

**CIRCUS**

**TRANS**

**FORMATION**

**A GUIDEBOOK FOR  
SOCIAL CIRCUS TRAINERS**



**CIRCUS**

**TRANS**

**FORMATION**

**A GUIDEBOOK FOR  
SOCIAL CIRCUS TRAINERS**

*To Léopold*

Directed by Léopold Paquay  
Written by Adeline Dubois in collaboration with Katerina Flora and Delphine Tollet

Translation and proof-reading : Richard Turner  
Graphism: Jérôme Dubois

Project management : Laurent Beauthier

July 2014



Copyright Caravan Circus Network

This project has been funded with  
the support of the European Commission.



*This publication reflects the view only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

# A GUIDEBOOK FOR SOCIAL CIRCUS TRAINERS

## **was directed by**

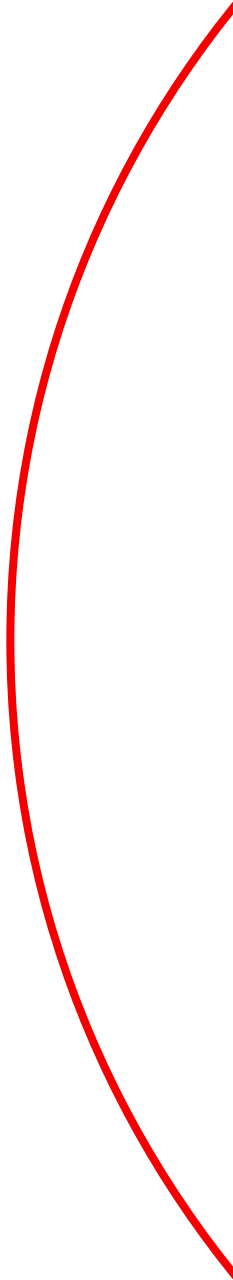
Léopold Paquay, university professor emeritus within the Faculty of psychology and educational sciences at the catholic University of Louvain (UCL) in Louvain-la-Neuve

## **was written by**

Adeline Dubois – pedagogical coordinator  
Katerina Flora – pedagogical expert  
Delphine Tollet – pedagogical expert

The project was carried out in partnership with 8 circus schools, members of Caravan Circus Network, and the Université catholique de Louvain :





# PREFACE

« Circus arts, a tool for social inclusion », the concept has been around for twenty years or more. Some talk about it, others put it into practice, others still, observe it, analyse it, study it. It has turned into a worldwide phenomenon. Are we facing a trend, a way to get funding? It turns out researchers have measured the impact of social circus and have attributed special, even magical features to it. After twenty years of experiments, it was important to extract its pedagogical virtues, to identify the origin of this « magic », to determine the skills that should be enhanced by the users of this particular tool.

With the support of the European Commission, eight circus schools, members of the CARAVAN association (\*), and two universities (\*\*), have put their energy together during five years to produce this Guidebook. Months of observation, analysis, meetings, discussions, essays, exchanges, trainings and the development of a framework of competences for social circus trainers, have led to the creation of a common European curriculum. This gave birth to the Guidebook for Social Circus Trainers.

This guidebook does not belong to us anymore. Take hold of it, make it evolve and come back to us. We are eager to learn more and more.

For Caravan

*Vincent Wauters, Director of Ecole de Cirque de Bruxelles.*

(\*) Caravan aisbl, European youth circus and education network

(\*\*) Université Libre de Bruxelles (ULB) and the Université catholique de Louvain (UCL)

# PROJECT'S BACKGROUND

Social circus is an innovative tool for the education and social inclusion of children, young people and adults with fewer opportunities. Started more than 25 years ago in Europe as a pilot experience, social circus spread and proved its value all over the world. In Europe, approximately 2,500 circus schools offer educational circus activities for people with fewer opportunities, and the member circus organizations of Caravan provide social circus activities to about 10,000 individuals.

This has led to the creation of a new profession: social circus trainer. However, no specific European training programme exists at the moment to develop the competences of new social circus trainers, or to validate the competences of those already working in the field.

This *Guidebook for social circus trainers* is aimed at providing the social circus sector with a 20-day training programme for social circus trainers.

It is the result of 2 major European projects submitted under the Life Long Learning Programme of the European Commission and led by Caravan along with its members and in partnership with the Université Libre de Bruxelles and University catholique de Louvain.

The 1st European project took place from 2009 to 2011 under the Leonardo Da Vinci - Partnership programme. This 2-year research in the field of social circus developed a proper bottom-up methodology based on field analyses, which enabled the specific competences a social circus trainer needs to acquire to be defined. It resulted to the creation of the framework of competences for social circus trainers and the definition of social circus.



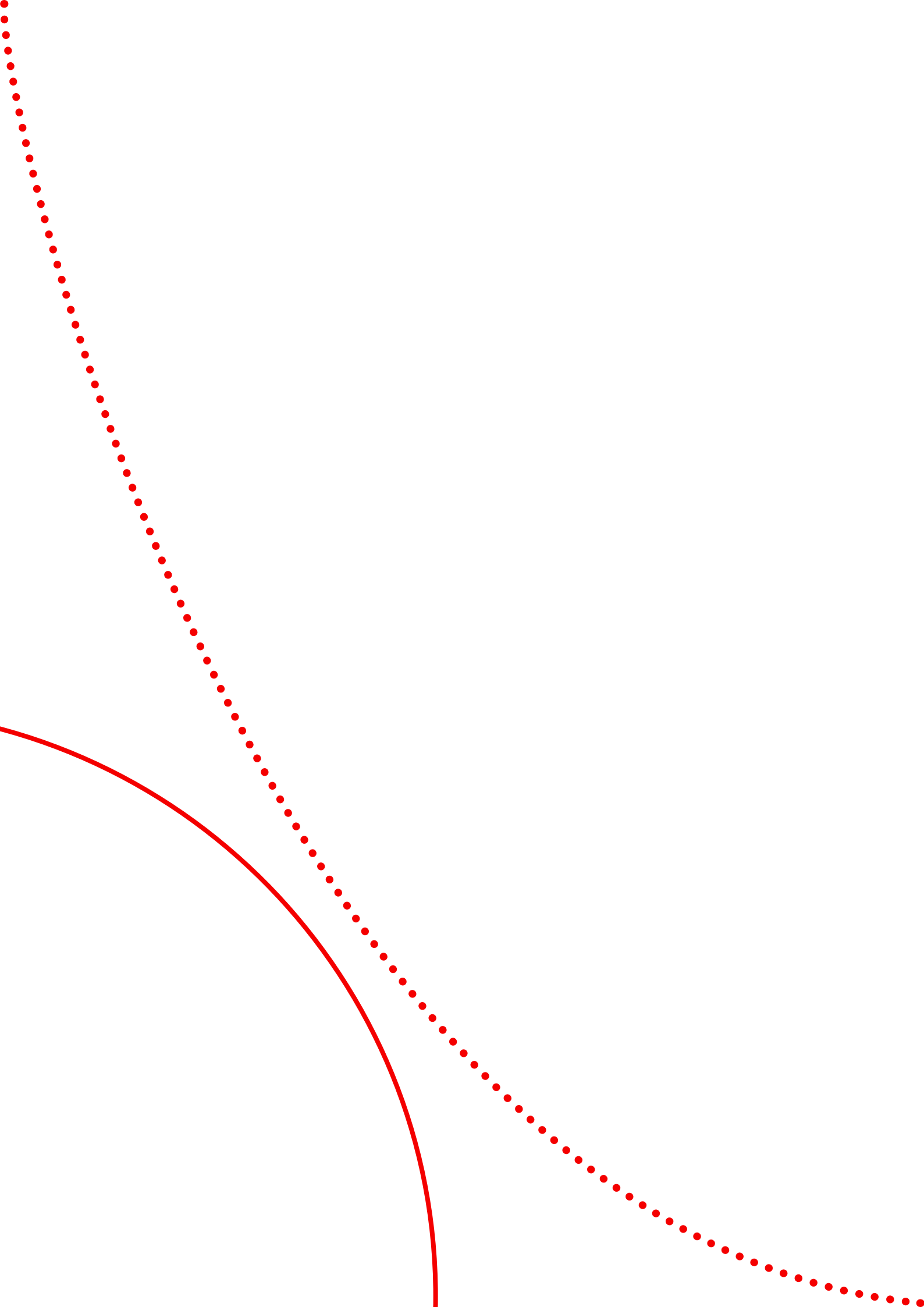
## Caravan definition of social circus :

Social circus is directed to a public often with fewer opportunities, specific needs and from different socio-cultural backgrounds. Generally speaking, these publics' needs or difficulties are of different kinds: trouble focusing on tasks, behavioural difficulties, body-awareness, ...

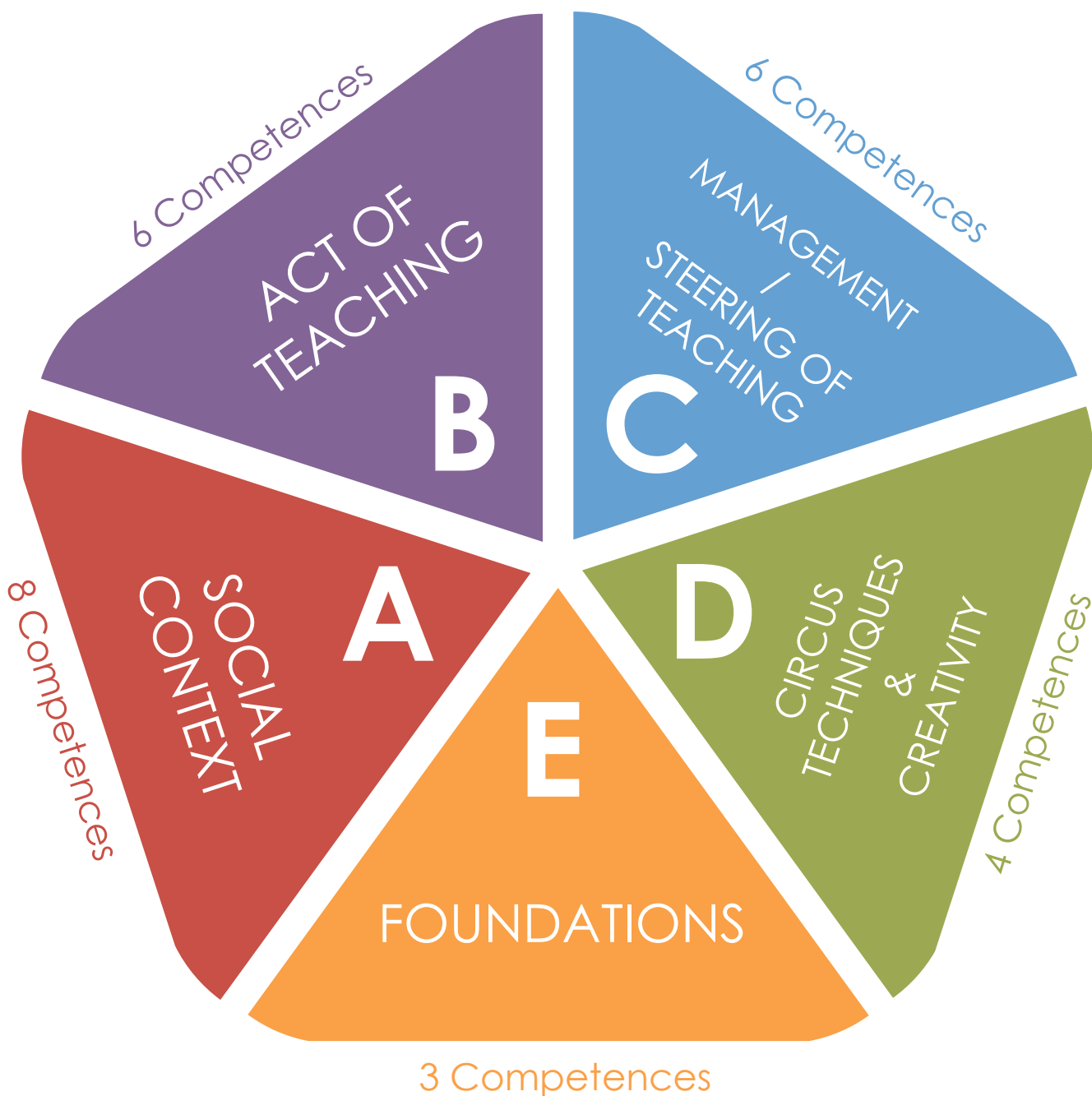
The main objective of the pedagogical work is the personal development of its participants, by developing personal skills such as open-mindedness, self-esteem, tolerance, respect, responsibility, autonomy, perseverance and self-confidence. Circus arts serve also as mediator enabling the creation of true group cohesion by working on the inclusion of all participants. In so doing social circus promotes individual and relational abilities and becomes a convector of human values since it wishes to equip its participants with useful skills for every-day life.

Following this 1st project, Caravan submitted a Transfer of Innovation project (TOI) to the European Commission. Based on the results of the Partnership project, the aim is to create the first 20-day European training programme for social circus trainers. Respecting a tight schedule and supervised by a pedagogical team of experts led by the Professor Emeritus Léopold Paquay (UCL), this TOI project is a great success! It has been prepared, tested and evaluated in 8 European countries.

The *Guidebook for social circus trainers* is more specifically the outcome of this second European project "Circus Trans Formation".



# - FRAMEWORK OF MINIMUM COMPETENCES -



## SOCIAL CONTEXT

### Main competence A

The trainee will be able to analyse the context of, and to develop a social circus project.

- A-1.** To identify the key issues of social circus.
- A-2.** To identify the different aspects of a social circus project.
- A-3.** To identify and understand the different target groups.
- A-4.** To work within intercultural environments.
- A-5.** To understand the concepts of social inclusion.
- A-6.** To identify and analyse the different socio-geographical aspects of the territory defined by the project.
- A-7.** To understand their own position and function in the organisation.
- A-8.** To understand the responsibilities, expectations and motivations of the project partners.

## THE ACT OF TEACHING

### Main competence B

The trainee will be able to set adapted learning objectives, to design a social circus course, to plan pedagogical activities, and to document their preparation...

- B-1.** To define and set achievable objectives adapted to the target group and to the context.
- B-2.** To create and adapt activities in accordance with the objectives and with the context.
- B-3.** To define and to set short-, medium- and long-term objectives.
- B-4.** To plan the content and the learning sequences of a course.
- B-5.** To create, to adapt or to use pedagogical tools for the preparation, monitoring and evaluation of a project.
- B-6.** To set up procedures to evaluate personal teaching skills and to evaluate the acquired competences of the participants.

## MANAGEMENT OF TEACHING / LEARNING SITUATIONS

### Main competence C

The trainee will be able to manage pedagogical situations with specific attention given to the conditions of safety; they will use principles and models to analyse critical situations of conflicts or group management

**C-1.** To communicate effectively and to adapt the mode of communication to the target group.

**C-2.** To create a frame for the management of the group in order to ensure good teaching/learning conditions.

**C-3.** To analyse a conflictual situation and to identify various solutions.

**C-4.** To create and ensure a safe environment, taking into account the physical, environmental and the emotional safety of the participants.

**C-5.** To create, develop and implement a pedagogical project in a team.

**C-6.** To observe the behaviour of the target group and to give adapted and positive feedback.

## CIRCUS TECHNIQUES AND CREATIVITY

### Main competence D

The trainee will be able to use creativity particularly through circus arts in order to improve the personal development and the social inclusion of each participant.

**D-1.** To stimulate participants' creativity by exploring various methods.

**D-2.** To choose the most appropriate form for the final presentation of a project and to define guidelines for being on stage.

**D-3.** To include diverse arts within a social circus project and open the audience to other art and cultures.

**D-4.** To have a good command of one or several circus techniques and to be able to teach them, while at the same time stimulating creativity.

## FOUNDATIONS

### Main competence E

The trainee will develop their identity as a social circus trainer and to develop their ability to solve difficulties, and to accept changes, uncertainty and failure...

**E-1.** To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.

**E-2.** To analyse personal practice and to become aware of personal capacities and limits.

**E-3.** To act as an involved and responsible professional.

# THE MINIMUM COMPETENCES IN THE PROJECT "CIRCUS TRANSFORMATION"

## A. "SOCIAL CONTEXT" MINIMUM COMPETENCES

**MAIN COMPETENCE:** The trainee will be able to analyse the context of, and to develop a social circus project.

COMPETENCES	Competence components (Action - To be able...)	Awareness	Methodological proposition
<b>A-1.</b> To identify the key issues of social circus.	<ul style="list-style-type: none"> <li>To define social circus and its main objectives.</li> <li>To identify the different fields of application (scope) of social circus.</li> <li>To describe different social circus projects.</li> </ul>	<ul style="list-style-type: none"> <li>To explore his/her own definition of social circus.</li> <li>To explore the impacts of a social circus project.</li> </ul>	<b>Phase A-1.</b> Challenges of a social circus project.
<b>A-2.</b> To identify the different aspects of a social circus project.	<ul style="list-style-type: none"> <li>To analyse a social circus project.</li> <li>To identify the social-geographical context and the material constraints of the action.</li> <li>To identify and define the target group and partners.</li> </ul>	<ul style="list-style-type: none"> <li>To be open to the particularities of the context.</li> </ul>	<b>Phase A-2.</b> Analysis of the context of a social circus project.
<b>A-3.</b> To identify and understand the different target groups.	<ul style="list-style-type: none"> <li>To conduct research on a target group.</li> <li>To analyse the motivations, needs, expectations and potential of the target group.</li> </ul>	<ul style="list-style-type: none"> <li>To have an objective and open minded attitude towards the different cultural groups.</li> </ul>	<b>Phase A-3.</b> Knowledge of the target group.
<b>A-4.</b> To work within intercultural environments.	<ul style="list-style-type: none"> <li>To understand the concept of intercultural awareness and to give examples, and counter examples, of intercultural awareness.</li> </ul>	<ul style="list-style-type: none"> <li>To adopt an non-judgemental attitude.</li> <li>To have an respectful attitude towards different cultures.</li> </ul>	<b>Phase A-4.</b> Intercultural awareness.

<b>COMPETENCES</b>	<b>Competence components (Action - To be able...)</b>	<b>Awareness</b>	<b>Methodological proposition</b>
<p><b>A-5.</b></p> <p>To understand the concepts of social inclusion.</p>	<ul style="list-style-type: none"> <li>• To define the concept of social inclusion and give examples, and counter examples, of social inclusion.</li> </ul>	<ul style="list-style-type: none"> <li>• To integrate social inclusion into his/her own practice.</li> </ul>	<p><b>Phase A-5.</b></p> <p>Understanding the concepts of social inclusion.</p>
<p><b>A-6.</b></p> <p>To identify and analyse the different socio-geographical aspects of the territory defined by the project.</p>	<ul style="list-style-type: none"> <li>• To identify and analyse the historical, demographic, economic, cultural and social structures of their territory.</li> </ul>		<p><b>Phase A-6.</b></p> <p>Analysis of the territory.</p>
<p><b>A-7.</b></p> <p>To understand their own position and function within the host organization.</p>	<ul style="list-style-type: none"> <li>• To explain their own position within the structure of the host organization.</li> <li>• To understand their own level of responsibility within the host organization.</li> <li>• To understand the principles, the values and the philosophy of the host organization.</li> </ul>	<ul style="list-style-type: none"> <li>• To be aware of the implications and responsibilities of being part of an organization.</li> </ul>	<p><b>Phase A-7.</b></p> <p>Analysis of the host organization.</p>
<p><b>A-8.</b></p> <p>To understand the level of responsibility and the expectations and motivations of all the actors within a partnership.</p>	<ul style="list-style-type: none"> <li>• To analyse the levels of responsibility of all the partners of a social circus project.</li> <li>• To use appropriate tools for communicating and cooperating with a partner.</li> <li>• To participate in the evaluation of the project in collaboration with the partners.</li> </ul>	<ul style="list-style-type: none"> <li>• To be aware of the necessity of communicating and conveying information between the partners of a social circus project and the host organization.</li> </ul>	<p><b>Phase A-8 .</b></p> <p>Working in partnership.</p>

(\*) The term « Phases » is employed here to indicate the main parts of a TLU; the “phases” are not necessarily successive!

## B. "THE ACT OF TEACHING"

### MINIMUM COMPETENCES

**MAIN COMPETENCE:** The trainee will be able to set adapted learning objectives, to design a social circus course, to plan the pedagogical activities, and to document their preparation...

<b>COMPETENCES</b>	<b>Competence components (Action - To be able...)</b>	<b>Awareness</b>	<b>Methodological proposition</b>
<p><b>B-1.</b></p> <p>To define and set achievable objectives adapted to the target group and to the context.</p>	<ul style="list-style-type: none"> <li>• <i>To define and set learning objectives adapted to the target group and to the social context.</i></li> <li>• <i>To adapt the contents of the course to the target group.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand the importance of defining objectives adapted to the needs and capacities of the target group.</i></li> <li>• <i>To be attentive to the needs of the participants.</i></li> </ul>	<p><b>Phase B-1.</b></p> <p>Introduction to the concept of "learning objectives".</p>
<p><b>B-2.</b></p> <p>To create and adapt activities in accordance with the objectives and with the context.</p>	<ul style="list-style-type: none"> <li>• <i>To propose activities in line with the objectives.</i></li> <li>• <i>To explain the objectives of an activity.</i></li> <li>• <i>To adapt an activity to a context, a specific group or to a learning objective.</i></li> <li>• <i>To identify the resources and constraints (time, material and other resources) and to use them efficiently.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand how an exercise is created.</i></li> <li>• <i>Understand the influence that the constraints (material, time, space) can have on the creation of a social circus course.</i></li> </ul>	<p><b>Phase B-2.</b></p> <p>Creating activities adapted to the learning objectives and to the context.</p> <p><b>Phase B-3.</b></p> <p>Adapting the difficulty of an activity.</p>
<p><b>B-3.</b></p> <p>To define and to set short, medium and long term objectives.</p>	<ul style="list-style-type: none"> <li>• <i>To define and to document precisely the main objectives of a programme.</i></li> <li>• <i>To sub-divide a main objective into sets of sub-objectives.</i></li> <li>• <i>To define and to document precisely the specific objectives of one course session.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To recognise the need to define precise and measurable objectives.</i></li> </ul>	<p><b>Phase B-4.</b></p> <p>Using backward planning.</p>



<b>COMPETENCES</b>	<u>Competence components</u> <u>(Action - To be able...)</u>	<u>Awareness</u>	<u>Methodological proposition</u>
<p><b>B-4.</b></p> <p>To plan the content and the learning sequences of a course.</p>	<ul style="list-style-type: none"> <li>• To develop a short-medium-long term programme (for example, by using the method of backward planning).</li> <li>• To plan the chosen activities in a succession of steps (always taking into account the need of the participants).</li> <li>• To adapt the content of a session to the duration of the project.</li> </ul>	<ul style="list-style-type: none"> <li>• To understand the importance of building a course by sequence.</li> </ul>	<p><b>Phase B-4.</b></p> <p>Using a backward planning.</p>
<p><b>B-5.</b></p> <p>To create, to adapt or to use pedagogical tools for the preparation, monitoring and evaluation of a project.</p>	<ul style="list-style-type: none"> <li>• To prepare a session on a preparation form (sheet).</li> <li>• To write detailed instructions.</li> </ul>	<ul style="list-style-type: none"> <li>• To understand the necessity of documenting the essential elements of a planned course (in order to make improvements after the course).</li> </ul>	<p><b>Phase B-5.</b></p> <p>How to use preparation forms?</p>
<p><b>B-6.</b></p> <p>To set up procedures to evaluate personal teaching skills and to evaluate the acquired competences of the participants.</p>	<ul style="list-style-type: none"> <li>• To evaluate the competences and level of knowledge of the participants.</li> <li>• To prepare and use tools for the monitoring and the evaluation of a course.</li> <li>• To participate in the debriefing meetings in team and with their partners.</li> <li>• To evaluate and adjust the objectives of a project.</li> </ul>	<ul style="list-style-type: none"> <li>• To understand the importance of non-judgemental formative evaluation.</li> </ul>	<p><b>Phase B-6.</b></p> <p>Evaluation of personal teaching skills and the acquired competences of the participants.</p>

(\*) The term « Phases » is employed here to indicate the main parts of a TLU; the “phases” are not necessarily successive!

## C. “MANAGEMENT / STEERING OF TEACHING”

### MINIMUM COMPETENCES

**MAIN COMPETENCE:** The trainee will be able to manage pedagogical situations with a specific attention to the conditions of safety ; they will use principles and models to analyse critical situations of conflict or group management.

