
E-LEARNING FOR TEACHERS OF **THE CREATIVE AND PERFORMING ARTS**



A STEP-BY-STEP GUIDE TO IMPROVING TEACHING
AND LEARNING IN YOUR CLASSROOM



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TACCLE2 - E-LEARNING FOR TEACHERS OF THE CREATIVE AND PERFORMING ARTS
A STEP-BY-STEP GUIDE TO IMPROVING TEACHING AND LEARNING IN YOUR CLASSROOM



If you have any questions regarding this book or the project from which it originated:

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PREFACE

Four years ago the e-Learning Handbook for Classroom Teachers was published. The book was originally translated into eight languages but since then has been voluntarily translated into another five. The number of hard copies, together with the downloads and e-copies is now approaching 20,000. In addition there have been 5 international training courses and innumerable local courses carrying the TACCLE name. TACCLE has become a brand – synonymous with the best in e-learning practice for teachers.

However, the digital world moves on rapidly and I welcome the new series of books that both updates the content to reflect changing technologies and also provides specific ideas and support for teachers in their own subject area or age range. In particular, I welcome the addition of the TACCLE2 website, with its constant stream of new ideas and activities contributed by practicing teachers and trainers. This is an invaluable resource for all teachers, whether those who are dipping their toes into e-learning for the first time or experienced practitioners looking to exchange ideas with others.

Like all books on e-learning, the TACCLE2 series will become obsolete within a few years. I hope that within that time they will provide a stimulus, an inspiration and the much-needed practical support that is so important to teachers. Equally, I look forward to the on-going development of the TACCLE2 website and hope it will become the focus for a vibrant community of practice for teachers long after the project has finished.

In 2014, no teacher can afford to ignore the technology that surrounds us. No teacher can any longer deny the learning opportunities it can offer to their pupils. No teacher should be sending their pupils out into the digital world without the skills of digital survival.

However, I would like to repeat Bill Gates' words

"Technology is just a tool. In terms of getting the kids working together and motivating them, the teacher will always be the most important."

INTRODUCTION

Creative and performing arts education is an ideal field to benefit from the huge educational potential of digital technologies. One reason for this is the fact that the creative arts share one of the core competencies considered a necessary and highly desirable quality in a citizen of the 21st century - creativity.

Developing students' creativity in using IT and teaching IT creatively are two sides of the same ever-changing and elusive coin. Any teacher wishing to keep up with the exponential evolution of modern technologies and the huge advancements yet to come cannot ignore the fact that it will have (indeed is already beginning to have) a massive impact on education. Being creative and promoting creativity in information and communication technologies is, in fact, an enormous challenge for most teachers and educators - particularly when we cannot help but think, plan, teach and learn in traditionally ways. It is not surprising that this tradition often conflicts with the very real, and very obvious fact that technology is an ever-increasing and integral part of our daily lives.

Preparing young people to be effective and successful in a world that is always evolving technologically is a constant challenge for teachers and schools – especially when those expected to do the teaching aren't always that interested in technology themselves! It is this on-going challenge that has inspired us to write this handbook.


If you are a teacher in the field of creative and performing arts, would like to meet these challenges head-on but you still don't feel sufficiently confident or competent about what to do or how to do it - this book is for you! What we have created are 8 e-learning projects as examples of what you can do to bring the arts and technology together. Above all, this handbook is a starting point for you to begin integrating e-learning into your daily teaching. Whilst we have endeavoured to provide as much support and guidance as possible, some contain more step-by-step assistance than others. This is due to there being some tools that are much easier (or much more difficult) to use and some activities having more potential pitfalls than others. Overall, we have tried to provide the most important and relevant information that you'll need to get off to a flying start.

Based on a very successful previous project with teachers of the arts, we have used the metaphor of a metro line to structure each project and its activities. Just like a metro line, each line has different stations along its route. Each line takes students on a different learning journey e.g. dance, music, art etc. and each station on the line is presented as an individual activity focusing on specific e-learning tools and skills. So, although each project (or metro line) is presented as a sequential series of activities, it is possible for you to choose where to start your journey and where to end it. You may wish to start at the first station on the line and continue your journey to the last but, equally, you may wish to take advantage of the opportunities to 'line jump' by changing lines at the appropriate junctions! In some cases it is even possible to just visit one, or more, specific stations without teaching every activity on the line. If you choose to do the entire line you and your students will be guided through all the different processes and tasks required to create a tangible product – be it a dance, a piece of music, a performance, an artwork or even establishing a creative arts club!

The Metro Lines Matrix following the introduction will give you an overview of the content of each activity or station, including information about the recommended tools and applications used in the teaching and learning. Again, these are mere recommendations and should you wish to substitute any of these tools with your own, you are free to do so. The matrix can be used in conjunction with the full-colour, centre page metro map to help you visualise and plot the 'journey' you wish to take. Just like on a real metro line map, the points at which it is possible to change lines are clearly marked, just as they are at the end of the relevant activities under the heading 'Change here for...'. There are other opportunities to change lines but we've left these unmarked for you to discover over time! It is also worth mentioning that whilst there is a clear structure to the metro line concept, there is ample flexibility and opportunity for you to create your very own, tailor-made metro maps by integrating the activities provided in this handbook with your own activities. Feel free to adapt, recreate, restructure, reorganise and reuse the content so that it best suits your (and your students') needs and goals. You'll be amazed at the possibilities if you sit for an hour scribbling map ideas on a piece of paper! Do visit www.tackle2.eu and let us know where your creativity has taken you!

Finally, because the arts encompass a broad area of subjects, it may be useful to get the collaboration of teachers from different fields e.g. if you are a drama teacher you could collaborate with the music and dance departments. If this proves problematic, pick out the ones you can teach independently (there are 42 in total!) and just go for it! As with all TACCLE2 activities, our aim is to provide real examples of what other teachers have done in the hope that they will inspire you to create, teach and, in turn, inspire others to experiment with e-learning.

So, without further ado, crank-up that computer and get ready to deploy maximum jazz hands...!

<p>LINE 1 ANIMATION AND CINEMA</p> 	<p>STATION 1</p> <p>Illustrating our Own Tales Using on line digital illustration tools like Deviant ARTMURO, students develop their understanding of literary texts.</p>	<p>STATION 2</p> <p>Paint it! Using Sumo Paint (a free image editor with an easy-to-use on line interface) students perfect the visual depiction of characters and settings from a story.</p>	<p>STATION 3</p> <p>Is there a Cartoon Artist in You? Using Chogger, an on line comic strip creator, students explore the different features that are used in creating effective cartoons.</p>
<p>LINE 2 AROUND THE WORLD IN 6 MUSEUMS</p> 	<p>My Museum Students use Google Drive and Google Maps to create an interactive on line art gallery.</p>	<p>Art Interpreter Students create a personal Flickr gallery to exhibit their own artistic creations.</p>	<p>Inside a Painting Students create video presentations to present their interpretations of famous works of art. They use YouTube to publish their work.</p>
<p>LINE 3 MUSIC MAESTROS</p> 	<p>Sound Walk Students use mobile devices to record the sounds around them. They use AudioBoo to share their interpretation of the musical components in their recordings.</p>	<p>Sketching Songs Students begin to understand the functions of lyrics in a song and share their emerging understanding through the use of interactive images e.g. ThingLink.</p>	<p>Stomp City Students use Mural.ly, a collaborative multimedia tool, to present information gathered in an e-investigation.</p>
<p>LINE 4 PHOTOGRAPHY</p> 	<p>First Impressions Students create a digital artefact in response to a photo prompt provided of the teacher.</p>	<p>Motivated by Music Students create a digital artefact inspired by their favourite music.</p>	<p>Prompts for Peers Students work collaboratively to create innovative photo prompts in PicMonkey.</p>
<p>LINE 5 TYPOGRAPHY</p> 	<p>Typography Makeover Students learn to use illustration software e.g. Adobe Illustrator, to investigate the use of typography on public notices.</p>	<p>Animal Alphabet Using illustration software (Adobe Illustrator, Inkspace) students learn how to create digital images and pictures using words.</p>	<p>Word Power Using everything they've learnt, students use graphical illustration software to create thought-provoking campaign posters.</p>
<p>LINE 6 IT'S SHOWTIME!</p> 	<p>Greasing the Skids Students investigate how various Web 2.0 tools (Survey Monkey, Doodle Poll) can help them organise the preparatory stages of putting on a show or concert.</p>	<p>Rockin' Rehearsals Students investigate how various Web 2.0 tools (digital media, Skype, blogs and vlogs) can help them create effective rehearsal sessions.</p>	<p>Spreading the Word Students use social media to keep in touch, recruit new members and track the progress of their preparations.</p>
<p>LINE 7 GRAFFITI</p> 	<p>The History of Graffiti Students conduct research into the history of graffiti. They present their findings using a choice of on line tools e.g. Prezi, Instagram, Pinterest or Glogster.</p>	<p>On Location Students take to the streets to photograph examples of urban artists' work which they then upload, organize and store in an on line album e.g. Flickr.</p>	<p>Images and Imagination Students experiment with image editing software (Pixlr) in order to edit and adapt their photographs.</p>
<p>LINE 8 ALL STARS STAGE SCHOOL</p> 	<p>Pinterest Poem Following a collaborative drama task, students use Pinterest to present their understanding of a literary text to the class.</p>	<p>Audio Actors Using audio recording and editing software (Audacity), students begin to experience the roles of researcher, technician, actor, writer, producer, director and manager by performing their very own radio play.</p>	<p>Musical Monologues By using humorous on line tools with voice recording capabilities (Blabberize), students (particularly shy individuals) are encouraged to sing to an audience.</p>

STATION 4

Storyboarding

Students use storyboarding tools such as Celtex to visualise a motion picture through sequences of illustrations or images.

STATION 5

And... Action!

Students create an animated film using stop-motion animation techniques.

STATION 6

SFX in Action

Students use audio editing software (Audacity) to add soundtracks and audio special effects to their films.

Statuary Street

Students use Pixton or Chogger to present the findings of an investigation into local sculptures as a digital comic book.

Art Expo

Using QR codes, students present an interactive exposition on the museums of the world.

Museum Revisited

Using everything they've learnt, students create their own on line interactive artist's biography using Google Drive and QR codes.

Our Stomping Ground

Students perform their compositions live to parents via Flash-Meeting - an easy to use on line meeting application.

Stomp: The Sequel

Students investigate the possibilities of using on line applications and tools (ComicLife, Padlet, Twitter, Facebook) to publicise a musical performance.

Public Prompts

Using communication platforms and social media of their own choosing, they use their prompts in an on line campaign.

Design Your Own Font

In the final activity, students learn how fonts are designed by using Fontstruct to create their own.

Podcast Programme

Students use mobile recording devices and video editing software to create videos and podcasts to publicise a forthcoming event.

The Performance

Students use a mobile recording device and video editing software to create a fly-on-the-wall documentary of their opening night performance.

Audacious Audio

Students use audio editing software (Audacity) to create a soundtrack for a Prezi presentation.

Video Vibes

Students are asked to create a short video clip that expresses the 'mood' of the urban area using video editing software (Windows Movie Maker).

Going Live!

In order to get feedback on their work, students upload their videos to an on line video sharing platform e.g. Vimeo, YouTube.

Documentary Divas

In pairs, learners prepare, film and present a short 'fly-on-the-wall' documentary using iMovie or Windows Movie Maker.

Bustin' Moves

Students use engaging on line tools (DancingPaul) and videos to create and record their own dance routines.

All Stars!

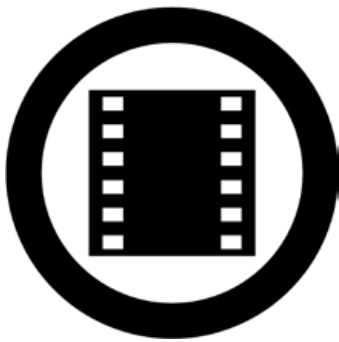
Students create a digital presentation to publicise and promote a performing arts club that they wish to establish.



CLASSROOM ACTIVITIES

METRO LINE 1

ANIMATION AND CINEMA



CURRICULAR AREAS

Visual Media in Language & Literacy, Art, Music and ICT.

LEARNING OPPORTUNITIES & SKILLS

Reading comprehension, creative writing, collaboration, script writing and animation.

ABOUT THIS LINE

Based on a traditional tale or literary work, this project helps students develop different skills related to the arts and literacy. Students are asked to select, read and interpret a traditional tale with the objective of adapting and recreating it as an animated film.

STATION 1

ILLUSTRATING OUR OWN TALES

Overview

In this activity, students will read, interpret and illustrate the most relevant parts of a literary text, in particular a traditional or folk tale. Using on line digital illustration tools (*Deviant ARTMURO in this example*), they will develop skills in expressing ideas graphically, using a variety of illustration techniques as well as reading and summarising a text in the process.

Description

Working *with* the students, choose a tale or story they would like to work on. We used the Portuguese tale *The Cat and the Dark* by Mia Couto, but you could use any folk tale that you feel will be the most engaging for your students. After reading the text, ask the students to brainstorm the key events in the story. Guide the students in a discussion regarding the aspects that matter the most: the characters, the setting, the main actions and the overall message. Invite students to note the main ideas on the board.

Divide the class into small groups and assign illustration tasks to each group. You can divide parts of the story amongst the groups or, to ensure better visual coherence in the finished film, ask each group to illustrate a specific element of the story, the characters, the sets, etc. Give them some time to discuss how best to organise the task and encourage them to draw some sketches on paper before moving on to the digital work.

