



All Heads Together

A ReCreate resource for artists and teachers working in inclusive educational settings with reuse materials

Dr Carmel O'Sullivan and Deirdre Rogers

Contents

Foreword	04
Introduction	05
Terminology within this Document	06
Teaching through Creative Reuse – Sustainable and Meaningful Arts Practices	09
Inclusion Means Everyone	10
Indicators of Inclusion in Educational Settings	10
Artists and Teachers in Inclusive Settings (Pedagogy – Good Teaching for All)	11
What Matters in Inclusive Practices	12
Shared Delivery Model – Complement and Enrich, not Replace	14
Connecting in the Classroom	15
Lesson planning	17
Why Plan?	17
Principles of a Good Lesson Plan	18
Staying Open, Flexible and Responsive	20
Assessing progress	23
Assessment of Young Learners	24
Assessment of Learning in Inclusive Classrooms	24
Assessment and Learning in Inclusive Arts Classrooms	25
Assessment and Evaluation	26
Sample lesson plans from All Heads Together project (attached in PDF format)	29
Classroom and Behaviour Management	31
Understanding Behaviour	32
Managing Challenging Behaviour	32
Positive Behaviour Management	33
Visiting Teaching Artist Guidelines	33
Classroom Management	35
Guidelines for Artists Working in Inclusive Educational Settings with ReCreate	36
Legal and Policy Compliance Checklist	38
Health and Safety	38
Duty of Care	38
Child Protection	38
Garda Vetting	39
Consent for Photography, Video and Documentation	39
Public Liability Insurance	39
Tax Clearance	39
Acknowledgements	40
References	42

“Having used some of the materials available in ReCreate before the project I see how much more I could have done. **It gave me a bank of new ideas** and inspired others. This project has certainly made me excited for future art practices in my classroom.”

(Heads Up, 2016, Teacher)

“This process **proved to us that art and creativity touches each child in a different way**. It gives them freedom to express themselves, explore their interests and ideas and become totally engaged in activities. It encouraged group participation and gave the children a sense of belonging.”

(All Heads Together, 2017, Teacher)

“[Knowing about special needs] helped me design creative projects which cater to a child’s ability and to be **sensitive to individual needs**. I think it’s important that all participants feel included.”

(Heads Up, 2016, Artist)

“Not only did the children thoroughly enjoy it and get so much from it but **I also learned so much** from the process and from the artist’s amazing approach to teaching art to the children, and ensuring all the students, especially those less confident in the arts were included, encouraged and inspired.”

(All Heads Together, 2017, Teacher)

Foreword

ReCreate is an innovative award winning social enterprise, our primary mission is to foster creativity and enable all in society the opportunities to experience the extensive benefits of creativity in their everyday lives.

We do this through a concept known as 'Creative Reuse' which is the repurposing of excess, unused, surplus or unwanted materials - such as card, textiles, plastics and fabrics in creative ways. Every year thousands of tonnes of materials are discarded by manufacturing companies for many reasons. Instead of sending them to landfill, ReCreate, its members and artists reinvent them in new and creative ways.

In collaboration with Dr. Carmel O'Sullivan from Trinity College Dublin and EPA, we are delighted to now present 'All Heads Together' a practical handbook for artists and teachers working in inclusive educational settings with reuse materials.

Following on from our research project last year, 'Heads Up' we learned that ReCreate's materials are a critical enabler of the work of the community and youth groups, arts facilitators, teachers, special needs assistants and those working with young children. Through this research we identified a real need for Continued Professional Development (CPD) training and the development of best practice educational guidelines on how to work in inclusive educational settings in and through the visual arts with reuse materials.

In this practical handbook, we have set out information on what it means to work in an inclusive setting, how to best prepare for a session and methods of evaluation. We have also included some helpful practical lesson plans to highlight best practice. We hope you will find it helpful.

—

Teresa Heeney
Chairperson
ReCreate Ireland

Introduction

In 2016, ReCreate embarked on an exciting journey with Trinity College to explore the potential of reuse materials within inclusive educational settings. Over a two-year period, we implemented the **Heads Up** and **All Heads Together** projects. Focusing on the creative connections between visual arts, ecology and environmentalism these projects involved examining the role of visual arts integration through reuse, training for artists and teachers and analysing the impact this training had on the participants' teaching practice within inclusive classrooms.

Funded by the Environmental Protection Agency (EPA) the **Heads Up** research study in 2016 saw us working with artists in 18 inclusive settings from pre-school to adult educational groups. Understanding that arts-based approaches in such educational settings, have long been perceived to be more effective in progressing all learners' cognitive, socio-emotional, physical, motor and linguistic abilities we wanted to examine the effect of teaching through the visual arts with our materials. As outlined in the Primary School Visual Arts Curriculum, 'attempts at artistic expression are valued, self-esteem is enhanced, spontaneity and risk-taking are encouraged and difference is celebrated'. Having witnessed this in previous projects we set out to objectively examine if our materials encouraged greater flexibility and creativity within all students, promoting inclusion while also having an impact on our environment.

During **Heads Up**, artists, teachers and students collaborated in creative hands-on workshops to demonstrate the benefits of arts practices with ReCreate's materials. Dr Carmel O'Sullivan and her team at the

Arts Education Research Group (AERG) in Trinity College conducted a study interpreting the responses, insights and observations of the artists and teachers involved. A key component of the research was an exploration of the use of our high-quality reuse materials in classrooms. The findings, published by ReCreate in 'Heads Up – A Journey Through Reuse' (2016), unanimously support that the reuse materials were as good as or better than traditional art materials, proving they encourage greater versatility, creativity and participation.

Feedback from participants also called for Continued Professional Development (CPD) training and the development of best practice educational guidelines on how to work in inclusive educational settings in and through the visual arts with reuse materials.

In response, **All Heads Together** was implemented in 2017. ReCreate and Dr O'Sullivan facilitated CPD courses for early years practitioners, primary school teachers, special needs assistants and artists working in inclusive classrooms. Of these, six pre-schools and six primary schools partnered with an artist who worked with them and their students over a two-month period. Evaluation of this partnership, and the findings and feedback of all involved in the **Heads Up** and **All Heads Together** projects have resulted in this resource.

The information here can be used by artists or teachers working in education, however, we are focusing particularly on those working in inclusive classrooms. It is hoped that the guidelines will positively impact on artists working in inclusive schools and educational settings whilst demonstrating to educators the benefits of teaching through creative reuse.

Terminology within this Document

People with Disabilities

Language matters, and there is an ongoing debate about terminology in the fields of disability studies, special education, and inclusive education. 'People with disabilities' is currently the term most widely used and accepted by the disability community in Ireland, where emphasis is placed on the person before the disability (Arts and Disability Ireland, 2010). This aligns with the *'social model of disability'* which takes as its starting point that it is society which disables and any solution needs to be at the level of social change rather than individual adjustment. The approaches described in this Handbook are based on the social and capability model of disability.

Inclusive Educational Setting

An inclusive educational setting is where students with and without a disability learn together.