<b>COMPETENCES</b>	<b>Competence components (Action - To be able...)</b>	<b>Awareness</b>	<b>Methodological proposition</b>
<p><b>C-1.</b></p> <p>To communicate effectively and to adapt the mode of communication to the target group.</p>	<ul style="list-style-type: none"> <li>• To give clear and precise explanations.</li> <li>• To use different communication modes when teaching (verbal and non-verbal).</li> </ul>	<ul style="list-style-type: none"> <li>• To identify his/her own communication mode when teaching (visual, auditory, kinaesthetic).</li> <li>• To be attentive to the behaviour of the target group.</li> </ul>	<p><b>Phase C-1.</b></p> <p>Communication within the teaching-learning situation.</p>
<p><b>C-2.</b></p> <p>To create a framework for the management of the group in order to ensure good teaching/ learning conditions.</p>	<ul style="list-style-type: none"> <li>• To set rules and to have them respected.</li> <li>• To use the basic tools for the management of the group energy (warm-up, energetic, cool down, team building, concentration...).</li> <li>• To analyse the group and its dynamic using group management tools and techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• To be aware of the principle of group management.</li> <li>• To find a good balance between the attention given to one person and the attention given to a whole group.</li> <li>• To pay attention to his/her own position within the group and to his/her role within the group dynamic.</li> </ul>	<p><b>Phase C-2.</b></p> <p>Group Management.</p>
<p><b>C-3.</b></p> <p>To analyse a conflictual situation and to identify various solutions.</p>	<ul style="list-style-type: none"> <li>• To understand how a conflict breaks out and how to manage it.</li> <li>• To use the basic principles of non-violent communication.</li> </ul>	<ul style="list-style-type: none"> <li>• To work on his/her own emotions...</li> <li>• To learn how to manage conflicts.</li> </ul>	<p><b>Phase C-3.</b></p> <p>Conflict Management.</p>

COMPETENCES	Competence components (Action - To be able...)	Awareness	Methodological proposition
<p><b>C-4.</b></p> <p>To create and ensure a safe environment, taking into account the physical, environmental and the emotional safety of the participants.</p>	<ul style="list-style-type: none"> <li>• To understand and respect the limits and functions of the human body.</li> <li>• To identify the most frequent injuries in circus practice.</li> <li>• To follow the health procedures and emergency rules defined by the host organization and the host country's legislation.</li> <li>• To know and apply the basic rules of safety concerning circus equipment (according to each country).</li> <li>• To teach safety requirements to the participants and understand how to implement them.</li> <li>• To create and ensure trust and emotional safety.</li> <li>• To ensure the physical and moral integrity of the participants.</li> </ul>	<ul style="list-style-type: none"> <li>• To be aware of safety issues of a specific target group.</li> <li>• To recognise the importance of the safety...</li> </ul>	<p><b>Phase C-4.</b></p> <p>Safety.</p>
<p><b>C-5.</b></p> <p>To create, develop and implement a pedagogical project in a team.</p>	<ul style="list-style-type: none"> <li>• To be able to define the role of all the members of a team.</li> <li>• To be able to work with an assistant.</li> </ul>	<ul style="list-style-type: none"> <li>• To underline the role of the assistant and to stress the importance of defining everyone's tasks when working as part of a team.</li> <li>• To respect the role of everyone in the team.</li> </ul>	<p><b>Phase C-5.</b></p> <p>Leading a workshop with a pedagogical partner or assistant.</p>
<p><b>C-6.</b></p> <p>To observe the behaviour of the target group and to give adapted and positive feedback.</p>	<ul style="list-style-type: none"> <li>• To be able to give useful and helpful feedback to the participants, using a variety of techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• To be aware of the importance of, and the limitations of, observation.</li> <li>• To distinguish the different types of observation (subjective, objective, with an instrument...) and to be aware of the utility of observation tools (check-lists, grids...).</li> <li>• To recognise the efficacy of positive feedback.</li> <li>• To be aware of the importance of positive feedback.</li> </ul>	<p><b>Phase C-6.</b></p> <p>Observation, Feedback and Supervision.</p>

## D. “CREATIVITY AND CIRCUS TECHNIQUES“

### MINIMUM COMPETENCES

**MAIN COMPETENCE:** The trainee will be able to use creativity, specifically through circus arts, in order to improve the personal development and the social inclusion of each participant.

<b>COMPETENCES</b>	<b><u>Competence components</u></b> <b>(Action - To be able...)</b>	<b><u>Awareness</u></b>	<b><u>Methodological proposition</u></b>
<p><b>D-1.</b></p> <p>To stimulate participants' creativity through various approaches and methods.</p>	<ul style="list-style-type: none"> <li>• <i>To create a framework and clear instructions for fostering creativity.</i></li> <li>• <i>To encourage multiple answers.</i></li> <li>• <i>To stimulate in each participant:</i> <ul style="list-style-type: none"> <li>- <i>curiosity and exploration</i></li> <li>- <i>imagination and self-expression</i></li> <li>- <i>research and experimentation</i></li> <li>- <i>decision making</i></li> </ul> </li> <li>• <i>To create various types of structured activities and games, adapted to the objectives and to the context, in order to stimulate creativity.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand the role of creativity in personal development.</i></li> <li>• <i>To understand the importance of stimulating creativity through diverse types of games, play, structured activities and exercises.</i></li> </ul>	<p><b>Phase D-1.</b></p> <p>To stimulate and explore.</p>
<p><b>D-2.</b></p> <p>To choose the most appropriate form for the final presentation of a project and to define guidelines for being on stage.</p>	<ul style="list-style-type: none"> <li>• <i>To explain and to justify the choice of the form for the presentation of a project.</i></li> <li>• <i>To create a presentation of the project involving each participant.</i></li> <li>• <i>To use the basic tools for the organization, the communication and the logistics of an event, show, artistic creation or presentation.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand the use of a collective artistic creation in a social circus project.</i></li> <li>• <i>To understand the importance of concluding the creative project of the participants.</i></li> </ul>	<p><b>Phase D-2.</b></p> <p>To create.</p>

<b>COMPETENCES</b>	<u>Competence components</u> <u>(Action - To be able...)</u>	<u>Awareness</u>	<u>Methodological</u> <u>proposition</u>
<p><b>D-3.</b></p> <p>To include diverse arts within a social circus project and open the audience to other art and cultures.</p>	<ul style="list-style-type: none"> <li>• <i>To use the different artistic skills and cultural elements of the participants during the session, as well as within the presentation.</i></li> <li>• <i>To foster the idea that circus is an open art.</i></li> <li>• <i>To use art and culture as a tool against social exclusion by organizing cultural activities that stimulate the curiosity of the participants for art and culture.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To understand that the concept of hybridization (mixing different disciplines) is essential to the circus identity.</i></li> <li>• <i>To understand the importance (within a social circus project), to combine other artistic disciplines with circus arts.</i></li> <li>• <i>To grasp the fundamentals of cultural mediation.</i></li> </ul>	<p><b>Phase D- 3.</b></p> <p>To combine and open.</p>
<p><b>D-4.</b></p> <p>To have a good command of one or several circus techniques and to be able to teach them, while at the same time stimulating creativity.</p>	<ul style="list-style-type: none"> <li>• <i>The choice of the disciplines and the required level of technical proficiency are decided by each school.</i></li> </ul>		

(\*) The term « Phases » is employed here to indicate the main parts of a TLU; the “phases” are not necessarily successive!

## E. "FOUNDATIONS"

### MINIMUM COMPETENCES

**MAIN COMPETENCE:** The trainee will develop their identity as a social circus trainer and develop their ability to solve difficulties, and to accept changes, uncertainty and failure.

<b>COMPETENCES</b>	<b>Competence components (Action - To be able... )</b>	<b>Awareness</b>	<b>Methodological proposition</b>
<p><b>E-1.</b></p> <p>To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.</p>	<ul style="list-style-type: none"> <li>• <i>To explain their personal conception of the profession: commitments, responsibilities and limits.</i></li> <li>• <i>To be aware of the code of ethics of their organization and to define their organization's values and philosophy.</i></li> <li>• <i>To respect the rules and laws of professional ethics.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To be prepared to confront their own conception of a social circus trainer against the conceptions of others.</i></li> <li>• <i>To be open minded.</i></li> <li>• <i>To be aware of the importance of a code of ethics.</i></li> </ul>	<p><b>Phase E-1.</b> My beliefs concerning the vocation of a social circus trainer.</p> <p><b>Phase E-3.</b> Define a personal professional ethic.</p> <p><b>Phase E-4.</b> The role of a social circus trainer.</p>
<p><b>E-2.</b></p> <p>To analyse personal practice and to become aware of personal capacities and limits.</p>	<ul style="list-style-type: none"> <li>• <i>To analyse personal training situations.</i></li> <li>• <i>To question them.</i></li> <li>• <i>To propose adapted solutions.</i></li> <li>• <i>To evaluate these solutions.</i></li> <li>• <i>To redefine adapted solutions.</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>To step back from his/her own work and practice in order to have a critical point of view on his/her own actions.</i></li> <li>• <i>To become aware of personal capacities and limits.</i></li> </ul>	<p><b>Phase E-2.</b> Face the unexpected.</p> <p><b>Phase E-4.</b> The role of a social circus trainer.</p>

<b>COMPETENCES</b>	<u>Competence components</u> <u>(Action - To be able...)</u>	<u>Awareness</u>	<u>Methodological proposition</u>
<b>E-3.</b> To act as an involved and responsible professional.	<ul style="list-style-type: none"> <li>• <i>To be able to argue and justify the choices made.</i></li> <li>• ...</li> </ul>	<ul style="list-style-type: none"> <li>• <i>To be involved in the projects.</i></li> <li>• <i>To be aware that his/her behaviour is seen as a model.</i></li> </ul>	<b>Phase E-3.</b> Define a personal professional ethic.  <b>Phase E-4.</b> The role of a social circus trainer.

(\*) The term « Phases » is employed here to indicate the main parts of a TLU; the “phases” are not necessarily successive!





# SOME EXPLANATIONS ON HOW TO USE THE GUIDEBOOK

The Guidebook is divided into 5 main chapters:

**Teaching Learning Unit A – Social Context**

**Teaching Learning Unit B – The Act of Teaching**

**Teaching Learning Unit C – Management / Steering of Teaching**

**Teaching Learning Unit D – Creativity and Circus Techniques**

**Teaching Learning Unit E – Foundations**

The chapters are divided into different phases. Each one of these phases focuses on a particular competence related to the Teaching Learning Unit in which it belongs. Each phase starts with an introduction, which is followed by 2 parts:

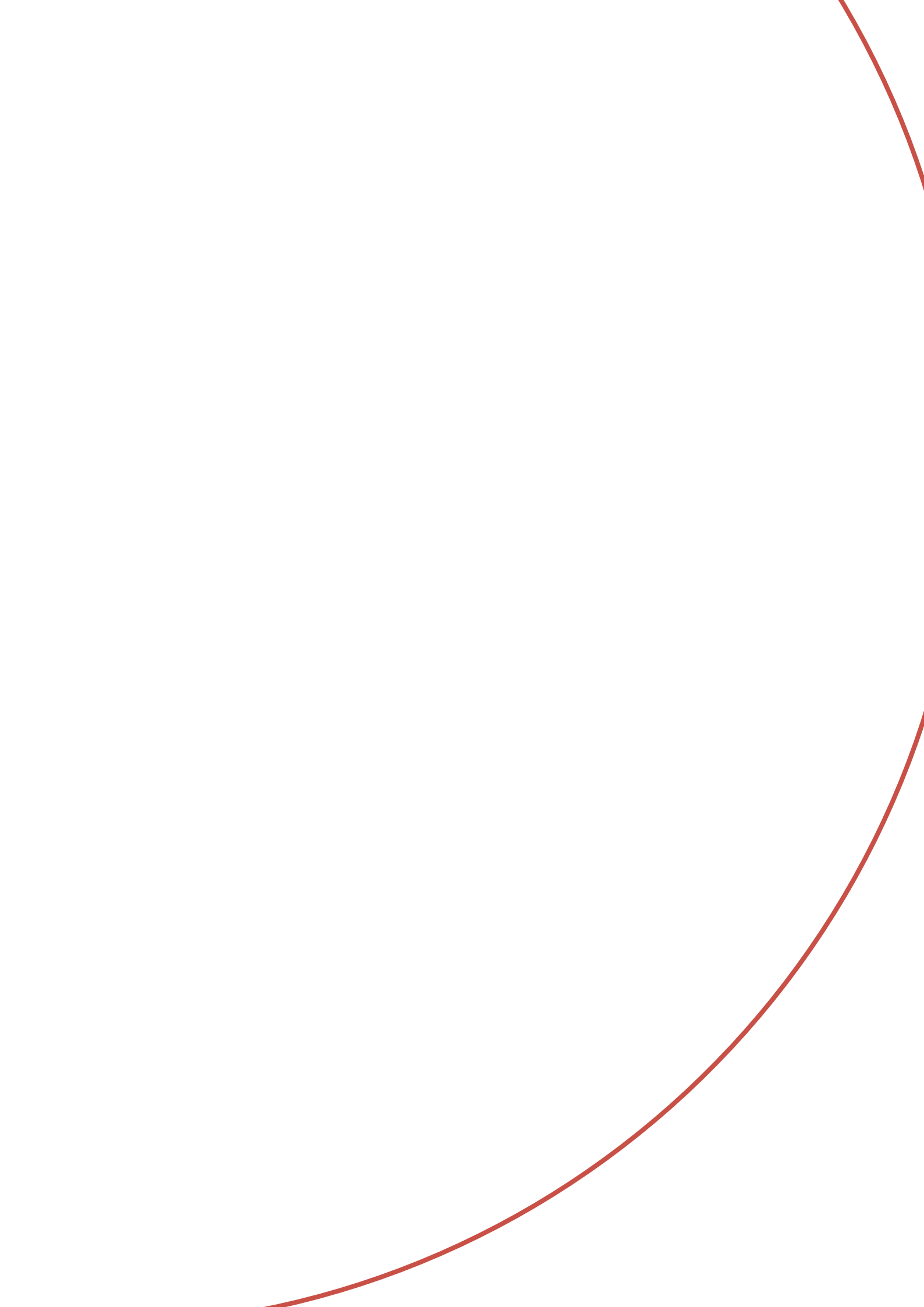
- The “Trainer tools” are methodological propositions to help the trainers to teach the phase. This part is identified with the following figure:



- The “Trainees tools” are suggestions of reflection for the trainees. This part is identified with the following figure:



At the end of each chapter, there are a bibliography and a table of contents related to it. The bibliography includes also useful references and links for further reading.



TEACHING LEARNING UNIT / TLU

# SOCIAL CONTEXT

MAIN COMPETENCE – **A**



COMPETENCE A1 – A4



# TLU A "SOCIAL CONTEXT"

## INTRODUCTION

### GLOBAL UNDERSTANDING OF A SOCIAL CIRCUS PROJECT

Before starting any social circus project, it is important to know and understand its global context. In order to make a project successful, the trainee should be able to research and collect the necessary pieces of information that are essential to any coherent analysis. Having analysed the parameters, they will be able to meet the objectives, understand any risks, adapt their pedagogical approach and satisfy the expectations of the partners and the target group. The information gathered concerning the global context will help the trainee to clarify their responsibilities, encourage autonomy and facilitate personal development.

The object of the TLU-A is to help the trainee develop an educative project within the pre-established framework of a social or educative organization or institution.

### MAIN OBJECTIVES

Through the activities included in this TLU the trainees will be encouraged to reflect on the following questions.

- **Who?** Who is the initiator of the project? Who is involved in the project? Who is the reference person for this project? Who is responsible for what? Who are the field workers?
- **With whom?** Who are the partners involved in the project? What are their roles?
- **For whom?** Who is this project for? Who is the target group? What are the needs and expectations of the target group?
- **Where?** Place-space-equipment?
- **When?** When does the project start and when does it finish?
- **Why?** What are the main objectives of the project? Are they realistic? Are they adapted to the needs of the target group?
- **How?** How can the goals be reached? How to prepare a programme in accordance with the objectives of the project and adapted to the context? How do we know if these goals have been reached?

## MAIN COMPETENCE A

### The trainee will be able:

- To analyse the context of a social circus project.
- To develop a social circus project.

## COMPETENCE COMPONENT

- A-1.** To identify the key issues of social circus.
- A-2.** To identify the different aspects of a social circus project.
- A-3.** To identify and understand the different target groups.
- A-4.** To work within intercultural environments.
- A-5.** To understand the concepts of social inclusion.
- A-6.** To identify and analyse the different social-geographical aspects of the territory defined by the project.
- A-7.** To understand their own position and function within the host organization.
- A-8.** To understand the level of responsibility and the expectations and motivations of all actors within a partnership.

## TLU STRUCTURE

The TLU-A is divided into 8 phases following the structure of the table of minimum competences:

- Phase A-1.** Challenges of a social circus project.
- Phase A-2.** Analysis of the context of a social circus project.
- Phase A-3.** Knowledge of the target group.
- Phase A-4.** Intercultural awareness.
- Phase A-5.** Understanding the concepts of social inclusion.
- Phase A-6.** Analysis of the territory.
- Phase A-7.** Analysis of the host organization.
- Phase A-8.** Working in partnership.

# PHASE A-1. CHALLENGES OF A SOCIAL CIRCUS PROJECT

## COMPETENCE

**A-1.** To identify the key issues of social circus.

## COMPETENCE COMPONENT

### The trainee will be able:

- To define social circus and its main objectives.
- To identify the different fields of application (scope) of social circus.
- To describe different social circus projects.

### Awareness:

- To explore his/her own definition of social circus.
- To explore the impact of a social circus project.



# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

- What do we mean by social circus?
- What are the objectives of social circus?
- What can be the impact of a social circus project?
- What experiences and understanding of social circus do the trainees already possess?

### **SPECIFIC OBJECTIVES**

The course should propose a variety of exercises helping the trainers and the trainees:

- to define social circus.
- to share their experiences in the field of social circus.

### **ACTIVITIES**

- The proposed tool is the photolanguage<sup>1</sup>. The trainer may also choose a teaching-trainer technique of his own which stimulate creativity and expression.
- The group of trainees are organised into small work groups in order to encourage an exchange of ideas and experiences.
- The trainer makes available a large choice of random pictures: people, landscapes, objects, colours, animals...
- Each trainee chooses a picture which they feel could be related to social circus.
- Each trainee explains to their work group the reasons why they chose the picture, based, where possible, on their own experiences.
- Each group displays their pictures on a board, large sheet of paper or wall, adding comments or illustrations explaining their definition of social circus.
- One member of each group presents the board to the whole group.
- The trainer can use the all existing resources and definitions to encourage and stimulate debate.





Caravan European definition

**SOCIAL CIRCUS**

”Social circus is an innovative tool for the education and the social inclusion of children, Young people and adults with fewer opportunities”

Based on : CARAVAN (2012), *Framework of competencies for social circus trainers*. p4

<http://www.caravancircusnetwork.eu/assets/PDF/LEO1fnalLOW2.pdf>

**COMMENTS**

This phase will help the trainer to get to know the group and their professional backgrounds; it will allow the trainer to adapt the content of the training programme if and where necessary.

For the trainee it is an opportunity to think about their own motivation and to assess the professional or personal experiences they are able to bring to a social circus project.



# TRAINEES TOOLS

## *Suggestions for reflection*

What does social circus mean to you?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Based on projects you already know, or based on further research, chose 3 different social circus projects and compare each project's vision of social circus. What do they have in common? What differentiates them?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

From the 3 chosen projects, chose the one you feel the closest to? Would you like to have participated in or contributed to the project? Why?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



## Project Information Sheet

Project Title:

Host organization:

Locality:

Target group:

Duration:

Start date:

End date:

Number and frequency of the activities:

Number of participants:

Number of actors on the ground (social-workers, circus trainers...):

General objective of the project:

Project partners:

Phase A-1 Challenges of a social circus project



Why did you choose to develop or contribute to this social circus project?  
(If you work on a case study it is not necessary to answer this question.)

.....  
.....  
.....  
.....  
.....  
.....  
.....

According to you, what can this social circus project bring to the participants?

.....  
.....  
.....  
.....  
.....  
.....  
.....

To the community?

.....  
.....  
.....  
.....  
.....  
.....  
.....

To you?

.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-2.

## ANALYSIS OF THE CONTEXT OF A SOCIAL CIRCUS PROJECT

### COMPETENCE

**A-2.** To identify the different aspects of a social circus project.

### COMPETENCE COMPONENT

#### The trainee will be able:

- To analyse a social circus project.
- To identify the social-geographical context and the material constraints of the action.
- To identify and define the target group and partners.

#### Awareness:

- To be open to the particularities of the context.



# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

The trainer can introduce the subject via a media support such as the film PA-RA-DA. The film enables the group to exercise the process of analysis of the context of a social circus project within a teaching environment.

### **SPECIFIC OBJECTIVES**

- To give an overview of a social circus project
- To exercise the process of analysis of the context of a social circus project?
- To illustrate the important parameters of analysis of the context of a social circus project.
- To think about and debate the roles, the tasks, the limits and the different conceptions of the social circus worker.
- To define the different types of partners (political, social, humanitarian, cultural, institutional, community, family...), as well as their objectives and expectations.

### **ACTIVITIES**

#### **A. Screening the film.**

- The trainer Introduces the film PA-RA-DA and explains its context (see synopsis: "PA-RA-DA Movie")
- Invites the trainees to pay attention to :
  - the clown's attitude.
  - the target group - context, beliefs, lifestyles.
  - the different partners (Who are they? What are their motivations?).
  - the positive and negative aspects of the project.
- The trainer invites the trainees to take notes during the film and encourages the trainees to refer to their notes during the activities and debates.

#### **B. Group activities.**

- The trainer invites the trainees to answer the questions on the following page in sub groups, using one of the teaching/training techniques in the annexe or a technique of his own.
- The teaching/training technique should stimulate discussion and debate within the groups, based on the questions on the following page.
- If the trainees work in small groups, the trainer invites each group to present and share their conclusions with the whole group.
- These presentations can lead to a discussion with the whole group.



## **Who? With whom? For whom ?Where? When? Why? How?**

### **Who?**

Who initiated the project?

Who are the different field workers of the circus project?

### **With whom?**

Can you identify the different partners of the project? (Political, Financial, Cultural, Social, Families)

If yes, what are the roles of these partners within the project?

What are the needs and the goals of each partner? Can you define their goals?

What is the relationship between Miloud and his partners?

### **For whom?**

Can you identify the social, political and cultural context in which the children/ participants live?

What are the problems/challenges that the children/participants face ?

### **Where?**

Where do the activities of the project take place?

What circus material is available for this project?

### **When?**

Would you define the project as short, medium or long term? Explain why.

### **Why?**

What are the objectives of this project?

Do you think the objectives are realistic?

Do you think that the objectives are adapted to the situation of the children/ participants? Why?

### **How?**

What questions does this film raise for you?

What does Miloud do to achieve his objectives?

In your opinion does Miloud reach his objectives? If yes explain how. If not explain why.

What do you think of the relationship between Miloud and the participants?

Do you think that Miloud has a responsible attitude towards the participants?

Do you think that Miloud has a responsible attitude towards his own security and well being?

What do you think of Miloud's level of commitment?

According to you what are the positives points and the negatives points of this project?

Could the project have been carried out in a better way? If yes what would you propose to improve the project?



## **RESOURCES**

- Screen
- Projector
- The film “PA-RA-DA”
- Blackboard / flipchart...
- Teaching Support – The film “PA-RA-DA”

## **COMMENTS**

The film shows an example of a social circus project taking place in a difficult context initiated by a extremely committed person. In addition to the films unusual context, one of the interesting aspects of this film is the role of the social circus worker within that context. On the one hand it can be a useful tool to help analyse the context of a social circus project, and on the other, to debate the place, the limits and the responsibilities of social circus worker whatever the context. The analysis that this film encourages is an example of the analytical processes developed in TLU-E.





# TEACHING SUPPORT :

## “PA-RA-DA MOVIE”

**From: Marco Pontecorvo**

**Duration: 95’**

**Date: 2008**

**Original language: Roumanian**

**Subtitle: Italian – French- English**

### Historical Context :

In Roumania, between 1965 and 1989, the communist regime of Nicolae Ceausescu implemented a birth control policy aimed at increasing the countries work force. This pro-natal policy drove thousands of families without sufficient resources to abandon their children, who would later be placed in state orphanages, often in miserable conditions. After the fall of Communism, and with the closure of the orphanages, many of these children found themselves on the street, together with other children who had run away from hostile family situations. In order to survive the majority were forced to work, turn to crime or resort to prostitution. In this context many of these children faced ill-health, malnutrition and addiction(solvents such as glue and paint thinner). In Bucharest they took refuge, in small groups, in the sewers and had limited access to an education.

According to UNICEF, in 2004 it was estimated that less than 500 children still lived permanently in the streets in Bucharest, and less than 1,500 worked in the streets during the day, returning home to their families in the evenings; making a total of 2,000 street children in Romania’s capital.

### Synopsis :

This film is a reconstruction of the creation of the organization PA-RA-DA and its social circus project in Bucharest (Romania). It tells the true story of the French clown Miloud Oukili who travelled throughout Romania 3 years after the fall of the dictator Ceausescu. There he came across youths living in the sewers of Bucharest. After deciding to help them, he used his circus skills to as a tool for social inclusion and personal development. While developing his project he faced a variety of problems, such as poverty, criminality and institutional corruption. Through his charisma, his tenacity and circus teaching, Miloud succeed in creating a circus show presented on the central place of Budapest.



## TRAINEES TOOLS

### *Suggestions for reflection*

#### **Who? With whom? For whom? Where? When? Why? How?**

##### **Who?**

- Who is the initiator of the project?
- Who are the different field workers of the circus project?
- What are the different competences of the fields workers?
- What are the different responsibilities of the field workers?
- Who is the reference person in regards of your project?

##### **With whom?**

- Who are the partners involved in the project?
- What are the roles of the partners in the project?
- What is their level of involvement in the project?
- Are the partners working in the field?

##### **For whom?**

- Who is the target group?
- In which social, political and cultural context does the target group live?
- What are the problems faced by the target group?
- What are the needs and expectations of this the target group?

##### **Where?**

- Where does the activity take place?
- What are the constraints of the space? How will these constraints have an influence on the pedagogical project?
- What circus material is available for the project?