Introduce students to Deviant ART Muro and guide them through the application. Give them some time to explore the tool and to ask any questions they may have. Once the basic functions are clear allow them to begin their illustrations.

To conclude, ensure they save their work before asking them to share their drawings with peers. Ask them to identify which element of the story each drawing represents and ask for constructive feedback. Save all the files – these can be used in follow-up activities.

Time needed 2-3 hours.

Resources

- Internet access.
- A traditional story or tale.
- Access to Deviant ART Muro - <http://muro.deviantart.com/>.

Hints and tips

- Try and ensure that there is sufficient time for students to improve their drawings after the class discussion and feedback session.
- Give a few minutes during the task for group reporting so that others can make comments and suggestions.
- If you do this as a single activity you can gather all the drawings on one presentation (e.g. *Prezi*) or on a poster (e.g. *Glogster*) or a pin board (e.g. *Pinterest*).



STATION 2

PAINT IT!

Overview

In this activity, students express themselves by using colours and graphic patterns to paint images based on the story they've read. They could even work with drawings they've created previously. By using *Sumo Paint*, a free image editor with an easy-to-use on line interface, students will perfect the visual description of characters and settings from the story.

Description

To begin the activity, students will need existing illustrations based on the elements of a familiar story. These can be drawings created by the students in a previous task (see Station 1) or they can use digital images/sketches taken from the book. Once they have all the illustrations together, analyse them with the whole class and discuss ways in which they can manipulate the graphics in order to give a new artistic impression.

Go online to *Sumo Paint* and show the class the application. Focus on the tools that they might need to come up with the desired effects. Divide the students into small groups and give them some time to explore the app. Assign the main task of painting the illustration that they have chosen to edit.

At the end, save the work to a computer and ask students to show their work to the class. Ask them to compare the painted/edited version with the original and guide them through an analysis of the effects or colours used. Save all the files so they can be used in further activities.

Time needed 2 hours.

Resources

- Internet access.
- Previously created illustrations (by the students or others).
- Access to *Sumo Paint* - www.sumopaint.com/start/.

Hints and tips

- Ensure that the story is available to them as they work on their paintings. They should keep going back to it whenever they need to clarify something or make a creative choice of which they are unsure.
- If you do this as a single activity, you can gather all the work in a "before and after" slideshow and even ask students to include in each slide the name of the techniques used.
- If students are editing illustrations created by others AND publishing these on line, ensure that they adhere to the appropriate creative commons licences.

CHANGE HERE FOR PHOTOGRAPHY: LINE 4 | STATION 1 | *FIRST IMPRESSIONS*

STATION 3

IS THERE A CARTOON ARTIST IN YOU?

Overview

This activity allows students to develop imaginative and creative skills based on the comprehension of a previously read story. The aim is to produce an original cartoon based on a literary text and to begin to understand the features of an animated narrative. By using *Chogger*, an on line comic strip creator, students explore the different features that are used in cartoons in order to further develop their artistic expression.

Description

Begin with a debate about the characteristics of cartoons as a textual genre and as a form of artistic expression. If this activity is part of an animated film project, let the students know that the cartoons are going to help them define the sequence of the animated narrative. Introduce them to *Chogger*. Show them how it works and, in particular, how they can import digital drawings or images.

Group the students and ask them to identify the main events in the story that they have studied. Explain to them that they will need to recreate each event in a strip of the cartoon. If the story you're working on is short, give each group the task of recreating the entire story. If not, divide the story into parts, assign each group a specific part and then gather the cartoons scenes together in order to create a complete story. In this case, encourage discussion and collaboration between groups to ensure some amount of graphic and visual coherence in the final product.

After the work is done, ask each group to present their cartoon to the class and ask the students to analyse it and give ideas on how it could be improved. Save all the files so they can eventually be used in other activities.

Time needed 3-4 hours.

Resources

- Internet access.
- Previously created illustrations (by the students or others).
- Access to *Chogger* - <http://chogger.com/creator>.

Hints and tips

- This activity can be more engaging if students already have their own illustrations based on the literary text that they are working on.
- If students prefer, you can give them some time to study the elements that are going to be used in the cartoon and to sketch their ideas on paper.
- In *Chogger* you can also create drawings directly on the strip. If you have an interactive board in the classroom you could use it to demonstrate different sketching skills.

CHANGE HERE FOR VISUAL ARTS: LINE 2 | STATION 4 | STATUARY STREET



STATION 4

STORYBOARDING

Overview

A storyboard is often used in the graphic planning of a film as it helps us visualise the intended motion picture through sequences of illustrations or images. In this process of visualising and planning, students develop the skills involved in selecting and sequencing as they prepare the film they want to make.

Description

Students are asked to visually define the main scenes of an animated film according to a literary text they have read. The first step is to discuss with the students the animation technique they are going to use to make the film.

Organise the students into groups and give them sequences of the story that they have read previously (make sure that the task assignment covers the whole story so that you'll have a complete storyboard at the end). Ask them to work on each scene, identifying the details of the characters' appearance, actions, movements and expressions, the text, soundtrack, etc. They should also define the camera shots required and the duration of each scene. To complete the storyboard, students can use illustrations and drawings that they've created.

Celtex allows the import of images previously saved on a computer. Students are much more enthusiastic when working with their own material or illustrations, ensure they have these ready to use and saved on their computers. Use your computer and a projector to show students how to use the software effectively and how to explore a storyboard example. It's not complicated, but explaining to them the basics will help them use the functions they are looking for much more fluently.

At the end, ask each group save their storyboard and present it to the class. Comments and suggestions should result in improvements being made. It also helps the students apply what they have learnt about the rhythm and sequence of a film.

Time needed 3+ hours.

Resources

- Internet access.
- Previously created illustrations (by the students or others).
- Software to create storyboards e.g. Celtex – www.celtx.com/index.html.

Hints and tips

- When choosing an animation technique, several are possible e.g. drawing, painting etc. so it's important to remember that the technique should be related to the genre of film, to the time you have to do the task and the students' skill levels in using the resources.
- If you are planning to develop the entire filmmaking project then the production groups should be organised at this stage.

STATION 5

AND... ACTION!

Overview

In this activity students employ their creativity and existing skills in order to create 3D artworks in the form of a stop-motion animated film. Students will learn how they can create a video that appears to make things come to life by physically manipulating inanimate objects.

Description

Organize the students into small group but explain to them that they can switch places with others throughout the activity so they can experience different roles and tasks. The first thing they'll need (if they haven't previously created one) is a storyboard. They should then make a list of all the material they need to make the elements of the film and start modelling the plasticine or play dough to create characters and scenery.

Once that's done, the photographing begins! In stop motion technique, the elements are photographed frame-by-frame, making small changes to emulate movement between each shot. This takes quite a long time and lots of patience - it takes approximately 24 frames for each second of film. The frames are then assembled in film format thereby creating the animation. Organise the students so that whilst one group is manipulating the characters and sets, another group is photographing and adjusting the scenery. Directors should keep a close eye on the original storyboards and co-ordinate any last-minute changes.

With the pictures all taken and saved on the computer, it's time to produce the film. We like using Monkey Jam, a great piece of software that allows the editing of animated images. Encourage learners to explore the functions and effects and to apply these where appropriate in order to improve the quality of the end product. When they've finished, ask them to save their work.

Time needed 3 hours

Resources

- Internet access.
- Software to create an animation film: *Monkey Jam* - <http://monkeyjam.org/>.
- Digital camera or webcam.
- Lighting.
- Materials to build the characters and sets (in this case plasticine).

Hints and tips

- To improve the making of the film, have a previously created storyboard to hand. This will help students to organise their work and to track their progress.
- Teacher supervision is essential in order to guarantee a good final result. Co-ordinate the tasks and guide the students through the preparation and filming.
- If they wish to include dialogue, they will need to investigate lip sync and audio editing.
- To facilitate the production of the film, ask students to save their files using file names that will help them easily identify individual scenes e.g. by using numbers.
- You can also build the sets and characters using other materials, such as paper, cardboard or Lego!
- There is other software that allows you to easily create stop motion films: *Animator DV Simple+* - www.animatordv.com/download_free.php for Windows, *Luciole* - <http://ubuntu.allmyapps.com/apps/install-luciole> for Linux or *Frame Thief* - www.framethief.com/index.html for Mac. To make a 3-D stop motion film try *Muvizu* - www.muvizu.com.



STATION 6

SFX IN ACTION

Overview

In this activity students reflect on the importance of sound effects and music in films. They develop several art skills as well as the autonomy and the discipline required to perform tasks related to sound recording for an animated film.

Description

Animation needs several sounds, from sound effects to narration or complete dialogues. In order for students to better understand the importance of sound in films, present pieces of soundtracks and sound effects from famous animated films to the class. Ask them to discuss the meaning behind the use of sounds and the impact this has on each scene. Hopefully, they will begin to understand that a soundtrack can define a film... and vice versa.

Before getting them to work on the sounds for their film, clarify the steps involved. Organise the groups and assign them sound production tasks. One group can be responsible for the narration, another one for the sound effects and another for the sound track. To record the audio files we suggest using Audacity, a free and simple to use audio editor. Use the previously made materials (storyboard and animation files) so that students have a head start. To help with the task, let students use two computers - one to view the animation as they work and another to perform the audio recording and editing. Save all the files to specific folders on the computer (make sure students choose the same file type for all their work), and don't forget to name the files according to the scenes to which they belong. This will make the merging of the sound files into the film quicker and easier.

Time needed 2-3 hours.

Resources

- Internet access.
- Audio editing software: Audacity - <http://audacity.sourceforge.net>
- Rooms with sufficient sound isolation or rooms in quiet areas of the school!
- Microphones.
- Materials previously made for the film (animations and storyboard).

Hints and tips

- Remember that synchronism between animated scenes and recorded audio is needed for a good final result. But if it turns out not to be so good, you can always improve the recordings during the assembling of the film.
- Take your time! The recording process requires concentration and rarely comes out perfect first time. Give the students several opportunities to work on it.
- Ask students to be creative when it comes to sound effects and to experiment with different types of materials to produce the sound they want.

CHANGE HERE FOR CROSS-CURRICULAR: LINE 8 | STATION 2 | AUDIO ACTORS

METRO LINE 2

AROUND THE WORLD IN 6 MUSEUMS



CURRICULAR AREAS:

History, ICT, Art, Geography

LEARNING OPPORTUNITIES & SKILLS

Research, artistic techniques and mediums, group work, interpreting artwork, producing and editing videos and pictures, creating and using QR codes, creating comics.

ABOUT THIS LINE

Around the World in 6 Museums is an integrated visual arts project where students are invited to go on one or more virtual visits to some of the most famous museums in the world. They will be given the opportunity to explore, enjoy, rethink and recreate famous works of art according to their own interpretations, skills and expanding competences.

The main goal of the whole project is for students to learn more about the relevance of contextualised 3D art and to develop their sense of self through artistic 3D creations. As they explore the principal museums of the world, students are invited to recreate art by masters in their artistic field whilst making visible (and remarking on) the close relationship between the visual arts, the role of museums and the history of art. Students will also touch upon what art (and their findings) tell us about the history of humanity.



STATION 1

MY MUSEUM

Overview

Students explore some famous museums worldwide in order to investigate the different aspects of drawing, painting and sculpture. Most museums have a website where they can find basic information and learn more about their collections of artwork. The main goal of this activity is to classify the artworks based on the technique and medium used to create them.

Description

Provide students with links to some of the most important museums in the world (see the list of resources at the back of this handbook). In groups of 3 or 4, students choose a museum to investigate. Ask them to pay attention to the most important drawing techniques - these will have already been studied in class so learners should be familiar with them. Encourage them to add to this information using information they find elsewhere on the Internet. If you need to give them some direction, suggest they look at watercolour, gouache, airbrushing, acrylic painting, pastel painting, fresco, ink etc.

Every museum in the world has famous artworks that are considered the 'highlights' of their collections. Ask them to look for these amongst the museum's collections and to classify them according to the techniques used. Once they have organized the paintings, they should choose a particular technique and select other art pieces (just 2 or 3) created using the same technique. If there are not enough paintings in the same 'genre' they may choose some from the museum's broader collection. Ask them to download or take a screen shot of the paintings and upload them to a Google Drive gallery and to share it with their peers. Additionally, in the gallery, they should justify their selection and classification. It could be interesting to share a map in Google Maps for geolocalising the selected museums and to include the link to the Google Drive gallery... but this is optional.

Time needed 2 hours.

Resources

- One computer (or device with internet connection) per group.
- Google, Google Drive, Google Maps.

Hints and tips

- The activity can be done individually, in pairs or in groups.
- Remember the restrictions regarding taking pictures from the Internet if they intend publishing their work on the web. If you prefer, ask them to search the Creative Commons site only.

STATION 2

ART INTERPRETER

Overview

The main goal of this activity is to develop students' creativity by asking them to work with existing artworks. To do this, they must choose a picture and reproduce it using different painting techniques. They will learn how to draw using different techniques, develop their understanding of style differences in art and develop their ability to work collaboratively (if they're working in pairs or groups).

Description

If you have done the previous activity, learners can use the same one. If not, they can choose any local museum or a national gallery or, as in the previous activity, choose one from the list of resources at the back of this handbook.

After searching on the museum's website, ask them to choose a picture of interest to them. Ask students to reproduce it using different drawing techniques. For example, if it is a fresco they may want to recreate the work in watercolour or charcoal. Each member of the group can try a different technique, but all of them should use the same work as their focus. Reassure them that they will be given enough time to complete their study.

Once they have created their interpretation of the painting, ask them to take a picture of their work and to create a Flickr album for the group. Ask them to upload photos of their work.