Special Educational Needs

Under section 1 of the Education for Persons with Special Educational Needs Act (2004), special educational needs means "a restriction in the capacity of the person to participate in and benefit from education on account of an enduring physical, sensory, mental health, or learning disability, or any other condition which results in a person learning differently from a person without that condition".

<http://www.irishstatutebook.ie/eli/2004/act/30/enacted/en/html>

Teaching Artist

There is a long history of artists working in schools dating back to the 1950s in the US, and the term teaching artist is increasingly used internationally to denote a practising artist who also works in schools and educational settings. The challenge is to never dilute the artistic integrity of the artists and their work, while developing their teaching skills and strategies, and their broader understanding of how the education system, schools and classrooms work. These guidelines aim to contribute to that agenda.



Creative Buddies enjoying their session during the *All Heads Together* project

Teaching Through Creative Reuse – Sustainable and Meaningful Creative Arts Practice

In educational settings, exploring the arts through reuse materials allows us to access learning through the playful exploration of process, making space for shared learning and collaboration. Enhancing imagination, motivation and productivity, the materials actively involve students through doing and experiencing. Their open-ended qualities and unusual nature yields unexpected results, stimulating inquiry and discovery.

Diverted from landfill the materials are reinvented in the classroom, allowing conversations to develop about the arts, the environment and how things can be interpreted creatively. When used by those with a disability or special educational need the materials are more effective in progressing the learner's cognitive, socio-emotional, physical, motor and linguistic abilities. Opening new avenues of self-expression and alternative ways of communication they encourage ideas that are personal and inclusive.

At ReCreate we have a non-prescribed facilitation approach that places creativity and exploration at the heart of our philosophy. Emphasis is on process rather than product allowing participants to work to their own conclusions encouraging the development of meaningful creative exchanges, alternative thought processes and inquiry.

Contributing to the participants' sense of achievement and wellbeing is fundamental to the process, allowing individuals to articulate through the creative process their inner emotions and feelings.

We are not suggesting that reuse materials be used exclusively, however when combined with traditional art materials, natural objects and tools within a classroom they encourage new possibilities through multi-disciplinary and cross-curricular explorations (Connolly et al., 2016).



'A dot is a star, a star is a dot', children creating their own constellations on fabric during their *All Heads Together* project

Inclusion Means Everyone

All children, including children with a disability and special educational needs, have a right to an education which is appropriate to their needs (NCSE, 2014). “Education should be about enabling all children, in line with their abilities, to live full and independent lives so that they can contribute to their communities, cooperate with other people and continue to learn throughout their lives” (NCSE, 2014).

It involves being physically in the same place as other students involving social acceptance and belonging (Rogers, 2012).

Indicators of Inclusion in Educational Settings

The following are regarded as indicators of best practice in inclusive educational settings:

- The educational settings are demographically representative; i.e., reflecting classrooms which mirror wider society where roughly 10% of the general population has a disability or a special educational need.
- Students with disabilities or special educational needs are placed in the same age groupings as their non-disabled peers.
- Students with disabilities or special educational needs participate in shared educational activities with non-disabled peers, while pursuing appropriate, individualized educational goals.
- Shared educational activities take place in settings frequented by people without disabilities (i.e., the inclusion happens in a commonplace, not specialized environment).
- Learning outcomes reflect the comprehensive development of the student (i.e., includes social learning outcomes as well as academic outcomes).
- All of these indicators are ongoing in the educational setting. (Giangreco, 2003, pp. 78–79)

Artists and Teachers in Inclusive Settings (Pedagogy – Good Teaching for All)

Educators and teachers no longer talk about specialised teaching and learning for different groups but recognise that good pedagogy is good for everyone in their classes.

Pedagogy is defined as the art, science and craft of teaching, where:

- the *art* of teaching is the responsive, creative, intuitive part;
- the *science* of teaching reflects the research-informed decision making and the theoretical underpinnings which direct a teacher’s practice;
- the *craft* of teaching refers to the skills and practices which a teacher chooses to apply in her classroom (Smith, 2012).

The notion of ‘good pedagogy for all’ has been shown to best serve the needs of learners with a disability or with special educational needs in diverse and inclusive classrooms, working alongside their peers who may or may not have additional needs.

“It was a very inclusive process where children with special needs worked alongside children in a mainstream classroom. All the children’s creations were treated equally”. (Teacher, Heads Up, 2016)

The following features of inclusive practices serve as a valuable road map to guide teaching artists and teachers as they search for successful ways to educate, engage and challenge a wide diversity of learners in their classrooms.

What Matters in Inclusive Practices?

- Positive emotions
- Equal opportunity for all
- Equality of access, uptake and outcome
- Countering, challenging and eliminating stereotypes, discrimination, bias and misperceptions
- Celebrating the notion of difference and promoting positive images of a diverse population

In a broader and more holistic conception of education, pedagogy encompasses the process of teachers and teaching artists working and learning alongside their students, where time is given to discovery and bringing learning to life. It focuses on human flourishing, happiness, values, ideals and the whole person. Effective pedagogy incorporates an array of teaching strategies that support intellectual engagement – connectedness to the wider world, supportive classroom environments, and recognition of difference – implemented across all key learning and subject areas.

In inclusive classrooms where learners with a disability or special educational needs are educated alongside students without a disability, a diversity of approaches is recommended within the framework of good teaching for all.

The following are some of the approaches recommended to create meaningful and diverse art education classrooms, teachers and teaching artists will typically employ more than one pedagogical approach in their classrooms.

- Using *play* as a teaching strategy (with all age groups).

- *Scaffolding* as a teaching strategy – where the teacher offers a variety of appropriate supports or ‘scaffolds’ to help the whole class and individual students achieve greater understanding and success within the learning process.
- Facilitating ‘*learner-initiated instruction*’ and exploration, where the educator follows the learners’ interests and looks for appropriate opportunities to open up and deepen the learning through questioning and other pedagogical activities.
- Employing a process of ‘*guided discovery*’ where the learner actively encounters the learning areas through well planned and well sequenced activities which build on one another throughout the lesson.
- Teacher initiated *direct instruction* refers to opportunities when a teacher or teaching artist intervenes to demonstrate an art technique or process, or to communicate a piece of information to support a student’s learning.
- *Exposition/delivery method of teaching* – usually occurs at the beginning of a lesson (the introduction) or during the development stage, when the teacher or teaching artist requires the full attention of the group or class to introduce a new idea or process, possibly going through the stages step by step. This approach is useful when teaching factual content or a sequence of art skills.
- Using *technology* and *digital media*.
- Using *anecdotes* and *story* to bring concepts to life – can be used at any point in a lesson (beginning, middle or end).

- *Peer scaffolding* – where students of differing abilities help each other to learn and explore. This builds the skill sets of both learners.
- *Cooperative learning* – where students of different levels of ability are placed together in small groups and use a variety of learning activities to improve their understanding of a subject.