##### **When?**

- When does the project begin and end. Is it a short-, mid- or long-term project?
- Duration of the project?

##### **Why?**

- What are the main objectives of the project?
- Are the objectives realistic? Are they well defined?
- Are the objectives adapted to the needs of the target group?
- Are the expectations of the partners well defined and in accordance with the objectives?

##### **How?**

- How are the objectives reached?
- How can a course programme be prepared in accordance with the context, the objectives and the duration of the project?
- How does one manage the group of participants and the teaching situation?
- How can the security of the participants be ensured?
- How does one know if the objectives have been reached? How can the project be evaluated?



Regarding your personal project, are you able to answer all of the above questions?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

To which questions can you give an answer without hesitation?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

To which questions are you unable to answer? Why?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-3. KNOWLEDGE OF THE TARGET GROUP

## COMPETENCE

**A-3.** To identify and understand the different target groups.

## COMPETENCE COMPONENT

### The trainee will be able:

- To conduct research on a target group.
- To analyse the motivation, the needs and the expectations and potential of the target group.

### Awareness:

- To have an objective and open minded attitude towards the different cultural groups.



# TRAINER TOOLS

## *Methodological proposition*

### **SPECIFIC OBJECTIVES**

- The course should enable the trainees to:
- Recognise the different target groups of social circus projects.
  - Understand the specific pedagogical demands connected to social work with the target group.
  - Stimulate curiosity and reflection on the different target groups of social circus projects.
  - Understand the need to know the target group before getting involved in a social circus project.
  - Understand the need to analyse their own fieldwork.

### **KEY CONCEPT**

Social circus targets a large range of groups with different needs. It is essential to recognise and understand the target groups in order to set objectives and to adapt the content of a program to each group's specific needs.

### **ACTIVITIES**

#### **1° Preparation.**

- The trainer provides an accessible bibliography relating to social contexts and target groups from a variety of social projects.

#### **2° Activation.**

- Trainees work in small groups.
- Each group chooses a target group or social context to study.
- Each group chooses one or two books - linked to their choice - from the bibliography.
- Each group prepares an interactive and proactive talk (theatre forum, games, role-play ...) to present its readings.
- Each group prepares one or two questions which will be opened to debate after the presentation.
- Each group writes a short report of its work.



### **3° The core of the session.**

- During the following sessions, each group of trainees presents its readings in an interactive way.
- At the end of the presentation, the group of trainees open to discussion the questions it has prepared.
- The teacher coordinates the session and the debate that follows the presentation.

### **4° Conclusion and summing up.**

At the end of this phase, during the last session, the teacher :

- Summarizes the important points of each presentation.
- Redistributes the reports of each group to the whole class.
- Underlines the need to set appropriate goals in relation to the target group, and the need to take into account the constraints imposed by a specific target group in the preparation of the teaching curriculum.

### **COMMENTS**

This phase can be linked to the Phase **B-5**: “Adaptation of the pedagogical objectives of the target group” (**TLU-B** : Course planning designing), as well as the Phase **A-4** : “Intercultural awareness” and Phase **A-5**. “Understanding the concept of social inclusion”.



# TRAINEES TOOLS

## *Suggestions for reflection*

See Phase **A-4**. “Intercultural Awareness” - Trainees tools

# PHASE A-4.

## INTERCULTURAL AWARENESS

### COMPETENCE

**A-4.** To work within intercultural environments.

### COMPETENCE COMPONENT

#### The trainee will be able:

-To understand the concept of intercultural awareness and to give examples, and counter-examples, of intercultural awareness.

#### Awareness:

-To adopt an non-judgemental attitude.  
-To have an respectful attitude towards different cultures.





# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

The social circus trainer can be asked to work within intercultural environments, and consequently be confronted with different habits, values and life-styles. It is therefore necessary that the trainer be prepared to work in an intercultural environment and be able to adapt themselves to the situations they find on the ground.

#### **What is a culture?**

There are countless definitions of culture. Each of which reflect a theory for the understanding and analysis of human activity.

We can define a culture as:

- A set of ideas, beliefs, values and morals shared within a group.
- A set of human behaviours such as language, customs, codes, institutions, tools, techniques, works of art, rituals, ceremonies....
- A lifelong process that can evolve through interactions with other environments/ peoples.

#### **What is identity?**

*“Identity is a psychological process. It is about an individual, the perception he or she has, in him or herself in relation to his environment. The perception of his or her own awareness of existing as a person in relation to others, such as the family and group that he or she forms a social net. For minorities, their identity is responsive to how they are perceived by the majority. Identity is functional, therefore ensures continuity and it grows”<sup>1</sup>*

#### **What is a stereotype? A prejudice?**

- Stereotyping is processing information about characteristics of people, and sorting them into different general categories. It is a fixed and oversimplified idea of a group or type of person.
- A prejudice is a judgment based on stereotypes.
- When prejudice and stereotype are acted upon, they can lead to discrimination and social exclusion.

---

<sup>1</sup> Concil of Europe and European Commission (2000), *T-Kit 4 , Intercultural learning* Strasbourg : Council of Europe Publishing, p 97.



## **What is ethnocentrism?**

*“Ethnocentrism is understood by Bennett as a stage where the individual assumes that his / her view of the world is essentially central to reality”<sup>2</sup>*

It is *“Perceiving ones culture as superior while demeaning the others. This is very common in minority-majority relations and for minority youth, it can be the root of inter-personal conflicts”<sup>3</sup>*

## **SPECIFIC OBJECTIVES**

The session should encourage the trainee to reflect on the following questions :

- What is intercultural awareness? What is a culture? Identity? Stereotypes?
- How can I deal with intercultural situations in the field?

## **ACTIVITIES**

### **1° Brainstorming.**

The trainer leads a brainstorming<sup>4</sup> session based on the following question: What is a culture?

The trainer takes notes on a flipchart or board.

### **2 ° Exercises.**

#### **Exercise 1. The anthropologist (game from Cirque du Monde)**

##### **Objective.**

To identify obstacles and skills related to intercultural communication.

##### **Instructions.**

The trainer informs the group members that they will be participating in a simulation featuring anthropologists who will interview members of an unknown cultural group. The trainer selects participants (three to six according to the size of the group), both women and men, to act as the “anthropologists”. If the group is mostly composed of people from the same gender, the trainer may select individuals with different characteristics: eye colour, age, hair, height...

<sup>2</sup> Concil of Europe and European Commission (2000), *T-Kit 4 , Intercultural learning*. Strasbourg : Council of Europe Publishing, p 30

<sup>3</sup> Concil of Europe and European Commission (2000), *T-Kit 4 , Intercultural learning*. Strasbourg : Council of Europe Publishing, p 97

<sup>4</sup> See in annexes, Teaching/training technique-Brainstorming



The trainer asks the anthropologists to step out of the room while the unknown cultural group receives its instructions.

- The instructions for the group are as followed:  
You can only answer to the anthropologists' questions with "yes" or "no". If the anthropologist smiles while asking a question, you must answer "yes". If the anthropologist does not smile, you must answer "no".
- Men can only speak with other men, and women can only speak with other women (gender can be exchanged for other characteristics where necessary: eye colour, hair colour, age, etc.).
- You may exceptionally speak to members of the opposite sex if they extend their hand, but you are never actually allowed to shake or touch their hand.

The trainer then asks the anthropologists to create a portrait of this unknown people, by interviewing its members and observing their behaviours.

Instruction for the anthropologists :

- You have 10 minutes to ask a series of questions to the greatest possible number of people. They can only reply with "yes" or "no". (The trainer may give a list of questions to facilitate the interviews).
- After your interview, compile the answers you've collected to create a portrait of the people in question and present this portrait to the group.

### **Variant.**

The same game can be proposed with different instructions. Each participant from the unknown cultural group chooses, without divulging their identities, a friend and an adversary. The person has to position themselves in such a way that the friend shields them from the adversary (in a line: the participant, friend and adversary). This will create a constant movement of the group as a whole; the movement of one participant will cause the re-positioning of all the others. The anthropologists have to try to guess the codes and rules of the group.

### **Feedback and evaluation.**

The trainer asks each participant about their experience of the exercise, and leads a discussion based on the conclusions that the anthropologists reached concerning the "unknown culture".

Eventually the trainer can lead a debate based on the following questions:

- What facilitates intercultural communication?
- How is it possible to ensure that people from a different culture can be understood?
- What can you do as an trainer to improve intercultural communication?



### **Exercise 2. Reflection on the field experiences.**

Trainees work in small groups.

Each group is invited to reflect on the following questions:

- In the field, during a circus workshop or during an educational project, have you ever face problems related to intercultural situations? Describe the problematic situation and explain why you think this problem was related to intercultural element.
- Is there an alternative solution to the problem: what could have been done to improve the situation?

### **3° Core of the session.**

The trainer answers the following questions: What is a culture? What is stereotype and what is prejudice? What is ethnocentrism? The trainer gives definitions and examples to illustrate the definitions.

The trainer concludes on the difficulties of working in intercultural environments and explains the necessity of be able to adapt oneself to a new cultural environment.



# TRAINEES TOOLS

## *Suggestions for reflection*

How would you define culture?

.....

.....

.....

.....

.....

.....

.....

.....

According to you, how are norms and values formed?

.....

.....

.....

.....

.....

.....

.....

.....

According to you, what changes culture?

.....

.....

.....

.....

.....

.....

.....

.....

**In the field.**

According to you what are the necessary skills to be able to communicate and work in an intercultural situation?

.....

.....

.....

.....

.....

.....

.....

.....

Phase A-4. Intercultural awareness



During a project or during work in the field, have you ever had to face problems that according to you were related to intercultural situations? If yes, describe the problematic situation and explain why you think this problem was related to intercultural situations.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

What could have been done to improve the situation?

.....  
.....  
.....  
.....  
.....  
.....  
.....

**Further study.**

Describe a typical day of one of the participants of the group. Note any observation you consider important. Describe the situation, the environment, behaviour, activities, habits, reaction to others, interactions...While describing the day, try not to be judgemental, try to be as neutral and objective as possible. Keep to the facts.

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....



Next, repeat the exercise with yourself as the subject. Try to “step out of your body” and to look at yourself from outside. For one day observe yourself with great detail and attention. In the same way write any observation you consider important. Describe the situation, the environment, behaviour, activities, habits, reaction to others, interactions...

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

After the excercises take a break. Then go through your notes, re-reading them and reflecting on the following questions: Are you surprised by your observations? What did you discover? What are the differences between your day and that of the participant? What do the two descriptions have in common? Was it easy to stay neutral during the exercise?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-5.

## UNDERSTANDING THE CONCEPTS OF SOCIAL INCLUSION

### COMPETENCE

**A-5.** To understand the concepts of social inclusion.

### COMPETENCE COMPONENT

#### The trainee will be able:

-To define the concept of social inclusion and give examples, and counter examples, of social inclusion.

#### Awareness:

-To integrate social inclusion in his/her own practice.





# TRAINER TOOLS

## *Methodological proposition*

### **WARNING !**

A few recommendations before undertaking the following activities.

The following activities proposed in this TLU or in the bibliography should lead the participants to share their very personal values and experiences. In order to insure and encourage a full and sincere participation in the activities the group must already have built a relation of trust and respect. The participants should feel free to express their opinions without fear of being teased or judged. It might be useful to start the session with a series of exercises to “break the ice”, to encourage communication, trust and self-expression. Respect and active listening within the group should be encouraged and enough time should be made available after each activity in order to debrief properly. We strongly recommend using an experienced trainer who is trained in the relevant activities, or in the very least to have thoroughly read the recommended materials from the bibliography before undertaking the activity.

### **CONTENT**

Social inclusion is a central point in the definition of social circus of the CARAVAN network:

*“Social circus is an innovative tool for the education and the social inclusion of children, Young people and adults with fewer opportunities”<sup>1</sup>*

Therefore it can be interesting to reflect on the meaning of social inclusion.

#### **What is social exclusion?**

Social exclusion refers to multi dimensional processes in which individuals, household, groups, or communities are systematically deprived from; or have an unequal acces to ressources, opportunities and rights that are normally available to members.

#### **What does-it mean to be socially excluded?**

Social exclusion leads to inequalities in different domains.

---

<sup>1</sup> CARAVAN (2011). *Framework of competences for social circus trainers*



People socially excluded have to face:

- poverty
- isolation
- insecurity
- discrimination
- violence
- psychological trauma

They don't have a proper or adequate access to:

- housing
- education
- employment
- social participation
- social rights
- political rights
- health services
- a safe environment in which to grow, live...

### **Why are people excluded? What are the factors that lead to exclusion?**

Exclusion is a factor driven by “unequal power relationships interacting across four main dimensions - economic, political, social and cultural”<sup>2</sup> .

The factors of exclusion are as diverse as race, age, gender, class structure and castes, religion, education, political choices, sexual orientation, social and economic policy, geographic location, ethnicity, personal habits and appearance...

### **What is social inclusion?**

Social inclusion is a process/ set of action (based on a will) to change the factors, circumstances, habits, ways of thinking, contexts that lead to social exclusion.

### **CCL :**

In social circus, circus skills are used as a tool for social inclusion. The technical skills are linked to a social objective.

## **SPECIFIC OBJECTIVES**

The session should allow the trainee to reflect on the following questions:

- Who are the people with fewer opportunities?
- Why are they excluded?
- What are the problems they have to face?
- What does it mean to be socially excluded?

---

<sup>2</sup> WHO Social Exclusion Knowledge Network (2008) . SEKN Final Report February 2008, Understanding and Tackling Social Exclusion, Final Report to the WHO Commission on Social Determinants of Health From the Social Exclusion Knowledge Network .



- What is social inclusion?
- How can I improve social inclusion as a social circus trainer?

## **ACTIVITIES**

### **1° Activation.**

The trainer leads a brainstorming<sup>3</sup> in order to reflect on the following questions, or on just one of them :

**What is exclusion?**

**What is inclusion?**

The trainer takes note on a paperboard / flipchart.

### **2° Exercises.**

#### **How does it feel?**

The trainees are invited to experience social exclusion through games proposed by the trainer.

Examples of short activities:

#### **1) Circulo:**

Trainees stand next to each other in a circle.

2 trainees stand outside the circle.

The only instruction given is: the 2 trainees should try to enter the circle (usually, the automatic reaction from the majority is to tighten the circle).

It is a representation of outsiders trying to enter a set group.

At the end of this activity, feelings are shared between the participants.

#### **2) Colour tags:**

Trainees close their eyes while the trainer places colour tags on their forehead.

There can be one or two people without colour tags.

The trainees are then asked to form groups of the same colour.

No one is allowed to talk during the activity.

Participants without any colours are the ones excluded from the group.

---

<sup>3</sup> See in annexes, Teaching / training technique-Brainstorming



*Variation from Cirque du Soleil :*

On each card is written a “social role” or a number. The participant are asked to form 3 groups according to the value they give to each card (bad, acceptable, good).

After each exercise, feedback is shared in a discussion facilitated by the trainer.

**3° Core of the session.**

The trainer explains what is social exclusion, using the result of the brainstorming as a base. The trainer gives examples of social exclusion in the world and gives information on the main causes of exclusion. The trainer explains what it means to be socially excluded and underlines the impact that social exclusion can have on daily life. The trainer gives one or several definitions of social inclusion, and compares them to the ideas given by the trainees during the brainstorming.

**4° Discussion.**

Trainees work in small groups. They discuss the following questions :

- As a social circus trainer, have you ever had to face social exclusion within a circus or educational project? If yes, what did you do? Explain your experience to your colleagues.
- What other kind of social exclusion problems might you have to deal with during a workshop or a lesson?
- How can you fight social exclusion?
- How can you use circus as a tool to resolve social inclusion?
- Each group presents its reflections to the rest of the trainees. The trainer can facilitate a discussion based on the comment of the trainees.



# TRAINEES TOOLS

## *Suggestions for reflection*

Who is the target group? (Number of participants, Male/female(percentage), Ages, Nationalities).

.....

.....

.....

.....

.....

.....

.....

Describe the problems that the target group are faced with?

.....

.....

.....

.....

.....

.....

If possible describe the major causes of the problems?

.....

.....

.....

.....

.....

.....

.....

What are the consequences of these problems in relation to social inclusion, education, health care, housing, work?

.....

.....

.....

.....

.....

.....

.....

Phase A-5. Understanding the concepts of social inclusion



What is the relationship between the larger social context (the society which encompasses the target group) and the target group?

.....

.....

.....

.....

.....

.....

.....

.....

Specify the point of view from which your answers are taken? Is it the point of view of the target group, of the local organizations, of social workers or of the authorities? Specify your sources.

.....

.....

.....

.....

.....

.....

.....

.....

In replying to these questions you can base your answers on :

- A)** articles/internet material/documentaries/films.
- B)** A field survey or interviews with the groups and populations concerned/the social workers already in the field/ local associations/ the authorities (see Phase **A-6**. The analysis of the territory).

It is recommended to use both approaches simultaneously to multiply the results and points of view.

## ANALYSIS OF NEEDS

Based on the previous analysis evaluate the needs of your target group. What do they need? (Material goods, education, emotional support, financial support...)

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

To what extent do you think you can reply to these needs within the context of you social circus project?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-6. ANALYSIS OF THE TERRITORY

## COMPETENCE

**A-6.** To identify and analyse the different social-geographical aspects of the territory defined by the project.

## COMPETENCE COMPONENT

### The trainee will be able:

-To identify the historical, demographic, economic, cultural and social structures of their territory.





# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

A territory is complex notion; there are many different aspects within a territory: its people, geography, history, economy, borders, religion...  
In order to act within a territory trainees can be encouraged to build a global representation of it.

### **SPECIFIC OBJECTIVES**

The aim of this phase is to provide tools which allow an analysis of a territory. Trainees will be encouraged to:

- Reflect on the necessity to analyse a territory:
  - Why analyse a territory?
  - Is it necessary to know the territory to be able to work as a social circus ○ trainer within it?
- Reflect on the notion of a territory:
  - Where does it start?
  - Where does it end?
  - What is it composed of?
  - What are the different aspects of a territory (people, geography, history, etc.) ?

### **ACTIVITIES**

#### **1° Activation.**

“Draw your territory”: The trainer asks the trainees to draw the territory they are working on by using just 5 elements that are the most relevant to them; for example: demographic, geographic, political, economic and religious...  
(see also trainees tools)

#### **2° Exercises.**

- Each trainee briefly presents and describes the drawing of their territory to the rest of the group.
- The trainer takes notes on a flip-chart and arranges the different information into blocs.



### 3° Core of the session.

#### **Presentation of the categories/analysis grid**

The trainer explains to the whole group how he has been classifying information into categories or blocs, and develops questions from each category. These questions can guide the trainee in their own fieldwork.

#### **Examples of categories of information :**

- **Geographic:** Where does your territory start? Where does it end? What are the limits of this territory?...
- **Demographic:** How many people are living on this territory? What is the average age? What is the gender distribution, percentage of men and women? What is the population density? Where is population concentrated?
- **Cultural:** Who is living in the territory? Which population? How many different populations? Where do they live within the territory? What are their relationships?...
- **Religious:** What are the main religions of the population within the territory? What visual religious signs are present within the territory (temples, churches, mosques, costumes, greetings, social behaviour...).
- **Economic:** Where are the principal economic centers? Commercial centers? Industrial zones? What is the distribution of wealth within the territory?
- **Ressources:** Where are the principle resources within the territory (food, fuel, water, energy)?
- **Political:** Where are the centers of power and decision making within the territory?
- **Historical:** Are there historical buildings and monuments which can give historical information about the territory?
- **Associations:** Who are the social-cultural actors within the territory and where are they situated?



The trainer asks the group what else defines a territory, and adds the information to the flip-chart. The trainer can structure the information into an analysis grid.

Ex :

Categories	Elements present within the territory.
Geographical	
Demographic	
Cultural	
Religious	
Economic	
Resources	
Political	
Historical	
Associations	
...	

#### **4° Conclusion and summary.**

The trainer summarises, underlining the need for a coherent analysis of the territory before initiating any action within an unknown city or neighbourhood. Where possible the trainer will make reference to any tools, including the analysis grid, that can be useful in establishing a thorough understanding of the territory.

#### **NECESSARY EQUIPMENT**

Flip-board, pens, big paper sheets.



# TRAINEES TOOLS

## *Suggestions for reflection*

According to you, what is a territory?

.....

.....

.....

.....

.....

.....

.....

.....

Research a different definition of territory than the one you have just defined.  
How does it differ from your own definition?

.....

.....

.....

.....

.....

.....

.....

.....

On the following blank page draw the territory you are studying or working within, using only 5 elements that are the most relevant to you, for example: demographic, geographic, political, economic and religious.



**Draw the territory.**

A large rectangular frame composed of red dots, intended for drawing the territory. The frame is mostly empty, with a small section of the bottom-right corner missing, where the dots curve downwards and to the right.



Look at your drawing and try to classify the information in the following grid :

Categories	Elements present within the territory.
Geographical	
Demographic	
Cultural	
Religious	
Economic	
Resources	
Political	
Historical	
Associations	
...	

Try to add to your drawing other information that could fit the empty categories of your grid.

**The host organization in the territory.**

What is the relation of the host organization to neighbourhood ?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Is the host organization known within the territory?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....



Has the host organization encountered problems within the territory? If so why?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Who are the host organization's main financial supporters?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Who are the main partners of the host organization within the territory?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-7. ANALYSIS OF THE HOST ORGANIZATION

## COMPETENCE

**A-7.** To understand their own position and function within the host organization.

## COMPETENCE COMPONENT

### The trainee will be able:

- To explain their own position within the structure of the host organization.
- To understand their own level of responsibility within the host organization.
- To understand the principles, the values and the philosophy of the host organization.

### Awareness:

- To be aware of the implications and responsibilities of being part of an organization.





# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

The aim of this phase is to make the trainees aware of the importance of recognising and understanding the organization with whom they are working, and to provide tools to understand their role and position in the organization.

### **SPECIFIC OBJECTIVES**

Trainees will be encouraged to answer the following questions:

What is their position in the organization they are working for?

- What is expected of them?
- Who are their colleagues?
- What is their role?
- What are their tasks and responsibilities?
- Who do they ask for help in case of problems?
- ...

### **ACTIVITIES**

#### **A) The operating structure of the host organization.**

##### **1° Introduction.**

- Based on the following question the trainer leads a brainstorming <sup>1</sup> session to encourage the trainees to reflect on their host organization: **What existing elements will allow an analysis and better understanding the host organization?**
- The trainer takes note on a flipchart and classifies the information into categories or blocks.

##### **2° Core of the session.**

- The trainer explains how the information has been classified and develops questions from each category or block to help the trainee analyse their own host organization.

---

<sup>1</sup> See in annexes, Teaching/training technique-Brainstorming



### **Examples of categories:**

- Corporate aspects: What is the history of the organization? What is its administrative form or status (association, public service, charity...)? What is the cultural basis of the organization (its goals, values, ideologies)?
- Structural / administrative aspects: What is your position in relation to your superior, to your colleagues? What are your missions? What are the missions of your colleagues?

### **3° Activity.**

- The trainer asks the trainee to draw the organizational diagram of their host organization.
- He may give models or examples of organizational diagrams to help the trainee to draw their own.
- Based on the drawing the trainees answer the following questions (See also trainees tools)
  - Where are you in this drawing(“circle your position.”) ?
  - What are your missions in the organization? What is expected of you ?
  - Draw lines between yourself and the partners or colleagues you are working with in your social circus project.
  - Describe the professional relationship between yourself and each of the partners or colleagues(partner, fieldworker, subordinate, supervisor...).
  - What are their missions ? Their tasks ?In case of difficulties, who can help you ?
  - Where can you ask for help and support ?

### **B) The role of the host organization within the territory.**

#### **1° Introduction.**

- With the aim of encouraging the trainees to reflect on the position and role of the host organization within the territory, the trainer leads a brainstorming <sup>2</sup> session based on the following question :

**What existing elements will allow a better analysis and understanding of the role and position of the host organization within the territory?**

- The trainer may also choose a technique of his own to stimulate creativity and expression.
- The trainer takes notes on a flipchart and classifies the different information into blocs or categories.

#### **2° Core of the session.**

- The trainer explains to the whole group how the information has been classified

---

<sup>2</sup> See in annexes, Teaching/training technique-Brainstorming



into categories or blocs, and develops questions from each category. These questions can help the trainee to understand their position of within the host organization.

**Examples of categories:**

- **Location** : Where is the host organization situated within the territory?
- **Inter-organizational relationships** : Who are the principal supporters / backers(financial, political...) of the host organization within the territory? Who are the principal supporters/backers(financial, political...) of the host organization from outside of the territory?
- **Community relationships** : What relationships exist between the host organization and the local community and neighbourhood? Has the host organization encountered problems with neighbourhood? If yes, can you say why?...
- **Relationships with other socio-cultural actors present in the territory** : What is the relationship between the host organization and other socio-cultural actors present in the territory? Does the host organization have partners?...

**3° Activity.**

The trainer asks the trainees to draw their organization on the drawing of territory from the previous activity and to draw the links between their organization and the others organizations/actors within the territory.

The trainer invites the trainees to describe these links. What kind of partnerships, support or relation exists?

**COMMENTS**

Within the context of an internship the trainer can eventually underline the importance of defining a person of reference within the organization, responsible for supporting and guiding the trainee.



## TRAINEES TOOLS

### *Suggestions for reflection*

What is the history of the host organization you are working for; when and how did it get started ? Why ? By whom ?