Time needed 6 hours

Resources

- Art resources e.g. canvas, paint, watercolours, etc.
- One device with Internet connection per group.
- Camera (or mobile device with camera, as a PSP or a mobile phone).
- Flickr or similar.

Hints and tips

- Remind them that when using a camera they must respect the privacy of people around them and ensure no faces appear in the photographs. They shouldn't refer to their own names or the names of others on line either.
- If you prefer the activity can be done individually.
- Remind them to check that pictures from the Internet are under the appropriate Creative Commons License.

CHANGE HERE FOR CROSS CURRICULAR: LINE 8 | STATION 1 | PINTEREST POEM



STATION 3

INSIDE A PAINTING

Overview

The goal of this activity is to learn how to analyse portraits or paintings that depict people. Students will be encouraged to re-enact the depicted scene, assuming the role of the human subjects portrayed. In order for them to understand what the artist is trying to convey, it is crucial for them to be able to interpret what the people are doing, what they may be thinking and the context of the scene depicted. This is also an opportunity to discuss interpretation of art and how it is possible for different people to have different interpretations of the same artwork. They will also need to investigate the context in which the portrait was painted e.g. the era, status of the subject, any political or social influences on the artist or the sitter.

Description

This activity has two possible introductions: If students have completed the previous activity, they can choose one image from their (or another group's) Flickr gallery. If they have not worked on any previous activity, they should go to the list of museums websites at the back of this handbook, select a museum, and then select their favourite portrait from one of the collections. You may want to suggest that they choose a portrait or image that contains at least 2 subjects as this often gives the greater scope for interpretation.

Once they have chosen, ask them to imagine what the subjects are doing, or what they are thinking. Ask them to consider why, in that moment, they are depicted in the way that they are and ask them to expand on the context, explaining what they think happened following that scene. They should discuss these (and any other questions) in groups. Ask them to note everyone's ideas and interpretations. Ask them to distil their ideas down into one scenario or story. This will be their "story behind the picture".

Ask students to record a video (3 min maximum) that will tell the story that lies behind picture. They could focus on the protagonist or on the secondary figures. They can present a literal or figurative interpretation but, as part of their presentation, they must outline what they think happened following the scene captured in the artwork. They are free to use drawings, photographs, stop-motion video techniques, or any other that they deem appropriate. Very often, the artwork lends itself particularly well to one particular technique and it is interesting to see if students are able to identify the most appropriate. Finally, share the video on YouTube but be sure the privacy setting is on 'private'.

Time needed 3 hours.

Resources

- One device with Internet access per group.
- Digital camera (or mobile device with camera, as a PSP or a mobile phone).
- YouTube.

Hints and tips

- Recommended to them that the video is no longer than three minutes in length.
- Remind them of any relevant school rules regarding using cameras.
- The activity can be done individually or in pairs.
- Remind them to check that pictures from the Internet are under the appropriate Creative Commons license.

STATION 4

STATUARY STREET

Overview

Here, the main objective is to investigate the history of sculptures in their locality and to represent their findings in the comic book genre. They will locate suitable sculptures in a local museum or elsewhere in their locality before choosing one to study in detail. They will develop their understanding of the meaning or messages contained in artworks and to relay these in their own words. They will further develop their understanding of Creative Commons Licences as well as their understanding of specific art elements e.g. proportion, perspective, colour and so on.

Description

Every town and locality will have historic and more recently commissioned public sculptures. Students should investigate these and choose one to investigate in greater detail. Explain to them that the aim of this activity is for them to trace the history of the sculptures and represent this as a comic strip. Some students will, undoubtedly, be able to recall seeing sculptures in and around the town. These are often located in public squares, civic buildings and parks. You may wish to provide further clues as to where they can look for other, lesser-known examples in the locality.

Every member of the group must search for two or three sculptures and then, by committee, groups must decide which ones they wish to investigate further. They may wish to choose several that are linked by a common theme e.g. created by the same artist or, perhaps, that they reflect significant local events or aspects of the area's heritage.

When they have a list of between 3 and 6 sculptures, they should select pictures of them from Google or Flickr. If they are using other people's photographs they must be reusable under Creative Commons Licence. If they take the photos themselves they will not be restricted as to how and where they use them.

When selecting which pictures to use, ask them to consider the comic as a whole - pictures work best when there is consistency in perspective, colour, quality and size. They should plan, write and draw the history on paper and try to organize it into seven cartoon-style scenes. The first cartoon would usually present the town, city or institution where the artwork is displayed. Subsequent scenes will outline the history from their perspective. Using a tool like Pixton or Chogger, they create their digital comic in order to tell their story to the rest of the class.

Time needed 3 hours over 2-3 lessons.

Resources

- One or two devices with Internet connection per group.
- Projector/beamer.
- Software such as Pixton (www.pixton.com/es/), (<http://chogger.com>) or Pikistrips (www.pikistrips.com).

Hints and tips

- If you prefer, the activity can be done by students working alone or in pairs but it may be necessary to allow more time or reduce the number of sculptures or cartoons scenes.
- Remind them to check that pictures from the Internet are under the appropriate Creative Commons License.



STATION 5

ART EXPO

Overview

In this activity, students organise an exposition to present the museums of the world. By focussing in detail on one museum and searching the Internet for complementary information, they will create an exposition to teach others about art. They will also learn to create QR codes and use them to give the expo an interactive element.

Description

For this activity, students may choose any museum they like but it really is best that each group chooses a different museum. Explain that every corner of the classroom will be transformed into a mini, interactive version of one famous museum.

First of all, every group must choose a museum on which to be an expert curator. Every group will need to collect information from multiple sources (including information gathered by other groups during previous activities) relating to a specific museum of their choice. This information will form the basis of their exposition. Ask student to select works according to a theme. As in previous lessons, this could be based on country of origin, artist, genre, artistic technique – anything really! When they have selected works appropriate to their exposition, they should thoroughly research each selected work and begin assembling their themed exhibition. Older students in particular should be encouraged to gather information from multiple sources and to systematically gather and store this information in a central, online location e.g. Google Drive. This saves them from time consuming note taking and means they can leave much of the refining for the latter stages.

They will have to create a QR code for each artwork with some selected information about the context, specific features, style, drawing technique etc. Most of the information will have been collected already and therefore be readily available to them - especially if they have used a repository such as Google Drive. Their final exposition should contain visual displays, a short presentation and QR codes linked to further relevant information. Each group should present their exposition to the class.

Time needed Four hours... if all goes well!

Resources

- One or two devices with Internet connection per group.
- Printer.
- A tool to create a QR Code e.g. Kaywa <http://qrcode.kaywa.com/> or Goqr.me: <http://goqr.me/>.
- Google Drive.

Hints and tips

- This activity is best done over several lessons.
- Invite other students and the students' families to visit the expositions!

CHANGE HERE FOR CROSS-CURRICULAR: LINE 8 | STATION 6 | ALL STARS!

STATION 6

MUSEUM REVISITED

Overview

In this activity, students compare their own artwork with those in museums and national collections. They will develop the ability to reflect on their own work as well as the work of others and to consolidate their understanding of the techniques, themes and topics covered in this unit of work.

Description

Explain to the students that they will need to create an exposition based on their own artwork. They can use the work they created during this unit or work they've created in other units. In the virtual gallery of their chosen museum, they should search for an artwork bearing some similarity to their own, this could be the same artistic medium, similar themes, subjects etc. Ask them to create a document in Google Drive and to include the picture they've selected, the description of the artwork and their reasons for choosing this work in the same document.

They should then create a QR code that will link to the information in the Google Drive document and formally present their work to the class. Alternatively, they could add their own artwork to the collection (work can be scanned or photographed) and write an artist's biography for themselves before integrating their own work into the exhibition.

Time needed

The time needed depends on the number of devices available. It may be possible for them to do at least some of the task as homework. Four hours is realistic.

Resources

- One device with Internet access per student. Printer.
- A tool to create a QR Code: Some examples are Kaywa: <http://qrcode.kaywa.com/> or Goqr.me: <http://goqr.me/>.
- Google Drive.

Hints and tips

- This activity is best done over several days.
- It may be possible/necessary for them to do at least some of the task as homework.
- This activity is designed to consolidate what they've learnt and, therefore, is not an essential part of the whole unit of work.

METRO LINE 3

MUSIC MAESTROS



CURRICULAR AREAS:

Music, ICT, Language.

LEARNING OPPORTUNITIES & SKILLS:

Video/audio creating editing and sharing, collaboration, composing and performing music, group work.

ABOUT THIS UNIT:

Students have fun exploring the subject of music and sound by investigating innovative composition and performance ideas. Based on the assumption that music should elicit an emotional response, students investigate several musical genres before composing and performing their own music, live, to an audience.

STATION 1

SOUND WALK

Overview

In this activity, students will use their locality to develop their understanding of musical components. This activity assumes that students will have some knowledge and understanding of basic musical elements: timber/tone, pitch, structure, dynamics, duration, tempo, texture and silence. During the activity, they will investigate these further so that they can use them effectively during the composition tasks in consequent activities. Students begin the lesson by going on a Sound Walk around their locality.

Description

Before you start the sound walk, brainstorm with students the kinds/sources of sounds that they expect to hear e.g. traffic, birdsong etc. You shouldn't need to spend much more than 5 minutes doing this but it will enable them to focus on what they can hear (rather than see) during the walk. If they aren't already familiar with using the mobile devices or recording software allow them to experiment beforehand. We tend to use Audacity for recording on a device because it is so straightforward to use.

You will have planned your sound walk beforehand and considered things such as an appropriate route, age of pupils etc. With very young students you can plan your route so that they stay on school grounds. Ask students to pay attention to all the different sounds they hear along the way. They should select and record the sounds they want (1-2 minutes for each sound is sufficient). On returning to class, they should upload the file to AudioBoo and share it on twitter, Facebook or a class blog. They should write a short paragraph to accompany each file explaining (in musical terms) the musical elements contained in the sound e.g. it is melodious, high pitched, has a loose structure, effective dynamics, rich texture etc.

Time needed 3-4 hours.

Resources

- Devices with recording software and speakers.
- Portable devices (1:2 or 1:small group).
- AudioBoo and Padlet/Voicethread (or other app for brainstorming).

AudioBoo is a website and smartphone application designed to allow users to post and share sound files on the AudioBoo website. Audioboo allows smartphone users to record and play back digital recordings of up to 5 minutes long which can then be posted on the AudioBoo website where users have their own pages. These recordings are referred to as 'boos' and photos can be added to a boo from the iPhone library or your Android phone along with a title, geotagging and a category tag. Uploading an Audioboo can be done with an iPhone or a Google Android Phone directly through the website or via Boomail, a service that lets you upload a boo via email. Boos can be shared on Twitter, Facebook and other social networks or embedded into websites, blogs and VLEs.

Hints and tips

- Try and ensure that each student has the opportunity to record.
- With younger students, you may wish to set up an AudioBoo account for everyone to use, rather than have them set up their own accounts.

CHANGE HERE FOR VISUAL MEDIA: LINE 1 | STATION 6 | SFX IN ACTION



STATION 2

SKETCHING SONGS

Overview

In this lesson students begin to understand the functions of lyrics in a song. As they analyse and discuss the lyrics of the chosen song, they will begin to develop an understanding of how words are chosen to elicit a particular emotional response from the listener.

Description

You can select any song you like, but we like to choose songs by local musicians ("Timisoara by Pro Musica; a song dedicated to the Romanian Revolution 1989 which started in Timisoara <http://www.youtube.com/watch?v=OsTB8AXKxoA>) or any songs that have a strong message e.g. Imagine by John Lennon <https://www.youtube.com/watch?v=yRhq-yO1KN8&feature=kp> <https://www.youtube.com/watch?v=J79r1N2zTqQ>.

Driven by the lyrics and music, ask the students to explore their imagination by capturing their emotions/feelings whilst listening. If there is a video to accompany the music, ask them to discuss the images, themes, and atmosphere of the video too.

Every country has a host of local and national singers, bands, groups, choirs and orchestras. Ask students to research as many of these as they can find. Explain to them that they will, ideally, need an audio or video recording of each one performing. Ask students to collate their findings on a music map. We use www.thinglink.com because it is great for creating interactive images by 'pinning' video and/or audio files to any image you want – in this case we used a map of the country. As well as sourcing videos and audio recordings of the songs they'd like to put on their maps, they should add links to the lyrics and biographical information too.

Time needed 2-3 hours.

Resources

- www.magisto.com is a web tool that allows you to edit video from an activity such as a field trip or class project and mash it together with music to create professional-looking video. The process is quite easy, it's easy to share the video and the quality is great. Whilst Magisto is a web tool, it is also a fantastic app for the iPhone and Android OS so you can shoot video with your phone and the video is ready to go in minutes.
- Google Maps.

Hints and tips

- Use a song that could be used to introduce topics relating to PHSE, politics, culture or current affairs. Even a parody could work.
- The lyrics can be shared using a media poster. Try www.glogster.com.
- Ensure that students are aware of the law regarding downloading and using music from the Internet.

STATION 3

STOMP CITY

Overview

This lesson introduces students to easily accessible and informal styles of music composition and performance. **Stomp** is a percussion group that uses the body and ordinary objects to create a physical theatre performance. Their appeal lies in their primitive yet highly effective musical performances that do not require students to be able to read or write music in order for them to appreciate, understand or emulate the style. The fact that the Stomp crew is seriously cool also helps with learner engagement.