“My role is to engage all the children in the room with a creative process/ experience regardless of their abilities. ... communicating with the teacher about the individual’s specific needs is a vital component of the work”. (Heads Up, 2016, artist)

In order to support diverse learners in the classroom, teachers typically differentiate the teaching, learning and assessment tasks. The concept of differentiation relates to the provision of appropriate activities for individual or groups of learners to support their learning at any given time. It is about meeting the learner where they are at and using a range of different strategies to mediate the content and skills to learners with diverse needs. It involves changing the focus from teaching a subject to teaching the students. Differentiation can be achieved through such things as changing the pace, the teaching style, using equipment, additional resources or technology to approach the topic from different angles, and setting open ended tasks so that all students can approach it at their own level comfortably.

“Differentiation is simply about ensuring that ‘the right students get the right learning tasks at the right time’”. (Earl, 2013)

Knowing that a student has an IEP (Individual Education Plan) may assist a teaching artist working in an inclusive setting in planning and preparing a creative session. An IEP sets out a number of targets for an individual learner (both content and skill based, identifying also personal, social and communication targets), and typically suggests ways to support and enable the student to achieve these goals. The art classroom provides rich opportunities for integration of curricular contents and opportunities to practise and develop social and communication competencies. While it is the teacher’s role to implement the IEP, discussing some of the learning goals with the artist would allow them to consider integrating these into the project, making the learning more relevant. If this occurs provision should be made within the final evaluation process to identify and assess the strategies used during the ‘art’ experience that may be able to assist the teacher and student in future lessons after the artist has left.

Shared delivery Model: Complement and Enrich, not Replace

“I think the benefits of having the artist come work with the children cannot be overestimated. It was a fantastic experience for the children and for me as the teacher, to be exposed to new ideas and practices. The artist encouraged the children to create and explore in ways I hadn’t exposed them to. It was wonderful”. (Heads Up, 2016 teacher)

The findings from the Heads Up (2016) and All Heads Together (2017) studies demonstrate the potential of dialogue, shared planning and collaboration between teaching artists and teachers. In recommending a ‘shared delivery model’ in arts education, Gibas (2012) identifies that deep learning occurs when different experiences, concepts and skills overlap. She suggests that more attention should be given to the shared spaces between the artist and the teacher, because it is in those overlapping areas that real life, arts experiences happen and connect with students at a deeper level in schools.

“They can see a professional at work, how the professional handles the materials etc. Teachers can play a supportive role, have a chance to connect on a different level with the children”. (Artist, Heads Up, 2016)

ReCreate’s research demonstrated that a partnership approach between artists and teachers resulted in enhanced learning activities such as project work and arts integration, involving greater student autonomy, listening intently to student voice, and facilitating a flexible learning environment.

Visiting teaching artists should complement and enrich, not replace the work of arts teachers and non-arts teachers in schools and education settings (Richerme et al., 2012), bringing a deep passion for their specialist area into the classroom, and working in partnership with teachers in schools where each partner contributes to a comprehensive arts education for the student.

“I feel that the partnership between artist and teacher is imperative. The teacher always guides the artist as to the specific needs of the children and the best way to organize the classroom where the artist can inspire to develop the art strands and to use art as a tool which can be used as a vehicle to teach other parts of the curriculum”. (Artist, Heads Up, 2016)

A shared delivery model such as that advocated by ReCreate, can have a lasting and powerful impact on students, a long-term increase in teachers’ art skills, and a change in the school culture where the teacher can carry on the arts instruction when the artist is not there.

“They learnt new skills that can be used when I have left. They expanded their knowledge of creative practices. By sharing the teaching experience, the workload can be halved – good relationships are formed and future collaborations made possible”. (Artist, Heads Up, 2016)

However, it is acknowledged that effective partnership and collaboration between a teacher and a visiting teaching artist can take time, preparation, resources and an understanding of each other’s areas of expertise, practices, and work contexts.

Connecting in the Classroom

“Collaborating with the teacher was very beneficial as we shared roles and knowledge of the group and activities – I also learned by collaboration in areas such as how to engage and control the class. The teacher had greater knowledge of the group, their interests and areas where they may improve through my working with them, for example, when choosing a theme, suggestions from the teacher stimulated ideas that I would not have reached on my own”. (Artist, Heads Up, 2016)

Where possible research should be done by the students with their teacher before the artist enters the classroom. It is helpful for the teacher to discuss the project with the students, explain who the visiting artist is and how the project may develop. Many artists have their own websites and viewing this with the students beforehand gives them a good understanding of the artist’s background and work.

When the project begins within the classroom, teaching artists and teachers should:

- Encourage students to explore and learn for themselves, creating and investigating on their own;
- When appropriate, step back, keeping direct instruction to a minimum;
- Avoid pronouncing judgments (positive or negative) too quickly, let discussions develop and wander.

When working in early years and other settings where the focus is child-led, creating a safe environment in which the children can explore for themselves can develop into exciting self-directed discoveries. By seeing the arts as a language of inquiry, a way of communicating, exploring and thinking (Aistear, 2009), and when given time, all children, including the very young can give voice to their own ideas where the spoken word is not possible.

Lesson Planning

Why Plan?

Lesson planning is central to the process of purposeful teaching, learning and assessment. It is a hallmark of being an effective teacher (Jensen, 2001). It allows teachers and educators to identify what needs to be done, how and when. When lesson plans are fitted together thoughtfully and creatively, it creates an effective learning experience.

Lesson plans can be described as a tool or a road map which guide learning. Occasionally, teaching artists suggest that it is better not to plan and avoid setting aims in the belief that it will allow them greater freedom to experiment, discover and respond to opportunities as they arise. This is to misunderstand the purpose of planning, and specifically of aims and objectives, which act as a framework for learning and facilitate engagement and experience rather than inhibit it. A lesson is changeable, and not set in stone. It is not intended to stop a teacher or teaching artist from changing direction if the situation warrants it.

“A good lesson plan guides but does not dictate what and how we teach”.
(Jensen, 2001)

Valuable opportunities to collaboratively discuss and analyse lessons can occur when an artist works alongside a teacher to review and reflect on a lesson. This approach is particularly useful when working in inclusive classrooms. It allows teacher and artist to connect theory to practice and enhances their respective knowledge bases through a process of collaboration and feedback, improving the quality of planning, instruction and generating unique assessment options for diverse learners (Regan et al., 2016). If an artist is facilitating a series of workshops for students with or on behalf of ReCreate a lesson plan structure will be provided.



Teachers sharing thoughts and creative approaches using provocations during the *All Heads Together* CPD in ReCreate

Principles of a Good Lesson Plan

Three important principles underpinning good lesson plans (Jensen, 2001; Ermeling and Graff-Ermeling, 2016) are:

- Coherence (the ‘throughline’ or storyline of a lesson)
- Variety, and
- Flexibility.

Coherent planning relates to the idea that the content, skills and activities in a lesson build on one another sequentially and make sense to the learner. The lesson should flow, with smooth transitions from one activity or stage to the next.

