



acting on the margins. arts as social sculpture

## **MASSIVE OPEN ONLINE COURSE (MOOC)**

Introduction to socially engaged arts: Diverse approaches for mitigating societal challenges through arts-based initiatives

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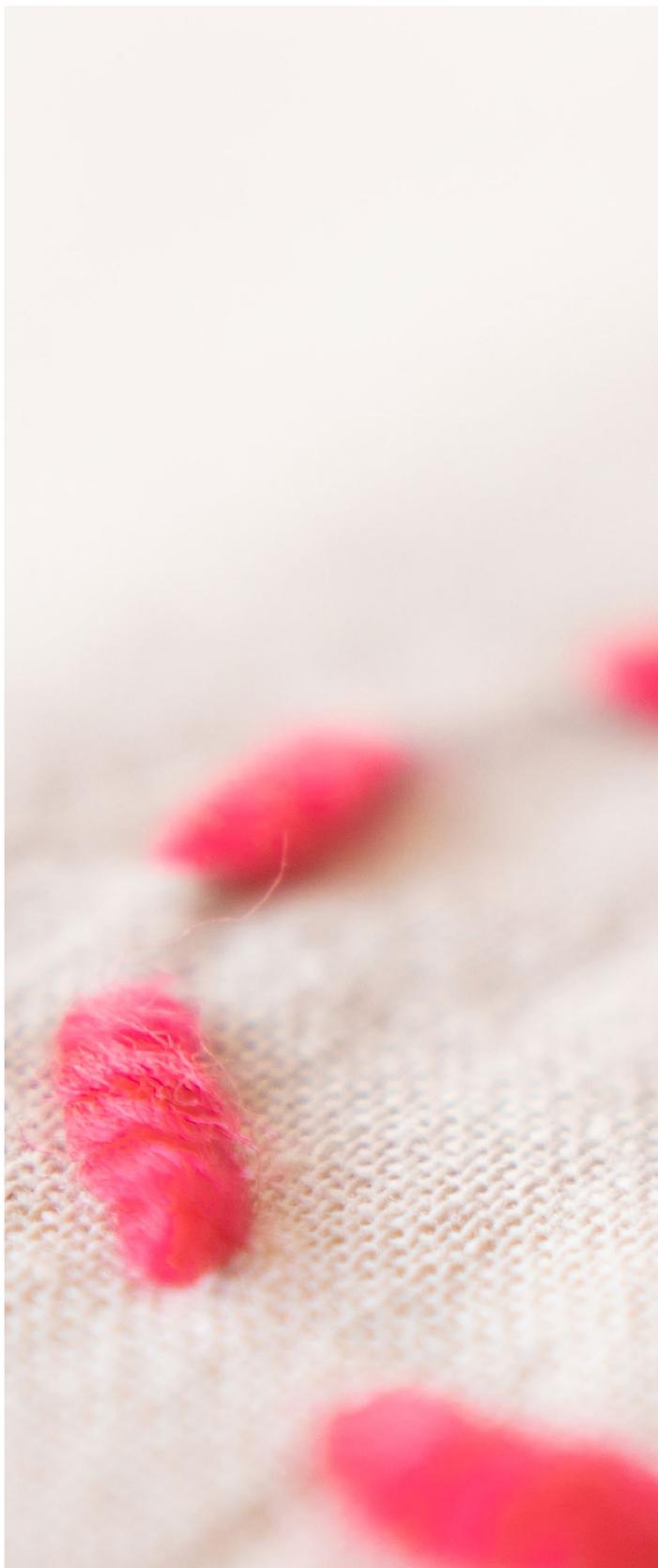
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**PURPOSE:** This deliverable presents a report of the open access Massive Open Online Learning (MOOC) course of 4 ECTS, consisting of 108 learning hours that are divided into eight lessons with a duration of 13 hours and 30 minutes each. The eight lessons are developed by the eight AMASS partners.