Description

Begin by playing a short recording of a stomp performance. We use <https://www.youtube.com/watch?v=Zu15Ou-jKM0> but, at first, we play the audio only as this helps students focus their attention on the music. Following this, discuss with students what effect the music had on them, the imagery it evoked etc. Ask them to detail the musical elements they heard in the composition and ask them HOW they think the sounds were created.

Now play the piece again, this time, allow them to watch the video too. As it plays, point out the innovative and effective techniques and 'instruments' e.g. sliding on dustbin lids, using dance moves (and stomping!) to time the beats.

Introduce students to <https://mural.ly> by letting them click on SEE HOW IT WORKS. Discuss with them how they think they could use the tool to collate and express everything they have learnt about Stomp. It's a good idea to have them work in groups and to then share their ideas with the class. Ideas could include adding a YouTube video of a Stomp performance and presenting "10 Things we've Learnt About Stomp" on sticky notes. To finish, ask them to write about how Stomp makes effective use of the musical elements in their performances.

Time needed 2 hours.

Resources

- Mural.ly is a great environment in which to collaborate visually and present information in an easy and effective way. Mural.ly provides a large workspace where students can design and create using traditional documents like Word, Excel, and PowerPoint or use media like YouTube, Vimeo, Facebook, and Twitter. In addition to a flexible workspace, they have the ability to invite collaborators to their project. A collaborative workspace allows others to add content, chat, comment, and edit the same work.

Hints and tips

- You may know of other groups like Stomp that you'd prefer to use – go for it! We use Stomp because there is so much material relating to them on the web.
- You should be assessing students' grasp of what Stomp performances are all about as you teach the lesson. Keep notes – they can be used to tailor the following lesson(s) to suit your students' level of understanding.



STATION 4

OUR STOMPING GROUND

Overview

In this activity students will create their own Stomp-style performance (entitled Our Stomping Ground) inspired by what they've learnt about music and sound in their own locality. The unit will end with a live performance of their work to parents via Flash Meeting <http://flashmeeting.e2bn.net>. It is important to note that stomping is most effective on a suspended wooden floor e.g. a gymnasium floor or stage. You may have to talk (very nicely) with the P.E. or drama department in your school!

Description

Separate students into groups. The groups will need to be fairly large (10-15 students per group) so that they have plenty of musicians and performers to create music with impact. Of course, they do not all have to appear 'on stage' at the same time. Ask students to brainstorm ideas for impromptu and innovative musical instruments – if they live in a largely industrialised area, these could include oil cans etc. Or if they live in a rural area they might use farming implements or wooden barrels. They don't need to adhere slavishly to a theme - a nod to their local heritage is sufficiently effective.

We've found that it helps to ask the group to nominate a conductor. The conductor does not stand at the front 'conducting' in a traditional sense but, instead, is responsible for co-ordinating the group as they compose and perform. Explain to them that they should begin by laying down a melody or underlying beat to which they then add other rhythms, beats or instrumental/vocal top-lines. Explain to students that the performance need only last for between 2 and 4 minutes and (because the audience will be able to see as well as hear them) that they should give consideration to the 'physical' performance also – the performance will be more effective if they are moving rather than standing still.

When they're ready, students should announce the forthcoming performance via Twitter, Facebook and the school website. Ask parents to send their email address to you so that you can send them an invite to the Flash performance (these can be removed later if necessary). Give plenty of notice so that parents can arrange to attend. Do send guidelines to parents on using Flash Meeting e.g. 'Do not click the interrupt button at any time'. If you have 3 groups of 10 students the session should only last 10-15 minutes so try and organise it for lunchtime so parents who are at work can tune in.

Time needed

Composing can go on and on if it goes unchecked so it may help to set a deadline of, say, 3 hours or 3 lessons.

Resources

- Innovative and impromptu musical instruments – from plastic barrels to mops and buckets – let students' imagination run wild!
- Video recording device and a device with Internet access.
- Flash Meeting account. If your school or education authority will not allow you access it (and you cannot persuade them to change their minds), you can skip this activity and go to the next where students perform to an audience at the school.
- YouTube account.

Hints and tips

- If you live in an area that is home to, say, a famous car manufacturing centre, then they may choose to use a couple of car bonnets and hub-caps as instruments. It isn't as difficult as you may think to get your hands on these from a student's parent that is a mechanic or, alternatively, a local garage or scrap merchant.
- They may wish to watch other Stomp performance to get further inspiration and ideas. We like the simplicity of <https://www.youtube.com/watch?v=tZ7aYQtldg>
- We like to give students a tick list of musical elements so that they can ensure that they have a good variety in their compositions. Whilst they do not have to include all elements, this strategy does ensure a good level of 'quality control'!
- A composition is like a story, so remind students that their work should have a discernable beginning, middle and end.
- How much use students make of their voices (be it singing, chanting etc.) is up to them. Some may be especially influenced by the previous activities on the importance of lyrics and will want to incorporate lyrics into the composition too.

CHANGE HERE FOR CROSS-CURRICULAR: LINE 8 | STATION 5 | BUSTIN' MOVES



STATION 5

STOMP - THE SEQUEL!

Overview

The final performance is done in front of a live audience and recorded for posterity and assessment purposes. Whilst this lesson isn't essential to the overall unit, it is important if you have parents that were unable to be present at the 'Flash' performance. It also gives students the opportunity to experiment with audience participation!

Description

Play the video of the initial Stomp performance again. Ask students to concentrate on how the audience reacts and interacts during the performance. Discuss with them if and how this adds to the overall experience.

Ask each group to perform again. As one group performs, ask the others to assess if, when and how they could interact with that group's composition e.g. could they cheer or clap at a specific high point or generate more excitement as a crescendo builds by adding an escalating cheer? Practise this several times so that each performance has its own 'interactive' audience segments. Explain to the students that the aim is to get parents and other attendees at their forthcoming performance to join in, thus creating a genuine Stomp-style experience.

Whilst they are doing the above students should also be given time to plan the launch of their performance. Inform them that they should think of as many ways as possible to involve parents e.g. they could leave feedback on a Padlet Wall during the performance <http://padlet.com> or they could Tweet their reactions in real time on Twitter. They should also design and send out e-invitations via email, Facebook etc. as well as sending print copies of their invitations home. We love using <http://comicliffe.com> to create innovative and striking flyers, invitations and posters.

On performance night, ask individual students to record the evening in full – from parents arriving at the school full of chatter and anticipation to (hopefully) the standing ovation and general congratulation at the end of the evening. This recording can (if you wish) be used in several ways: pupils can watch it back and assess their performances, they can edit the footage to create a commemorative film/DVD of the evening and/or it can be uploaded to the school website, students' blogs and YouTube.

Time needed 3-4 hours to practice.

Resources

- Devices with Internet access.
- Video recording device.
- Formal performance space.

Hints and tips

- If you live in a country, like the UK, where there is a 'rigorous' (read that how you will) and demanding school inspection system, this recording is an excellent source of evidence to show school inspectors!
- Unless you have the necessary permissions, remind parents that they should not take photographs of the students on performance night.

METRO LINE 4

PHOTOGRAPHY



CURRICULAR AREAS:

You could do this as part of a language course (first or second language) but it works best as a cross curricular (Art/Language/PHSE) unit. It can easily take a term to complete.

LEARNING OPPORTUNITIES & SKILLS:

This unit gives students the opportunity to work on several core skills such digital, social & civic competence, learning to learn and entrepreneurship. The students learn to collaborate and reflect on their work as they express themselves artistically through the creation of digital artefacts. They will begin to understand the power of a network.

This metro line was inspired by the 'Learning to love you more' website. To find out more go to <http://www.learningtoloveyoumore.com/index.php>.

ABOUT THIS UNIT:

By completing a series of assignments, students will create a host of digital artefacts that they will publish on line. As part of the learning process, others will be invited to respond to their work. The assignments involve the creation of what we call 'photo prompts'. A photo prompt is a picture (sourced on the internet or taken by the student) that is usually accompanied by written text in some form. In other words, it's a visually attractive way to make somebody do something. Go to these websites to see examples: <http://photoprompts.tumblr.com/> or <http://writingprompts.tumblr.com/>. These photo prompts focus on writing but you can work towards creating any form of digital artefact.



STATION 1

FIRST IMPRESSIONS

Overview

Students begin to experiment with creating digital artefacts and are invited to join an on line community where they can post their work safely.

Description

Set up a Google+ community for the project. You will need a Google account if you haven't got one already. Give the community account an appropriate name e.g. Class B6 Photo Prompts and make it public. It is possible for the administrator (you) to adjust the settings so that you can moderate who joins the group. When the community is ready, send invites to your students. You can do this directly from the community page if your students already have a Google account, otherwise do it via e-mail and they will be guided on how to create their own accounts.

Show students a photo prompt that you have created. The easiest way to do this is to upload a photo (either one you have taken or one found on line) to www.picmonkey.com, edit the size, colour etc. as appropriate and add a thought-provoking text that incites action. Having posted it on the community page ask students to respond to the photo prompt with their own digital artefact - this could be a photo, a podcast, a video, a graphic design, an animation, a story ... A successful first prompt we used in our art project was: "Recreate an iconic photograph".

Show the results of their work in class and invite the students to comment on each other's work. This way you will quickly discover if students are capable of giving feedback in a polite and constructive manner. Work on this if necessary.

Time needed 3- 4 hours, depending on students' skill level.

Resources

- Google+: <https://plus.google.com>.
- For support on how to create and manage a community go to goo.gl/EGdH43
- We used PicMonkey (<http://www.picmonkey.com/>) because it's so easy to use and because you don't need to register. Pixlr (<http://pixlr.com/>) is another good online tool for creating your own photo prompts. It also has apps for Android and iOS.
- Students can look for iconic pictures on the web (you'll find quite a few dedicated Pinterest sites) but they could also visit a photography gallery or museum, either on line or in person. Be sure to respect copyright laws.
- Students will need a digital camera, tablet or smartphone in order to take photographs.

Hints and tips

- You can also use a blog (WordPress/Blogger) or a website to create a community.
- If you are using Google Apps for education, you get more privacy options e.g. you can restrict the community to your school (domain).
- The iconic photograph is just an example. You could also ask them to recreate a painting but with photography. In that case they could visit an art museum or take a virtual tour in a museum via the Google Art Project <http://goo.gl/yOIOXp>
- Other options with photography:
 - Improvise a scene based on a photograph and record it.
 - If there's a person in the picture, tell the story from their point of view (e.g. podcast).
 - Compose a short soundtrack for the photo.
 - Write the story that goes with the picture.

CHANGE HERE FOR GRAFFITI: LINE 7 | STATION 3 | IMAGES AND IMMAGINATION

MOTIVATED BY MUSIC

Overview

In this activity the students create a second digital artefact inspired by their favourite music. They will also react on line to the creations of other students.

Description

Create another assignment in PicMonkey (or the image editing application of your choice). In the prompt ask students to interpret their favourite song. Put the photo prompt up on the community page and let them react. They can sing, hum, dance, use real and improvised instruments and so on. They can even record a new video clip for the song. They can work in groups if they all agree on one song.

Let the students upload the result to the community page and invite other students to react. You are now allowing students to comment on line, which is different from giving feedback in a classroom. You can use this opportunity to discuss the relevant aspects of digital citizenship.

Time needed At least 4 hours

Resources

The students can use audioBoom (formerly AudioBoo) for a sound recording. For video editing you can use Windows Movie Maker, iMovie or one of the on line video-editors.

To upload audio to the Google+ community use the AudioBoo link. To upload video to the community use the video manager function in YouTube.

Hints and tips

- As teachers we often like to choose software that we are familiar with (makes sense), but in this case give the students some leverage to see what they can come up with. You want them to express themselves artistically, so don't insist on too many constraints.

CHANGE HERE FOR MUSIC: LINE 3 | STATION 3 | STOMP CITY



STATION 3

PROMPTS FOR PEERS

Overview

In this activity, students develop their understanding of what makes an effective photo prompt. In groups, they create new photo prompts for their peers.

Description

The students now understand how a photo prompt works. Let them reflect on what you need to make a good prompt. What makes them striking or effective? Are they thought provoking? Humorous? Innovative?

Using their conclusions as a starting point, explain to them that they are going to work in groups to create a series of photo prompts. You can give them a specific subject or allow them a bit more freedom.

Divide the class into small groups. They can either create their own community or blog or just continue with the same one. You can let these groups work together in 'real time' but they could also communicate via a digital platform if you wish to set the task for homework. Remind them of where they can find copyright free images (see Resources and Tools) if they're not using their own.

Time needed 3-4 hours.

Resources

- Wiggio is a great communication and collaboration platform.
- Use the Creative Commons search engine to find copyright free images or check out <http://www.socialable.co.uk/how-to-find-free-and-cheap-images-for-your-blog/>

Hints and tips

- We cannot emphasise enough the importance of using copyright-free images, especially if you are posting them on a public platform.
- Try to be supportive without guiding too much.
- Use this activity to assess how much they've learnt so far.

PUBLIC PROMPTS

Overview

In the final activity, students create digital artefacts in response to the work of other groups. Then they use their best prompts in a public campaign. Finally, students reflect on what has worked, what hasn't worked and why.

Description

The students now look at the photo prompts of other groups and choose which ones they want to respond to. They can opt to create their own digital response or do it as a group. When everybody has posted their responses they discuss what they liked and explain why. Draw their attention to which prompts received a lot of attention and which ones did not. Why do they think this happened? Give them time to edit and improve their prompts in response to the feedback. Next they can post their photo prompts on a social media platform approved by the school – this may be just the school's website, which is fine. If you want to take it a step further, let them campaign to get responses via social media but ensure that you have the school's permission to do this. If your school has a LCD or digital advertising display monitor set up somewhere (often in reception) ask if they can use this for a few days. Ultimately, students will choose the channels they think are best to grow and activate their network and gauge how successful their campaign has been.