.....

.....

.....

.....

.....

.....

.....

.....

What is the administrative status of the host organization you are working for (association, public service...)?

.....

.....

.....

.....

.....

.....

.....

.....

What are goals of the host organization ?

.....

.....

.....

.....

.....

.....

.....

.....



What values does host organization stand for ?

.....

.....

.....

.....

.....

.....

.....

.....

What other projects does the host organization support ?

.....

.....

.....

.....

.....

.....

.....

.....

What is your host organization's definition of social circus ?

.....

.....

.....

.....

.....

.....

.....

.....

Do you share the same definition of social circus with the host organization ?  
What points do you have in common ? On what points do you differ ?

.....

.....

.....

.....

.....

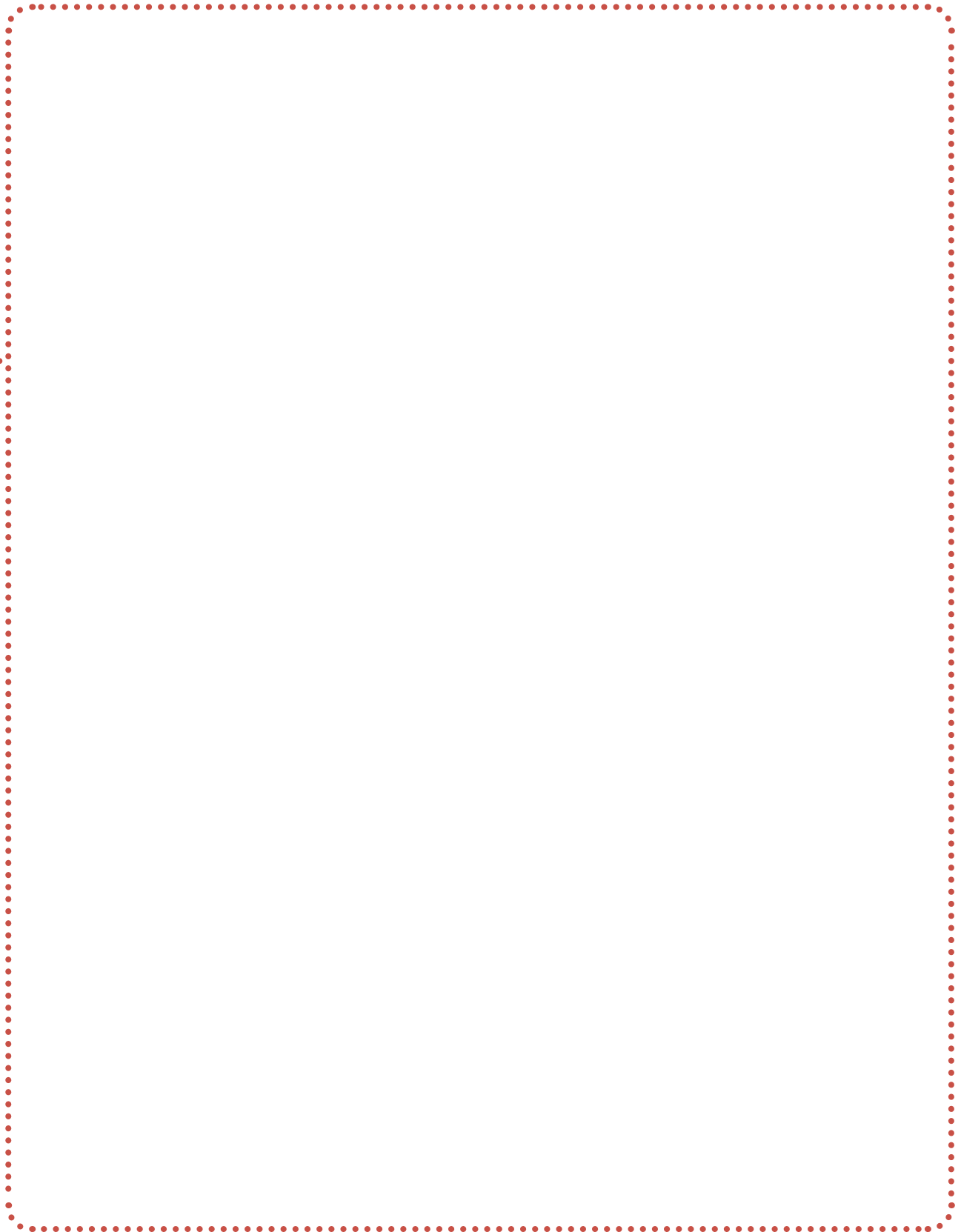
.....

.....

.....

Phase A-7. Analysis of the host organization

Draw an organizational diagram of the host organization :



Where are you in this drawing? Circle your position.

What are your missions within the organization?

.....  
.....  
.....  
.....  
.....  
.....  
.....

What is expected of you?

.....  
.....  
.....  
.....  
.....  
.....  
.....

Draw lines between yourself and the partners or colleagues you are working with in your social circus project.

Describe the professional relationship between yourself and each of the partners or colleagues(partner, fieldworker, subordinate, supervisor...).

.....  
.....  
.....  
.....  
.....  
.....  
.....

What are missions and task of the other people working on the social circus project?

.....  
.....  
.....  
.....  
.....  
.....  
.....

In case of difficulties, who can help you? Who can you ask for support?

.....  
.....  
.....  
.....  
.....  
.....  
.....

# PHASE A-8.

## WORKING IN PARTNERSHIP

### COMPETENCE

**A-8.** To understand the level of responsibility and the expectations and motivations of all actors within a partnership.

### COMPETENCE COMPONENT

#### The trainee will be able:

- To analyse the levels of responsibility of all the partners of a social circus project.
- To use appropriate tools for communicating and cooperating with a partner.
- To participate in the evaluation of the project in collaboration with the partners.

#### Awareness:

- To be aware of necessity of communicating and conveying information between the partners of a social circus project and the host organization.





# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

#### **Definition of a partnership:**

A partnership is an arrangement where two parties agree to cooperate in order to advance their mutual interests, or a relationship between individuals or groups that is characterized by mutual cooperation and responsibility with the aim of achieving of a specified goal.

All social circus projects work with partners, whether they be established partners of the host organization or partnerships established exclusively for the duration of a project. The aim of this phase is to help the trainees reflect on the goals, the demands, and the difficulties of all the various partnerships.

A social circus organization could partner with many different organizations to achieve many different goals; here are some examples:

- partnership with the city, the state in order to acquire funding.
- partnership with a venue in order to facilitate the practice of your activities.
- partnership with a community center or a youth organization in order to implement social circus actions.
- partnership with a social organization, social institution or with the police in order to solicit help with the target group or the general public, to deal with problems you couldn't solve yourself.
- partnership with a theatre, actors or artists to take the participants to a show or to meet artists.
- partnership with an educational institution in order to benefit from the competencies of other teachers/trainers; to teach techniques that are not available within the skills base of the organization.

#### **SPECIFIC OBJECTIVES**

The activities should allow the trainee to reflect on the following questions:

- What is a partnership?
- Why work in partnership?
- What are the purposes of a partnership?
- What are the benefits of a partnership?
- What are the most common difficulties in working with partner organizations, institutions, social-cultural actors, ...?



## **ACTIVITIES**

### **1° Activation.**

- The trainer leads a team building game to demonstrate the importance of collaboration, coordination, sharing an objective...

### **2° Introduction.**

#### **Presentation of the different types of partnership.**

- The trainer leads a brainstorming<sup>1</sup> session based on the following questions: What is a partnership? Why and With whom would a circus organization build a partnership?
- The trainer can also choose another technique of his own to stimulate creativity and expression
- The trainer takes notes of each element mentioned by the trainees, on a flipchart and classifies the different information into blocs/categories.

### **3° Core of the session.**

- The trainer sums-up the reflections of the group, and gives theoretical input (definition, links for further research...),

### **4° Activity.**

#### **Case studies**

- The trainees work in small groups.
- The trainer asks half of the group to discuss one of their best examples of a collaboration with a partner in the field; and the other half of the group to discuss about one of their worst examples: Why was the collaboration so good/bad ? What went well/badly? What solutions could have been proposed?

### **5° Presentation of the results.**

- Each group explains its case in front of the rest of the participants
- The trainer takes notes of the different positive and negative points, places them in categories, and presents them with the examples given by the trainees.



Example of categories :

Categories	Examples
Practical aspects	Schedule, venue, transport...
Financial aspects	Lack of financial support
Pedagogical	Goals, disciplines, didactics...
Human	Lack of trust, motivation...
Communication	Lack of information....
Values and goals of the organization	Values of the partner are in opposition to the values of the host organization...
Organization	Division of task, definition of roles of the partners...

### 5° Conclusion.

The trainer underlines:

- The importance of having all the necessary information before starting a project (practical, pedagogical)
- The importance of discussing the goals and the pedagogical approach before and during the project
- The importance of defining the roles of each partner in the field.
- The importance of maintaining a good communication within a partnership and between members of a partnership and the host organizations.
- The importance of maintaining a good communication with the host organization, to frequently report on the evolution of the project.



# TRAINEES TOOLS

## *Suggestions for reflection*

According to you what is a partnership ?

.....

.....

.....

.....

.....

.....

.....

.....

According to you, in the context of a social circus project, what is the purpose of a partnership ?

.....

.....

.....

.....

.....

.....

.....

.....

According to you, in the context of a social circus project, what are the benefits of partnerships ?

.....

.....

.....

.....

.....

.....

.....

.....



Who are the partners of your social circus project ? Or if you are using a case study, why and with whom would you build a partnership ?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

On the drawing of your territory (Trainees tools phase A-6. Analysis of the territory), place your organization and draw its links with the other organizations, institutions and field actors.

Are these organizations/actors/institutions partners of your project ? What kind of partnership is it ?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Further study :

Describes an example of a collaboration with a partner.  
Why it worked out so well/badly ? What went well/badly ?  
What improvements could have been proposed ?

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

# BIBLIOGRAPHY

## Phase A-1. Challenges of a social circus project

## Phase A-2. Analysis of the context of a social circus project

Bailly B. (2007). *Heranza ou la création d'une école de cirque pour avec et par les enfants et les jeunes de Cali, Colombie. Une histoire d'héritage, d'inventions et d'errances*. Thèse de doctorat en Sociologie, Paris: Université Panthéon-Sorbonne .

Ballreich, Rudi (2000). "Social Learning in Circus Projects". *ErziehungKunst*, Vol 9 September 2000, translated by Christa and Detmar Straub.

Bolton R. (2004). *Why Circus Works*. Phd Thesis for the degree of doctor of philosophy, under the supervision of Dr. Jennifer de Reuck. Perth: Murdoch University.

Bolton, Reg (2001). *Circus to Save the World*. Edited Keynote Speech, AYCO, American Youth Circus organization, Sarasota, USA.

Bolton, Reg (1999). "Circus as Education". *Australasian Drama Studies*, Vol 35.

Bonneau Ch.(2008). "Cirque social : quand le cirque change le monde", *Jeu : revue de théâtre*, Numéro 128 (3), p. 159-163

Burden, Josephine (2004). *Community Circus: Cultural development, creativity and the building of community*. Paper presented to the Education and Social Conference, 2004, Convened by the Centre for Popular Education, University of Technology, Sydney, Australia.

Da Silva Rodrigues Avrillon H. (2011). *Le cirque social du rire aux larmes. Espace de médiation et de reconfigurations identitaires et artistiques aux Etats-Unis et au Brésil*. Lyon: Thèse de doctorat en Sociologie et Anthropologie, Université Lumière Lyon 2

Hotier H. (2001). *Un cirque pour l'éducation*. Paris : L'Harmattan.

Hotier H. dir. (2003). *La fonction éducative du cirque*. Paris : L'Harmattan.

Hyttinen H., Kakki S.C., Karkkola P., Åstrand R. (2011). *Social Circus- A guide to good practices*. Tampere: Center for Practise as Research in Theatre. Tampere: University of Tampere.

Lafortune M. & Bouchard A.(2011). *Community workers's guide ,When Circus Lessons Become Life Lessons*. Montréal : Cirque du soleil .

Plante M.E. (2011). *Parcours identitaires de trois jeunes Burkinabès : de la rue au cirque social*. Mémoire présenté comme exigence partielle de la Maîtrise en communication, Université du Québec, Montréal.

Marianthi M. (2010). *Research project on social circus programs. How social circus programs and institutions are promoting and respecting children's rights*. A thesis submitted for the fulfillment of the requirement of the European Master in Children's rights, Freie University Berlin, Berlin.

Mc Cutcheo Sh. (2003). *Negotiating identity through risk: a community circus model for evoking change and empowering youth*. A thesis submitted for the fulfillment of the requirement of the Master of Arts-Cultural Performance, Charles Stuart University, Albury.

Morelli, D., and M. Lafortune. *Le Phénix. Intégration du concept de résilience dans les pratiques de Cirque du Monde*. Montreal: Cirque du Soleil, 2003.

Rivard J.(2010). *Le mouvement paradigmatique autour du phénomène des jeunes qui vivent des difficultés: L'exemple du programme Cirque du Monde*. Thèse présentée en vue de l'obtention du grade Philosophiae Doctor (Ph.D.) en sciences humaines appliquées, Université de Montréal, Montréal.

Sugarman R. (2001). *Circus for everyone : circus learning around the world*. Shaftsbury: Mountainside Press.

Trotman R. (2012). *Building Character and Community, Community Circus: A Literature Review ?*. Lotteries Community Sector Research Fund, Wellington.

Wiltz M. dir. (2003). *Clowns sans frontières : j'ai 10 ans*. Paris: Magellan & Cie

### Phase A-3. Knowledge of the target group et Phase A-6. Analysis of the territory

The international network of streetworkers; Dynamo International (2008). *International guide on the methodology of street work thorough the world*. Bruxelles: Dynamo International. (In other languages on <http://travailderue.org/fr/publications/publicaciones-red/> )

Thyer A. Bruce(2000). *The handbook of social work research methods*. New York: SAGE Publication.

**Phase A-4. Intercultural awareness****Phase A-5. Understanding the concepts of social inclusion**

Concil of Europe and European Commission (2002), *T-Kit 6, Training essentials*. Strasbourg : Council of Europe Publishing. P22,25. (In other languages on: [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T\\_kits](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits) )

SALTO (2006) . ID. *Ideas for inclusion and diversity*. Brussel : SALTO-YOUTH inclusion ressource center ; London : SALTO-YOUTH Cultural Diversity Resource Centre .

**Intercultural learning**

Concil of Europe and European Commission (2010).*T-kit 11, Mosaic : The training kit for Euro-Mediterranean youth work*. Strasbourg : Council of Europe Publishing. (In other languages on: [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T\\_kits](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits) )

Concil of Europe, Directorate of Youth and Sport,(2005). *Resituating culture*. Strasbourg : Council of Europe Publishing

Concil of Europe (2004). *Education pack. Ideas, ressources, methods and activities for informal intercultural education with young people and adults*. Strasbourg : Council of Europe Publishing  
(in french on : [http://eycb.coe.int/edupack/fr\\_contents.html](http://eycb.coe.int/edupack/fr_contents.html) )

Concil of Europe and European Commission (2000), *T-Kit 4 , Intercultural learning*. Strasbourg : Council of Europe Publishing (In other languages on: [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T\\_kits](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits) ).

Lafraya S. (2011). *Intercultural learning in non-formal education : theoretical framework and starting points*. Strasbourg : Council of Europe Publishing.

SALTO-YOUTH. *Intercultural communication, Ressource Pack*. London : SALTO-YOUTH Cultural Diversity Resource Centre .

SALTO-YOUTH (2007). *Faith, religion, and dialogue. Educational report*. London : SALTO-YOUTH Cultural Diversity Resource Centre

SALTO-YOUTH (2007). *Exploring quality in cultural diversity training*. London : SALTO-YOUTH Cultural Diversity Resource Centre

**Web :**

Intercultural Communication Adventure with Little Pilot :  
[http://www.youtube.com/watch?v=PSt\\_op3fQck](http://www.youtube.com/watch?v=PSt_op3fQck)



Introduction to Sociology - Culture and Ethnocentrism -  
[http://www.youtube.com/watch?v=c\\_YFdX2m0mE](http://www.youtube.com/watch?v=c_YFdX2m0mE)

### Social Inclusion

Concil of Europe and European Commission (2003), *T-Kit 8, Social Inclusion*. Strasbourg : Council of Europe Publishing. (In other languages on: [http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T\\_kits](http://youth-partnership-eu.coe.int/youth-partnership/publications/T-kits/T_kits) ).

Centre Council of Europe, Directorate of Youth and Sport European Youth (2007). *Social inclusion and young people: breaking down the barriers*. Strasbourg : Council of Europe Publishing.

Concil of Europe (2012). *Compass, a manual on human rights education with young people*. Strasbourg : Council of Europe Publishing. (in other languages on <http://eycb.coe.int/compass/other.html>)

Dynamo International ; The international network of streetworkers (2010). *Social Street Work-Social street workers' recommendations for combating poverty and social exclusion*. Bruxelles: Dynamo International (in other languages on <http://travailderue.org/fr/publications/publicaciones-red/> )

Dynamo International; Defense for children international (2011). *Defending children's rights in Europe (a practical guide)*. Bruxelles: Dynamo International. in other languages on : <http://travailderue.org/fr/publications/publicaciones-red/> )

Pérez J.Martín (2013). *Human right in educational work with excluded population*. Bruxelles:The international network of streetworkers and Dynam International (exists also in fr, esp, portuguese)

SALTO-YOUTH (2005). *Fit for life. Using sports as an educational tool for the inclusion of young people with fewer opportunities*. Brussel : SALTO-YOUTH inclusion ressource center

SALTO-YOUTH (2008). *Inclusion by design, inclusion strategies for NGO's*. Brussel : SALTO-YOUTH inclusion ressource center

World Health Organization, Scottish Development Centre for Mental Health(2008). *Stigma:A Guidebook for Action.Tackling the discrimination, stigma and social exclusion experienced by people with mental health problems and those close to them*. Glasgow : Health Scotland

### Web:

Social inclusion//Inclusion Social:  
<http://www.youtube.com/watch?v=Ojet-05-Chw>

## A - Bibliography

InDepth: Social inclusion and Disability :  
<http://www.youtube.com/watch?v=sZCYMeVHNw>

**Phase A-7. Analysis the host organization****Phase A-8. Partnerships**

Concil of Europe and European Commission (2002), *T-Kit 6, Training essentials*.  
 Strasbourg : Council of Europe Publishing, p29 to 38.

Council of Europe and European Commission (2000), *T-Kit 1, Organisational management*.  
 Strasbourg : Council of Europe Publishing.

**FILMOGRAPHY**

Alegre Carlota, Rumbo Pau, Prat Mireia , Puy Marina(2013). *El Circ Social*.  
 Ateneu Popular 9Barris  
<http://www.youtube.com/watch?v=8gTcG2WxFsQ>

Ayles Jessie (2010). *Zip, Zap... a social circus*. Godsmith University of Londo;  
 International Short film. <http://vimeo.com/45249962>

Endtner Verena(2014 ). *Lucky Devils*. Aloco Film Production  
<http://vimeo.com/62875816>

Jose Abellán (2012). *ESCUELAS DE CIRCO SOCIAL: herramientas para la integración* .  
 Ciudad de la sombra. <http://vimeo.com/49751173>

Pontecorvo Marco(2008). *PA-RA-DA*. Panorama Films, Rai Cinema.

Rombaut Dominique (2007). *Un cirque en terre ceinte*. ST Angl-NI. PAC et NoTélé

Schütze Annet(2008). *Parada, The forgotten children of Bucharest*, Production  
 of the university and film television HFF "Konrad Wolf"  
[http://www.youtube.com/watch?v=qcb-nZN8k\\_4](http://www.youtube.com/watch?v=qcb-nZN8k_4)

Tahon Lisa and Van Dijck Karen (2013). *Upside down*,. june Karen Van Dijck  
 & Lisa's Productions  
<http://vimeo.com/61955612>

**WEB**

Ateneu Popular 9Barris, Association des Directeurs des Affaires culturelles de  
 Midi-Pyrénées (Spain, France). Video-entrevista: El Circo social. Una herramienta  
 educativa y de transformación social  
<http://www.youtube.com/watch?v=d5YeTLMERHo>

Galilée Circus (Netherlands, Israel). Art of circus for social change.  
<http://www.youtube.com/watch?v=vMO7HC4dIsA>

Arena y Esteras (Peru). Arena y Esteras fait son cirque social. <http://buenacultura.org/fr/2013/10/03/arena-y-esteras/>

ACLAP, Colegio secundario Santa Eufrasia (Argentine). ACLAP: Circo social en el CIC .  
[http://www.youtube.com/watch?v=\\_xK2RuRGqOY&feature=youtu.be](http://www.youtube.com/watch?v=_xK2RuRGqOY&feature=youtu.be)

Afghan Mobile Mini Circus School (Afghanistan). Children are the future.  
<http://vimeo.com/66264651>

Circo Social del Sur, Argentina. Circo Social del Sur .  
<http://www.youtube.com/watch?v=6DD80okm-P4>

Magyar Zsonglőr Egyesület, Hungary. 'Ethnocirkusz'. Social Circus Project in Sajókaza.  
<http://www.youtube.com/watch?v=YFxDMR8BuS0>

Circo Quito, Ecuador. Experiencias Circo Social.  
<http://www.youtube.com/watch?v=4Arf9ITJ9SY>

Circo Locombia: , Colombia. Interviews: New Arts and Social Circus in Colombia.  
<http://www.youtube.com/watch?v=E0Km9uk-YII>

Sapana, Freedom Matters, Nepal. Two Nepali former street kids describe what social circus training has meant for them .  
<http://www.youtube.com/watch?v=CzDQwdi6tmQ>

Sisonke Circus, South Africa. Sisonke Circus-Promo Video.  
<http://www.youtube.com/watch?v=kC6FjJQbV9w>

Cirque du Monde. Social Circus Map.  
<http://apps.cirquedusoleil.com/social-circus-map/>

# APPENDIX BIBLIOGRAPHY

## TRAINER TOOLS

### Activity reports from schools and federations.

Ateneu Popular 9 Barris (2012), *EL circ:Una eina educativa I de transformacio Social*, El Bido de Nou Barris, Barcelona

CARAVAN (2010). *Jornades de reflexio pedagogica a l'Ateneu Popular 9Barris-Una experiencia participativa- En quins valors eduquem, quins limits trobem I com els superem?*. Written report from seminar activity ,Barcelone.

CARAVAN (2009). *What methodology for social circus*. Written report from seminar activity, Amsterdam.

CARAVAN (2009). *Skills Certificates – A tool for Circus Teaching*. Written report from seminar activity, Belfast.

CARAVAN (2009). *The circus is a tool of education and social transformation*. The Ateneo Popular 9Barris experience. Written report from seminar activity, Barcelone.

CARAVAN (2009). *Handicirque or Circus with mentally and physically challenged students*. Written report from seminar activity, Brielle's.

CARAVAN (2008). *The development of Social circus*. Written report from seminar activity, Bagneux, Paris.

Le Plus Petit Cirque du Monde (2008), *The Development of Social Circus: Notes from a Meeting organized by Le Plus Petit Cirque du Monde - Centre des Arts du Cirque Sud-de-Seine, Salle des Fêtes, Bagneux, France, Tuesday, 18.11.2008*, accessible at <http://www.caravancircusnetwork.eu>.

CARAVAN (2008). *Training for trainers on social circus*. Written report from seminar activity, Amsterdam.

Cirque du Soleil 2012. *Code of ethics for social circus instructors*. Montréal : cirque du soleil.

Cirque du soleil & Beyond Social Services Singapore (2010).*Social circus trainer workshop*. Singapore

Dagenais, C.; Mercier, C. et Rivard, I, (1999). *Guide à l'intention des instructeurs et des partenaires du Cirque du Monde*. Cirque du Soleil, Montréal.

Davis J. (2009). *Toward best practices in youth worker training for developmental circus arts programs*. Revised for AYCO Educators Conference, Sept. 17-19, 2010 Brattleboro.

Fondation Parada Roumanie (2010). Rapport d'activité 2010. Bucarest

Haydon L. (2005). *When the circus came to town*. Celebrating 20 years of the Belfast Community Circus School. Belfast : Belfast Community Circus School.