“Students should see their learning as a series of interrelated concepts linked together to create meaning”. (Curran, 2016)

If an artist is doing more than one lesson or a long-term project with students, multiple lesson plans and an overall scheme or unit of work to guide the direction of the project will be needed. The key to creating coherent lesson plans rests on the following:

- Identify what you want students to understand or be able to do at the end of a lesson or series of lessons;
- Know what prior knowledge and background information/experiences students have in that area;
- Consider what kinds of learning activities and in what order to present them to help students achieve the learning goals;
- Determine how each activity connects with and builds on the previous activities, and how it prepares the way for subsequent activities and knowledge to be explored;
- Think about what roles teaching artists, teachers, including special needs assistants where relevant, and students will play during each activity to best support the learning outcome(s), (i.e. student led, teaching artist led, collaborative enquiry, etc.).

In considering and articulating the rationale for each activity, the teaching artist and the teacher can create opportunities for rich and deep learning which shifts the emphasis from a cursory selection of activities (i.e. just doing things for the sake of it), to coherent, well planned and meaningful learning episodes (see Ermeling and Graff-Ermeling, 2016).

There are several areas to reflect on when writing an outline scheme or plan of work for one or more lessons (see samples in the section below):

01. **Demographics:** age, class/grade level, number of students in the class, gender (e.g. all girls or mixed gender), duration of the project and of each lesson, additional features (e.g. inclusive or special educational needs classroom, types of student needs, previous learning in this area (i.e. briefly note what they have done/studied before).
02. **Strategies for differentiation:** If relevant, briefly identify the strategies to be used to mediate the content and skills to learners with diverse needs.
03. **Aims (learning goals) and learning objectives (learning outcomes):** List the major aims and learning objectives for this project and/or lesson.
04. **Resources and materials:** Include an overview of the resources needed to facilitate and support learning (and access to learning) in this lesson/project.
05. **Cross-curricular linkage and integration:** identify opportunities for links and skill development across several subject areas where relevant. Learning is less effective when it happens in isolation from other areas of the curriculum, for example, when teaching art, look for natural opportunities to develop skills and competencies in science, maths, literacy and languages, history, environmental studies, etc.

06. **Advance preparation by all parties involved:**

A / Research and preparation by the teacher and children before the project – such as reading relevant themed books or looking at the artist’s work on-line;
B / Classroom preparation by teacher – moving furniture to create space, ensuring relevant materials are in the room such as scissors or glue;
C / Preparation by the artist – such as sourcing and preparing materials.

07. **Sessional outline:** Briefly provide a summary of what will be covered in each lesson and how.

08. **Opportunities for assessment:** Outline the main strategies for both formative and summative assessment. The assessment mode will identify the types of assessment (i.e. how the learners are to be assessed, such as the construction of their clay pot), and the criteria for assessment will identify what skills and content knowledge you are looking for in their work (i.e. what qualities are you looking for in their clay pot).

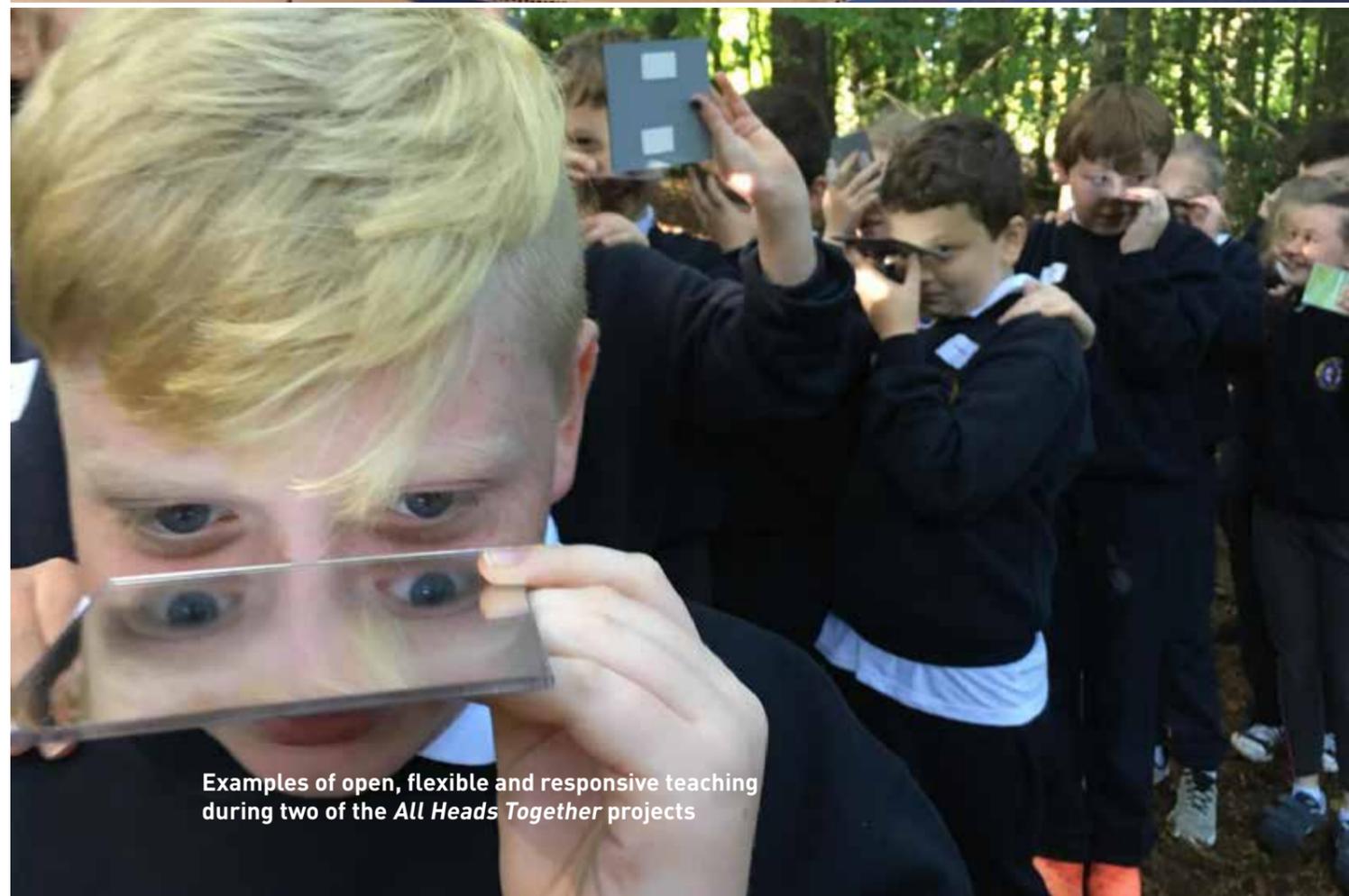
These considerations highlight the importance of planning and allocating adequate time for each stage of a lesson. Individual lessons are typically divided up in a number of phases or stages, often referred to as the introduction, the development, and the conclusion of a lesson.

Staying Open, Flexible and Responsive

Effective teaching and learning practices demand open, flexible and responsive teaching artists and teachers to recognise opportunities for learning which may not have been identified in the plan, but which emerge during the lesson delivery. If students are interested in something, the teaching artist or teacher should follow their lead (if they deem it to be of benefit to the students overall). Being able to think on your feet to create opportunities to expand and develop on new ideas or foci is an important pedagogical skill in inclusive classrooms.