Finally they can add the photo prompts/digital artefacts they consider to be their best work to an e-portfolio. Let them explain their choices in an on line reflective journal or blog.

Time needed

The main body can be done in a 3-4 hours but it can take several weeks to gauge the success of the campaigns.

Resources

- Again, don't try to be too restrictive in the software the students use. Help them if/when it is appropriate. If you aren't familiar with the applications they've chosen don't worry about it - it's impossible to be familiar with them all! Just try to keep an overview of the different applications that students/groups are using – those that are particularly fluent in the use of a specific platform can become the nominated 'specialist' and can help and advise those less familiar.
- Tools like Glogster, ThingLink and Prezi are ideal for presenting ideas and getting attention.
- Twitter, Facebook, blogs, Google+, LinkedIn are all well suited to create and expand a network. You should choose your platforms according to their appropriateness for your students and what is allowed under school policy.
- Mahara is one of the best open source e-Portfolio's but there are many more to choose from www.mahara.org.

Hints and tips

- Always encourage your students to be constructive in their critique of an 'unsuccessful' photo prompt. That doesn't mean that students can't be critical, but it's your job to ensure they aren't disrespectful or cruel.
- If your students are relatively new to using social media they will need a lot of guidance. Consider setting up a unique Facebook or Twitter account for this project. Many schools now have a Twitter account - which is great – which means that students have an established audience to target during their campaign! If your school doesn't allow the use of social media skip this activity or talk to the people in charge. Of course, you could go *old skool* and print their photo prompts on paper and post them around the school. Ask other students to make their own digital artefact in response to these prompts.

METRO LINE 5

TYPOGRAPHY



CURRICULAR AREAS:

Visual arts and language. It can be used to highlight issues relating to PHSE or geography too.

LEARNING OPPORTUNITIES & SKILLS:

Image editing, colour compositions, font editing, vector draw.

ABOUT THIS UNIT:

Complex language is arguably mankind's greatest invention. It affects almost every aspect of our lives and can influence anything from what we buy at the supermarket to whether countries go to war or not. This unit aims to get students to experiment with language by using words and letters to create powerful images and to convey influential messages.

STATION 1

TYPOGRAPHY MAKEOVER

Overview

In this activity, students study signs and announcements found in public places and discuss their overall effectiveness. In particular they will develop their understanding of typographic composition and how this can be manipulated to influence people. They will give an existing sign a makeover using professional illustration software.

Description

To start students will need a photograph or sketch of an announcement or sign found in a public area e.g. a supermarket, sports centre, shopping mall etc. This can be set as a homework task. Alternatively, you could provide a set of examples for them to choose from.

Next, they should analyse the message and discuss which words or part of the message is most important. Using exactly the same words, they make a new composition using Adobe Illustrator, Corel Draw, Inkscape or similar. The new announcement should be easy to read and convey the message more effectively than the original. To achieve this they should look for the most appropriate font, the most appropriate colour(s) etc.

Their aim is to create an announcement that catches the eye and convinces in an instant.

Time needed 3 hours.

Resources

- Adobe Illustrator.
- <http://inkscape.org/>
- <http://www.colourlovers.com/>
- <http://www.slideshare.net/csskarma/color-typography>

Hints and tips

- Alternatives to Adobe Illustrator can be found here <http://www.onextrapixel.com/2011/03/15/10-best-alternatives-to-adobe-illustrator/>. Inkscape is free and nearly as good as Adobe Illustrator and Corel Draw – both of these are quite expensive to buy.
- Before they begin their composition it may be beneficial to have them sketch some ideas on paper.

STATION 2

ANIMAL ALPHABET

Overview

In this activity students learn how to create digital images and pictures using words. Unlike regular word cloud software, the image isn't created by the software... they must plan and draw it themselves. Students will learn to focus on typographic composition and make appropriate changes to their work as it develops.

Description

Using the illustration software (Inkscape, Adobe Illustrator or other) ask them to draw the outlines of different animals. Ask them to decide which ones are most easily recognisable... they quickly learn that giraffes work better than sheep!

On paper, ask them to list words describing the animal or words linked with the chosen animal in some way.

They should now use their word lists to create the animal they are describing. By adding text then rotating and resizing it, they should 'mould' the words until they are happy that the image is a fair representation of their chosen animal. Encourage them to experiment with different fonts and colour(s) too.

Time needed 3 hours.

Resources

Adobe Illustrator.

Hints and tips

- Other alternatives to Adobe Illustrator:
<http://www.onextrapixel.com/2011/03/15/10-best-alternatives-to-adobe-illustrator/>
- A 15/15cm format works well.

WORD POWER

Overview

Using everything they've learnt, students use graphic illustrations as a campaign tactic to publicise an issue that is important to them. This could be a local cause e.g. the building of a new road or houses on the site of ancient woodland or a global issue e.g. the impact of palm oil production on the environment and wildlife.

Description

Ask students to brainstorm current affairs issues that they feel strongly about. You'll need to decide if the topic is appropriate or not. For example, religion may or may not be appropriate for the age of the pupils or your teaching context. But there are a thousand other, less contentious issues out there so, if you prefer, you can provide them with a list from which they can choose.

Having researched the issue, they should keep a record of the key words and phrases that they could use as graphic illustrations e.g. Palm Oil Kills. Using the illustration software, they should compose a short and snappy campaign message and use the illustration tools (font, colour, size, weight etc.) to add impact to their message. They should keep their target message and target audience in mind throughout and remember that it should make people stop and think.

They should then share their message with classmates and ask if they've influenced any of them to think again about the issue.

Time needed 3 hours.

Resources

- Adobe Illustrator or similar.

Hints and tips

- Other alternatives to Adobe Illustrator:
<http://www.onextrapixel.com/2011/03/15/10-best-alternatives-to-adobe-illustrator/>

CHANGE HERE FOR PHOTOGRAPHY: LINE 4 | STATION 4 | PUBLIC PROMPTS

STATION 4

DESIGN YOUR OWN FONT

Overview

In the final activity, students will learn how fonts are designed by creating their very own! www.fontstruct.com is an excellent tool for creating complete fonts in upper and lower case lettering.

Description

Tell students that they are going to design a font to be used when submitting their next project, portfolio, assignment or essay. Again, the font should reflect the subject of the work so they will need to brainstorm the desired characteristics. When they've done this, ask them to experiment by making draft compositions in their sketchbooks.

When they are reasonably happy, ask them to register an account on www.fontstruct.com. Again, they will need some time to experiment with the software and to watch the introductory screencast (find it by clicking the yellow 'Learn More' button). They should design a complete font (lowercase and uppercase letters) and, if necessary, they can design numbers too.

Time needed 3 hours.

Resources

<http://fontstruct.com/>

Hints and tips

- All the letters should have the same characteristics and therefore form a cohesive overall font.
- The designed letters should be easy to read.

METRO LINE 6

IT'S SHOWTIME!



CURRICULAR AREAS:

Rehearsing and Performing.

LEARNING OPPORTUNITIES & SKILLS:

This unit shows how e-learning platforms can be used to make the whole process of preparing a concert or theatrical performance much easier. Students also begin to learn about the practical and every-day use that can be made of applications previously thought of as places to socialise or complete formal assignments. These activities can help students develop organisational skills, time management skills, autonomy and personal responsibility.

ABOUT THIS UNIT:

Digital media and Web 2.0 can help teachers to improve their professional workflow. This unit offers innovative and accessible solutions to the problems that teachers say arise during a theatre project. These activities differ slightly from the others in this handbook because the 'teaching' is implied through the ideas i.e. the tools, platforms and logistical issues are described rather than the 'how' of teaching students to use a specific Web 2.0 tool.



STATION 1

GREASING THE SKIDS

Overview

A performance by the theatre or music group is often a highlight in the school calendar. But for those responsible for organising and co-ordinating such an event it is a huge undertaking. Cancelled rehearsals due to no-shows, finding rehearsal rooms and informing the cast of changing dates, times and locations for practices are the bane of many teachers' lives. Getting students to where they need to be at the right time can be like herding cats! This activity shares some ideas on how teachers can use online tools to combat these issues.

Description

Using social networks or the learning platform (e.g. Moodle) at your school to communicate with your pupils gives them responsibility for keeping abreast of developments. It ensures that pupils always know when and where you meet – or at least, it makes it their responsibility to find out! It also shows other teachers where the pupils are at any given time. Teachers are used to posting information on physical notice boards but, as we know, this has limited reach and often means teachers are told "Someone's removed the notice" or "I wasn't in school yesterday so I couldn't check the board"!

Use a web survey (e.g. SurveyMonkey) to get feedback on your work and to involve the pupils in the selection of plays, the progress made in rehearsals etc. An anonymous survey makes it easier especially for self-conscious pupils to take part in a debate. A Doodle poll <http://doodle.com/en/> can help find out when pupils are free to meet. Many students have several extra-curricular commitments, so finding a time and date where they don't have to be 'somewhere else' can be a pain. Doodle poll means you can see at a glance when all (or a majority) of the cast is available to meet.

Time needed

Varies but the setting up can be done in minutes! Getting students to respond promptly to a Doodle poll can take a bit of "training"!

Hints and tips

You don't have to do it all on your own. Ask a group of pupils to be responsible for keeping the tools you use up-to-date and to evaluate the surveys. There are always pupils at a school who love organising and being in charge of something! It can also be a big boost to their self-confidence.

Resources

Computers with internet access.
Free internet tools e.g. SurveyMonkey, Doodle.
A website or similar platform.

STATION 2

ROCKIN' REHEARSALS

Overview

Once you've managed to get the right students in the place at the right time, rehearsals can begin. Very often, students are asked to practice in their own time too, so this activity describes how digital media and Web 2.0 can be used to enhance and enrich the rehearsal process from beginning to end.

Description

Use the web to enable pupils to practice at home more effectively. Either record tutorials of your own or use tutorials found on YouTube. We like <https://www.youtube.com/watch?v=dUfS256-jdk> because (even though it is quite silly) it is engaging for students and helps break the ice. Pupils can also film their own tutorials and ask others for feedback. Use digital media to get in touch with professionals. Ask directors, actors, costume designers, choreographers or lighting designers to take part in your rehearsals via Skype or FlashMeeting. Many theatres are very interested in getting in touch with young people since they are their future audience. Most of them probably won't have the time to spend a whole day at your school but will be happy to join you virtually, via Skype, for an hour or so.

Document your process in a 'Glee Club' blog. Each week ask a group of students to write about what they did and to upload photos of them in action. This can help you to recruit new members and to show the rest of the school what you're up to.

A step further would be filming rehearsals and using the videos to show your pupils what went well and what didn't. You can use them to turn your blog into a vlog. You can also use these videos to promote your performance or even include them into your performance. As suggested earlier, we like asking students to create their own acting tutorials – as a teacher you'll already know that showing others what to do or how to do something is a great way to learn!

Time needed 1-3 hours.

Resources

- A blog / vlog.
- Video cameras or mobile phones.
- Website or similar platform.

Hints and tips

- Again it's a good idea to have a group of students responsible for arranging Skype meetings and filming rehearsals etc. Over the course of the project they will become more and more confident so that when it comes to filming the performance (station 5) you will have developed and trained an experienced team.



STATION 3

SPREADING THE WORD

Overview

Digital media is fast becoming THE way for people (especially younger people) to communicate. Using digital media to communicate is a wonderful way to get in touch with people because it is quick, easily accessible and, in most cases, free. It is also the best way for students to share what they've created – the sharing being as important as the creation.

Description

We'd like to assure you that it is not a competition to see who can use the most innovative social media platform to keep in touch with their students: if you're happy posting notices on the school blog – great! But there's so much potential out there that we'd urge you to have a go at expanding the array of sites in your teaching toolkit. Simply using a dedicated blog or vlog (as mentioned in station 2) to keep students abreast of the latest developments is a step forward and offers much greater scope and flexibility.

An even easier (and less time consuming) option would be opening a dedicated Twitter account so that you can send short, snappy updates, reminders and messages. You can even ask students to tweet their feelings and feedback following a practice session.

A Facebook page is a great way to document the whole process and it can be used to send notifications and updates. It's also a good 'shop window' for the purposes of recruiting potential new members.

Time needed

Varies. As stated, setting up and using a Twitter account is usually much quicker than setting up and posting on a blog, but none of the ideas here are particularly time-consuming and you should make your decision as to which platform is right for you based on your needs.

Resources

- Computers with internet access.
- Twitter, Facebook etc.
- A blog / vlog.
- Website.

Hints and tips

Every school has students that may not be interested in being on stage but would, perhaps, like to write a drama, create posters to advertise productions, interview actors for the school website or get to grips with lighting, costumes, make-up etc. To get as many student helpers on board as possible, advertise these 'vacancies' via social media – you may be surprised at the response!

PODCAST PROGRAMME

Overview

Production Programmes often consist of a few pieces of information, briskly jotted down by a teacher at 2 am in the morning on the day of the performance! Give them a new twist by asking students to create a podcast to inform the audience of the production information. This has the added benefit that you won't have to prepare it yourself – joy!

Description

Establish a team of students to research the play, the actors etc. Let them create a short feature that documents the whole process in an 'access all areas' style film! All they'll need is a recording tool like the Zoom H-1, software like Animoto and an enthusiastic team with lots of imagination! At this point you may want to draught teachers in to help e.g. language department teachers are usually game and often take the whole thing off your hands!