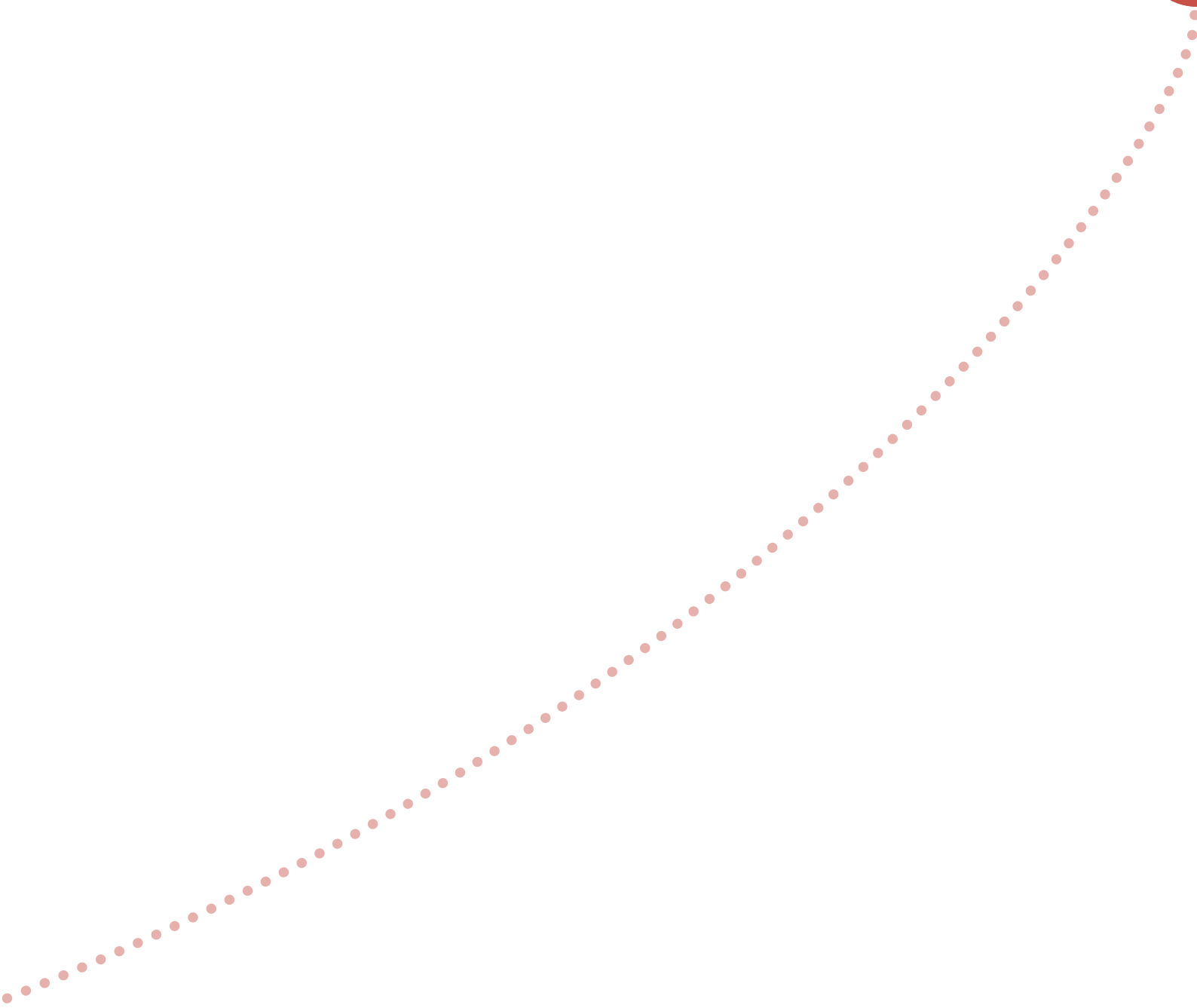
Lafortune M. (1999). *L'artiste social, cadre de formation*. Montréal :Cirque du monde .

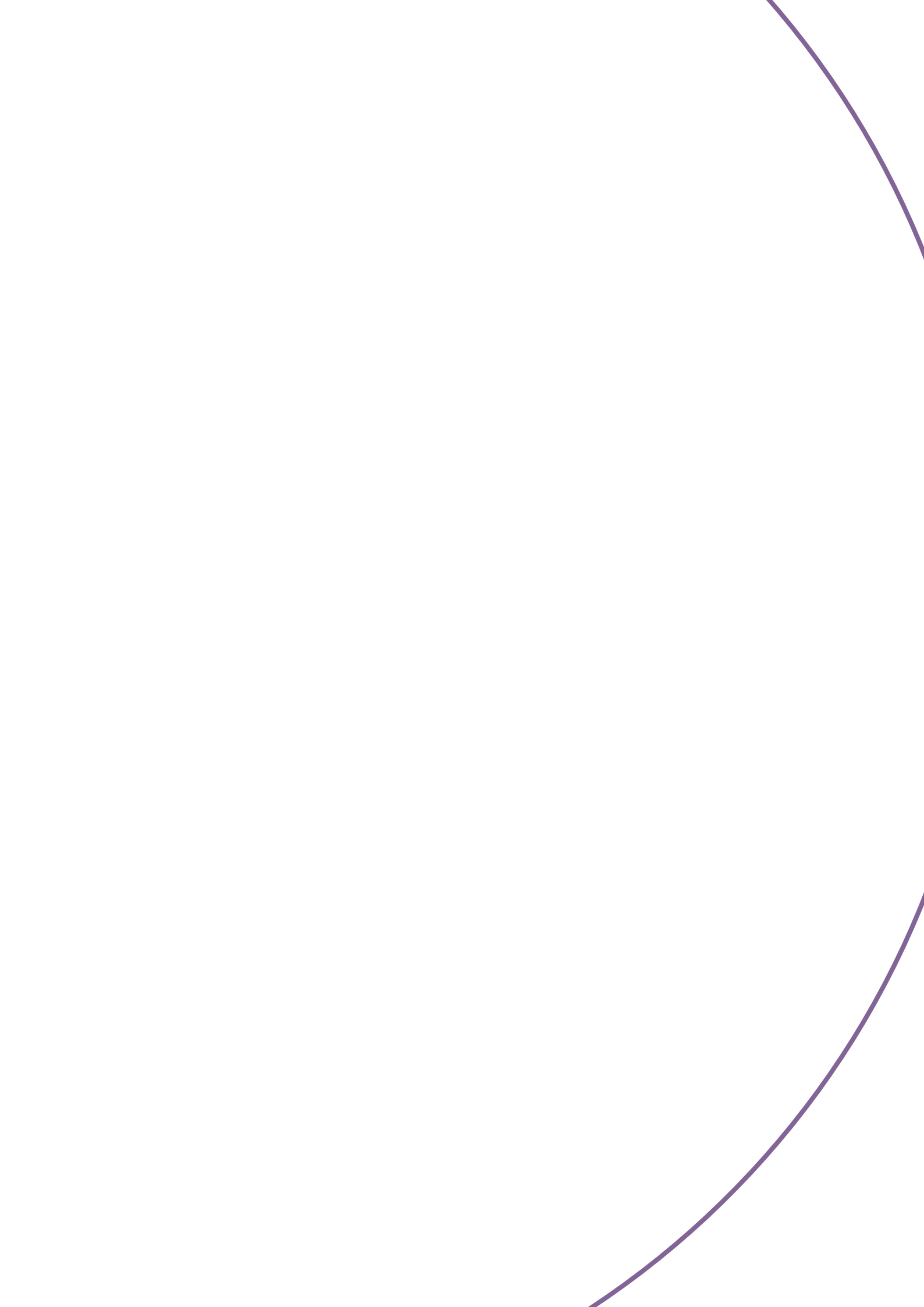
Lafortune M. & Bouchard A.(2011). *Community workers's guide ,When Circus Lessons Become Life Lessons*. Montréal : Cirque du soleil .

Olliver N. (2000). *The Social Artist and Cirque du Monde* Cirque du Soleil. Hong Kong : Asia Pacific Office.

# TABLE OF CONTENTS

• <b>TLU A</b>	
“SOCIAL CONTEXT” INTRODUCTION .....	27
• <b>PHASE A-1.</b>	
CHALLENGES OF A SOCIAL CIRCUS PROJECT .....	29
Trainer Tools	30
Trainees Tools	32
• <b>PHASE A-2.</b>	
ANALYSIS OF THE CONTEXT OF A SOCIAL CIRCUS PROJECT .....	35
Trainer Tools	36
Teaching Support :	39
Trainees Tools	40
• <b>PHASE A-3.</b>	
KNOWLEDGE OF THE TARGET GROUP .....	42
Trainer Tools	43
Trainees Tools	45
• <b>PHASE A-4.</b>	
INTERCULTURAL AWARENESS .....	46
Trainer Tools	47
Trainees Tools	51
• <b>PHASE A-5.</b>	
UNDERSTANDING THE CONCEPTS OF SOCIAL INCLUSION .....	54
Trainer Tools	55
Trainees Tools	59
Analysis Of Needs	61
• <b>PHASE A-6.</b>	
ANALYSIS OF THE TERRITORY .....	62
Trainer Tools	63
Trainees Tools	66
• <b>PHASE A-7.</b>	
ANALYSIS OF THE HOST ORGANIZATION .....	70
Trainer Tools	71
Trainees Tools	74
• <b>PHASE A-8.</b>	
WORKING IN PARTNERSHIP .....	78
Trainer Tools	79
Trainees Tools	82
Bibliography	84
Appendix Bibliography	90







TEACHING LEARNING UNIT / TLU

# ACT OF TEACHING

MAIN COMPETENCE – B



COMPETENCE B1 – B4



# TLU B “ACT OF TEACHING”

## INTRODUCTION

### COURSE PLANNING / DESIGNING

The TLU B is mainly based on alternation and on the field experience acquired during the internship.

The TLU B supports the learner during his internship. It keeps track of his evolution on the field and gives him progressively the pedagogical tools to be able to take gradually in charge the responsibilities related to the profession.

#### **MAIN OBJECTIVES**

The TLU-B shall teach the trainees:

- How to create a teaching programme, and a long-term planning
- How to create a course in accordance with the learning objectives
- How to evaluate personal teaching skills as well as the acquired competences of the participants

#### **MAIN COMPETENCE B**

##### **The trainee will be able:**

- To set adapted objectives
- To plan pedagogical activities
- To design a course
- To write a preparation of a session

## COMPETENCES COMPONENTS

**B-1.** To define and set achievable objectives adapted to the target group and to the context.

**B-2.** To create and adapt activities in accordance with the objectives and with the context.

**B-3.** To define and to set short, medium and long term objectives.

**B-4.** To plan the content and the learning sequences of a course.

**B-5.** To create, to adapt or to use pedagogical tools for the preparation, monitoring and evaluation of a project.

**B-6.** To set up procedures to evaluate personal teaching skills and to evaluate the acquired competences of the participants.

## TLU STRUCTURE

The TLU-B is divided into 6 phases following the structure of the table of minimum competences:

**Phase B-1.** Introduction to the concept of "learning objectives".

**Phase B-2.** Creating activities adapted to the learning objectives and to the context.

**Phase B-3.** Adapting the difficulty of an activity.

**Phase B-4.** Using backward planning.

**Phase B-5.** How to use preparation forms?

**Phase B-6.** Evaluation of personal teaching skills and the acquired competences of the participants.

# TRAINER TOOLS

## *Methodological proposition*

The methodological proposition for this unit is mainly based on the principle of a sandwich course, alternating between study within the educational establishment and the field experience acquired during the internship.

The proposed activities support the trainee during his internship. It keeps track of their evolution in the field and progressively gives them the pedagogical tools to be able to gradually take charge of the responsibilities related to the profession.

### **Didactics**

All through the learning/teaching unit, the trainer:

- Sustains the motivation of the trainees by alternating between lectures or theoretical content and practical exercises based on the reflections, experience and the participation of the trainees.
- Fosters the integration of key concepts by putting them in direct relation with the fieldwork (the internship).
- Leads the field observations with open questions.
- Teaches the key concepts taking into account the personal experience and the fieldwork as a basis.
- Stimulates individual reflection, based on the personal experience and the fieldwork (the observation during the internship or the interviews with the supervisor and other past experiences).
- Stimulates group reflection on the use of key concepts through debates, group work(brainstorming, debriefing) or sub-group work(presentations).

### **Necessary equipment**

The logbooks can be used as a basis for the course, as a link between the internship and the course.



# PRELIMINARY WORK

## OBSERVATION OF THE STRUCTURE OF A SOCIAL CIRCUS SESSION

### TRAINER TOOLS

#### *Methodological proposition*



#### CONTENT

- This phase should lead the trainee to reflect on the following questions: What are we doing during a social circus session? How the session is divided? What are the different techniques used? How do we apply the techniques?
- The general structure of a circus session can be as followed:
  - **Welcome** : Introduction to get the attention of the group and to feel the energy of the group.
  - **General activation** : General warming up and games to prepare the body and the mind for the circus activities.
  - **Specific activation** : Warming-up and games related to a specific circus technique or learning objective.
  - **Core of the session** : Exercises to work on the specific circus technique and the learning objectives.
  - **Cool-down procedure** : A short moment to gather the whole group together, to end the session and to cool down the energy of the group.
  - **Debriefing** : Brief evaluation of the session with the participants.
  - **Farewell** : Goodbye, separation of the group.
- During a session, the participants' energy rises progressively; the session is designed to optimise the participants' concentration.

#### SPECIFIC OBJECTIVES

Discovering session. The trainee will get acquainted with:

- The general operation of a social circus session.
- The structure of a session.
- The main circus disciplines and their use in a social circus session.

## **ACTIVITIES**

### **1° Preparation :**

The trainees take notes on the session structure presented by their supervisors:

- How does the session start?
- How does the session end?
- How is the session divided?
- How are the teaching elements transmitted?
- How does the supervisor deal with the energy in the classroom?

They write down their observations in the logbook. The logbook can be a basis for the course work.

### **2° Activation:**

Debriefing session

In the classroom, the trainees exchange and compare their observations. The trainer leads and moderates the discussion.

### **3° Summing-up:**

- On the basis of the trainee's observation, the trainer describes the general and most common structure of a circus session; and the purpose of each moment of the session.

## **COMMENT**

This introduction caters to the needs of participants who have little experience in teaching.

This introduction is not necessary with more experienced trainees.



## TRAINEES TOOLS

### *Suggestions for reflection*

In the field or during your internship observe the structure of a session of social circus, and try to answer the following questions.

How does the session start?

.....  
.....  
.....  
.....

How does the session end?

.....  
.....  
.....  
.....

How is the session divided?

.....  
.....  
.....  
.....

How does the supervisor deal with the energy in the classroom?

.....  
.....  
.....  
.....

Does the structure of this session seem logical to you? Explain why.

.....  
.....  
.....  
.....





# INTRODUCTION

## THE DIFFERENT STEPS FOR THE CREATION OF A COURSE

### COMPETENCES

- B-2. To create and adapt activities in accordance with the objectives and with the context.
- B-4.-To plan the content and the learning sequences of a course

### COMPETENCE COMPONENT

#### The trainee will be able:

- To develop a short-, medium- and long-term programme (for example, by using the method of backward planning).
- To plan the chosen activities in a succession of steps (always taking into account the needs of the participants).
- To identify the resources and constraints (time, material and other resources) and to use them efficiently.

#### Awareness:

- To understand the importance of building a course by sequence.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

This introduction gives an overview on the whole TLU.

- Vocabulary:

#### **Course:**

- A series of social circus sessions aimed at a main learning objective.

#### **Session:**

- A short period of time devoted to social circus activities.
- A section or part of a course.
- A period of time in which participants experience one or several social circus activities in order to reach predefined learning objectives.

#### **Programme:**

- A plan or schedule of the course.
- A sequence of sessions in a predefined and logical order, with a main objective.

- In a social circus project, the periods of time for teaching (sessions) have to be structured in accordance with the objectives, so as to teach the courses progressively. The logical organisation of the knowledge and skills to be transferred should allow for a progressive assimilation.

- In this way, it is possible to prepare a course based on several main questions:
- **For whom?** Who is the target group? What are the needs and expectations of this population?
  - **Why?** What is the purpose of the project? What do I want to achieve?
  - **When?** Duration of the project? How much time do I have?
  - **Where?** Where will the activity take place? What are the constraints of the space? How will these constraints have an influence on the pedagogical project? What circus material is available for this project?
  - **How?** How to reach these goals? How to prepare a course programme in accordance with the context and the objectives?
  - **What?** Which activities?



- In this way, it is possible to divide the planning and preparation of a course into the following chronological steps:

- Analyse the needs of the target group.
- Defining the main objective.
- Defining precisely your goals and sub-goals (the different steps to reach the final objective).
- Arranging your sub-goals in chronological order; perhaps with the help of backward planning. Associate each sub-goal to one or several teaching sessions.

**Then for each session:**

- Check the available equipment, the space and the time you have.
- Choose one or several circus techniques.
- Create one or several exercises, according to your goals and your circus techniques.
- Adjust and arrange your exercises so they can enable scaled and step by step learning.
- Define the activation and the cooling down.
- Organize the timing and the groups.
- Prepare an introduction to the exercises (didactic, instructions....).



**SPECIFIC OBJECTIVES:**

- To learn how to structure the courses, taking into account the following important questions: **For whom? Why? How? When? Where? What?**
- To learn how to create a course starting from the end: **What are my objectives? How can I get to them?**
- To learn how to deal with the constraints of material, space and time.
- To learn how to deal with the energy of a group and with the concentration of the participants.

The following TLU develops each of these points in order to guide the trainees in the realisation of their own teaching programme.

## **ACTIVITIES**

### **1° Preparation: logbook.**

During their internship, the trainees interview their supervisor on the following questions:

- How do you plan your social circus course?
- Where do you start when you prepare a course? How do you start to prepare a course?
- How do you prepare your social circus session?
- Could you explain each step in the preparation of a social circus session?

They write down their observations in the logbook. The logbook can be a basis for course work.

### **2° Activation:**

- The trainers lead a brainstorming on the following questions:
  - According to you what is the purpose of preparing a course program?
  - According to you what is the purpose of preparing a session?
- The trainer takes notes on a board, or a large piece of paper.
- At the end of the brainstorming the trainer sums up all the answers given by the trainees. He encourages the trainees to discuss their choices or leads a debate.

### **3° Core of the session**

- In the classroom, the trainees exchange their notes on the interviews with their supervisor.
- The trainer leads and moderates the discussion.
- He explains the difference between a course and a session.
- The trainer compares the different ways of preparing a course which were presented by the trainees.
- The trainer presents the main questions which allow a logical preparation of a course (see above) and a logical step-by-step procedure.
- The trainees ask questions about this presentation, and the trainer leads a discussion.



# TRAINEES TOOLS

## *Suggestions for reflection*

According to you what is the purpose of preparing and planning a teaching course in the long-term?

.....

.....

.....

.....

.....

.....

According to you what is the purpose of preparing a session?

.....

.....

.....

.....

.....

.....

According to you what are the difficulties of preparing a program? Session?

.....

.....

.....

.....

.....

.....

According to you what are the parameters that need to be taken into account in the preparation of a social circus session?

.....

.....

.....

.....

.....

.....



# PHASE B-1.

## INTRODUCTION TO THE CONCEPT OF "LEARNING OBJECTIVES"

### **COMPETENCE**

**B-1.** To define and set achievable objectives adapted to the target group and to the context.

### **COMPETENCE COMPONENT**

#### **The trainee will be able:**

- To define and set learning objectives adapted to the target group and to the social context.
- To adapt the contents of the course to the target group.

#### **Awareness:**

- To understand the importance of defining objectives adapted to the needs and capacities of the target group.
- To be attentive to the needs of the participants.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENTS**

#### **What is a learning objective?**

- In education, **learning objectives** are short statements that describe what students will be expected to learn, to know or to do by the end of program, course, unit, lesson or project.

- In the context of a social circus training, learning objectives are what a social circus instructor hopes the students can accomplish as a result of instruction. Learning objectives are:

- The **purpose** of the activities or project: What do I want to achieve? Why have I chosen this activity/project?
- The **expected** results of the activities: What should the participant be able to do, to know or to understand at the end of a program or a session?

- Learning objectives can be set for: an individual, or for a group.

- Learning objectives are the direction that provides foundation of the entire educative structure.

They can be used as a basis or stating point :

- In the course planning and designing.
- To choose the right exercises and activities.
- To observe and follow the improvement and behaviour of the participants.
- To evaluate a training session: Did I reach my objectives? Why?
- To adjust a training: What can I do to reach my objectives?

- Learning objectives express clearly an attitude, knowledge or skill that the student would be able to do as a result of the teaching instruction.

Learning objectives should be :

- **Specific:** They should describe an action and use verbs.
- **Observable:** The social circus instructor should be able to observe the action described in their objectives. In a context of non-formal education and social work, most of the learning objectives aren't precisely measurable, but are observable.
- **Attainable:** Realistic within the time, limits and resources available. Adapted to the level of the learners.
- **Relevant:** In accordance with needs of the learners and the final aim of the project.



- **Time related:** Associated to a period of time or a session. Covered in one or several sessions.

### Learning objectives and learning domains?

There exists numerous theories on learning objectives within the pedagogical sciences:

- Bloom works with three types of “learning domains”, from which it is possible to categorise, class or create learning objectives:

- **Cognitive domain** (knowledge): “What do you want your participant to **know** or to **think** about?”
- **Affective domain** (attitude, feelings, emotions and behaviour): “What do you want you participants to feel?”
- **Psycho-motor domain** (physical skills): “What do you want your participants to be able **to do**?”

- For his part, **Jan de Braekeleer**<sup>1</sup> distinguishes 4 levels of creative behaviour which can be used as a base for classifying learning objectives:

- **Cognitive level** : knowledge, reflection on the concepts, selection and organisation of ideas, presentation of arguments, logical reasoning, construction of opinions...
- **Emotional level** : perception of oneself, self-confidence, discipline, perseverance, surpassing oneself ...
- **Social level** : interactions with the group, behaviour toward the other, communication, collaboration, assertiveness...
- **Technical level** : physical and psycho-motor skills, mastering artistic disciplines, mastering stage techniques, mastering of safety techniques...

These theories can be simplified by distinguishing between technical objectives(circus techniques, psycho-motor skills, knowledge of circus material, security...) and social objectives(attitudes, behaviour, emotions, social skills...).

Social circus utilises circus techniques as a tool for social insertion and personal development. In social circus a “social objective” (attitude, behaviour) can be associated to a “technical objective” (circus skills, physical skills.... ); the technique or circus skill then becomes the media through which to achieve a social skill.

### **SPECIFIC OBJECTIVES:**

At the end of the phase, the trainee will be able:

- To understand the concept of an objective and the necessity to set objectives for a social circus project.
- To define main objectives for a social circus project.
- To be aware of the different learning domains, and about the multiplicity of learning objectives that can be set for a social circus project.





## ACTIVITIES

### 1° Activation:

- The trainer leads a brainstorming<sup>2</sup> session based on the following question: What are the possible goals of social circus activities?
- The trainees try to define as many main objectives for a social circus activities as possible.
- The trainer takes notes on a flip-chart or board.

### 2° Core of the session:

- The trainer sums up all the goals given by the trainees.
- He gives a definition of a learning objective.
- He briefly presents different types of learning objectives according to the learning domains.
- He explains how to write a clear objective.
- The trainees are encouraged to ask questions and the trainer leads a discussion based on the questions asked.

### 3° Practical exercises :

#### **Write precisely your learning objectives :**

- In small groups trainees read back the list of goals on the flip-chart/board from the brainstorming, and transform them into learning objectives. They try to define them as precisely as possible so that they may be evaluated or observable.

*Example: Goal:* communication

**Learning objectives:** "At the end of the project the participant should be able to communicate verbally and non-verbally with other members of the group"

- Each group defines as many learning objectives as possible on a paper-board, and hang it on a wall, so the other groups can see their work.

Sort your objectives in learning domains:

Once the objectives are listed on the wall, the trainees try to order their objectives in the following categories of learning domains:

- **Cognitive:** What do you want your participants to know or to think about?
- **Emotional/Affective:** What or how would you like the participant to feel?
- **Social:** How would you like the participant to behave or act within a group?
- **Technical:** What would you like you participant to do?

## RESOURCES:

Flip-chart/paper-board.



## TRAINEES TOOLS

### *Suggestions for reflection*

According to you what is the purpose of working with learning objectives ?

.....  
.....  
.....  
.....  
.....  
.....



Define your main objective for your own social circus project:

Return to your analysis of needs that you made in phase A-4 "To understand the concepts of social inclusion and intercultural awareness".

In respect to the needs of your group, define the main objective that you want to reach at the end of your social circus project. To do so, ask yourself the following questions:

- What are the needs of the target group?
- How can I use circus to answer these needs?
- What would I like to accomplish with this target group and in this context? (Technical goal/ Social goal/ Affective/ Cognitive goal...)
- What is the most important aspect of this project that I want to develop?
- Are my objectives realistic? (Take into account the length of the project, the social context, the level of the participants)
- What material, space, equipment are available to reach my objectives?
- What are the difficulties of this target group in such a social circus project?
- What obstacles could prevent me from reaching my learning objectives?
- How can I observe the development of competences and the progression towards my objectives.
- What are the objectives of my partners? Do my partners objectives correspond to mine?

Try to formulate your main objective as precisely as possible, so you can evaluate it at the end of your project.

Ex: At the end of the project the participants should be able to.....

The project should enable the participant to.....

.....  
.....  
.....  
.....  
.....  
.....

Phase B-1. Introduction to the concept of "Learning objectives"

In the same way try to define 4 types of learning objectives for your own social circus project, according to the following domains :

Type of objective	Description
<b>Cognitive</b> What do you want your participants to know or to think about?	
<b>Emotional/ Affective</b> What or how would you like the participant to feel?	
<b>Social</b> How would you like the participant to behave or act within a group ?	
<b>Technical</b> What would you like you participant to do?	



To do so try to keep in mind the previous questions: Are these objectives realistic? Reachable? What are the needs of the public? Resources (equipment, space, material) available? Time available? Level of the participants?

## PHASE B-2.

### CREATING ACTIVITIES ADAPTED TO THE LEARNING OBJECTIVES AND TO THE CONTEXT

#### **COMPETENCE**

**B-2.** To create and adapt activities in accordance with the objectives and with the context

#### **COMPETENCE COMPONENT**

##### **The trainee will be able:**

- To propose activities in line with the objectives.
- To explain the objectives of an activity.
- To identify the resources and constraints (time, material and other resources) and to use them efficiently.