While each of the three stages in a lesson serves an important purpose, the conclusion of the session is often unrated or overlooked. It provides an invaluable opportunity for teaching artists, teachers and students to revise, review, reflect, consolidate, compare, contrast, summarise and synthesise what they have been doing, and to project forwards to the next lesson. Educators are advised to think of a concluding activity rather than a hasty recap or regarding the conclusion as the time to tidy everything away. It is a unique and highly valuable learning episode in itself when the learning is pulled together, and questions are answered, and often, new questions are generated.

To finish each lesson, involve the students in the clean-up process. Teachers and artists should include time for this collaborative activity in their lesson plan. Time management can be difficult to get right when planning lessons, and often, we tend to underestimate (rather than overestimate) the length of time an activity will take which leaves little time for the clean-up process. This also is an invaluable experience for all learners in inclusive classrooms, for example, target skills for students with severe disabilities may be those embedded in natural art studio routines such as cooperating with peers, set-up and clean-up, securing and organizing personal supplies, creating developmentally appropriate levels with a variety of media, and displaying artwork (Gerber, 2006).



Examples of open, flexible and responsive teaching during two of the *All Heads Together* projects

Assessing Progress

Good teaching and learning must be guided by evidence of what is working and what is not working, and how things can be improved. It drives learning and should be performed by and with the learner (Biggs, 2003). At its most fundamental level, assessment provides teachers and teaching artists with the information they need to answer if their students are learning what they set out to teach (Pistone, 2002). More importantly, assessment contributes to determining when a learner is ready to progress to the next stage. It is important that assessment does not become an end in itself and that its primary purpose in supporting learning is understood by teachers and teaching artists.

Assessment can take many forms (i.e. methods or modes) including: teacher observation (formal or informal); a visual, oral or signed response to the content; questioning, roleplay, games, debates, classroom discussions, presentation; written task; controlled examination; multiple choice tests; individual or group interviews; portfolio; creating an online quiz or using apps and virtual learning tools to create games and activities which assess how well students have acquired certain skills or understood the content.



Exploration of process through the theme of 'Myself'



Observing children communicate as they invent their own world under the sea

Assessment of Young Learners

When working with young learners in pre-school settings, an informal approach is recommended, where assessment is a natural part of the teacher's interactions with the children, involving observations, discussions and active listening to the child in a variety of learning situations. Such an approach enables teaching artists and teachers to find out what children understand, how they think, what they can do, and what their dispositions and interests are. This information is documented by the teacher in what is known as **narrative assessment** and allows them to feedback to the children and their parents/guardians, plan challenging, enjoyable experiences, and select appropriate supports to help children achieve the next steps in their learning journey.

As part of the Aistear/Síolta Early Childhood Curriculum Framework in Ireland, a video created by the National Council for Curriculum and Assessment discussing the planning, documentation and assessment of an emergent and inquiry-based curriculum in early years settings can be viewed at: <https://vimeo.com/200593025>

Assessment of Learning in Inclusive Classrooms

In inclusive education settings teachers and teaching artists are encouraged to be sensitive to the abilities and strengths of all students in their classrooms, recognising that some assessments may not identify the small gains or variations in learning which are crucial to individual learner development and significant indicators of progress for students with special educational needs or with a disability (Cumming and Maxwell, 2014).

Customised and multiple assessment strategies are often used to ensure that difference and diversity is celebrated and valued (Bourke and Mentis, 2014). Not everyone has to be assessed using the same approach or instrument. The first consideration of assessment in an inclusive educational environment is to provide opportunities, not obstacles to learn. To achieve this, teaching artists and teachers should not make any assumptions about what a person with a disability or special educational need can or cannot do.

Assessment of Learning in Inclusive Arts Classroom

Students look for and value feedback: they want to know how they are doing. When there is little or no feedback or benchmarking against quality standards, it is easy for students to become disappointed, demotivated, and directionless. There are two broad functions of assessment: formative (assessment for learning) and summative (assessment of learning), and in a broader view of education, they are regarded as complementary and interconnected processes which allow the teacher and learner to use the information gathered through assessment to scaffold the next steps of learning (NCCA, 2007). Formative assessment usually takes the form of verbal feedback and exchange. It is typically ungraded and occurs throughout the sequence of learning. It is designed to give students informal feedback though on how they are doing, so that they can incorporate that feedback (or more accurately, feed-forward) into their ongoing learning, and teachers can adapt their approaches where necessary to support students' further learning.

Summative assessment is usually graded and occurs at the end of a sequence of learning. It is intended to communicate to the student, their families, teacher and the school management team how well they have understood specified skills and content knowledge.

In a changing world where creativity and the arts are recognised for the 21st century qualities, skills and active experiences they

bring to educational settings, arts educators and teaching artists must be vocal in asserting the role of formative assessment, and proactive in developing appropriate and diverse approaches to summative assessment in their classrooms, which serve the arts and their students well.

Teaching artists' approach to formative assessment is entirely consistent with the characteristics of good teaching, but it is not always recognised as 'assessment' by them, and even more rarely reported as such. Within the Heads Up and All Heads Together projects key skills learnt by participants, yet not always recognised within the teaching artists' assessments, included:

- Creativity
- Purposeful ideation
- Exploration
- Problem solving
- Critical reflection
- Persistence and discipline
- Tolerance for ambiguity, process driven
- The capacity to make connections
- Metaphorical thinking
- Diversity and inclusivity.

Teaching artists should think beyond what a student is or is not able to do, to asking instead 'What does this information tell me about the student's need for additional support, direction or services?' (Treffinger et al., 2002). Recognising that students make progress, change and grow at different rates it is important to use more than one source of data to build a profile of them and their engagement with art processes, and to remain flexible in making decisions.

Assessment is a dynamic not a static process, and people can respond differently under different circumstances. Therefore, using as many assessment points and strategies as possible will create a more realistic picture of the student's progress overall. Celebrating the students' creative journeys by inviting other students and parents to view their work is an important aspect.

“These two students are usually very reluctant to engage verbally in class but at the exhibition they explained and discussed the processes beautifully and we could really see that they understood the work and were so proud of what everyone achieved”. (Heads Up, 2016 Artist)

This can be a valuable way of assessing the students' acquired knowledge and understanding while also enhancing their sense of achievement and placing the arts practice into a wider context.

Assessment and Evaluation

There is a crucial link in education between planning, instruction, assessment and evaluation, and each supports the other to enhance the overall quality, experience and effectiveness of learning and teaching. However, the connections between assessment and evaluation are not always clearly understood, and the two are often used interchangeably. This is particularly evident in published guidelines for visiting teaching artists working in educational settings, which tend to prioritise the use of the word evaluation over assessment.

Assessment and evaluation refer to different levels of investigation. Assessment relates to measurement and processes to improve the quality of students' learning, and evaluation uses this information to formulate an overall understanding of how the student is performing when considered against his peers and his previous performances. Evaluation also considers other factors including teacher behaviour and effectiveness of teaching, response to instruction type, curriculum, teaching materials and resources. Evaluation reflects the entire process of the collection of evidence and its interpretation and reflects and makes judgements on the goals themselves. It is more typically associated with the requirements by funders and others to evaluate the overall impact of an arts project in an educational setting.