Before the performance the podcast can be downloaded by the audience via the school website, either on a device at home or on a mobile device after they've taken their seats in the theatre.

Time needed

It will take a few weeks to collect the information and footage and then a few hours to edit everything into a film.

Resources

- Recording tools + software e.g. Zoom camera and www.animoto.com.
- Publishing/Layouting tool e.g. <http://www.thenewspaperclub.com>.

Hints and tips

If you prefer a hardcopy, you can use websites like <http://www.thenewspaperclub.com> to create professional looking programmes that are easy for students to create. Animoto does limit the length of each clip you want to use so ensure that footage is cut to the desired length before it is uploaded to the site.



STATION 5

THE PERFORMANCE

Overview

When performance day arrives, don't let it pass without being captured for posterity! The whole team will have worked for weeks (or even months!) and it is great for them to have a memento of the occasion. If you are performing several times, it's good to ensure 'the buzz' is maintained by having students on hand to publicise the success of the debut performance. It's also good to get feedback – it can help improve future performances and productions.

Description

Ask a team of students to film the action at and around the stage! Often the performers and the pupils involved are so focused that they are unable to really appreciate the scale and effectiveness of the production. Creating a 'fly on the wall' or 'live at the...' style video means the performers can sit back and relax whilst enjoying the whole thing when the show is over (popcorn is optional).

It's also great for parents to have something to keep and enjoy afterwards. Many schools create a DVD and sell it to parents for a small amount – this is great for raising funds to make future productions bigger and better! Promo videos can also be used to recruit new people for future arts projects.

After the event use the internet to get a feedback on your pupils' performance. Sites like Voicethread or Padlet are a great way to collect messages. Of course, there is a possibility that rude comments will be made which is where the editorial team (set up in Station 3) could be used to clean up any undesirable comments before others see them.

Time needed

The film will need some practice and preparation before the performance but post-production should only take a few hours if students are guided and supervised.

Resources

- Video cameras or mobile phones.
- Computers with Internet access.
- Informal on line feedback tools like Voicethread, Padlet etc.

Hints and tips

- Filming a performance is a challenging task and means that students will need an understanding of camera angles, close-ups, microphones and sound etc. Let your filming crew practice as much as possible before the event itself (see station 2).

CHANGE HERE FOR GRAFITTI: LINE 7 | STATION 6 | GOING LIVE!

METRO LINE 7

GRAFFITI



CURRICULAR AREAS:

Visual arts and ICT.

LEARNING OPPORTUNITIES & SKILLS:

Video editing, image editing, audio editing and on line sharing.

ABOUT THIS UNIT:

The objective of this unit is for students to investigate and describe their locality from the perspective of street or graffiti artists. They will work towards the creation of a short video that conveys the mood of the locality as interpreted by the often striking and unique medium of urban art.



STATION 1

THE HISTORY OF GRAFFITI

Overview

In this activity, students conduct research into the history of graffiti. They present their findings using an on line platform - we used Prezi but you may prefer to use Instagram, Pinterest or Glogster.

Description

Show your students that graffiti has been around for millions of years and what they see on the wall of their city is only the latest evolution of this ancient art. We like to start by showing them pictures found by searching "Real Cave Art" on Google images.

Once you studied and discussed the images, organise students into groups of three and ask them to search for more videos, images and other materials to review the history of graffiti throughout the ages.

Ask them to present their findings to the class using Prezi www.prezi.com. Each group will have to create a Prezi account which is free as long as they click on 'Public Account'. This does mean that anyone can view their presentations so it is important that they are mindful of how much personal information they use in their presentations. When their account is set up, ask them to click on 'Explore' so that they can get ideas and be inspired by existing Prezis.

Time needed 2 hours.

Resources

- On line searching tools.
- Prezi account www.prezi.com

Hints and tips

- Let students use any resource they choose to find and store their research materials but do recap on the importance of using material that is license free.
- You can suggest some key words for the research on the interactive board. You may decide to use fewer search tools in order to make the session more effective and the results more focused.
- As with all searches, in order to minimise the risk of students being exposed to inappropriate content, adjust the filters on the search engine or browser you are using so that unsuitable images, videos or other content is excluded. Other solutions may be to have a heavily firewalled system or some dedicated software that blocks inappropriate content before anyone sees it. It is usual for these precautions to have already been taken by the school or local education authority.

STATION 2

ON LOCATION

Overview

In this activity, students investigate the graffiti and street art culture in their own locality. They take to the streets to photograph examples of urban artists' work which they then upload, organise and store in an online album.

Description

In groups of 2-4 students, students should brainstorm ideas for areas to investigate and photograph. Very often, they will remember seeing graffiti somewhere but they will also need to think of the most likely places where graffiti is usually drawn e.g. subways, bridges etc. Depending on where you live, you may wish to provide them with a map of possible areas (it's a good way of confining their search to areas you can easily visit or areas that are safe – visiting abandoned houses on the wrong side of town is not recommended!)

Encourage each group to explore a different area of the city. If necessary, allocate an area on a map for each to investigate. Some teachers prefer to give students areas to investigate that are not familiar to them, others are happy to let them investigate their own neighbourhood – there are obvious advantages to both strategies.

Each group should have one or more cameras and you will identify a student responsible for co-ordinating this phase. The co-ordinator will decide how to organise the activity and decides who should perform each task throughout the visit.

During the activity, encourage students to take notes of their impressions, emotions or any other observations as well as photographing the graffiti. At the end of the session you could organise a short debriefing in order for them to reflect on their ideas, experiences and suggestions. You have to ensure that students save their work in a dedicated album on Flickr. If you don't have a Flickr account you will have to create one. It helps to arrange the material in separate collections: one collection/album for each urban area explored.

Time needed It depends how you organise the off-site visits.

Resources

- Account Flickr at <http://www.flickr.com>
- Digital cameras, camera tripod.

Hints and tips

- You can carry out this activity during the school day or let the students complete it as part of their homework. If they are doing it as homework you must ensure that a parent or guardian accompanies them. If they are going to go out during school hours, groups should be supervised by a teacher/responsible adult whose job it is to stay in the background, ensure they're safe and well behaved and to monitor how the activity is progressing.
- They can carry out the activity one group at a time if this is easier to arrange.
- Not all graffiti is suitable for students to read and study! If you have any concerns, pinpoint specific examples for them to visit beforehand.

CHANGE HERE FOR VISUAL ARTS: LINE 2 | STATION 2 | ART INTERPRETER



STATION 3

IMAGES AND IMAGINATION

Overview

In this activity, students experiment with image editing software in order to change and adapt the photographs collected previously.

Description

The main aim of this activity is to prepare the collected photos as a personal and reflective presentation. We recommend using free on line software for image editing like Pixlr. Pixlr is an on line photo editor and you do not need to register for an account in order to use it. Students won't need to install anything on their computers either.

Ask the students to upload their photos and begin experimenting with size, rotation, colours, brightness and contrast etc. Using an interactive whiteboard, demonstrate how to edit an image or use a specific tool or effect. It is important to discuss the modifications that are effective and which ones actually 'impoverish' the original photo – you really want them to start being selective and to make sound decisions regarding the edits that they make, rather than just changing the images for the sake of it.

Time needed

2-3 hours, depending on the number of photos.

Resources

- Cloud-based image editing software e.g. <http://pixlr.com>.

Hints and tips

Let the students explore the software for 15 minutes before letting them work on the photos. This activity can be differentiated by setting each group a specific number of photographs to work on.

We recommend they work on one image at a time, especially if you have low performance computers or poor Internet connection in your school.

CHANGE HERE FOR PHOTOGRAPHY: LINE 4 | STATION 1 | FIRST IMPRESSIONS

AUDACIOUS AUDIO

Overview

Here, students create a soundtrack that they can add to their presentation. We used Audacity to compose and edit their soundtrack. Students create a piece of music that reflects, and adds impact to, the theme and content of their presentation.

Description

In this activity students acquire basic competencies in audio editing. We suggest using Audacity, a free open source digital audio editor. You can download the software at <http://audacity.sourceforge.net>. The students can record their own soundtrack or use mp3 or wav files. If you are unfamiliar with the software you can find lots of advice, tutorials and 'how to...' guides by going to the Audacity homepage <http://audacity.sourceforge.net> and clicking the 'Help' tab.

It is important to encourage students to create an original soundtrack and to not use an existing one. You could suggest, for example, they use two or three songs mixed or mashed together to create an original track. It's important that the soundtrack is at least as long as the planned video.

When students have created their soundtrack, ask them to save it as .wav or mp3 file.

Time needed 2 hours,

Resources

- Audacity or similar e.g. Garageband (for Mac users).

Hints and tips

- You can find materials and support in the dedicated section on the Audacity website <http://audacity.sourceforge.net/help/>.
- If your students are using original songs or soundtracks and want to publish the work on line, you could have some issues relating to copyright. You have to make sure they use copyright-free soundtracks.

CHANGE HERE FOR MUSIC: LINE 3: STATION 1 | SOUND WALK



STATION 5

VIDEO VIBES

Overview

Students are asked to create a short video clip that expresses the 'mood' of the urban area considered through its graffiti - this could include the social, emotional, economical context that the graffiti artist is influenced by. The videos will include the students' photos, soundtrack and some additional material they consider appropriate e.g. text, images found on line, maps etc.

Description

In order to create a simple video clip we suggest using Windows Movie Maker. Usually Windows Movie Maker is installed by default on a PC. If you do not already have Windows Moviemaker on your computer you can to download it from the web. The download is free but WMM is only available for Windows systems. Mac users can use other free software like iMovie.

Let your students explore the application. The menu includes the usual tabs like 'file', 'edit', 'view' etc. Depending on your students' general competence in using IT, it may be necessary to give a tutorial on the interactive whiteboard AND allow them to create a 'practice version' before they start on the real thing. When the video is complete and the students are satisfied you need to go to the 'Export as' tab and choose a suitable option.

Time needed 3-4 hours.

Resources

- WMM can be found by going to <http://search.microsoft.com/enus/DownloadResults.aspx?q=movie+maker>. A beginners' guide to using WMM can be found on the TACCLE2 website <http://TACCLE2.eu/creative-performing-arts/youve-been-framed-wales>

Hints and tips

- The length of the video should be 3-4 minutes.
- You have to consider that video editing usually requires high performance computers.

GOING LIVE!

Overview

Finally, students are encouraged to share their videos with others in order to receive feedback and comments. Giving students an audience is important in order to give their work a context and a tangible goal.

Description

An essential part of the process is to share the students' work. It is important for students to receive feedback on their work so as to inform future learning aims. We prefer to ask for feedback from peers, parents and other teachers only.

Explain to the learners that they have to upload the video to an on line video-sharing platform like YouTube or Vimeo. On you tube, they must ensure that their privacy settings are on 'Private' or they may get feedback from all directions – some of which may not be helpful. In order to upload the video on to these platforms you will need an account. We suggest using an account created ad hoc for the class. It is worth doing because the account can be used in the future for other projects or activities.

Time needed 1-2 hours.

Resources

- YouTube (or Vimeo) account.

Hints and tips

- You should draw their attention to the privacy settings and copyright. Do they want to make the video "private" or "public"? Do they want to enable comments? Discuss the pros and cons!

METROLINE 8

ALL STARS STAGE SCHOOL



CURRICULAR AREAS

Language & Literacy, Art, Drama, Dance, Music, Careers and ICT.

LEARNING OPPORTUNITIES & SKILLS

Reading, performing, interpreting, presenting, writing, collaborating, role-play, choreography, organising and leadership.

DESCRIPTION

Using stimuli from a range of genres, both classical and contemporary, learners are given the opportunity to develop a host of performance skills. As the title suggests, students will participate in activities inspired by a stage school curriculum. It is hoped that, by the end of the unit, students showing enthusiasm for one or more areas will be encouraged to establish and maintain an extra-curricular club that will give them the opportunity to develop their talents further. Having fun and discovering what it takes to be an actor, dancer, film producer etc. is also a fundamental aspect of this unit.

There are 6 activities but each activity may take several lessons (depending on students' age and ability) to complete. *Generally* speaking, this unit is most suitable for students aged 14yrs or older. This is a cross-curricular approach to teaching the arts, so before you start you will need to co-ordinate the teaching across subject departments. This shouldn't pose serious problems but you *may* have to make short-term adjustments to teachers' timetables.

The unit ends with learners establishing extra-curricular clubs for different aspects of the arts. You will need support from colleagues to help learners establish and maintain these clubs so try and recruit colleagues that are willing to help before you start this unit.

So, without further ado... Lights! Cameras! ... Action!

STATION 1

PINTEREST POEM

"A WORK OF ART IS, ABOVE ALL, AN ADVENTURE OF THE MIND"

Overview

Pupils read, perform and document themes and images from a selected poem to enhance the kinaesthetic approach to learning. Each learner/group of learners creates a Pinterest board based on a poem of their choice. We used *The Lady of Shalott* by Alfred Lord Tennyson. This activity will help learners appreciate the inherent ability poetry has always had to inspire works across the arts and how it can continue to do so in a technological age.

Description

You can either use one poem or read several with the class and allow learners to choose the one that inspires them. After the whole-class reading and discussion of the poem, learners should be separated into groups where they'll decide how best to present the poem in tableaux.

Most groups will decide to have each member represent a different character from the poem with some taking on multiple, smaller, roles. They must decide who gets which words from the poem to perform during the tableaux. They should then rehearse the oral presentation thoroughly.

To finish, introduce learners to www.pinterest.com/ so that they can see how diverse the subjects and topics people have chosen to represent using an on line pin-board. Discuss the software's strengths (visual, concise, personal) and weaknesses (still images only, difficult to adjust order of 'pins').