##### **Awareness:**

- To understand how an exercise is created.
- To understand the influence that the constraints (material , time, space) can have on the creation of a social circus course.

# TRAINER TOOLS

## *Methodological proposition*

To be able to forecast these constraints, the creation of an activity can be divided into 6 points or constraints, that can be taken into account successively:

1. The main **objective** of the session: Why do I do this exercise? What do I want to achieve?
2. The **equipment**: What equipment is available for this exercise?
3. The **space**: Where does-it takes place?
4. The **time**: How long can I, or do I want to spend on this exercise?
5. The **description** of the exercise: What are the activities of this exercise? How do I develop activities to reach my learning objectives? How do I deal with the previous constraints of equipment, space and time?
6. The **instructions**: How do I present and explain this exercise to the participants?

In this TLU, we firstly propose to develop activities focusing on the first point, the objectives; and then in a second part to develop activities focusing on the points 2,3,4.



## PART 1 – CREATING ACTIVITIES ADAPTED TO THE LEARNING OBJECTIVES AND THE CONTEXT

As we saw it in the previous phase, in social circus a “social objective” (attitude, behaviour) can be associated to a “technical objective” (circus skills, physical skills... ): **the technique or circus skill is then the media through which a social skill is achieved.**

### SPECIFIC OBJECTIVES:

This session should enable the trainee to reflect on the following questions:

- How can I use circus skills to achieve social objectives or goals?
- How do I link social objectives and technical objectives?
- What is the place of the technique in relation to an objective.

### ACTIVITIES

#### 1° Activation

- The trainees work in small groups.
- Each group is invited to reflect on the following questions: **What is the role of circus techniques in social circus?**
- At the end, each group presents the result of their discussion to the rest of the group.
- Eventually the trainer opens a discussion based on the different answers of the trainees. The trainer sums up the different ideas expressed by the trainees and concludes on the role of techniques in social circus.

#### 3° Exercise

##### Post-it exercise

- The trainer writes on post-its/little papers :
  - several different learning objectives targeting behaviour, attitude, social skills, cognitive skills....and place them in a first envelope. (He can eventually use the learning objectives defined by the trainees in the previous session).
  - several circus techniques or skills and place them in a second envelope.
- The teacher presents the two envelopes to each group.
- Each group takes at random one post-its from each envelope. Each group should then have two pieces of paper with:
  - one learning objective.
  - one circus skills or technique.



- Each group creates an activity on the basis of the learning objective and the circus skill or technique imposed.

The activities can be created for the rest of the class or group of trainees. For this exercise trainees can use all equipment available in the school or workspace. To make this exercise more difficult the trainer can also give the approximate duration of the expected activity. However, the trainer should not give to much constraints (equipment, social context, space, timing...), because for this phase, the trainees should focus on the link between the learning objectives and the activities.

*See in annexes, technical form “post-it exercises”.*

#### **4° Practice in the classroom:**

The teacher can decide to extend this exercise by asking to each group of trainees to put into practice their activities with the rest of the class:

- Each group is invited one after the other to take the role of a the social circus instructor, and therefore to explain the activity to the rest of the class.
- The group presenting its activity should not divulge its learning objective to the rest of the class (who participate in the activity).
- At the end of the activity, the class tries to guess the learning objective of the session.
- The class may give feedback on the activity and its link to the learning objective.

#### **5° Implementation in the field :**

This post-it exercise can also be used in the field, during the internship with the supervisor. Each trainee is then invited to create and to put into practice an activity, on the basis of constraints imposed by the supervisor (learning objective + circus discipline/skills)

*See technical form “Post-it exercise”*

#### **RESOURCES:**

//////

Logbook.  
Paper envelopes and post-it notes.



## PART 2 – CREATING ACTIVITIES ADAPTED TO THE CONSTRAINTS OF TIME, EQUIPMENT AND SPACE.

Social circus workshops can be developed everywhere in the world, in many different contexts: in a sports hall, in a circus school, in the street, in an elementary school, in a medical centre, in a prison... Each of these contexts imposes its own unique set of constraints of time, equipment and space. The social circus instructor may have to create an hours worth of activities with brand new circus material within a circus school; they may also have to develop 3 hours of activities in the street or in a prison with material made on site. In every case the social circus instructor must adapt the activities to the situation.



### SPECIFIC OBJECTIVES:

In this phase we focus on how to create activities taking into account the constraints of time, space and equipment.

At the end of this session the trainee should :

- be conscious of the large diversity of contexts that they may be asked to work in.
- be able to take into account the constraints of time, equipment and space in the creation of an activity.

### ACTIVITIES

#### 4° Activities

#### “Post-it exercise”:

- Trainees work in small groups
- The trainer imposes constraints related to the equipment, space and time. He writes on post-its notes or small pieces of paper:
  - Timing (duration of the session).
  - Space (short description).
  - Material/equipment.

**The different constraints should be as diverse as possible.**

#### For example :

Material/equipment:

- one circus discipline.
- simultaneous multi-discipline initiations.
- without any circus materiel, only with chairs and tables...

Timing:

- 15', 25'...

Space:

- In the street
- In a school...



- The trainer puts each kind of constraint into three different envelopes.
- Each group of trainees takes one post-it note at random from each envelope.
- The trainer also writes on a board one learning objective and basic information about a target group. A long description is not necessary here; the focus is not on the target group but on the constraint of time, equipment and space. Ex: adult, children of 8 years old... The target group should not be too challenging for this exercise because the trainees will then focus too much on creating exercises adapted to the target group, and not on the constraints of time, space, equipment. For the purpose of this exercise it is also possible for the class to be the target group.
- Each group creates an activity on the basis of the learning objective and target group written on the board, and the constraints of time, equipment and space written on their post-it.

*See in annexes, technical form “post-it exercises”.*

#### **4° Practice in the classroom:**

The result of the exercise can be shared and presented to the rest of the group during the following session.



# TRAINEES TOOLS

## *Suggestions for reflection*

### **PART 1 – CREATING ACTIVITIES ADAPTED TO THE LEARNING OBJECTIVES AND THE CONTEXT**



According to you what makes circus a tool for social inclusion, community and personal development? Why did you choose circus and not another tool (such as music, painting...)?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

According to you what is the role of technique in social circus? Why?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

## **PART 2 – CREATING ACTIVITIES ADAPTED TO THE CONSTRAINTS OF TIME, EQUIPMENT AND SPACE.**

### **Identifying the constraints of your project**

Where is your social circus project going to take place? Outside? Inside? How big is the space? How many people can fit in the space? Can you hang there aerial equipment? Is the space easily accessible?

.....  
.....  
.....  
.....  
.....  
.....

What equipment and circus material is available for your social circus project? Circus material? Sports equipment? Do you have to bring the equipment in the space? If yes, how?

.....  
.....  
.....  
.....  
.....  
.....

In total how much time do you have for your social circus project? Per session? How many sessions?

.....  
.....  
.....  
.....  
.....  
.....



## PHASE B-3. ADAPTING THE DIFFICULTY OF AN ACTIVITY

### COMPETENCE

**B-2.** To create and adapt activities in accordance with the objectives and with the context

### COMPETENCE COMPONENT

#### The trainee will be able:

-To adapt an activity to a context, a specific group or to a learning objective.

#### Awareness:

-To understand how an exercise is created.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT



There are characteristics that can determine how difficult or easy an exercise is.

#### **The characteristics of the content:**

- Level of the technical skills.
- Learning objectives.
- Complexity of the behaviour required during the exercise (collaboration, managing emotions...).
- Complexity of the activities (the exercise requires a lot of energy or a lot of concentration, multiple tasks, endurance...).
- ...

#### **The characteristics of the structure:**

- Individually or in groups.
- With an audience or not.
- Outcome or result of the exercise.
- One right answer or multiple answers.
- Length of the exercise, preparation time.
- ...

If we change one of these components, we can make an exercise more or less difficult.

It is important to be able to make a fluid gradation in the difficulty of the exercises, and to adapt it if necessary.

For most of the participants, it is important (especially in the beginning of their learning process) to experience success in order to stay motivated and to continue to learn. Therefore circus trainers should build activities that enable step by step learning.

### SPECIFIC OBJECTIVES



This phase will allow the trainee to reflect on the following question: **What can make an exercise more challenging, or less difficult?**



## **ACTIVITIES**

### **1° Activation (group):**

- The trainer leads a brainstorming based on the following question: What can make an exercise more challenging?
- The trainer notes on a paper-board the trainees' answers.

### **2° Core of the session**

- The trainer sorts the answers of the trainees into two categories: characteristics of content, and characteristics of structure.
- Eventually he sums up the reflections of the group, and presents the factors that determine and influence the difficulty of an exercise.

### **3° Practical exercises**

- The trainees work in small groups.
- The trainer gives a couple of basic circus exercises that could be given in the context of a social circus session.
- Each group of trainees tries to make the exercises easier or more difficult by changing one or more of the characteristics.
- Eventually, at the end of the exercise, each group of trainees can share their results with the rest of the group.

## **RESOURCES**

Board, Post-it notes.



# PHASE B-4. USING A BACKWARD PLANNING

## COMPETENCE

- B-3. To define and to set short, medium and long term objectives
- B-4. To plan the content and the learning sequences of a course

## COMPETENCE COMPONENT

### The trainee will be able:

- To define and to document precisely the main objectives of a programme.
- To sub-divide a main objective into sets of sub-objectives.
- To define and to document precisely the specific objectives of one course session.
- To develop a short-medium-long term programme.
- To plan the chosen activities in a succession of steps (always taking into account the need of the participants).
- To adapt the content of a session to the duration of the project.

### Awareness:

- To recognise the need to define precise and measurable objectives.
- To understand the importance of building a course by sequence.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT

- Learning objectives can be set for:

- short-term period                      ex: 1 class...
- medium-term period                    ex: 3 months, 6 classes,...
- long-term period                        ex: 6 months, 1 year, 30 classes...

The medium-term and long-term objectives should be divided into sub-objectives, so that one can plan progression and adjust if necessary.

- **Main objectives** are broad and long term. They are the aim of the project. **Sub-objectives** are specific, short-term and have a limited or narrow focus. The main objective is achieved through accomplishing each of the sub-objectives.

- The learning objectives should be **time related**, which means that each learning objective should be associated to a period of time and to a session or several sessions.

- Once the sub-objectives defined, it can then be useful to order the learning objectives chronologically. This gives a step by step progression for the participants and allows an evaluation of the number of time and sessions necessary to reach each learning objectives.

- This can be done through the method of backward planning.

“ **Backward design**, also called *backward planning* or *backward mapping*, is a process that educators use to design learning experiences and instructional techniques to achieve specific learning objectives. Backward design begins with the objectives of a unit or course—what students are expected to learn and be able to do—and then proceeds “backward” to create lessons that achieve those desired goals.

GLOSSARY OF EDUCATION REFORM, Great Schools Partnership  
(<http://edglossary.org/backward-design/>).

The backward planning should allow the trainee to reflect on the following questions:

- How can I achieve the main objective of my project?
- How can I divide my main objective in sub-objectives?
- How many sessions are necessary in order to reach each sub-objective?  
How much time should be assigned to each sub-objective?
- What is the most logical order of sub-objectives? Which sub-objective comes before which?
- What is the most logical order of the acquisition of knowledge, attitude,





behaviour and skills?

### **SPECIFIC OBJECTIVES:**

- To divide a main objective into sub-objectives.
- To create a course for a long-term project in accordance with the main objective.
- To create a backward planning, from several months to a year.
- To be able to estimate the time necessary to reach each sub-objective.
- To use learning objectives as a tool of self-evaluation.
- To elaborate a teaching programme with the following questions as a starting point :
  - **What is the main objective of the project?**
  - **How can the main objective be divided into sub-objectives?**
  - **Which techniques can be used in order to reach these objectives?**
  - **How should the year be divided up in accordance with the main objective and techniques?**
  - **How many sessions should be assigned to each of the sub-objectives and techniques?**



### **ACTIVITIES**

#### **1° Field exercises:**

During their internships, the trainees answer the following questions after the discussion with the supervisor:

What are the medium-term and long-term objectives of your course?

How are they integrated and divided in your course?

#### **2° Activation**

Each one of the trainees presents the different ways of dealing with the long-term and medium-term objectives discussed during the internship with their supervisor. The aim of this exchange is to present a maximum number possibilities, which can then be a source of reflection for all the trainees.

#### **3° Core of the session**

The trainer :

- explains the difference between a short-, medium- and long-term objectives.
- explains the difference between a main objective and sub-objectives.
- explains how to “break” a main objective in several sub-objectives.

- explains the interest of planning sessions and sorting the sub-objectives into a chronological order which allows a step by step progression in the acquisition of knowledge, attitude, behaviour and skills.
- explains who to visualise the planning with the help of evolutionary time-line or chart.

#### 4° Exercise

##### **Dividing main objectives into sub-objectives**

- The trainer presents a list of main objectives for different kinds of social circus project. The trainer can use the list written on the paper-board during the activity of the phase “B-1. Introduction to the concept of learning objectives”. The can also list the main objectives of each trainee’s project.
- In small groups the trainees:
- Choose one of the main objectives.
- Break the main objective in 10 sub-objectives : **In order to reach the main objective what should each of the participants be able to do? What do they need to know and what attitude do they need to have done?**
- Write the sub-objectives on post-it notes. The sub-objectives should be described with precise words in order that they can be evaluated or observed. (the participant should be able to...)

To make this exercise more difficult the trainer can ask the trainees to sort the sub-objectives according to the following categories: cognitive, emotional, social, technical.

##### **Creating a backward planning**

The trainees are then invited to organize their learning objectives in a chronological order to allow a step by step progression of the participants. To do so, they can order the post-it notes on a wall or on a time-line.

#### 5° Summing up and conclusion

- Each group of trainees presents their work to the whole class.
- The trainer can lead a discussion on the logic and merits of each backward planning.



# TRAINEES TOOLS

## Suggestions for reflection

### Create a backward planning for your own social circus project:

1) Divide the main objective of your social circus project into 10 steps. Try to distinguish and separate your “social” objectives and your “technical” objectives. To do so you can ask yourself the following questions:

- How could I divide my main objective in several steps?
- How can I reach the main objective in a progressive, step by step way?
- To reach my main objective what should the participant be able to do?
- Which techniques do I want to use in order to reach these objectives?

2) Try to formulate each sub-objective as precisely as possible, in order that they may be evaluated at the end of your project: the participant should be able to...

Put your sub-objectives in chronological order and if possible try to assign specific due dates or sessions to each objective and supporting step. To do so, you can use a evolutionary time-line or chart (see following examples) or any other visual support of your choice.

### Example 1. Support for a backward-planning:



*Sub-objectives in chronological order :*

No./ date										
Social Objective										
Technical Objective										



Phase B-4. Using a backward planning

Explain why you have chosen your technical-objective to achieve your social-objective :

No.	Explanation for the technical objective
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	



**Example 2. Support for a backward planning:**

**Planning of the session**

Type of the workshop :  
Trainer(s) :  
Group (Age, Number of participants) :  
Cycle n° :  
Remind the general objective of the cycle :  
Number of sessions :  
Number of this session :

Comments									
Objectives of the session									
Form									
Content of the disciplines									
Date									
No.									



## PHASE B-5. HOW TO USE PREPARATION FORMS?

### **COMPETENCE**

**B-5.** To create, to adapt or to use pedagogical tools for the preparation, monitoring and evaluation of a project.

### **COMPETENCE COMPONENT**

#### **The trainee will be able:**

- To prepare a session on a preparation form (sheet).
- To write detailed instructions.

#### **Awareness:**

- To understand the necessity of documenting the essential elements of a planned course (in order to make improvements after the course).

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENTS**

---

- The preparation form is a very quick and personal preparation tool which helps to the instructor to think about the different parts of a course in a precise order.
- Preparation forms follow the structure of a session and integrate the constraints in terms of time, space and equipment.
- The preparation form is an evaluation tool used during the internship, throughout the year and during the debriefing with the supervisor.

You can develop your own preparation form. It is recommended that at the very least the form should contain the following items:

- A description of the main goal.
- A precise description of the specific goals.
- The different parts of the session, with the timing of each part.
- A description of the equipment needed.
- A drawing or schema of the organization of equipment, the group and where the trainer will be located.
- Enough space to add comments, thoughts or evaluation notes.

### **SPECIFIC OBJECTIVES:**

---

- To learn how to prepare a course with the support of a preparation form.
- To learn how to write the appropriate objectives.
- To learn how to use the preparation form as an evaluation tool.

### **ACTIVITIES**

---

#### **1° Preparation**

- During the interview with their supervisors, the trainees discover the way that their supervisor prepares courses.
- The trainees write down their observations in the logbooks, which will serve as basis for the session.



## 2° Activation: brainstorming session

- The trainees exchange their notes.
- The trainer leads and moderates the discussion.

## 3° Core of the session

- 1) The trainer explains and underlines the advantages of using preparation forms:  
Why use preparation forms?
- 2) The trainer presents the different types of preparation form and the different ways of organising a preparation form.



## 4° Practical exercise

- Each trainee is invited to set up his own standard preparation form. To do so the trainees can use the examples of preparation forms presented by the trainer.
- The trainees can then present their preparation forms and exchange their opinions.

## 5° Implementation on the field

- The trainees will be asked to test their preparations form during their internships.
- At the end of each session each trainee will use their preparation form to evaluate their own practice. With the supervisor he will compare what they had planned before the session, and what they were able to do during the session: **What went well? What went wrong? Was I able to teach all what I planned? Where the objectives clear and realistic? Was the pedagogy adapted to the public? What can I change next time to improve?**

## Resources

- 3 types of different preparation forms (see examples below).
- Sheets of paper or blackboard.
- Logbooks.



## TRAINEES TOOLS

### *Suggestions for reflection*

On the basis of what you've learned during this phase, create your own preparation form. To create your form you can use the following models as a basis.

The form should at the very least include:

- A description of the main goal of the project.
- A precise description of the specific goals.
- The different parts of the session, with timings for each part.
- A description of the equipment needed.
- A drawing or schema of the organization of equipment, the group and where the trainer will be located.
- Enough free space to add comments, thoughts or evaluation notes.

Now choose a session of your choice in your backward planning, and develop it using your own preparation form.



# EXAMPLES OF PREPARATION FORMS

## Model 1



Name of the Student :	Number of the children :
Name of the Trainer :	Age of the children :
Date :	
Technical theme of the lesson :	
Main objective of the lesson :	
<b>Welcome</b>	Timing :
<b>General warm-up</b>	Timing :
Specific objectives :	
Description (+ alternatives) :	
Material :	Structure:
Comments of the supervisor :	
<b>Specific warm-up</b>	Timing :
Specific objectives :	
Description (+ alternatives) :	
Material :	Structure:
Comments of the supervisor :	

<b>Core of the lesson</b>	Timing :
Specific objectives :	
Description (+ alternatives) :	
Material :	Structure:
Comments of the supervisor :	

<b>Cool down procedure</b>	Timing :
Specific objectives :	
Description (+ alternatives) :	
Material :	Structure:
Comments of the supervisor :	

<b>Farewell</b>	Timing :
-----------------	----------



Phase B-5. How to use preparation forms?

Model 2

Name of the student :

Number of children :

Date :

Name of the supervisor :

Age :

Main objective

Material :

Map of the room :

Welcome:

Timing :

Objective :

Comments of the supervisor :

General warm-up :

Timing :

Objective:

Comments of the supervisor :

Specific warm-up :

Timing :

Objective :

Comments of the supervisor :

Core of the lesson:

Timing :

Objective :

Comments of the supervisor :

Cool-down procedure:

Timing :

Objective :

Comments of the supervisor :

Farewell :

Timing :

Objective:

Comments of the supervisor :



Model 3

Name of the student :		Title of the lesson :		Date :
Name of the trainer :		Technical theme of the lesson :		Number of children :
Objective of the lesson :				Age :
Objectives	Descriptions	Instructions	Organisation	Remarks
Welcome :			Space - Timing - Material	
General Warm up :			Space - Timing - Material	
Specific Warm up :			Space - Timing - Material	
Core of the Lesson :			Space - Timing - Material	
Cool-down Procedure :			Space - Timing - Material	
Farewell :			Space - Timing - Material	



Phase B-5. How to use preparation forms?

Model 4

Trainer :

Type of the workshop :

Date :

Location :

Objective of the Session



	Content	Result	Form
BEGINNING			<input type="radio"/> Parcours <input type="radio"/> Game <input type="radio"/> Exercise <input type="radio"/> Other :
DISCIPLINES			<input type="radio"/> Parcours <input type="radio"/> Game <input type="radio"/> Exercise <input type="radio"/> Other :
			<input type="radio"/> Individual <input type="radio"/> Collective <input type="radio"/> Other :
END			<input type="radio"/> Parcours <input type="radio"/> Game <input type="radio"/> Exercise <input type="radio"/> Other :

Analyze	Feeling
	<p><b>Comments</b> (Incidents, problems and solutions)</p>

## PHASE B-6. EVALUATION OF THEIR OWN TEACHING SKILLS AND ACQUIRED COMPETENCES OF THE PARTICIPANTS

### COMPETENCE

**B-6.** To set up procedures to evaluate personal teaching skills and to evaluate the acquired competences of the participants.

### COMPETENCE COMPONENT

#### The trainee will be able:

- To evaluate the competences and level of knowledge of the participants
- To prepare and use tools for the monitoring and the evaluation of a course
- To participate in the debriefing meetings in team and with their partners
- To evaluate and adjust the objectives of a project

#### Awareness:

- To understand the importance of non-judgemental formative evaluation

# TRAINER TOOLS

## *Methodological proposition*

### KEY CONCEPTS

#### What is the process of evaluation?



“To evaluate” : To judge the value or condition of (someone or something) in a careful and thoughtful way.

(<http://www.merriam-webster.com/dictionary/evaluate>)

To evaluate is to compare something which was reported, observed, measured in reference with something that was expected, wished or aimed for, in order to prepare or to take a decision.

For each activity the evaluation should lead the trainee to reflect on the following questions?

Questions?	Dimensions
WHEN?	MOMENT
FOR WHAT ?	FUNCTION
WHO ? ... TO WHOM?	ACTORS
ON WHAT ?	OBJECTS
IN RELATION TO WHAT?	REFERENCE (Criteria)
HOW?	MEANS (tools)

#### Who evaluates who? (the actors of evaluations)

Evaluation done by the teacher.	Evaluation done by the learner.
Implicit target = to be led by someone else.	Target = autonomy self-leading.
External observation/evaluation.	Self-evaluation/self-assessment.

We encourage co-evaluation which is a mix this two types of evaluation, where the actors exchange and interact. The purpose of co-evaluation is to lead the learner towards self-evaluation, self observation, self-diagnostic and self-regulation.



## Why do we evaluate?

Evaluation has two basic pedagogical functions.

1) **The formative evaluation** aims to:

- Improve the learning process.
- Help a person to improve their performances.
- Help the learner to learn.

Examples of Formative evaluation: Self-evaluation with check-list, evaluation of the teaching by the participants, individual supervision-coaching, written reflective practice (diary, logbook, portfolios...), group analysis of practice...

2) **The summative evaluation** aims to assess or to produce a certification report.

Ex: Oral, written or practical exam. Presentation of an end of year project or thesis.

Summative and Formative evaluations are intrinsically different.

They can provoke contrary reactions. On the one hand a feeling of recognition, help, support in the professional context, and on the other a fear of rejection, a feeling of judgement, a feeling of being controlled and a lack of trust.

The main functions of evaluation are the improvement of the learning process, of professional development and the increased motivation of the learner.

## What do we do when we evaluate?

We observe, measure and report characteristics and indicators in the field: **What did I see during my social circus sessions? What do the participants say about the project? What does my partner, colleague or supervisor say about the project?**

We can compare observations with what was expected and aimed for. In this way evaluation is based on the objectives of the project. If we don't set objectives, we can't compare the field characteristics: **Do the observations match my main objective, the objectives of my partners, and the objectives and expectations of the participants?**

Once the comparisons have been summarized an analysis of the results may begin : **What went well? What objectives did I achieve? What went wrong? Which objectives couldn't I achieve and why?**

On the basis of the analysis decisions can be taken: **What can be improved next time?**



Phase B-6. Evaluation of their own teaching skills and acquired competences of the participants

**Practices of FORMATIVE EVALUATION**

<b>WHEN? WHERE?</b>	<ul style="list-style-type: none"> <li>• During the training, during an activity, after an activity...</li> </ul>
<b>WHAT?</b>	<ul style="list-style-type: none"> <li>• What is the actual level of knowledge, competences...?</li> <li>• What is mastered; what is not yet mastered?</li> <li>• What are the difficulties? *What are the sources of error?</li> <li>• How to overcome problems?</li> </ul>
<b>WHO?</b>	<ul style="list-style-type: none"> <li>• An evaluation by the teacher, the trainer, the tutor...</li> <li>• Ideally, the formative evaluation should be owned and include the learner.</li> </ul>
<b>HOW?</b>	<ul style="list-style-type: none"> <li>• Self-evaluation with tools such as a check-lists.</li> <li>• Analysis of own practice with a supervisor or with a group of peers which that leads to an expression of the needs, fears and expectations.</li> <li>• Individual supervision-coaching.</li> <li>• Written reflective practice (diary, logbook, portfolios).</li> <li>• Community practice (frequent interactions in a group of people involved in a same activity or profession).</li> <li>• Use of tools such as the preparation forms or the backward planning to compare what was planned and what was done.</li> </ul>



**Practices of SUMMATIVE EVALUATION**

<b>WHEN? WHERE?</b>	<ul style="list-style-type: none"> <li>• At the end of the training, at important intermediary steps...</li> </ul>
<b>WHAT?</b>	<ul style="list-style-type: none"> <li>• What are the outcomes (knowledge, skills, competences...)?</li> <li>• What is mastered, what is not yet mastered?</li> </ul>
<b>WHO?</b>	<ul style="list-style-type: none"> <li>• An evaluation by the teacher, the trainer, the tutor...</li> <li>• An external evaluator (expert, inspector, ...)</li> <li>• It is not the role of the learner.</li> </ul>
<b>HOW?</b>	<ul style="list-style-type: none"> <li>• Test of the knowledges and competences through an exam, a questionnaire, the creation and development of a pedagogical programme based on case studies...</li> <li>• Observation of the trainees in the field and in practice.</li> <li>• The trainee can also present an end year work. For example a thesis to demonstrate the knowledge and skills acquired during the training; a presentation of the internship, a personal project or of research on a specific subject linked with social circus.</li> </ul>

## **ACTIVITIES**

### **1° On the field :**

- During the interview with their supervisors, the trainees discover the way that their supervisor evaluates their own courses.
- During the interview with their supervisors, the trainees discover the way that their supervisor follows the evolution and improvement of the students.
- The trainees write down their observations in the logbooks, which will serve as basis for the session.