This open online course will be hosted by the University of Lapland, available at: <https://www.amassmooc.com/>

**REPORT CONTENT:** The following is presented in this report, namely the:

- MOOC content outline of Lessons 1-8 (p. 3-10)

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## INTRODUCTION

This report presents a synopsis of the learning objectives, content and method of the MOOC, set out in the **Course Outline**. The purpose of the course outline is to serve as the marketing instrument of the MOOC in the form of a single-page pamphlet that can be digitally distributed to interested learners who enquire about the course content and structure.

The MOOC content outline presents a skeleton of the learning structure of each lesson. The order in which the participants choose to engage with the eight lessons of the MOOC is at their discrepancy. The purpose statements of the eight lessons are presented hereafter.

Lesson one of this course is based on the research conducted by the AMASS project, focusing on the needs of children and teachers from the Deaf community. Artist Jan and Deaf teacher Iva will guide students through various lessons such as an exhibition of art glass employing their creativity referred to as Open Form. Learners who want to acquire knowledge of Deaf culture will be able to acquaint themselves with the challenges of communication, museum and gallery pedagogy for the Deaf by creatively re-interpreting contemporary art forms, sharing their experience through a variety of art media.

Lesson two of this course introduces basic concepts that underpin socially engaged arts (SEA). Learners will be presented with several definitions of this arts form, while they will engage with three exemplary case studies of SEA conducted in Arctic Rovaniemi. Due to the ephemeral, collaborative and often performative nature of socially engaged arts the importance of generating impact and documentation will be discussed.

Lesson three is guided by Corvinus University Budapest. In our media landscape today, even though having more options than ever, paradoxically it is getting harder to stand out from a crowd and get your message communicated. Visual storytelling is one effective tool to reach audiences on new platforms focusing on visuality, like Instagram and TikTok. This course aims to explore what visual storytelling is, how to recognise, analyse, and emulate good examples, what tools can be used to create unique stories, and how to communicate messages more effectively, with a focus on enabling disadvantaged communities' voices to be heard.

Lesson four focuses on how participatory design can be used to align different perspectives within a group to make collaborative decisions. This lesson will teach students how to use participatory design with stakeholders in the arts and cultural field. This unit will introduce key theoretical concepts by presenting the phases of a participatory process, discussing different applications and methodology. Particular attention will be dedicated to facilitation, an essential aspect of participatory design. Students will be introduced to the skills and techniques that a facilitator should employ to promote effective group dynamics and support group work.

The MOOC lesson five focuses on three aspects of socially engaged artistic practices. First of all, it presents practical applications of social engagement within urban spaces and community-engaged theatre. Secondly, it discusses managerial aspects associated with community engagement strategies. Finally, it explores ethical challenges related to the implementation of projects in which participants engage in creative activities with artists and other stakeholders.

Lesson six presents videos and readings of all experiments conducted in Portugal. Students will develop an understand of the importance of documentation that are more aesthetic (sensory), and therefore more accessible to the participating communities. This lesson reflects on the importance of documenting projects based on artistic and activist processes developed with marginalised and disadvantaged communities, enabling project participants to revisit the memories of the moments they experienced as a form of social transformation and community

empowerment. Additionally, learners will explore how the various possibilities of recording and archiving particular moments in the development of projects can help participants to reflect on their past, present and future as a means of disseminating the lived experiences of the participants. Listening to participants, using artistic skills that can facilitate empowerment and the contextualization of their stories through texts, exhibitions, art and design collaborations can enable participants and entire communities to self-reflect.

Lesson seven explores different perspectives of European cultural policy as they relate to socially engaged arts. This will provide students, teachers, and professionals working in the field of arts and culture with methodologies applicable when preparing a grant application, an evaluation of a topic within the field, and/or a research project. The specific skills and knowledge that participants will acquire from this module include: 1) an introduction to the history of European cultural policy and its relation to socially engaged arts; 2) How to perform a systematic literature review (SLR) with a free, open source tool called Vos Viewer; 3) How to supplement an SLR with altmetrics for a broader picture of a specific subject area; 4) How to better understand the process of developing cultural policy in a European context; 5) How to better understand the process of developing cultural policy in a European context; 6) A more holistic knowledge of existing impact measurement tools for socially engaged arts interventions with a particular focus on the UK and Nordic contexts. While the unit is intended to prepare students specifically for working within the fields of arts and culture, the methods and the tools employed are applicable across a broad range of disciplines where in-depth background knowledge and technical rigor are required to make the case for a given research project.