Explain that they will have a set amount of time to create a pin-board to represent their poem and that it can be as abstract or literal as they wish. For ideas, show them similar (but not identical!) boards e.g. <http://pinterest.com/suileglasa/a-work-of-art-is-above-all-an-adventure-of-the-min/>

Time needed 2-3 hours initially.

Resources

- Performance space.
- Internet access and Pinterest account.
- Choice of poem(s).

Hints and tips

- If learners have difficulty uploading to Pinterest, encourage them to seek advice under the 'About' tab. It is usually due to Pinterest preferring uploads via Safari rather than Internet Explorer. To download Safari go to: <http://support.apple.com/kb/DL1531> or search a suitable download.
- If learners search for anything remotely inappropriate on Pinterest, they will be presented with the following warning: **Reminder: Pinterest does not allow nudity. Pinning or repinning photographs displaying breasts, buttocks or genitalia may result in the termination of your Pinterest account.** This means they shouldn't be at risk from seeing anything inappropriate during the course of this activity.

CHANGE HERE FOR VISUAL MEDIA: LINE 1 | STATION 1 | ILLUSTRATING OUR OWN TALES



STATION 2

AUDIO ACTORS

Overview

Learners begin to understand the key features of performing on the radio and to experience the roles of researcher, technician, actor, writer, producer, director and manager. Depending on which aspects you want the students to concentrate on, this unit usually requires three to five lessons in order to do it justice. By the end of this unit, learners will have a tangible product of their learning that they can show to others.

Description

Give learners the opportunity to listen to a professionally produced radio drama, we used The Archers <http://www.bbc.co.uk/programmes/b006qpgr/episodes/player> because not only is it unlikely to include any controversial material but all episodes contain a generous use of sound effects (SFX) which is a key feature of this unit.

At this point, you will need to decide if you want learners to a) write their own radio play b) use a script provided by you or c) amend or adapt an existing radio script or a text from a book e.g. a chapter from a novel. Whatever you decide, it's a good idea to provide a working example of the genre for them to see the standard format and how dialogue, SFX, stage direction etc. should be presented.

Organise learners into groups, it's usually easier to allot roles (see overview for list of roles). If learners want to experience different roles the exercise can be repeated with individuals exchanging roles.

When they have their script they will need a list of SFX that they require. This may contain such things as 'birdsong', 'jangling keys', and 'someone making a cup of tea'. They then need to decide if each one is best sourced from the Internet or produced themselves in a 'studio' setting. For those produced in the studio, they can use any audio recording software to create a bank of SFX that they require, we like www.audacity.com as it's very easy to use. Some are best sourced on line e.g. 'birdsong' would be difficult to capture in most locations without interference. For effects that are hard to source we use www.make4fun.com/ which you will need to download but it is free and you don't need to register. Learners only need to search key words on the homepage e.g. 'birds' and then select and download the desired clip.

When they have their bank of SFX clips they are ready to rehearse their radio play. If they are in small groups, it's fine for older learners to perform multiple roles e.g. to act and be SFX manager. In larger groups, younger learners can concentrate on performing one role well. When they are ready and they've mastered their roles and responsibilities, ask learners to make a first recording. Again, Audacity or similar is fine for this, but you'll need two computers running recording software - one to record the performance and one to play the SFX. The SFX that learners have earmarked as 'studio produced' can either be pre-recorded or performed live by a member of the group – this is a lot of fun! Ideally, each actor, SFX manager and the live SFX producer will need a microphone, but there's no reason why they cannot all huddle around one. The quality may not be as good but the overall result is largely the same.

When they have finished, ask them to listen to their recording and to assess their 'performance'. Producers and directors will need to make general notes for improvement for each group member. When they have shared their self/peer assessments ask them to make a final recording. Their final recording can be uploaded to the school website as a podcast and given to learners to upload onto their social media pages.

Time needed 3-4 hours.

Resources

- Internet access.
- PCs x2 minimum.
- 1 microphone minimum.
- Props for studio produced SFX (learners love sourcing these themselves).
- Radio play scripts.

Hints and tips

- If learners are using pre-existing play scripts (i.e. scripts written by others) they may not be allowed to publish their work in the public domain as it will be under copyright protection. This includes adaptations of texts.
- www.make4fun.com does have a tab 'erotic clips' but at the time of writing there were no clips available under this tab. Prior to teaching this unit, check out the website yourself and decide if you are happy to use it.
- Ensure you have parental permission to publish the work of learners that may be recognisable on the recording i.e. those acting.
- Make4fun's privacy policy states: *Our site is not directed at children under the age of 13 and we are committed to complying with the Children's Online Privacy Protection Act (COPPA). On those areas of the sites that ask for age, we do not collect personal information from individuals who identify themselves as under the age of 13, except in limited circumstances where we believe that such collection is permitted under COPPA.*



STATION 3

MUSICAL MONOLOGUES

Overview

Students can feel very self-conscious if asked to sing alone, yet it can be difficult to assess their singing ability in any other way. Ironically, everyone enjoys singing, even if only in private! This activity is relatively non-threatening because it is fun and doesn't take itself too seriously. It can be done in groups or pairs but we asked learners to work independently.

Description

Start off by showing the children how to use www.blabberize.com to make a Blabber. Explain to them that 'a Blabber' is a talking 2D picture or photograph. You may have already shown them a Blabber you made earlier. You will have already created an account that all students will use. They do not need to put their name to their Blabber as their photo will identify the creator of the Blabber! If your computer has an inbuilt microphone this is usually sufficient. If you're using an external microphone, show learners how to use it before you start.

Explain to students that they are going to create a singing Blabber of themselves. They can choose any song to sing (pop song, rap, nursery rhyme, hymn or even an aria!) and that they can, if they prefer, record it in private. Firstly, they will need to choose a song. Remember to tell them to pick a song that they will feel most comfortable singing. Remind them also that they do not need to sing the whole song (Bohemian Rhapsody in its entirety is not necessary!). They will also need a clear, fairly close up digital photo of themselves. We asked them to photograph each other then download the photographs into one file on the school server. When they have done this they are ready to record themselves singing.

Blabberize is really easy to use and if they feel they want to try a few times let them do so. However, you should set a time limit, say 10 minutes, for each person to record himself or herself. When everyone has finished, ask the students who among them would be happy for you to play their Musical Monologue to the class – there are ALWAYS a few that are more than happy to oblige!

Time needed 1-2 hours.

Resources

- Microphone (unless your computer has one inbuilt).
- www.blabberize.com
- Tutorial on: <http://www.youtube.com/watch?v=FEtUu1r8Pe4>
- Similar to Blabberize but with more features: www.goanimate.com

Hints and tips

- Decide beforehand on the length of the recording – 30 seconds is often enough.
- It is safe for learners to use photos of themselves but ask them not to make reference to their names, addresses etc.
- You can choose who sees the Blabbers so we suggest you keep the setting for each Blabber on *Private*. When the unit of work is finished, you can delete all the Blabbers if you think it best.

CHANGE HERE FOR MUSIC: LINE 3 | STATION 2 | SKETCHING SONGS

DOCUMENTARY DIVAS

Overview

In pairs, learners prepare, film and present a short 'fly-on-the-wall' documentary. One learner takes the role of the 'star' or 'diva' (popular choices include Marilyn Monroe, King Henry VIII and Dylan Thomas), the other takes the role of interviewer/film maker. This activity tests learners' improvisation skills whilst also giving them the safety net of being able to prepare beforehand. The fact that they are being filmed - and that multiple takes are not conducive to keeping the mood of the film authentic - makes it very exciting and can create some fabulously emotive (and funny!) scenes.

Description

Show learners http://www.ehow.com/video_4755794_documentary-filmmaking-techniques.html or similar clip. This will give them an overview of the genre and help them to re-create an authentic film. It is important to emphasise that whilst they will have time to prepare scene ideas and some questions to be used in the film, the results are better if they do not rehearse these. By its very nature the film should be improvised and unpolished.

When they have prepared the storyboard of scene ideas and written a few starter questions, the pairing should now work separately. The 'diva' should find somewhere quiet to work on characterisation (do they want costumes, make-up props etc.) and the interviewer needs time to experiment with the camera. It may be possible for you to set these tasks as homework but this depends on the availability of cameras and your school's policy on sending equipment home. A very basic camera with inbuilt microphone is more than sufficient (the films look best if the camerawork is a bit shaky!). We use Zoom or Flip cameras. The cameraman/interviewer should experiment with how best to hold/locate the camera for the best visual and audio effect.

When they are happy, the pair can be brought back together to film their documentary. Again, emphasise that each scene should be filmed only once and that they must carry on filming regardless. Anything they want to cut out of the film can be done during the editing process.

When they have finished, clips can be uploaded to iMovie (or similar), edited and a narrator's commentary added. The class should then organise a film premiere session where each introduces and fields questions from the audience.

Time needed 3-4 hours (and some time as homework).

Resources

- Film editing software (iMovie is better than Windows Movie Maker).
- Costumes etc.
- Video cameras with inbuilt microphones.

Hints and tips

- Learners can choose contemporary famous figures or figures from history. The only caveat is that it is created in the present tense and not done as a retrospective. So, for example, if they choose to focus on Marilyn Monroe, they must act and present the documentary as though filming occurred sometime before her death in August 1962.



STATION 5

BUSTIN' MOVES

Overview

Getting students (particularly boys!) to willingly participate in dance lessons is a perennial problem for many teachers. Here, we've used a combination of fun software, appealing video clips and fun activities to tackle the issue head-on. This unit is split into four lessons and aims to improve learners' ability to choreograph short dance routines. It is assumed that each lesson will last about an hour.

Description

Hopefully, learners will have SOME knowledge of basic dance elements e.g. composition, special relationship, repetition, break, mirroring, canon etc. If not, introduce these in theory to the class or spend one initial lesson experimenting with them. Keeping cue cards or a list of these handy throughout the unit is also recommended. Learners will need to refer to them.

LESSON 1 - Allow learners to 'play' with www.dancingpaul.com. It's a great icebreaker and should get reluctant participants to relax. Having done this, if you're not situated somewhere that is suitable for learners to start dancing, move the class to a sports hall or go outdoors. Split learners into pairs and have one of them be 'Paul'. 'Paul' then performs his moves and his partner mirrors him/her as he busts some moves. Have them change roles. Ask learners to think of names for each move.

LESSON 2 - Ask learners to recap on the last lesson. Explain to them that they are going to watch another video and afterwards you'll be asking volunteers to repeat moves they can remember from the video to the whole class. Play www.youtube.com/watch?v=vyAUo_qkefA. Ask a few brave souls to have a go at repeating portions of the dance. Play the video again if they want to be reminded. On consequent viewings you may like to ask them to count the beat in fours. This will help them with their timing. Again, ask them to work in pairs to create their own Transformer Dance. Explain that it is only a chorus of 32 seconds so they only have to prepare for eight lots of 4 beats. Allow less confident learners to repeat sequences of dance. It helps to have the video/music playing in the background. At the end of the lesson, ask selected pairs to perform their dance and ask other learners to video them.

LESSON 3 - Begin by playing the video clips filmed at the end of the last lesson. Ask learners for feedback but emphasise that you particularly want comments regarding quality of movement, body tension etc. rather than judgments regarding "coolness". Hopefully, you will have examples of individuals with very good body tension and expressive movement that you can highlight. Now ask them what they know about ballet. Some of their comments may not be very positive, but explain to them that you have a video clip that you hope will (at least in part!) change their perceptions. Play www.youtube.com/watch?v=l8BqSKj1BTM and ask learners what they think having watched it. Ask them if they recognised any dance elements e.g. canon. Explain to them that they, in groups of 4, are now going to create their own themed dance. Their theme can be anything: swans, robots or even rugby! If they still appear doubtful, play www.youtube.com/watch?v=Jk-HAcbl1yc. Here they can borrow ideas from a rugby match that can be turned into effective dance components e.g. lifting someone in a line out! Explain to them that they are allowed to use any idea from previous lessons, including their choruses, to create a dance that should last for 1 or 2 minutes. At the end of the lesson, ask a group to perform their dance - even if they haven't finished it. Ask others for feedback. By the end of the unit, each group should have a recording of their dance.

LESSON 4 - To finish, ask each group to edit their performance clip to create a finished video. They will need to add credits, music etc. and can use any software of their choice. We like Windows Movie Maker or iMovie.

Time needed 4 hours.

Resources

- Internet access.
- Interactive Whiteboard.
- Performance space e.g. sports hall.

Hints and tips

- Keep the tasks very open ended to ensure maximum participation. If individuals decline (or even refuse) to take part in aspects of the unit, allow them to modify tasks so that they are happy to take part.
- It is sometimes wise to ask learners to create a Participation Charter at the beginning of the unit. This may include things like 'I don't HAVE to take part in something if it makes me feel VERY uncomfortable' and 'I will not laugh at or tease others'.
- When showing YouTube clips, we advise that learners are not shown the comments below the videos - not only are some of them disparaging but also the spelling and grammar leaves a lot to be desired!



STATION 6

ALL STARS!

Overview

Now that students have had a taster of a variety of performing arts, they are given the opportunity to establish their own extra-curricular clubs. These clubs will collectively form the basis of your school's All Stars Stage School.

Description

Ask them to form groups according to the activity/lesson they preferred e.g. acting, dancing, singing etc. These groups should then produce a digital presentation (video, audio, text) that will encourage others to join their club. Tell learners that whilst they can only be founder members of one club, they will be free to join any or all of the clubs if they wish. It is also important to tell them that whilst they may wish to join the drama club, for example, they may wish to be set designers, producers or writers, rather than actors.