### **2° Activation: brainstorming**

- In the classroom, the trainees exchange their notes, and the different tools that they collected from their supervisor. The trainer leads and moderates the discussion.
- Why do we evaluate? What is to an evaluation? What do you think about the way your supervisor evaluates? Why and for whom is it useful? The trainees are encouraged to share their own experiences when discussing the evaluation process: When where you evaluated for the last time? How did you feel during and after the evaluation? Who should evaluate who?

### **3° Core of the session: content and questions:**

- The trainer explains the difference between formative evaluation and summative evaluation.
- The trainees ask questions about the course.
- The trainer opens a discussion based on the questions asked.

### **4° Practical exercises:**

- The trainees are invited to create their own evaluation tools, or to choose a couple of evaluation tools among the models presented during the evaluation(games, evaluation techniques...).

### **5° Implementation in the field :**

- At the end of each session each trainee will try to evaluate his own practice, with his supervisor and with one of the tools presented during the training.
- At the end of the social circus project each trainee will try to evaluate his own practice with his participants (What did the participant learn? What did they like? What was difficult?...)



Phase B-6. Evaluation of their own teaching skills and acquired competences of the participants

## **RESOURCES**

---

- Logbook
- Power Point of the presentation of Leopold Paquay « Evaluation, Concepts, tensions, questions. Towards tools for the training practices » in the folder “Educational Evaluation of the dropBox”

## **COMMENTS**

---

This Phase is linked to the TLU-C6: “Observation, Feed-Back and Supervision”.

## **BIBLIOGRAPHY**

---

*T-KIT10 : Educational Evaluation in Youth Work*

*T-KIT 6 : Training Essentials, Evaluation p 74, 79 (Exist also in French)*



## TRAINEES TOOLS

### *Suggestions for reflection*

#### **Evaluation of your own project :**

How can you assess if you've reached your objectives at the end of your project?  
At the end of your session?

.....

.....

.....

.....

.....

.....

.....

How will you follow the improvement of the participants throughout the training?  
How will you communicate with them about improvements?

.....

.....

.....

.....

.....

.....

.....

How will you evaluate how the participants felt about the experience of your own session/project? What did they think they learnt? How did they feel about your teaching?

Try to find 3 short evaluation exercises from point of view of the participants:

.....

.....

.....

.....

.....

.....

.....



## **EXAMPLES OF EXERCISES WITH CASES STUDIES.**

Developing learning objectives, from preparation to practice.

### **Objectives of the exercise.**

These case studies are a tool for the head-trainers and trainers:

- To put into practice the content of the TLU with the trainees: Setting goals according to a specific target group, preparation of a lesson with a pedagogical partner...
- To teach the trainees to analyse a lesson.

They may be used as a tool for summative evaluation for TLU-B and TLU-C, at the end of the training.

Instructions

#### **A. Developing a Backwards Planning**

In your case studies, you have a general description of your project, information about the context, information about your partners and target group, and information about available resources. Keeping all this information in mind, try to develop a backwards planning.

*Methodology :*

1. Define the main objective that you want to reach at the end of this workshop. Ask yourself what you would like to accomplish with this target group and in this context? What is the most important aspect that you want to develop. In social circus it will most probably be a social objective. Ask yourself the question, 'Why is this important and is it realistic? Try to formulate your main objective as precisely as possible.
2. Define your sub-objectives: What are the different steps in reaching my main objective?
3. Put your sub-objectives in chronological order in your backward planning by assigning specific due dates to each major goal and supporting steps.

#### **B. Preparation of a lesson:**

Develop one of the lessons in your program based on the information you can extract from your case studies.



*Help :*

To prepare your lesson, you can use one of the preparation forms proposed in the annexe. Or you can choose to create one of your own.

While preparing your lesson try to ask yourself the following questions:

- **For Who?** Who is the target public? What do they need? What are their difficulties?
- **What?** Define the main objective that you want to reach at the end of this workshop: Ask yourself what you would like to accomplish with this target group and in this context? What is the most important aspect that you want to develop? Is it a technical goal, a social goal or an emotional and cognitive goal? What are the objectives of your partners? What are the techniques taught?
- **Why?** Ask yourself the question: 'Why is this important? Is it realistic?' Try to formulate your main objective as precisely as possible.
- **How?** How are the teaching elements transmitted? How will you describe the exercise? How will you give the instructions? How is the course divided? How does the course start? How does the course end?  
How does the supervisor deal with the energy in the classroom? How will you insure the emotional, material and physical safety of each participant? How much time should you give for each activity?
- **Where?** What spaces and equipment are provided?



### C. Practice

During the next session you'll have 30 to 40 minutes to put a part of your lesson into practice.

This practice will be followed by a debriefing of approximately 30 minutes with the whole group.

The trainees doing the exercise do not disclose their objectives to the rest of the group, so the group will have to guess what these objectives are at the end of the lesson.

## MISSION 1

### General description of the mission :

You're asked to create a circus project with the kids in a closed pedagogical centre. All of them are there as a last solution, because other schools don't want to accept them any more or they're placed there by the judge.

### Description of the participants:

Number of participants: 15  
Age Range: 14 - 15  
Gender of the participants: *Mixed*  
Experience with circus or not? *No experience*  
Language: *They speak your language*  
Difficulties: *Behavioural problems*

### Description of the context:

Place description: *Small classroom or when the weather is good, outside.*  
Beginning and end of the project/ Time of the project: *3 months.*  
Time of one course: *1h30.*  
The number of courses: *10.*

### Resources:

Staff: *school teacher and one assistant from the circus school.*  
Material: *juggling balls and some mats.*

### Partner:

The demands of your partner in the project: *To work on social skills of the participants.*  
What your partner says about the group: *All of the kids have behavioural problems. Ellen often tries to run away from school. Jim can be very aggressive when he doesn't get what he want. They all have a lot of problems concentrating on one thing for a long time. Kiana doesn't like to be touched. If you do touch her, she will become aggressive. Leo is addicted. He should be sober now but it's not sure. All of them use very aggressive language.*





## MISSION 2

### General description of the mission :

The director of your school has signed a contract with the director of the refugee centre of your city. The centre gives shelter to political refugees. This new partner reaches out to you. He's convinced that circus arts within the centre might be beneficial for the young new arrivals. Your director asks you to visit the site, to meet the teacher in charge of the young people you will train so you can see the context and the place where you will be working. Unfortunately you only meet the teacher briefly. You know he will always be present during the sessions that will take place at the centre. He briefly presents you the to group. He personally does not know the group very well yet. Most of them have just arrived in the centre so he knows little or nothing about them. You know that they have been chosen for this project because they are the only ones within the age group.



### Description of the participants :

Number of Participants: 15.

Gender of the participants: 6 girls and 10 boys.

Age range: between 15 – 16 years. (Although the exact ages of some of the children are not known).

Experience with circus: No experience, it's the beginning of the project.

Difficulties: Different languages in the group. Nobody speaks your mother language.

Social situation of the participants: Political refugees alone without any adults.

### Description of the context:

Description of the space: You have never seen it, but you know it's a big empty space without any sport or circus equipment.

Beginning/ end of the project: 3 months.

Length of one less: 1 h30.

Number of less: 10 sessions (1 per week).

### Resources:

Staff: 1 Trainee and 1 social worker, in charge of this group.

Material: Only gymnastics mats (you don't know how many) and chairs and some ropes.

Phase B-6. Evaluation of their own teaching skills and acquired competences of the participants

**Partner: Sheltering house (political refugees house)**

Demands of your partner in the project: *It's a try-out project. The goal of the director is to help these newcomers to get to know each other and, with the help of circus, to get involved with the centre community. In order to achieve this goal he wants the participants to perform a show in front of the 50 other members of the centre.*

What your Partner says about the group: *Some of them are brothers and sisters. They don't have any other family in the centre. There are 3 different nationalities and 2 different religions, which some times can cause problems between the participants. Most of them come from conflict areas and they already had a hard life. They are very motivated. They always want to learn more and faster but they are also very quickly demotivated. Successful and positive experiences are very important in this group. You have to be vigilant about safety aspects because they don't know their limits.*



## MISSION 3

### General description of the mission :

You are asked to prepare a session of social circus of 1h30, during Sunday afternoons, from 14:00 to 15:30, for the inhabitants of a disadvantaged neighbourhood. The sessions are taking place twice a month (every two weeks). This is the first session of the 10 sessions you are supposed to do. The aim is to offer an activity that the parents can share with their kids.

### Description of the participants

Number of Participants: *Around 15.*

Gender of the participants: *Men and women.*

Age range: *From 3 to 43 years old.*

Experience with circus: *Some have, some don't.*

Social situation of the participants: *The participants are the inhabitants of a disadvantaged suburb of a big European city.*

### Description of the context:

Description of the space: *A gym.*

Beginning/ end of the project: *Beginning: 7 October 2012– end of May 2013.*

Length of one lesson: *1 hour 30' and 30' of a sharing time.*

Number of lessons: *10.*

### Resources:

Staff: *2 social circus trainers, one coordinator.*

Material: *20 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 1 balance ball, 1 barrel, 1 cable, 8 small safety mats, 15 Chinese boards.*

### Partner: A circus school

The demands of your partner in the project: *One of the main objectives of the circus school is to create social links and to include the inhabitants in the cultural and artistic events of the school.*

What your Partner says about the group: *Hi. I'm coordinating this project and I thought that you would be the social circus trainer who would be interested to follow the project throughout a year. The activities take place on Sunday afternoons and it's for the families of this multicultural neighbourhood. Most of the parents are foreigners but most of them speak and understand the native*



Phase B-6. Evaluation of their own teaching skills and acquired competences of the participants

*language. The parents are working hard during the week and the kids are staying out late. It's the only occasion to share a free cultural and artistic activity with their kids. We asked the families to bring something to share (a bottle of juice or some snacks) at the end (the last 30') of the workshop. Some of the families also came last year. This is the second year of this workshop. The problem is that we never know how many people are going to come. You will work with another trainer who started last year. She is living in this neighbourhood and knows nearly everyone. She is specialized in acrobatics and dance. Most of the kids are practising circus and dance with our organization during the week. There are many brothers and sisters and even a very active grandmother!*



## MISSION 4

### General description:

You're asked to give weekly circus courses in a prison.

### Description of the participants:

Number of participants: 20.

Age Range: 18 to 50 years old.

Gender of the participants? Only men.

Language: *Different languages, but most of them speak your mother language.*

Experience with circus or not? *None of them have done circus before.*

### Description of the context:

Place description: *Prison multi-purpose hall, 15m on 15m, 4m high.*

*Beginning and end of the project/Time of the project: September to November*

*Time of one course: 1hour30.*

*The number of courses: 10 courses, one every week.*

### Resources:

Staff: *You have one assistant and two prison guards who only watch.*

Material: Available at the circus school: *30 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 1 balance ball, 1 barrel, 1 cable, 8 small safety mats, 15 Chinese boards. Material has to be transported to the prison and checked before by prison guards. No last minute arrangements!*

### Partner:

The demands of your partner in the project: *Working on social skills*

What your partner says about the group: *They are all in prison for different reasons.*

*You won't get to know who's in for what. For them it's an chance to spend time out of their cell. They made the choice to come to the workshop but they can only participate if they behave well during the week. If there are troubles earlier in the day, the course will be cancelled. You have to be very careful with partner exercises, it can create tension between participants and then the group will be difficult to control. If one does something wrong it can cause a chain reaction.*



## MISSION 5

### General description of the mission:

You are asked to prepare a session of social circus of 1 hour30, during Tuesday's mornings, from 8:00 to 9:30 for a group of 10 teenagers who have dropped out of school. The sessions are taking place in a school, every week over the whole year.

The aim is to offer an artistic activity to these teenagers that develops their self-esteem and helps them to find their place in the school system and society. They are preparing a show for the end of the year.

### Description of the participants

Number of Participants: 15.

Gender of the participants: *Mixed group.*

Age range: *14-15 years old.*

Experience with circus: *This is the first year of this program.*

Difficulties: *One boy has coordination problems. Another boy has concentration problems. One of the girls presents autistic behaviour. One boy and a second girl show violent behaviour.*

Social situation of the participants: *The participants are 8 boys and 2 girls coming from disadvantaged families.*

### Description of the context:

Description of the space: *The gym of the school.*

Beginning/ end of the project: *September 2012– end of June 2013.*

Length of one lesson: *1h30.*

Number of lesson: *33 but you only have to prepare the first 10.*

### Resources:

Staff: *1 social circus trainer and one educator working in the school.*

Material: *Many mats, 5 unicycles, 5 pairs of stilts, juggling material.*

### Partner: A public school

What your Partner says about the group: *I'm the educator who works with the social circus trainer every Tuesday morning. I follow these kids on their special school program. We have chosen circus activities because we wanted to offer an artistic, fun and physical activity for the kids. The problems at the beginning of the year were: lack of motivation, lack of confidence, lack of trust, anger.*

The demands of your partner in the project: *One of the main objectives of the school is to prepare the kids to be included in a normal class.*

## MISSION 6

### General description of the mission:

The course takes place every Wednesday in a disadvantaged neighbourhood of a big city. The partner organization is a centre that organizes activities to keep kids out of the street.

### Description of the participants:

Number of participants: *12 to 18, changes every week. Not all of them come on a regular basis*

Age Range: *7 to 9 years old.*

Gender of the participants: *Only 4 girls the rest are boys.*

Language: *They have different mother language than you, but most of them speak a bit of your language.*

Experience with circus or not? *Some of them had circus the previous year.*

Difficulties? *Ajoub doesn't hear so well. But he has a hearing device but it doesn't always work so well.*



### Description of the context:

Place description: *One school gym 5 meters wide and 20 meters long, 4m high.*

Beginning and end of the project/ Time of the project: *One school year.*

Time of one course: *1h30.*

The number of courses: *In total 30 with preparation for the annual show at the end of the year. You only have to prepare from the end of September until the end of December. 10 courses in total.*

### Resources:

Staff: *You have one assistant and one teacher from your partner organization who hasn't any experience with circus techniques.*

Material: *30 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 2 balance balls, 2 barrels, 5 unicycles, 1 cable, 1 mini trampoline, 8 little safety mats, 1 big/thick safety mat, 15 Chinese boards, 5 gymnastic banks, 2 plinths, 4 climbing frames.*

### Partner:

The demands of your partner in the project: *They need to speak all the same language (your mother language). Social skills.*

What your partner says about the group: *The language that you use in the course*

Phase B-6. Evaluation of their own teaching skills and acquired competences of the participants

*is not the language they speak at home or amongst each other. If you do a game they don't know how to play without cheating. It's very difficult to catch their attention during explanations. Kenneth and Janine are brother and sister; their mother left them alone with their father. They don't see their mother any more. Kenneth is a bit of a troublemaker in the group; he's not good to his sister either (bullying, beating her). Impossible to let them work together. Janine has a very low self-esteem.*





# BIBLIOGRAPHY

Bloom, B., Krathwohl, D., & Masia, B. (1965). *Taxonomy of educational objectives: The classification of educational goals*. New York: D. McKay Co.

Bloom, Krathwohl, Masia, (1964). *Taxonomy of educational objectives: The classification of educational goals. Handbook II: The affective domain*. New York: D. McKay Co.

Bloom, B., Krathwohl, D., & Masia, B. (1956). *Taxonomy of educational objectives: Handbook I, The cognitive domain*. Longmans, New York, NY, USA

Cafarella S. R. (2002). *Planning programs for adult learners. A practical guide for educators, trainers, and staff developers*. San Francisco: Jossey-Bass

CARAVAN (2009). *What methodology for social circus. Written report from seminar activity*, Amsterdam.

Circus Elleboog (2010). *Circus werkt, de methodiek en didactiek van Circus Elleboog*, Amsterdam : Circus Elleboog

Cirque du Soleil (2011). *Formation Cirque Social, Cahier du participant (document de travail)*. Montréal: Cirque du Soleil

Cirque du Soleil (2011). *Activity handbook, training manual*. Montréal: Cirque du Soleil

Council of Europe and European Commission (2002). *T-Kit 6, Training essentials*. Strasbourg : Council of Europe Publishing, p74 to 79.

Council of Europe and European Commission (20). *T-KIT10 : Educational Evaluation in Youth Work* Strasbourg : Council of Europe Publishing

De Braekeleer J. (2001). *Actieve Kunsteducatie, Een algemene methodiek*. Leuven: Wisper

Fortin A., Caron M.A. Levesque M., (2001). *Activity handbook. Training Manual* Cirque du monde, Montréal: Cirque du Soleil.

Lafortune M. (1999). *L'artiste social, cadre de formation*. Montréal :Cirque du monde

## B - Bibliography

Leper R., Van Maele I. (2001). *Circus op School, Acrobatie, evenwicht en jongleren*. Leuven: Acco

Hyttinen H., Kakki S.C., Karkkola P., Åstrand R. (2011). *Social Circus- A guide to good practices*. Tampere: Center for Practise as Research in Theatre, University of Tampere

Van Galen M., Molenschot R. (2012). *Hoe maak je een opleidingsplan voor een jeugdcircus - Goede voorbereiding leukere lessen voor deelnemers én trainers !* Amsterdam : Circomundo

Van Maele I., Molenschot R. (2012). *Inhoudelijke richtlijnen Kaderopleiding Jeugdcircus*. Utrecht : Kunstfactor Sectorinstituut Amateurkunst

Westholm R., Malin Öhrn, Camilla Rud and Nandi Vileika (2008). *Changing attitude and behaviour through games Awareness Training Focused on Strength, Trust and Happiness*. Clowns without Borders Sweden.

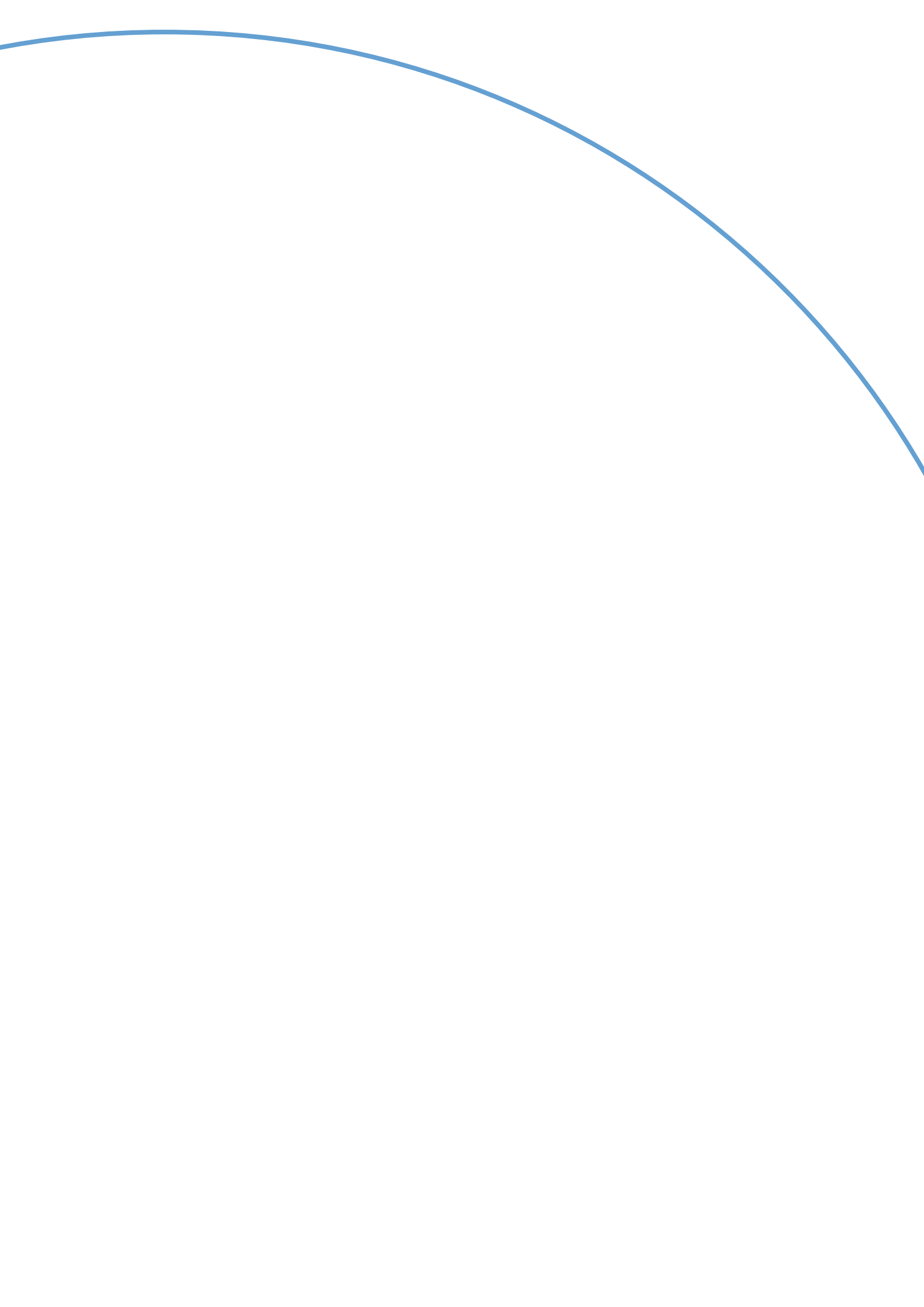


# TABLE OF CONTENTS

- **TLU B**
- “ACT OF TEACHING” INTRODUCTION .....97
  - Trainer Tools 99
- **PRELIMINARY WORK**
- OBSERVATION OF THE STRUCTURE OF A SOCIAL CIRCUS SESSION .....100
  - Trainer Tools 100
  - Trainees Tools 102
- **INTRODUCTION**
- THE DIFFERENT STEPS FOR THE CREATION OF A COURSE .....103
  - Trainer Tools 104
  - Trainees Tools 107
- **PHASE B-1.**
- INTRODUCTION TO THE CONCEPT OF “LEARNING OBJECTIVES” .....108
  - Trainer Tools 109
  - Trainees Tools 112
- **PHASE B-2.**
- CREATING ACTIVITIES ADAPTED TO THE LEARNING OBJECTIVES AND TO THE CONTEXT .....114
  - Trainer Tools 115
  - Trainees Tools 120
- **PHASE B-3.**
- ADAPTING THE DIFFICULTY OF AN ACTIVITY .....122
  - Trainer Tools 123
- **PHASE B-4.**
- USING A BACKWARD PLANNING.....125
  - Trainer Tools 126
  - Trainees Tools 129
- **PHASE B-5.**
- HOW TO USE PREPARATION FORMS? .....132
  - Trainer Tools 133
  - Trainees Tools 135
  - Examples Of Preparation Forms 136

- **PHASE B-6.**  
EVALUATION OF THEIR OWN TEACHING SKILLS AND ACQUIRED  
COMPETENCES OF THE PARTICIPANTS .....141
  - Trainer Tools 142
  - Trainees Tools 147
  - MISSION 1 150
  - MISSION 2 151
  - MISSION 3 153
  - MISSION 4 155
  - MISSION 5 156
  - MISSION 6 157
- **BIBLIOGRAPHY** .....159

APPENDIX



TEACHING LEARNING UNIT / TLU

# MANAGEMENT / STEERING OF TEACHING

MAIN COMPETENCE – C



COMPETENCE C1 – C4





# TLU C “MANAGEMENT/STEERING OF TEACHING - LEARNING SITUATION”

## INTRODUCTION

### **MAIN OBJECTIVES**

The course should enable the trainees to acquire communication tools to help the management of a group in teaching-learning situations :

- Defining an effective functioning system for the groups’ regular activities.
  - Communicating to students clear requirements in terms of appropriate social behaviour and making sure they adhere to them
  - Adopting strategies for preventing the emergence of inappropriate behaviour and intervening appropriately when it is needed
  - Maintaining an environment suitable for learning
  - Ability to ensure that safety rules are respected
  - Creating an environment that gives a sense of safety, reassures
  - Adapting one’s communication and attitude to a specific public
  - Ability to channel young people’s energy into something good
- Including every participant

### **MAIN COMPETENCE C**

#### **The trainee will be able:**

-To manage pedagogical situations with a specific attention to the conditions of safety ; they will use principles and models to analyse critical situations of conflict or group management.