Lesson eight arises from the perspective of partnerships as a dynamic and lively collision of individuals, institutions and communities by making use of a model of 'relationship-as-process' in order to suggest a useful method for initiating, developing and sustaining the collaboration, so that unique opportunities might be developed from diverse collections of partners and, where necessary, the mutual challenges which emerge in this process can be addressed and understood.

## MOOC CONTENT OUTLINE OF LESSONS 1-8

The MOOC content outline summarizes the learning content of each lesson as follows:

### 1 | LESSON ONE

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Czech Republic   |
| <b>Affiliation</b>       | Charles University   |
| <b>Website</b>           | <a href="https://cuni.cz/uken-1.html">https://cuni.cz/uken-1.html</a>  |
| <b>Contributors(s)</b>   | Marie Fulková, Magdalena Novotná, Ivana Hay, Jan Pfeiffer  |
| <b>Lesson Title</b>      | Artistic Open Form in art education for the Deaf: Emancipating people  |
| <b>Description</b>       | This lesson is for everyone who is interested in the unique way of communicating in different languages and art, wants to learn about the world of the Deaf and enjoys going to art museums. Your guides will be Jan, an artist, and Iva, an art teacher of the Deaf. You will go to see an artistic glass exhibition and use an open form for artistic creation. Lesson 1 follows the pilot research study of the Horizon2020 AMASS project.  |
| <b>Learning Outcomes</b> | <p>Students will develop cultural sensitivity, respect for otherness and a recognition of the value of others on a broader scale; Develop and use new knowledge and cultural awareness of the culture of the Deaf; Share and disseminate their experience of creative work combining several kinds of assignments and using a variety of art media.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> <li>1) Get acquainted with the challenges of art education for the Deaf and with specific needs of museum/gallery pedagogy for the Deaf</li> <li>2) Interpret and creatively re-interpret contemporary art forms</li> <li>3) Contribute to socially, culturally, and politically important issues</li> </ol> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Participative assessments. Students' responses will be stored in personal creative portfolios and response spaces of the course. Sharing ideas with other participants using online communication and social media is encouraged.  |

## 2 | LESSON TWO

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Finland  |
| <b>Affiliation</b>       | University of Lapland  |
| <b>Website</b>           | <a href="https://www.ulapland.fi/en">https://www.ulapland.fi/en</a>  |
| <b>Contributor(s)</b>    | Satu Miettinen, Melanie Sarantou, Mirja Hiltunen, Maria Huhmarniemi, Amna Qureshi  |
| <b>Lesson Title</b>      | Introduction to socially engaged arts for inclusive communities  |
| <b>Description</b>       | SEA can facilitate collaboration and integration, for example in multicultural communities, or those experiencing cultural, economic or social tensions. Integration of disparate communities can be facilitated through the arts, providing spaces for new encounters and interactions. This lesson will introduce learners to approaches used in SEA. Three examples of SEA from the Lapland region in Finland, specifically in Rovaniemi, will be presented. The artistic experiments <i>Love Talks</i> , <i>Two Salmon and Five Fish</i> , and <i>Flag</i> illustrate how artistic action, interactions and interventions can facilitate transformation on the fringes of society in Arctic Rovaniemi.   |
| <b>Learning Outcomes</b> | <p>This lesson will provide learners with knowledge of the principles and theories applicable to SEA, including community arts, dialogical and pedagogical orientations of the arts. Learners will draw from the three mentioned examples of SEA to familiarise themselves with practices for enhancing community engagement and inclusiveness. Learners will learn how the arts can be used in different context and as means to promote social transformation through creative and reflective practices.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> <li>1) Define SEA and explain how art as a collective practice can enable communities to examine difficult or controversial issues.</li> <li>2) Explore how the arts can facilitate entering into new and unfamiliar territories to enable spaces (or microcosms) in which understanding among diverse communities or individuals may come about.</li> <li>3) Explore how societal norms can be expressed and evaluated through the arts.</li> <li>4) Reflect, by drawing from the three examples provided, on the role of the arts in driving social transformation.</li> <li>5) Explicate the role of and need for documentation in SEA practices and interventions.</li> </ol> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |

### 3 | LESSON THREE

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Hungary  |
| <b>Affiliation</b>       | Corvinus University Budapest   |
| <b>Website</b>           | <a href="https://www.uni-corvinus.hu/?lang=en">https://www.uni-corvinus.hu/?lang=en</a>  |
| <b>Contributor(s)</b>    | Andrea Kárpáti, Márton Rétvári, Lajos Kovács   |
| <b>Lesson Title</b>      | Social media presence of disadvantaged communities: Arts-based interventions and visual storytelling to make their true voice clearly heard  |
| <b>Description</b>       | In an information overflow, narratives conveyed in images seem to have better chances to reach their audience. Visual storytelling allows us to reach people on a deeper level, and in a way that they are more likely to engage with. This lesson aims to inspire you to tell your stories through photos, videos, graphic images or mixed media. We provide you with basic information about content creation and orientate you in necessary technical skills on how to create, design and distribute your stories in a way that resonates with the audience, whether they be students, professionals or laymen.   |
| <b>Learning Outcomes</b> | The successful completion of this course will enable participants to: <ul style="list-style-type: none"> <li>1) Understand the essence of the genre of visual storytelling;</li> <li>2) Recognise, analyse, and adapt good practices from other creators;</li> <li>3) Translate your message into a story: ignite interest and sustain it through an effective visual story;</li> <li>4) Create a visually compelling representation of your story: select the most suitable digital tools and applications and learn their basic functionalities;</li> <li>5) Learn to choose the most suitable channels to disseminate your story to reach your desired audience.</li> </ul> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |

#### 4 | LESSON FOUR

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Italy  |
| <b>Affiliation</b>       | PACO Design Collaborative  |
| <b>Website</b>           | <a href="http://www.pacollaborative.com/">http://www.pacollaborative.com/</a>  |
| <b>Contributor(s)</b>    | Fabrizio Pierandrei, Stefano Anfossi, Silvia Remotti, Carolina Gutierrez Novoa, Elena Marengoni, Francesca Pasini, Stefano Togni   |
| <b>Lesson Title</b>      | Design-driven participatory processes with stakeholders in the arts and culture field  |
| <b>Subtitle</b>          | <i>How to use design methodologies to deepen the impact of artistic practices</i>  |
| <b>Description</b>       | Participatory design methods offer numerous benefits, such as bringing together different perspectives, generating alignment and facilitating informed decisions. In this course you will learn how to use these methods with stakeholders in the arts and culture field at different stages of a project and for different purposes. You will explore the phases of development of a participatory process, learning to set goals, plan and prepare activities, collect data and extract insights. Particular attention will be dedicated to the role of facilitation in participatory activities. You will be introduced to the skills and techniques that a facilitator can apply to generate effective group dynamics and promote a collaborative environment.   |
| <b>Learning Outcomes</b> | The successful completion of this course will enable participants to: <ol style="list-style-type: none"> <li>1) Understanding the meaning of design and the purpose and principles of participatory design methodologies;</li> <li>2) Recognize the importance of design in cultural policy making;</li> <li>3) Identifying the different phases of a participatory process;</li> <li>4) Learning how to structure participatory activities to interact with stakeholders, including the selection of appropriate tools;</li> <li>5) Acquiring best practices in relation to data collection, data handling and privacy;</li> <li>6) Learning how to transform information into actionable insights;</li> <li>7) Understanding the value of facilitation in a participatory process;</li> <li>8) Discovering effective group dynamics and the factors that contribute to the creation of a collaborative environment;</li> <li>9) Exploring facilitation skills and techniques to enable meaningful interactions.</li> </ol> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |

## 5 | LESSON FIVE

|                          |   |
|--------------------------|---|
| <b>Partner</b>           | Malta   |
| <b>Affiliation</b>       | University of Malta   |
| <b>Website</b>           | <a href="https://www.um.edu.mt/">https://www.um.edu.mt/</a>   |
| <b>Contributors(s)</b>   | Raphael Vella, Isabelle Gatt, Milosh Raykov, Karsten Xuereb   |
| <b>Lesson Title</b>      | Engaging Communities in the Arts  |
| <b>Description</b>       | Engaging Communities in the Arts provides a combination of practical ideas related to applied theatre, community-based arts practice, and hands-on arts project development, as well as information on the ethical implications of working with communities. The first unit will present considerations such as the importance of fieldwork and psychogeography in engaging with urban spaces, and will propose a keen observation of one's surroundings. The next unit describes the process of engaging a specific community in theatre-making and gives a brief introduction to the history of community-based theatre and explores the beauty as well as the challenges in this methodology. The third unit presents the ethical implications of working with communities, in particular those that are marginalised or vulnerable. And finally, basic project management skills are described as applied to community engagement and participatory arts practice.  |
| <b>Learning Outcomes</b> | <p>This lesson will provide learners with knowledge of engaging with spaces and communities while thinking about and practising socially-engaged art. Learners will consider the ethical implications of working with communities. To conclude, the lesson will touch on some of the aspects of managing and scaling socially-engaged art projects.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> <li>1) Understand the importance of fieldwork in participatory projects;</li> <li>2) Describe different aspects of psychogeography;</li> <li>3) Understand the relevance of personal and collective narratives in the documentation of socially engaged projects.</li> <li>4) Identify and understand the basic management skills related to community engagement techniques</li> <li>5) Describe the range of tools that may be adapted to social practice arts</li> <li>6) Analyse and apply them to a variety of contexts at a local level</li> <li>7) Assess their knowledge and understanding through a set of questions that will ask them to apply the content of the module to practical situations.</li> </ol> |
| <b>Duration</b>          | 13 hrs 30 mins  |
| <b>Assessments</b>       | Multiple choice quiz  |

## 6 | LESSON SIX

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Portugal   |
| <b>Affiliation</b>       | APECV  |
| <b>Website</b>           | www.apecv.pt   |
| <b>Contributors(s)</b>   | Ângela Saldanha, Raquel Balsa, Teresa Eça  |
| <b>Lesson Title</b>      | Giving body to the voices - the importance of documentation  |
| <b>Description</b>       | The AMASS experiments aimed at listening to participants and use artistic skills to make their stories visible through texts, exhibitions, art and design collaborations. By doing so, the project brings self-recognition to each participant and the wider community. The documenting of projects is based on artistic and activist processes developed with marginalised and disadvantaged communities, allowing project participants to revisit memories of their experiences as a form of social transformation and community empowerment. The various possibilities of recording and storing each moment in the development of the projects can help the participants to reflect on the past, present and future, disseminating their experiences through the projects.  |
| <b>Learning Outcomes</b> | <p><b>Learning Outcomes</b> Processes of storytelling that facilitate knowledge and social exchange and recognition in an arts-based collaborative project with a community are the basis for reflection of this lesson.</p> <ol style="list-style-type: none"> <li>1) Learners will be taken on a journey through the documentation processes, recognising the artefacts, videos, photography and exhibitions as key parts in the process:             <ol style="list-style-type: none"> <li><i>i. as a memory holder</i></li> <li><i>ii. as a sharing tool</i></li> <li><i>iii. as a way to list</i></li> <li><i>iv. as an evaluation tool</i></li> <li><i>v. as a way to bring us closer</i></li> <li><i>vi. exhibiting the work carried out - making voices heard inside and outside the community</i></li> </ol> </li> <li>2) Utilise different forms of documentation with examples from AMASS project</li> <li>3) Implement different phase of a project with the community</li> <li>4) Recognise different languages as important data</li> <li>5) Evaluate the documentation</li> </ol> <p><b>Units</b></p> <ol style="list-style-type: none"> <li>1) Giving body to the sense of sight; 2) Giving body to the sense of hearing;</li> <li>3) Giving body to the sense of touch; 4) Giving body to the sense of smell;</li> <li>5) Giving body to the sense of taste</li> </ol> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |

## 7 | LESSON SEVEN

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | Sweden   |
| <b>Affiliation</b>       | The Swedish School of Library and Information Science at the University of Borås   |
| <b>Website</b>           | <a href="https://www.hb.se/en/research/research-portal/research-areas/library-and-information-science/">https://www.hb.se/en/research/research-portal/research-areas/library-and-information-science/</a>  |
| <b>Contributor(s)</b>    | Sofia Lindström Sol, Roger Blomgren, Jenny Johannisson, Merisa Martinez, Gustaf Nelhans, Wout Dillen   |
| <b>Lesson Title</b>      | European cultural policy and the socially engaged arts   |
| <b>Description</b>       | The social turn in the arts sector has led to a proliferation of interest in arts projects that have particular educational or political aims. This development is a progression that has been driven by globalization and the increased focus on alleviating or, at the very least, shedding light on social ills. In lesson 7, we will provide students, teachers, and professionals working in the field of arts and culture with methodologies applicable when preparing a grant application, an evaluation of a subtopic within the field, and/or a research project related to the socially engaged arts.  |
| <b>Learning Outcomes</b> | Specific skills and knowledge that students will acquire from this module: <ul style="list-style-type: none"> <li>1) An introduction to the history of European cultural policy as it relates to the socially engaged arts.</li> <li>2) How to perform a systematic literature review (SLR) using a free, open-source tool called Vos Viewer</li> <li>3) How to supplement an SLR with altmetrics for a broader picture of a specific subject area</li> <li>4) How to better understand the process of cultural policy construction in Europe</li> <li>5) A more holistic knowledge of existing impact measurement tools for socially-focused artistic interventions, with examples from the UK and Nordic contexts</li> </ul> |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |

## 8 | LESSON EIGHT

|                          |  |
|--------------------------|--|
| <b>Partner</b>           | United Kingdom   |
| <b>Affiliation</b>       | University of Leeds  |
| <b>Website</b>           | <a href="https://www.leeds.ac.uk">https://www.leeds.ac.uk</a>  |
| <b>Contributor(s)</b>    | Tang Tang, Paul Wilson, Kiwoong Nam  |
| <b>Lesson Title</b>      | Developing positive partnerships in socially-engaged art projects  |
| <b>Description</b>       | <p>Socially-Engaged Arts (SEA) is complex in both theory and practice. SEA projects are built on the collective practices and power of individuals and communities and depend on teams of artists, researchers, participants and other stakeholders to succeed. The associations, relationships and partnerships which underpin effective and sustainable teamwork is often underexplored and experiences aren't shared, which does often mean that common challenges faced by SEA project teams can often be disruptive and that teams would benefit from building on previous successful cases. This lesson will introduce students to a range of research which explores strategies, tools and methods for collaboration which aims to build sustainable relationships within the contexts of interdisciplinary, entangled and diverse teams. Building on the concrete experiences of artists, educators and researchers – and with a focus on the value and potential for positive impact on SEA teams and their projects – the lesson makes use of lectures, assigned reading to reflect upon examples of successful working partnerships within SEA. By learning and applying the 'relationship-as-process' tool for managing research partnerships, learners will obtain practical knowledge about initiating and maintaining sustainable SEA partnerships.</p> |
| <b>Learning Outcomes</b> | <p>Within this lesson, students will come to understand how art researchers and educators can build their relationships with partners through a structured process of orientation and collective work which is essential ahead of the preparation and delivery of any SEA project. Through two imaginative case studies, and a series of interactive activities, learners will acquire a practical knowledge of tools and their application, understanding how individual motivations, skills and experience can be harnessed for the benefit of the project team and, ultimately, to generate successful SEA projects.</p> <p>The successful completion of this course will enable participants to:</p> <ol style="list-style-type: none"> <li>1) Understand the complexity of stakeholder relationships in arts-based research;</li> <li>2) Understand and experience arts and design-ethnography tools for SEA projects;</li> <li>3) Identify practical challenges in potential research partnerships;</li> <li>4) Plan their own strategy for managing stakeholder partnership as any SEA project is being prepared and ahead of it being carried out.</li> </ol>  |
| <b>Duration</b>          | 13 hrs 30 mins   |
| <b>Assessments</b>       | Multiple choice quiz   |