The arts improve the quality of our lives, unlock the imagination and open our minds to new ideas. It is fitting that schools and artists should collaborate. I welcome these Arts Council guidelines as the first formal mapping of the many exciting journeys that artists, teachers and pupils can make together. I also congratulate the 21 schools who have been involved in the Creative Engagement project to date”.

From “Unlocking Creativity – A Strategy for Development”

A Consultation Document – Sir Ken Robinson - 2000

Funded by Department of Culture, Arts and Leisure, Department of Enterprise Trade and Employment, Department of Education, Northern Ireland

Creative Education

- Creativity is a function of human intelligence and becomes evident only in the active process of doing something. It is not a separate faculty of mind that some people have and others do not.
- Creative achievement is possible in all areas of human activity, including the arts, sciences, at work, at play and in all other areas of daily life. New forms of assessment must take account of a more positive view of what has been deemed the pupils’ failure in addressing a prescribed base. They should be rewarded for what they have learnt in the process.
- All people have creative abilities and we all have them differently. Many people do not discover their creative abilities because of lack of opportunity, encouragement and skill. When individuals do find their creative strengths, it can have an enormous impact on self-esteem and on overall achievement. Creativity relates to the capacity in all people to combine skills, knowledge and resources to solve problems in new ways in any context and within any group.
- Serious creative achievement relies on knowledge, control of materials and command of ideas. It is not simply a matter of letting go.
- Creativity is innovation through connecting things not previously connected. The challenge for education is to allow, enable and encourage pupils to make these connections.

Cultural Education

Culture is often associated with the arts. *All Our Futures* relates the arts to a broader definition of social culture, which includes the impact of science and technology on ways of life and the increasing interaction between culture. It argues that:

- Young people are living in times of increasingly rapid cultural change and diversity. Many of these changes are driven by the extraordinary innovations in information and other technologies.
- Education must enable them to understand and respect different cultural values and traditions and the processes of cultural change. The dangers of cultural intolerance make this task a particular priority.
- The engine of cultural change is the human capacity for creative thought and action. Creative and cultural education are dynamically related. There are practical implications for the curriculum and for the classroom.
- A creative, stimulating and spacious environment is essential for quality learning to take place, particularly in the early years. We need to work closely with our architects on the design of new and extended buildings which would help promote the cultural education of young people.

“ Imagination is more important than knowledge”

Albert Einstein

RESOURCES AND WORKS CITED

Arts Act 2003.

Arts Council Ireland. (2005) *Education: arts in schools - summary policy paper*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/Education-ArtsSchools_250705.pdf

Arts Council Ireland. (2005) *Young people, children and the arts - summary policy paper*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/YoungPeopleChildrenandtheArts_280706.pdf

Arts Council Ireland. (2005) *The participation of young people in the arts in Ireland*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/youth_arts_report.pdf

Arts Council Ireland. (2005). *Partnership for the Arts in practice 2006-2008*, Dublin: Arts Council Ireland.
<http://www.artscouncil.ie/Publications/practice.pdf>

Arts Council Ireland. (2006a) *Artists~Schools: Guidelines Towards Best Practice*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/ArtistsSchools06_English.pdf

Arts Council Ireland. (2006b) *Guidelines for the protection and welfare of children and young people in the arts sector*, Dublin: Arts Council Ireland.
<http://www.artscouncil.ie/Publications/ChildGuidelinesEnglish.pdf>

Arts Council Ireland. (2007) *Arts in Education Directory*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/ArtsinEducationDirectory07_Eng.pdf

Arts Council Ireland. (2008) *Arts, Education and Other Learning Settings. A Research Digest*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/Research_Digest.pdf

Arts Council Ireland. (2009) *Solo practitioner code of practice for working with children and young people*, Dublin: Arts Council Ireland.
<http://www.artscouncil.ie/Publications/Solo.pdf>

Best, Brin and Thomas, Will. (2007) *Creative Teaching and Learning Toolkit*, Continuum International Publishing.
<http://www.creativityforlearning.co.uk/>

Coolahan, John. (2008) "The Changing Context of Arts in Irish Education," in Special Committee on the Arts and Education. *Points of Alignment: The Arts Council Report of the Special Committee on the Arts and Education*, Dublin: Arts Council Ireland, pp. 35 – 46.
http://www.artscouncil.ie/Publications/Arts_education_en_08.pdf

Cropley, A. J. (2001) *Creativity in education & learning: a guide for teachers and educators*, Abingdon: RoutledgeFalmer.

Council of National Cultural Institutions. (2004) *A Policy Framework for Education, Community, Outreach (ECO)*, Dublin: Council of National Cultural Institutions.
<http://www.artscouncil.ie/Publications/eco.pdf>

Drury, Martin. (2006) *The Public and the Arts*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/PublicandtheArts_ExecutiveSummary_English.pdf
Robinson, Ken. (2001) *Out of Our Minds: Learning to be Creative*, Oxford: Capstone.

Encountering the Arts. (2010) *Encountering the Arts*. Dublin: IMMA, 5th November.

Furthering Conversations. (2010) *Furthering Conversations: A Report on the Creating Conversations Colloquium*. Limerick: Department of Arts Education and Physical Education, Mary Immaculate College.

Looney, Anne. (2010) *On the Formal Curriculum and the Arts*. Paper presented at *Encountering the Arts*, Irish Museum of Modern Art, Dublin, 5th November.

Robinson, Ken. (2000) *Unlocking Creativity – A Strategy for Development*, A Consultation Document, Funded by Department of Culture, Arts and Leisure, Department of Enterprise Trade and Employment, Department of Education, Northern Ireland.
<http://www.cypni.org.uk/info/unlocking.pdf>

Special Committee on the Arts and Education. (2008) *Points of Alignment: The Arts Council Report of the Special Committee on the Arts and Education*, Dublin: Arts Council Ireland.
http://www.artscouncil.ie/Publications/Arts_education_en_08.pdf

South Dublin County Council. (2006) *Arts Development Strategy 2006 – 2010*. Tallaght, Dublin: South Dublin County Council.

Wenger, Etienne (1998). *Communities of Practice: Learning, Meaning, and Identity*. Cambridge: Cambridge University Press.

Websites:

Arts Council Ireland
www.artscouncil.ie

The Creativity Wheel—A Resource for Teachers
<http://www.creative-partnerships.com/data/files/creativity-wheel-new-127.pdf>

Practice.ie
www.practice.ie

Department of Education, Ireland
<http://www.education.ie/home/home.jsp?maincat=17216&pcategory=17216&ecategory=17233&language=EN>

NOISE South Dublin
www.noisesouthdublin.com

South Dublin County Council Arts Office

<http://arts.southdublin.ie/>

NESTA Future Lab

Information on innovative teaching and learning projects within the UK.

<http://www.futurelab.org.uk/>

Creative Partnerships, England

<http://www.creative-partnerships.com>

CREATE, Dumfries and Galloway

<http://www.createdumfriesandgalloway.com>