‘My personalised Treasure Box for all the materials I like’, made by a student during All Heads Together



Sample Lesson Plans from All Heads Together Project

[Download here](#)



Exercising fine and gross motor skills as children weave through fishing net outdoors.

Classroom and Behaviour Management

Classroom organisation, classroom management, behaviour management and discipline are interrelated and key terms associated with effective teaching and learning in schools. The sources of inappropriate behaviour are many, but the most effective strategy to deal with behavioural infringements in the classroom is to prevent them from occurring in the first place. It is important to note that it is the role of the teacher and not the visiting teaching artist to manage the classroom and the behaviour of the students within the group. However, it is important that an artist has a clear understanding of how these are implemented before any project takes place. An awareness of the different types of challenging behaviour and best practice guidelines on how to manage them are crucial for any teacher or artist and correspond with health and safety guidelines for creating consistently secure, enjoyable and productive learning environments.

A photograph showing a teaching artist with long blonde hair, wearing a dark blue long-sleeved shirt and green pants, sitting on a carpeted floor. She is surrounded by several young children who are also sitting on the floor. They are all focused on a large, rectangular piece of white paper or fabric that is spread out on the floor. The paper is covered with various craft materials, including gold and silver metallic paper strips, colorful threads, and small objects. The children are actively participating in the project, with some holding materials and others looking at the work. The scene is brightly lit, and the overall atmosphere is one of collaborative learning and creativity.

The teaching artist sitting on the floor with the children, joining in the fun and reflecting on their work during one of their sessions for *All Heads Together*.

Understanding Behaviour

All children can display challenging behaviour from time to time and this is a normal part of growing up. Getting to know the students as soon as you begin working with them is recognised as one of the most effective ways to build a positive, trusting and respectful relationship which lays the foundation for positive behavioural change. Challenges will arise and it is important to realise no activity will engage all of the students 100% of the time, and there are many different reasons for this.

Understanding the root causes of a child's behaviour is essential, as without it any behaviour strategy is unlikely to work. There are 5 basic circumstances which can lead to challenging behavior and are often at the root of problems:

- Biological (we interact with environmental influences around us and they inform our behaviour, such as noise, visual stimuli in a room, the temperature, emotional states, physical states such as hunger, tiredness, anxiousness, the lighting levels, etc.)
- Behavioural (behaviour is linked to stimuli and can be modified through conditioning)
- Cognitive (the way we think about things influences our behavior, thus positive thinking and encouragement can minimize difficulties)
- Systemic (the influences of family, friends, school, classmates, community and outside clubs greatly influence behaviour)
- Psychodynamic (clinical interventions to deal with past experiences/trauma)

Managing Challenging Behaviour

Schools can be quite a stressful environment for many children and young people, and while most manage low levels of pressure and stress as a normal part of life and build up resilience when faced with challenges, some can become overwhelmed and their behaviour can deteriorate as a result, becoming disruptive and sometimes aggressive towards others. A few positive strategies to mediate such situations include:

- When talking to the student your message needs to be simple, clear and non-negotiable to avoid confrontation and argument.
- Your response must be calm and considered.
- Deal with the original issue (secondary issues can be dealt with later).
- Get in and out quickly when reprimanding to allow the child space and time to make a better choice.
- Use slow countdowns (embellished with instructions) as fair warning to the class (Five, you should be finishing the piece you are working on, four, you should be ... etc.).
- Vocalise closed requests (prefacing requests with thank you: 'Thank you for putting your bag on the hook').

Positive Behaviour Management

In inclusive classrooms, as within all classrooms, a teacher must know what is going on and be able to identify potential issues and head them off before they develop. Good eye contact, getting down to just below the eye level of the student (for sanctions and for praise) and not towering over them or squaring up to them at direct eye level, getting to know the students personally (their likes, dislikes, strengths and weaknesses), and providing leadership roles and jobs to encourage shared responsibility and independence in the classroom are recommended as ways to prevent misbehaviour

Thompson (2013) provides a few tips, which are valuable strategies for teaching artists.

- Don't turn your back on a class.
- Be alert to signs and signals among students such as restlessness, becoming upset or agitated.
- Be prepared so that you can focus on students instead of the lesson.
- Develop your personal multitasking skills.
- Stay on your feet and monitor what's going on throughout the room.
- Arrange the class so that you can see and be seen with the help of the teacher.
- Don't distract students when they are working.
- Pace lessons so that they flow in a cohesive manner.
- Quietly correct off task behaviour and then move on (don't nag).

Visiting Teaching Artist Guidelines

As a visiting teaching artist to a classroom you should not take challenging behaviour personally. Stay calm and seek advice from the teacher. When time allows discuss a strategy or strategies to avoid such behaviour in the future (Mendler, 2001). These might include:

- Involving them in an alternative activity;
- Conducting an analysis of the task and breaking things into smaller, more digestible steps for some students is a way of further reducing frustration and confusion which can manifest as a behavioural problem (Smith and Lambert, 2008).
- Taking short frequent breaks to change mood and energy levels;
- Recognising their effort and achievements, and personally commend them. This shows that you know and appreciate the quality of their work and effort, and that they are more than a name on a piece of paper to you;
- Sharing information about yourself as appropriate and using examples of struggles and challenges that you have faced in your art work can be an effective way to connect with students;
- Following up on points which have arisen during class can be a positive way to develop trust;
- Being responsive to their needs encourages trust, and if you promise to bring in a different material or resource to them, it is important that you remember to do so;

— Finally, respect for the students can be communicated through your tone of voice, your physical presence and posture, your attitude and your level of preparedness for classes. Many students need to experience respect from you before they will show it back.

If offending behaviour, verbal or physical, results in an injury to or upsets another student the teaching artist must report it to the teacher immediately to allow them to deal with the situation in accordance with the school behaviour management policies. It should be noted that at all times the artist should adhere to child protection guidelines and should never be left alone with the students or an individual child. If the artist is hurt or injured (verbally or physically) by a student they must also report it immediately to the teacher and follow the school policy in this regard, typically involving the completion of an incident form provided by the school. If the artist is working with or on behalf an external organisation such as ReCreate, they may be required to report the incident to the project manager and follow the procedure accordingly.

Visiting teaching artists should have completed their child protection training before commencing work with any school or group with children or vulnerable adults and adhere to child protection guidelines. As well as the **Children First Act, 2015**, the **Children First: National Guidance for the Protection and Welfare of Children 2017**

published on 2 October 2017 also became operational on 11 December 2017. Guidance is available from the Dept. of Children and Youth Affairs at <https://www.dcy.gov.ie/> and from Tusla, the Child and Family Agency at <http://www.tusla.ie/children-first/children-first-guidance-and-legislation/>

In cases where a situation occurs before an artist arrives, it is important that the teacher informs the artist and for the safety and well-being of all involved ensures that control is reinstated before the artist begins their session.