Ask them to choose a name for their club e.g. Glee Club, Folies Bergère, Spotlight Players, The Bolshoi Boys. Emphasise that their presentation should be as innovative as possible (no monotone PowerPoints Please!). The presentation should reflect the artistry and ethos of the club... so the Glee Club presentation might create a music video using iMovie or Windows Movie Maker and the art club might create an Animoto video gallery <http://animoto.com> or a Moovly video www.moovly.com. Each club must present to other classes and groups of students in an attempt to recruit more members. Finally, they need to set days and times when the groups will meet and set themselves termly goals e.g. perform an end of year, show, drama, exhibition etc. They may wish to cooperate with other groups and plan joint performances of, say, an evening of music and dance.

Time needed 2 - 3 hours.

Resources

- Access to IT equipment, including computers, digital cameras etc.
- Several members of staff from several departments to help co-ordinate and lead the clubs (at least initially).
- Access to several performance spaces and suitable resources e.g. art room.

Hints and tips

- It will depend on the age and maturity of the target group whether students are able co-ordinate and organise themselves. Of course, one of the aims of this programme is to encourage increasing levels of independence amongst students. However, this does not mean prolonged periods unsupervised! At this stage, teachers will be facilitators and advisors rather than leaders, only stepping in when problems or issues arise.
Further guidance is available by typing these into your browser
<http://www.wikihow.com/Start-a-Glee-Club>
<http://amdram.co.uk/articles/starting-new-group/>
<http://www.artchain.com/resources/starting.html>
<http://www.dance-teacher.com/2005/09/start-your-own-dance-company-part-1/>
- Not all the information on these pages may be relevant for clubs set up in a school but there are some great ideas, suggestion and hints and tips.

CHANGE HERE FOR DRAMA: LINE 6 | STATION 5 | THE PERFORMANCE

ISSUES



SECURITY, PROTECTION, PRIVACY, SAFETY, COPYRIGHT AND HARDWARE.



These are issues that teachers are right to be concerned about. They are dealt with in great detail in the primary handbook but they are also available on line. If you have a Smartphone or other suitable mobile device, scan the QR codes below and you will be taken to the relevant page on the TACCLE2 website. Alternatively, visit www.taccle2.eu and click of the 'Safety Issues' tab on the home page.



SAFETY



SECURITY



PROTECTION



PRIVACY



COPYRIGHT



HARDWARE

OTHER RESOURCES



There is a vast amount of free tools currently available on the Internet that can be used to support the teaching and learning of the arts. Metro Line 2 – Around the World in 6 Museums – takes students on virtual tours around the world's most prestigious museums and art galleries. The sites below have been sourced to support you and your students during this unit of study.

National Museum "El Prado" - <http://www.museodelprado.es/en/>
British National Gallery - <http://www.nationalgallery.org.uk/>
The Metropolitan Museum of Art: <http://www.metmuseum.org/>
Louvre Museum- <http://www.louvre.fr/en/homepage>
The State Hermitage Museum - http://www.hermitagemuseum.org/html_En/index.html
Thyssen-Bornemisza Museum - www.museothyssen.org/thyssen/home
The Dali Museum - <http://thedali.org/>
Japanese arts: <http://web-japan.org/museum/menu.html>

In addition to the TACCLE2 website www.taccle2.eu, the Internet and the Web together are a treasure trove of e-learning resources. In addition to the others recommended in this handbook, we like the virtual community Art Education 2.0 www.arted20.ning.com, which has great content and connects art educators from around the globe. The Education, Audiovisual and Culture Executive Agency http://eacea.ec.europa.eu/creative-europe_en offers different funding schemes that encourage the audiovisual, cultural and creative players to operate across Europe, to reach new audiences and to develop the skills needed in the digital age. Other initiatives and sites of possible interest are listed below.

The National Dance Teachers Association - <http://www.ndta.org.uk/careersinfo/teaching-dance-in-schools/>
Informative articles - http://www.spikedonline.com/newsite/article/the_importance_of_teaching_the_arts/13937#.U1uYC1y3CLU
Edudemic - <http://www.edudemic.com/inspiring-students-with-art/>
Pinterest - <http://www.pinterest.com/hpmartin/cool-for-school-art-lessons-andmore/>
Eyes on Art - <http://www.tommarth.com/webquests/art2/index.html>

The following sites are not specifically referred to in the activities featured in this handbook but they may be of interest to the more adventurous amongst you. They're all free so it may be worth checking them out.

Free images - <http://www.freeimages.co.uk/>
Free music and sounds - <http://musopen.org/>
Free videos - http://www.moviesfoundonline.com/public_domain.php
Free fonts - <http://www.1001freefonts.com/>
Directory and search tool for creative - <http://thecreativefinder.com/>

CONCLUSION



Along with the TACCLE2 website and the TACCLE2 training courses, this handbook aims to be a practical resource for teachers and educators. It has been designed for those who wish to use e-learning to improve their teaching of the arts and includes material for everyone - from beginners to advanced users. It has been built around a set of proposals for concrete activities and projects that are both structured and flexible, so that teachers just like you can find inspiration and guidance regardless of your personal level of confidence in using ICT, teaching experience or your current use of technologies in the classroom. Ultimately, we hope it provides motivation and realistic, ready-to-go ideas that can be used as they are or as inspiration as you plan your own activities.

We really don't believe that using e-learning in the classroom needs a special theory of its own. There are innumerable theories about learning and teaching and many seem perfectly adequate. Nevertheless, we should recognise that even before the advent of the first projected primary proto-movie in the nineteenth century, technology has played a key role in the arts - such as the use of lighting in stage productions, trapdoors etc. and, although primitive to our eyes today, that these early technologies were very important forerunners to the cornucopia of devices available to us today.

Today, we have hi-tech art installations, films made almost completely using CGI and stage productions that use all kinds of gizmos in order to transport us on incredible flights of fancy. It could be argued that the creative and performing arts are on the cutting edge in their use of modern technology, which includes ICT.

In the not-too-distant-past, it was often the case that someone wishing to work in the field could learn 'on the job'. Today, however, knowing your way around a computer keyboard simply isn't enough. Creativity, solving problems and innovation coupled with knowledge and confidence in the use of ICT have all become essential components in even the most standard CV. This is where we believe e-learning can give students a wealth of contextualised experiences and, ultimately, a distinct advantage in future.

A foot in the door

How often do we hear someone in the field of arts being referred to as "actor, playwright and director" or "dancer, choreographer and producer"? We may or may not believe them capable of such feats, but we think it highlights the increasing desire amongst those working in the arts to be involved in and aware of developments in technology that affect their chosen field. To put it another way, a dancer can dance beautifully, but if he wishes to *produce* the performance too he will need to know *something* about SFX, lighting, sound etc. He will also need to know that the sound effects for lightning, for example, have come a long way since someone stood in the wing shaking a sheet of metal. "We know this", you say. Of course you do! Most arts courses now will inevitably include modules covering all sorts of technical skills, production techniques and stage management practices. But in a world where the technology bar is raised almost daily can we be sure that we are, at the very least, helping our students keep pace?

Creating creative people.

We at TACCLE2 believe that fluency in the use of ICT is not a special quality confined to special people – it CAN be taught. Moreover, we don't believe that teachers should have to sacrifice the aesthetic and moral aims of education in the name of more concrete teaching and learning that can be scored, tabulated and published for everyone to scrutinise. We believe e-learning in particular gives everyone the best of all worlds: students can begin to future-proof their skills, teachers get to teach creative, fun and educationally sound lessons and the powers-that-be and industry leaders are happy because (at the end of their schooling) they are given skilful, creative and enthusiastic job applicants. Instances of politicians and industry leaders becoming very hot under the collar because our young people (supposedly) aren't meeting their ever-changing academic expectations are, seemingly, on the increase. But even if you teach in a more *enlightened* context, where these external irritants aren't overly influential, we know that you want what's best for your students which is why we're asking you to give e-learning a chance. Whatever we may think of computers and the 'interweb', they are here to stay, so we may as well give it a go.

Giving it a go...

Asked once what made his company special, Steve Jobs replied: "It's in Apple's DNA that technology alone is not enough - it's technology married with liberal arts, married with the humanities, that yields us the result that makes our heart sing."

Not every activity or idea in this handbook will suit your particular teaching aims but, as we've already said, our aim is to provide inspiration... to hint at what *is* possible in your next lesson. We only hope that you agree that our students do need to constantly develop their ICT skills across the curriculum, regardless of the school they attend, the subjects they enjoy most or the career they'd like to have – even if for no other reason than it will give them choices – choices regarding which career they can choose in future and choices regarding how high they can (realistically) aim in life. As a very wise (yet dour) teacher was once heard saying to her students "...that's the choice you have – you may not *like* the choice, but you *do* have a choice..." and she was right, not just in that particular context, but as we all know, in life in general. Poverty can be a terribly limiting factor, this includes a poverty of the choices available to someone starting out on life's great adventure. In a technological age, a poor skill-set and a poverty of competences in ICT will, increasingly, mean a decrease in the choices available to them.

So let's give our students a wealth of choices... preferably ones they will **like** making.

OUR HELPFUL LIST OF DO'S AND DON'TS!

(Otherwise known as Mistakes We Have Made)

DO...

- Use a scheme of work as the basis for planning your lessons rather than basing your lessons around the technology.
- If children are using e-learning tools they should, on most occasions, be an integral part of the classwork. However, it may sometimes be necessary to spend a lesson learning to use a particular resource before it can be utilised to achieve a particular teaching and learning aim.
- Use technology in a meaningful way to enhance the subject and not distract from it.
- Devise activities that require pupils to share a computer, because computers are excellent for encouraging collaborative learning and also for higher order skills, such as modelling.
- Develop your own and your pupils' skills in using software that can be applied to a variety of learning situations e.g. recording and editing video and audio.
- Plan your lessons so that the computer-based work and the non-computer-based work complement each other.
- Find out how far you can let them learn from each other / video tutorials or by letting them discover by trial and error.
- Try and persuade your school that computers should, in some way, figure in most lessons... so having one IT suite probably won't be sufficient in future.
- Encourage your pupils to be active creators of digital content, to publish and share that content and to see themselves as owning the web not being owned by it!

DON'T...

- Start a lesson based on e-learning tools without ensuring that you are familiar with the equipment and, crucially, that it works at that moment in YOUR classroom. A 'dummy run' at home is pointless!
- Start the lesson at all without ensuring that you have some non-computer work handy in case something goes wrong with the computers or power or software or – anything!
- Underestimate what your learners are capable of doing and understanding on a computer.
- Forget that a learner's ability and confidence on a computer is likely to be based more on previous exposure rather than academic ability.
- Forget the division between the 'haves' and 'have-nots' and that the learners who do NOT have a computer at home may be more embarrassed about it and try to cover it up than, say, not having books in the house.
- Confine your approach to closed low-level questions. The provisionality of ICT lends itself well to exploratory open questions, what-if investigations and scenario setting.
- Focus on dealing with the software at the expense of the real learning task.
- Leave it to the last minute to begin the 'end' of the lesson, especially if the learners have to save their work, file it, store it, print it or publish it. The 'housekeeping' of using technology takes longer than you think.
- Allow learners to sit facing the computer screen when you want them to listen to your instructions.
- Give out homework that can be done only on a computer.

And finally...

Remind yourself that your main goal, as ever, is to ensure the children in your class have the best education possible and, with the world moving at an exponential rate, you have a central role to play in preparing future generations to meet new challenges and unprecedented changes. No pressure there then?

“Letting a hundred flowers blossom and a hundred schools of thought contend is the policy for promoting the progress of the arts and the sciences and a flourishing culture in our land.”¹

This book is just one way of getting on the e-learning ladder. Education needs brave and innovative e-learning practitioners, and if you are going to be among them, we believe this book is as good a place as any to start. So have a go! Do it for your students and do it for yourself.

Of course, you do have a choice, but if you do have a go at introducing e-learning into your classroom practice, we are fairly confident that you *will* LIKE it!

¹ Mao Zedong, Chinese communist revolutionary

ABOUT THE AUTHORS

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Teachers are under increasing pressure to use information and communication technologies to improve teaching and learning. But the gap between many teachers' appetite, competence and skills and the ever-increasing advances in technologies is becoming almost too wide to bridge.

E-Learning for Teachers of the Creative and Performing Arts is a handbook produced under TACCLE2, a project funded by the EU under its Lifelong Learning Programme. We, the authors, are real teachers just like you and we've got the battle-scars to prove it! Our aim is to help other teachers enhance their current practice by providing support and guidance as they begin bridging the gaps that have, until now, prevented them from taking advantage of the educational opportunities that information and communication technologies have to offer.

This handbook contains 8 creative e-learning projects presented as a metro line map. With 8 arts-inspired lines, 42 activity stations and endless opportunities to hop on and off during the learning journey, we truly believe it to be a highly flexible, innovative and fun resource to help improve the teaching and learning in your classroom. These activities are just examples of what other teachers (beginners and advanced users) have successfully taught in their classrooms. Here, their aim is to inspire you to develop your own professional practice and, in turn, for you to inspire others to use e-learning in order to improve their everyday teaching.

There's no pressure, no hard-sell and certainly no lecturing. From the beginning we've been determined to create a resource *for* teachers written *by* teachers, the result of which is in your hands right now. So give it a go and let us know what you think at www.tacple2.eu. You'll also find 100s of ideas that could help you be an even better teacher than you already are!

Other books in the TACCLE2 series:

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