Classroom Management

Prevention of potentially disruptive behaviours does not always require direct teacher intervention, but consideration of how the space, resources, and people in it are organised. The physical arrangement of the classroom needs to facilitate ease of access to materials and resources, and manoeuvrability for all. Seating and desk arrangements and the presence of distracting displays and stimuli in students' direct line of sight need careful advance planning. Paying attention to such factors as where resources and supplies are stored and establishing routines and rotating rotas for the distribution, use and return of materials makes the environment more predictable and 'knowable' for learners, and maximises class time for learning and enjoyment. This is particularly relevant for visiting teaching artists who bring new materials and a change in routine to classrooms. The artist should discuss and plan for any proposed change in the physical layout of the classroom with the teacher, who will know her students and their likely responses.

A teaching artist could prepare a schedule for how sessions will typically run and display this at the outset of each session. Ideally, this could be left on display for the duration of the project so that students become familiar with the routine and know what to expect. Predictability has a calming effect on most students and is particularly important for learners with special educational needs.

Classroom rules also contribute to positive interactions, and ideally should be linked to positive consequences and not solely to punishment. Teachers will have discussed and developed the classroom rules collaboratively with their students, and they are typically linked to safety and wellbeing, and to positive experiences for all in the classroom. Rules are usually expressed in clear, concise language and it is recommended to have a relatively small number of behaviourally based, positively stated rules (four or five, but ideally not more than seven). It is important for an artist to be aware of classroom rules, and to work with the teacher and students in reinforcing them consistently. Where necessary, modifications or additions may be made in consultation with the teacher and students to support specific aspects of an arts project which often require more of an experiential workshop environment.

Guidelines for Artists Working in Inclusive Educational Settings with ReCreate

When planning a project involving more than one session, the ReCreate lesson plan and checklist template (available on request) should be used as a starting point for your first meeting with the main teacher. This document can then be used throughout the project. It is difficult in a workshop situation to record and give an accurate picture of everything that happens, but together, artist and teacher can record the information needed.

When planning a workshop or longer project with ReCreate the following steps should be considered by the artist:

- Inquire about the overall aims of the project and why this group want to be involved? Be aware of the needs of their curriculum and the students involved
 - look up their website and be familiar with the curriculum (available online).
- Identify what skills and qualities you have and how they can be applied within that educational setting. If necessary seek further advice from ReCreate about their materials, their source and availability. Explore how you can combine your skills with the materials and develop a starting point for the project with guidance from the teacher and ReCreate staff.
- Inquire about Garda vetting to work with children or vulnerable adults in this setting, even if you have already been vetted by ReCreate.
- First meeting: Be aware that for some teachers this may be their first experience of working with an artist or facilitating an arts project. Allow sufficient time and opportunity to talk with the teacher to ensure that they understand what you will be doing in their classrooms and are comfortable working alongside you in supporting the work with the students.
- Respect students' and teachers' diversity (gender, race, sexuality, culture, religious, linguistic, socio-economic, special or additional needs, ability and disability, etc.) If necessary seek advice from the main teacher.
- Ensure that the theme of the project is suitable. Inquire if a subject matter or material could upset, unnerve, provoke, offend, lead to strong emotional responses, or is controversial (e.g. violent or sexual themes, drug use, mental health, overtly political themes, death) Discuss this with the teacher prior to starting the project and if applicable work with them to allocate time for students to share their thoughts and feelings.
- Differentiation: Inquire if there are students of different ability levels in the group you will be working with and consider what types of activities you will offer students to engage them appropriately with the work. This may involve working with different materials or having different activities that best support and challenge the learners in the group. Talk to the teacher about the students before you begin the project. Also, if appropriate, talk to the students. Consider pacing and timing and be prepared to allow additional time to support individual students' concentration and energy levels.

- Be prepared to adjust your activities during a lesson so that you are pitching the work at the right level for the group overall, supporting individual students and meeting their needs. Offer additional help and support to some students and provide further challenges to others. Additional teaching support may be necessary to accomplish this. Ask if other teaching staff or parents are available to assist during the project.
- Be realistic about the space and resources needed, explore the space available to ensure it will work for your project. Don't agree to take 30 students in a space that can only accommodate 20 as you have responsibilities in relation to health and safety. Note additional teaching staff will have to be present when working with a large number of students. Offer to take 2 groups of 15 or explore the options of alternative suitable spaces. If the space is wrong, it could lead to classroom and behaviour management issues with students getting frustrated if they haven't sufficient or appropriate space to work in. If there are no alternatives available, adjust and manage your project to suit.
- Where applicable consider storage options of student work in between your sessions. Who is responsible for this, will it be safe and stored in such a way that it will not be damaged?
- Be flexible with your lesson plan and allow opportunities for students to be spontaneous and to develop the materials in different ways.
- Have extra activities ready in case of early finishers or if the session doesn't take as long as you originally planned. Some students may not wish to take part in what you had prepared that day so alternatives may be necessary so all are included.
- Involve the students in the clean-up process at the end. This is a life learning skill, encouraging collaboration and respect for the creative activity, the materials and each other.
- Build in time for questions, looking and responding. Reflecting on the processes used by the students is an ideal way for artist and teacher to examine what was learnt. It also gives the students the opportunity to share their thoughts and achievements. For very young children, sharing with others develops listening and other social skills.
- Try and finish a few minutes before the end of the allotted time to allow students to get to another class or to mentally unwind from the experience before they begin a different activity.

Allow time after each session to sit with the teacher, away from the students to discuss what has been achieved and how best to approach the next visit in relation to the project's aims and objectives. Discuss possible cross-curricular activities the teacher might explore within the classroom to prepare for the next session, integrating the project into the curriculum and contextualising the creative session for the students.

Legal and Policy Compliance Checklist

Health and Safety

All members of the school community including teachers, special needs assistants, ancillary staff, students and visitors have a role to play in securing their own safety, health and welfare and that of others.

During the planning phase of the project the visiting artist must inform school staff of any possible health and safety issues that may occur during the project, such as the use of sharp tools or hot glue. Specific advice for schools, and resources for teachers are available at: <http://www.hsa.ie/eng/Education/>

Duty of Care

Teachers have a duty of care to the students under their control. As outlined by the Irish National Teachers' Organisation, the measure of duty placed on the teacher is "to take such care of pupils as a careful and prudent parent would of her/his own children". A visiting teaching artist also has a duty of care to the students, an obligation to ensure the safety and wellbeing of those they are working with.

For more information please see Our Duty to Care: Principles of Good Practice for the Protection of Children and Young People, available at: https://www.dcy.gov.ie/docs/Our_Duty_to_Care/851.htm

Child Protection

All artists are required to have completed a Child Protection Programme within 3 years of commencing work with or on behalf of ReCreate.

The Arts Council, working in partnership with the Council of National Cultural Institutions and facilitated by the Health Service Executive have produced helpful guidelines to ensure child safety when engaging in arts activities: Guidelines for the Protection and Welfare of Children and Young People in the Arts Sector and other helpful resources on child protection and welfare can be found here: <http://www.artscouncil.ie/Arts-in-Ireland/Young-people--children-and-education/Child-protection-and-welfare/>

Artists should fully comply with these guidelines and also ensure their own safety within a school. For example, an artist should never be left alone to supervise a student or students at any time. The artist must insist that a class teacher or another full-time member of staff should be present at all times to meet the duty of care obligations.

Garda Vetting

The National Vetting Bureau (Children and Vulnerable Persons) Acts 2012–2016, which came into effect on 29 April 2016, make it mandatory for people working with children or vulnerable adults to be vetted by the Garda Síochána National Vetting Bureau. ReCreate requires that all artists who wish to work with or on behalf of ReCreate must first complete this vetting procedure. Artists should note that a school may also require the visiting artist to be additionally vetted through themselves before a project can begin.

Consent for Photography, Video and Documentation

Each school will have its own policy in relation to the photographing of its pupils and artists should adhere to any specific guidelines set out in their schools' policy. When working for ReCreate, artists are not permitted to take any identifiable photographs of a student unless ReCreate has received their parental/guardian consent, separate to that of the schools. Consent should also be requested in written form from staff members who may be present or involved in the project. Where possible it is good practice to ask the students permission to take their photograph, ensuring they are comfortable with you doing so either in a group or individual context.

Public Liability Insurance

Volunteers and part time employees may be covered by the school's insurance policy as they are supervised by a member of the teaching staff while carrying out their duties. However, artists working in schools as independent contractors may not be covered. It's important that this is clarified before an artist begins any work in the school and ReCreate require all artists working with or for them to have their own public liability insurance in place.

Tax Clearance

Before commencing a project with or on behalf of ReCreate the artist must produce a tax clearance certificate or clarification from the tax office that their returns are up to date.

Acknowledgements

ReCreate would like to thank all the contributors to our Heads Up and All Heads Together projects. Without their help, knowledge and support these projects would not have been possible.

ReCreate would like to thank Dr Carmel O’Sullivan who worked tirelessly with us over two years sharing her time and expertise. She has been invaluable to the success of these projects and her recommendations will also contribute to ReCreate’s creative programmes in the future.

The research team in the Arts Education Research Group in the School of Education, Trinity College Dublin, who under the guidance of Dr O’Sullivan carried out a robust and independent evaluation of the Heads Up project.

Keiron Phillips and the management of the Environmental Protection Agency without whose funding these projects would not have been possible.

The artists who worked passionately on these projects, openly sharing their experiences, thoughts and creative skills.

To all the educational settings and groups we worked with in our Heads Up and All Heads Together projects. Without their participation these projects and research would not have taken place.

To the artists and educators who participated in the All Heads Together Continuing Professional Development (CPD) training as their recommendations influenced the writing of this document.

As part of ReCreate’s All Heads Together project we worked with 7 artists and groups from 6 early years settings and 6 primary schools. These were:

Artists

Liadain Butler
Anne Cradden
Jane Groves
Genevieve Harden
Órla Kelly
Deirdre O’Reilly
Deirdre Rogers (ReCreate Creative Director)

Educational Settings

Carrs Child & Family Services, Dublin 6
Coill Dubh NS, Athy, Co. Kildare
High Hopes Montessori, Dublin 6
Holy Child Preschool, Rutland St. Dublin 1
Hope Montessori Autism Care Centre, Dublin 15
Newtownmountkenedy Primary School, Co. Wicklow
Powerstown ETNS, Dublin 15
Rowlagh Playgroup, Co. Dublin
Saplings Special School, Dublin 16
Scoil Chiaráin, Glasnevin, Dublin 11
Scoil Mhichil Naofa, Athy, Co. Kildare
St. Brigid’s Parish Preschool, Co. Dublin



Enjoying the fun while helping his younger buddy during their *All Heads Together* project

References

Arts and Disability Ireland (2010) *Shift in Perspective. An Arts and Disability Resource Pack*. Available at: http://www.artscouncil.ie/uploadedFiles/Main_Site/Content/Artforms_and_Practices/Arts_Participation_pages/Arts%20and%20disability%20pack.pdf

Connolly, D., Rogers, D., O’Sullivan, C., and Ridge, K. (2016) *Heads Up. A Journey in Creative Reuse*. ReCreate Ireland: Dublin. Available at: <http://recreate.ie/heads-up-project/>

Cumming, J. J., and Maxwell, G. S. (2014) Expanding Approaches to Summative Assessment for Students with Impairment. In: *The SAGE Handbook of Special Education* (2nd edition). Edited by Lani Florian. Los Angeles: Sage.

Earl, L. (2013) *Assessment as Learning: Using classroom assessment to maximise student learning*. 2nd edition. Thousand Oaks, CA: Corwin Press, Sage.

Gerber, B. L. (2006) Troubleshooting and the art lesson. In: *Reaching and teaching students with special needs through art*. Edited by B. L. Gerber & D. M. Guay. Reston, Virginia: National Art Education Association.

Giangreco, M. F. (2003) Moving toward inclusive education. In: *Exceptional Children: An Introduction to Special Education* (7th edition). Edited by W.L. Heward, (pp. 78–79), Englewood Cliffs, NJ: Merrill.

Gibas, T. (2012) Unpacking shared delivery of arts education. Available at: <http://createquity.com/2012/12/unpacking-shared-delivery-of-arts-education/>

Jensen, L. (2001) Planning Lesson. In: *Teaching English as a Second or Foreign Language*. Edited by M. Celce-Murcia and D. M. Brinton (3rd edition). Boston: National Geographic Learning.

Mendler, A. N. (2001) *Connecting with students* (5th edition). VA, USA: Association for Supervision and Curriculum Development.

National Council for Curriculum and Assessment (NCCA) (2007) Assessment Guidelines. Available at: <https://www.ncca.ie/en/primary/assessment>

National Council for Special Education (NCSE) (2014) *Children with Special Educational Needs*. Trim, Co. Meath: Department of Education and Skills. Available at: <http://ncse.ie/wp-content/uploads/2014/10/ChildrenWithSpecialEdNeeds1.pdf>

Regan, K. S., Evmenova, A. S., Kurz, L. A., Hughes, M. D., Sacco, D., Ahn, S. Y., MacVittie, N., Good, K., Boykin, A., Schwartz, J. and Chirinos, D. S. (2016) Researchers Apply Lesson Study: A Cycle of Lesson Planning, Implementation, and Revision. *Learning Disabilities Research & Practice*, 31(2), 113-122.

Rogers, C. (2012) Inclusive education and intellectual disability: a sociological engagement with Martha Nussbaum. *International Journal of Inclusive Education*, 17(9), 988-1002.

Smith, R. and Lambert, M. (2008) Assuming the Best. *Educational Leadership*, pp. 16-20.

Treffinger, D., Young, G., Selby, E., & Shepardson, C. (2002) *Assessing Creativity: A guide for educators*. Storrs, CT: The National Research Center on the Gifted and Talented.

Thompson, J. (2013) *The first-year teacher’s survival guide: Ready to use strategies, tools and activities for meeting the challenges of each school day*. 3rd edition. San Francisco: Jossey-Bass.



Trinity College Dublin

Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

ReCreate
© Creativity through Reuse ©



Environmental Protection Agency
An Ghníomhaireacht um Chaomhnú Comhshaoil