## COMPETENCES COMPONENTS

- C-1.** To communicate effectively and to adapt the mode of communication to the target group
- C-2.** To create a framework for the management of the group in order to ensure good teaching/learning conditions
- C-3.** To analyse a conflictual situation and to identify various solutions
- C-4.** To create and ensure a safe environment, taking into account the physical, environmental and the emotional safety of the participants
- C-5.** To create, develop and implement a pedagogical project in a team
- C-6.** To observe the behaviour of the target group and to give adapted and positive feedback

## TLU STRUCTURE

The TLU- C is divided into 6 phases based on the table of minimum competences:

- Phase C-1.** Communication within the teaching-learning situation
- Phase C-2.** Group Management
- Phase C-3.** Conflict Management
- Phase C-4.** Safety
- Phase C-5.** Leading a workshop with a pedagogical partner or assistant
- Phase C-6.** Observation, Feedback and Supervision

# PHASE C-1.

## COMMUNICATION WITHIN THE TEACHING-LEARNING SITUATION

### COMPETENCE

**C-1.** To communicate effectively and to adapt the mode of communication to the target group

### COMPETENCE COMPONENT

#### The trainee will be able:

- To give clear and precise explanations
- To use different communication modes when teaching (verbal and non-verbal)

#### Awareness:

- To identify his/her own communication mode when teaching (visual, auditory, kinaesthetic)
- To be attentive to the behaviour of the target group

# TRAINER TOOLS

## *Methodological proposition*

### CONTENTS

Do all people have the same way to learn? How do people learn?

According to the Visual-Auditory-Kinaesthetic (V.A.K) model, most people possess a dominant or preferred learning style, however some people have a mixed and evenly balanced blend of the three styles.

The VAK learning styles model provides a very easy and quick reference inventory by which to assess people's preferred learning styles, and then most importantly, **to design learning methods and experiences that match people's preferences**<sup>1</sup> :

- **Visual** learning style involves the use of seen or observed things, including pictures, diagrams, explanations, displays, handouts, films, flip-charts, etc.
- **Auditory** learning style involves the transfer of information through listening: to the spoken word, of oneself or others, of sounds and noises.
- **Kinaesthetic** learning involves physical experience - touching, feeling, holding, doing, and practical hands-on experiences.



### SPECIFIC OBJECTIVES

- To identify which is our predominant learning style? As a trainer, which means of communication do we use the most?
- Learn to use all the three means of communication while giving a course.
- Understand the different learning paths.
- How do we learn when we are "Auditory"? "Visual"? "Kinaesthetic"?

This workshop is an introduction and discussion around different learning theories and their implications for teaching. It leads the trainee to reflect on the following questions:

- How do people learn?
- How should I communicate with the participants in order to help the learning process?

<sup>1</sup> <http://www.businessballs.com/vaklearningstylestest.htm>

## ACTIVITIES

### 1° Brainstorming

- In sub-groups the trainees discuss the following questions: **How do people learn? What interfere with learning? What are the barrier for learning? What stimulate learning?**
- Each sub-group presents their results to the whole group
- The trainer notes on a paper-board the conclusions of the trainees.
- The trainer sums-up the answers of the trainees in a grid such the one below:

The way people learn	Barriers for learning	Stimuli / incentives for learning
Through experimenting.	Fear of failure, habits.	Emotional safety and freedom.
Through repetition, confirmation and endorsement.	Punishment.	Reward.
Through imitation of models.	No models available.	Several models available.
Through understanding, insight.	Misfit thinking patterns.	Explanation and interpretation.



### 2° Core of the session.

- The trainer defines the three main learning styles of the Visual-Auditory-Kinaesthetic (V.A.K) model <sup>2</sup>, and the means of communication related to each one.
- The trainer can introduce other theories about the learning styles, thinking styles, multiple intelligences <sup>3</sup> ...
- The trainer introduces the purpose of the V.A.K test and explains how the V.A.K test works.
- He explains:
  - a) How to recognize a trainee's predominant mode of communication?
  - b) How to use the three modes of communication?

The trainer can use some of the films made by the trainees (with their consent) to illustrate their point.

2 Gardner H. (1993). Multiple Intelligences: Theory in practice.  
Gardner H. (1983). Frames of Mind: Theory of multiple intelligences.  
Some basic explanation are also available on : <http://www.businessballs.com/vaklearningstylestest.htm>

3 See references in the bibliography

### **3° Practical exercises:**

#### **A) VAK test**

The trainees answer the questions of the VAK test <sup>4</sup>, and can share their results if they wish to do so.

#### **B) Post-it exercise.**

For this exercise the trainer can use the V.A.K exercise form from the annexe at the end of this phase.

- The trainees work in pairs.
- One of the trainees chooses a basic circus trick in their mind and picks-out a piece of paper from a hat. On each piece of paper is written the mode of communication they can use or the mode of communication they can not use (explain a trick without talking, showing...).
- The trainee then teaches the trick to the partner by using modes of communication that are allowed within the limits on the instructions on the piece of paper.
- Once the trick has been taught, the trainees switch roles.
- The trainer coordinates a debriefing based on the experience each participant during this exercise. What were the difficulties for the trainer? What were the difficulties for the learner.

#### **C) Find different ways to teach a trick.**

- Trainees work in small groups.
- Each group is given a piece of paper with one basic circus trick.
- Each group tries to think of different ways to teach the trick. A minimum of three learning styles should be covered.
- When each group has finish, they can teach or demonstrate their results to another group.

### **4° Field exercise:**

The V.A.K exercise can also be used during the internship, the supervisor can give constraints during an internship. Ex: Teaching Diabolo without speaking.

---

<sup>4</sup> See at the end of this phase the annexe “V.A.K test”



## RESOURCES

- A Camera to film trainees during the practical part of the training programme.
- V.A.K test.

## BIBLIOGRAPHY

Gardner H. (1993). *Multiple Intelligences: Theory in practice.*

Gardner H. (1993). *Frames of Mind: Theory of multiple intelligences.*

Kolb, A. Y., Kolb, D. A. (2011). *Kolb Learning Style Inventory 4.0 Boston MA: Hay Group.*

Kolb, A. Y., Kolb, D. A. (2010). *Learning to play, playing to learn : A case study of a ludic learning space* (1 ed., vol. 23, pp. 26-50). *Journal of Organizational Change Management.*

Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development.* New Jersey: Prentice-Hall.

Berenice Mc Carthy (2000), *About Learning.*



# TRAINEES TOOLS

## *Suggestions for reflection*

**Answer the following questions to identify your predominant learning style:**

If it is possible, try to film yourself while teaching. For example you can ask your supervisor to film a part of a session during your internship.

Watch the video a couple of days later and observe the way you teach focusing on your mode of communication. Try to observe yourself as you would observe a stranger: observe the way you move in the space, your posture, your body language, the way you use your voice, the physical contact with your students while you are teaching a trick...

What do you notice that is special about your mode of communication?

.....

.....

.....

.....

.....

.....

.....

.....

What mode of communication do you use most? Your voice, your body or direct contact with the students?

.....

.....

.....

.....

.....

.....

.....

.....

Do your observations match your V.A.K test results?

.....

.....

.....

.....

.....

.....

.....

.....





## ANNEXES

### VAK learning style indicators (free self-test questionnaire) <sup>1</sup>

		Visual	Auditory	Kinaesthetic / physical
1	When operating new equipment for the first time I prefer to...	read the instructions	listen to or ask for an explanation	have a go and learn by 'trial and error'
2	When seeking travel directions I...	look at a map	ask for spoken directions	follow my nose or maybe use a compass
3	When cooking a new dish I..	follow a recipe	call a friend for explanations	follow my instinct, tasting while I am cooking
4	To teach someone something I..	write instructions	explain verbally	demonstrate and let them have a go
5	I tend to say..	"I see what you mean"	"I hear what you are saying"	"I know how you feel"
6	I tend to say..	"show me"	"tell me"	"let me try"
7	I tend to say..	"watch how I do it"	"listen to me explain"	"you have a go"
8	complaining about faulty goods I tend to..	write a letter	phone	go back to the store, or send the faulty item to the head office
9	I prefer these leisure activities	museum or galleries	music or conversation	physical activities or making things
10	when shopping generally I tend to..	look and decide	discuss with shop staff	try on, handle or test
11	choosing a holiday I..	read the brochures	listen to recommendations	imagine the experience
12	choosing a new car I..	read the reviews	discuss with friends	test-drive what you fancy
13	learning a new skill	I watch what the teacher is doing	I talk through with the teacher exactly what I am supposed to do	I like to give it a try and work it out as I go along by doing it
14	choosing from a restaurant menu..	I imagine what the food will look like	I talk through the options in my head	I imagine what the food will taste like
15	when listening to a band	I sing along to the lyrics (in my head or out loud!)	I listen to the lyrics and the beats	I move in time with the music
16	when concentrating I..	focus on the words or pictures in front of me	discuss the problem and possible solutions in my head	move around a lot, fiddle with pens and pencils and touch unrelated things

<sup>1</sup> Test and explanation extract from :<http://www.businessballs.com/vaklearningstylestest.htm> and [http://www.businessballs.com/freepdfmaterials/vak\\_learning\\_styles\\_questionnaire.pdf](http://www.businessballs.com/freepdfmaterials/vak_learning_styles_questionnaire.pdf)

## Phase C-1. Communication within the teaching-learning situation

		Visual	Auditory	Kinaesthetic / physical
17	I remember things best by..	writing notes or keeping printed details	saying them aloud or repeating words and key points in my head	doing and practising the activity, or imagining it being done
18	my first memory is of	looking at something	being spoken to	doing something
19	when anxious, I..	visualise the worst-case scenarios	talk over in my head what worries me most	can't sit still, fiddle and move around constantly
20	I feel especially connected to others because of	how they look	what they say to me	how they make me feel
21	when I revise for an exam, I..	write lots of revision notes (using lots of colours!)	I talk over my notes, to myself or to other people	imagine making the movement or creating the formula
22	when explaining something to someone, I tend to..	show them what I mean	explain to them in different ways until they understand	encourage them to try and talk them through the idea as they try
23	my main interests are	photography or watching films or people-watching	listening to music or listening to the radio or talking to friends	physical/sports activities or fine wines, fine foods or dancing
24	most of my free time is spent..	watching television	talking to friends	doing physical activity or making things
25	when I first contact a new person..	I arrange a face to face meeting	I talk to them on the telephone	I try to get together to share an activity
26	I first notice how people..	look and dress	sound and speak	stand and move
27	if I am very angry..	I keep replaying in my mind what it is that has upset me	I shout lots and tell people how I feel	I stomp about, slam doors and throw things
28	I find it easiest to remember	faces	names	things I have done
29	I think I can tell someone is lying because..	they avoid looking at you	their voice changes	the vibes I get from them
30	When I'm meeting with an old friend..	I say "it's great to see you!"	I say "it's great to hear your voice!"	I give them a hug or a handshake
	<b>totals</b>	<b>visual</b>	<b>auditory</b>	<b>kinesthetic/physical</b>

The total scores for each style indicate your relative preferred learning style or styles. There are no right or wrong answers. Some people have very strong preferences, even to the extent that they have little or no preference in one or two of the styles. Other people have more evenly balanced preferences, with no particularly strong style. **The point is simply to try to understand as much as you can about yourself and your strengths (your preferred style or styles), and then make best use of teaching-learning methods which suit your strengths (your preferred style or styles).**

- Someone with a Visual learning style has a preference for seen or observed things, including pictures, diagrams, demonstrations, displays, handouts, films, flip-chart, etc. These people will use phrases such as 'show me', 'let's have a look at that' and will be best able to perform a new task after reading the instructions or watching someone else do it first.

- Someone with an Auditory learning style has a preference for the transfer of information through listening: to the spoken word, of self or others, of sounds and noises. These people will use phrases such as ‘tell me’, ‘let’s talk it over’ and will be best able to perform a new task after listening to instructions from an expert.
- Someone with a Kinaesthetic learning style has a preference for physical experience: touching, feeling, holding, doing, practical hands-on experiences. These people will use phrases such as ‘let me try’, ‘how do you feel?’ and will be best able to perform a new task by going ahead and trying it out, learning as they go.

**VAK exercise:**

In silence. No words, no sounds	Without having any physical contact with the student	Without showing anything
Showing only (The trainer shows with his own body)	Without speaking or showing Guiding the body of the student (The trainer doesn't speak or show with his own body)	Speaking only <b>(The trainer sits and doesn't move)</b> Without touching or showing

**Instructions:**

- Cut out the boxes from the grid above and put all the pieces of paper in a bag.
- Each trainee or group of trainees takes a paper at random.
- Each trainee or group of trainees tries to explain a circus tricks following the instructions noted on the paper.

## PHASE C-2. GROUP MANAGEMENT

### COMPETENCE

**C-2.** To create a framework for the management of the group in order to ensure good teaching/learning conditions

### COMPETENCE COMPONENT

#### The trainee will be able:

- To set rules and to have them respected
- To use the basic tools for the management of the group energy (warm-up, energetic, cool down, team building, concentration...)
- To analyse the group and its dynamic using group management tools and techniques

#### Awareness:

- To be aware of the principle of group management
- To find a good balance between the attention given to one person and the attention given to a whole group
- To pay attention to his/her own position within the group and to his/her role within the group dynamic

# TRAINER TOOLS

## *Methodological proposition*

### CONTENTS

#### Focus points to take into account for a well functioning group: <sup>1</sup>

- **Purpose:** Members share a common sense of the purpose of the existence of the group (why does the team exist?); they are engaged in accomplishing its mission and goals.
- **Roles:** Members know their roles in getting tasks done and know when to allow a more skilful member to do a certain task.
- **Decisions:** Authority and decision-making are clearly understood.
- **Priorities:** Members know what needs to be done next, by whom, and by when in order to achieve team goals.
- **Personal traits:** Members feel that their unique personalities are appreciated and well used.
- **Norms:** Group norms for working together are set and seen as standards for every one in the groups.
- **Conflict:** Conflict is dealt with openly and is considered important to decision-making and personal growth.
- **Effectiveness:** Members find team meetings efficient and productive and look forward to this time together.
- **Success:** Members know clearly when the team has met with success and share in this equally and proudly.
- **Training:** Opportunities for feedback and updating skills are provided and taken advantage of by team members.

What is a group? How does it work?

In a social circus project, the trainer is a part of the group, as well as the participant. Therefore it is important for the trainer to analyse their own place within the group, to understand their relation to the group as well as their relation to each participant.

<sup>1</sup> According to Washington State School Directors' Association : <http://www.nsba.org>



To know more:

- Council of Europe and European Commission (2002), *The roles, the group, the team and their responsibilities*, T-Kit 6 Training Essentials , p 93-94
- Informal roles in non-hierarchical groups in: A.R Taket, *Exploration in critical system practice: developing tools for facilitation*, Faculty of Health, South Bank University, London, p 5
- Training for change, Team types: [http://www.trainingforchange.org/team\\_types](http://www.trainingforchange.org/team_types)

See also Phase 4 “training and the trainer” of the TLU-E foundation

### **How to deal with the energy of a group?**

#### **Team-building games:**

Team building activities can take the form of games or challenges in which the objective is to reinforce the cohesion and collaboration and to create a favourable environment for collective work. They can be used at the start of a project to build the group and give the participants a chance to get to know one another, but also throughout the project in order to maintain the group spirit and mutual support.

#### **Counterbalance games:**

Activation games, energizing games, cooling-down and relaxation games can be used to manage the energy and the concentration of the group. They can be used to counterbalance the energy of the group to calm the group, to activate the energy of the group, to capture its attention, to give a space to relax after an effort, to structure the lesson, to open and close the lesson. The trainee should be able to choose from a broad range of games to deal with the energy of the group.

*Some example of team-building and counterbalance games:*

<http://improvincyclopedia.org/categories/index.html>

*Cirque du monde games*

#### **Pedagogical rituals: maintaining the structure of a group.**

- Rituals are benchmarks for the structure of the course.
- Rituals can be used as attachment points, as tags or marks to help the participant to become familiar with the structure of the lesson.
- Rituals can be used as tools to assert authority, to create a sense of community, open and close the course and to manage the group energy.



To know more:

- Council of Europe and European Commission (2002), *The roles, the group, the team and their responsibilities*, T-Kit 6 Training Essentials , p94-

### **Time management:**

See: Council of Europe and European Commission (2002), *Training in action, T-Kits 6 Training Essentials* , p104-105.

### **Expectations of the group, expectations of the teacher.**

When starting a project, it is important that the trainer understands the expectation of the participants, and confronts them with their own expectations. Therefore at the beginning of a project it may be useful to reflect on the following question with the group.

- What do the participants expect of the course?
- Why are they here? What do they want to learn? To do?
- What do you (as a trainer) expect from this course?
- What do you (as a trainer) want to teach them? What do you want them to learn?

To know more:

- Council of Europe and European Commission (2002), *The roles, the group, the team and their responsibilities*, T-Kit 6 Training Essentials , p100

### **Set the rules, Authority and participation**

When starting a project it is very important to set out the rules clearly, so that every participant knows:

- What is expected from them: (behaviour, community rules, timing, material, safety...)
- What they can expect from the trainer: (help, protection, emotional safety...)

However there are several ways to set out the rules, which may depend on the role and position that the trainer takes within the group. The following session should allow the trainee to reflect on the following questions:

- What are the limits of participation of the participants?
- What does the trainer do if the rules are not respected?
- How are decisions made in the class?

To know more :

- Council of Europe and European Commission (2002), *The roles, the group, the team and their responsibilities*, T-Kit 6 Training Essentials , p96-98
- Peer education and the contractual approach: Council of Europe and European Commission (2003), *Some particular approaches*, T-Kit 8 Social Inclusion, p 49-53



## **SPECIFIC OBJECTIVES**

The activities should allow the trainee to:

- Understand the importance of the first lesson when setting the rules within a long term project.
- Reflect on the ways of setting ground rules within a group.
- Reflect on the way the trainer builds up and uses their authority within a group.
- Reflect on the level of participation of the participants in the social circus project

## **ACTIVITIES**

**Activity: The group and the trainee.**

### **1°Activation:**

Photo-language (see technical sheet at the end of the book)

The trainees pick up two pictures:

- 1 picture can describe the group they work with in their internship.
- 1 picture can describe their place within this group.

### **2° Exchange :**

In groups, each trainee explains their choice:

- Why did they choose their pictures?
- How do these pictures describe their group or their place within it?

### **3° Core of the session**

The trainer explains the purpose of the exercise:

- Why is it useful to take a step back in order to analyse ones own relation to the group, and ones own position within the group?
- How and when is this analysis best carried out?

**Activity: Building the group and dealing with the energy of the group.**

#### **A. Pedagogical exchange:**

- Before each session, two trainees prepare three circus games: one energizer, one cooling down, and one team-building game.
- Each day of the training, a different pair presents their games to the rest of the group.





- At the end of the presentation the trainer leads a discussion on the games presented: goals, when to use them, variations...

The purpose of the pedagogical exchange is to ensure the transfer of a maximum number of games, so that at the end of the training, the trainees can choose from a broad range of games and create their own toolbox.

## **B. Pedagogical Rituals:**

### **1° Preparation:**

Trainees reflect on the following questions:

- What is a ritual for you?
- What are the rituals of daily life?
- According to you what are the purpose of these rituals?
- What are the rituals used by your supervisor in the internship?
- According to you what are the roles of this rituals?

### **2° Activation:**

In class the trainees exchange their thoughts and observations. The trainer leads the discussion.

### **3° Core of the session:**

The trainer explains pedagogical rituals, and their goals. The trainees asks questions about the session; then, the trainer opens a discussion based on the questions asked.

### **4° Practical exercises:**

The trainees reflect on the following questions:

- Which pedagogical rituals do you want to develop in your project?
- Among all the pedagogical rituals presented during the session, which one did catch your attention? Why?
- Which one will you use?

### **Activity: Getting to know the expectations of the participants.**

- The trainees work in pairs.
- Each group is invited to create a game aimed at getting to know the expectations of the participants of a course.
- The game should allow the participants to answer the following questions:  
**Why are you here? What do you expect from this course? What would you like to take away from the course?**




- The trainer can add one constraint to this exercise by giving each group of trainees information about their participants (children of 5 years old, a group of adults...).

### Activity: Participation and decision making

- The trainees work in pairs.
- Each pair reflect on and discuss the following questions: **In your class what do the students decide? What do you decide? How are decisions made?**
- Each pair is given two minutes to present the results of their discussion to the rest of the group.
- The teacher explains the different types of decision-making.
- He leads a discussion on the positive and negative points of each type of decision making.

### Activity: Setting the rules

#### Exercise: Communication breakdown

- 
1. In small working groups the participants collect 10 actions/behaviours they judge most contributory to a communication breakdown and visualize them on a sheet.
  2. From these possibilities they select the 3 'best' ones in a ranking order. The best one should be rep-presented in a living statue (body sculpture) for presentation in plenary, yet it should not be named. (20-30 minutes)
  3. Every group reports on it results and presents the human sculpture. The other participants have to interpret it.
  4. From this pool of destructive behaviours, participants and trainers can create a set of rules for group communication and discuss individual commitment to them.
  5. Some other issues for discussion in this manner could be:
    - Mutual respect
    - Smoking and non-smoking
    - Alcohol and closing time of the 'bar'.
    - Noise levels in the evening
    - Absence from the training

Council of Europe and European Commission (2002), *Training in action*, T-Kit 6 Training Essentials , p 84

### Activity: Punishment?

- The trainer leads a brainstorming session on the following question: **What would you do if a participant persistently does not respect the ground-rules?**
- The trainer notes all of the trainees' answers/propositions on a paper-board.
- In pairs the trainees are invited to reflect on each point, and on the consequences of each proposition made during the brainstorming. The trainee should try to analyse or imagine the long-term consequences of each proposition for the group, for the participant and for themselves. For each proposition the trainees should ask themselves the following questions: **What does the participant learn from it? How would this proposition make the participant change their behaviour? What would the impact of this proposition be on the rest of the group? How would I feel about this proposition? What could I gain from it? What could I lose from it?**
- Each pair of trainees present their results very briefly to the other trainees.

### COMMENTS

This session can be linked with Phase 4 - The role of a social circus trainer (TLU-E. Foundations). These two parts of the curriculum can easily be linked or combined, as both allow the trainee to reflect on their position within a group, on the way they use their authority and on the decision making processes within the group.

For the final evaluation of this phase the tools based on case studies proposed at the end of this TLU can be used.



### BIBLIOGRAPHY

- Council of Europe and European Commission (2002), *T-Kits 6 Training Essentials*
- Council of Europe and European Commission (2003), *Some particular approaches*, T-Kit 8 Social Inclusion,
- Mette Bram, "Resistance in non-formal education", *Coyotte n°3* (2000). On line: [partnership/documents/Publications/Coyote/3/English/Ethics\\_training.pdf](http://partnership/documents/Publications/Coyote/3/English/Ethics_training.pdf)

## TRAINEES TOOLS

### *Suggestions for reflection*

#### **The group and you:**

**To get an instant personal sociogramme of your relationship with the group, the following exercise may be useful:**

Put your name in the center of a sheet of paper and the names of the participants around yours. Draw a line from your name to the name of every participant you have had contact with. Use different distances to express the level of connection you have with the different people. Use + and – symbols to express the kind of relationship you have.

Debriefing questions.

1. Which names did you forget at first? Why?
2. Whom did you write down first, those far away or those nearby?
3. What will you do with your graph? Will you introduce your findings/suppositions to the group and to your team? If so how?
4. If you have completed this in several contexts, do any patterns emerge?
5. What can you learn about your behaviour and interaction from this? How can you change it?

Council of Europe and European Commission (2002), *T-Kits 6 Training Essentials*, p85-86

#### **Read this document carefully:**

##### **Majority decision making:**

A vote is taken and the majority choice becomes the decision. A normally efficient form, and one we have been thoroughly socialised to accept. That said, there may be hidden subgroup votes (gender, culture, social or educational status), and in a group that has engaged in teamwork and participative processes a straight vote may be crude. The majority has to consider how to incorporate the needs of the minority, or run the risk of people opting out or becoming disillusioned.

##### **Consensus (or collective) decision making:**

This form is based on an agreement to reach an agreement, supported by the group as a whole, on all decisions. This mode is highly participatory, drawing on the collective wisdom of the group and encouraging each group member to take responsibility for all decisions made. It can be a painstaking process, but

with practice groups find their own rhythm. The pressure to reach consensus can cause some participants to compromise for fear of holding up the group as a whole, and it can also provide ample space for a range of blocking roles.

**Individual decision making:**

One person decides on the behalf of the whole group. This style is acceptable for emergency decisions and certain routine ones, otherwise it is detrimental to the development of participation and responsibility-sharing in the group. May give the team insights into emerging leadership roles.

**Sub-group decision making:**

Decisions are made in sub-groups by key people designated to do so (using majority or collective decision making). This can be helpful for specific tasks or areas of responsibility within the training as a whole. In a training it is probable that a combination of these different modes are employed, depending on the group, the focus of the decision and the context. For very important decisions pertaining to the group life (like common rules or program elements), collective decision making is most appropriate, as it corresponds to the values of youth training and gives individuals shared ownership of their training experience.

Council of Europe and European Commission (2002), *The roles, the group, the team and their responsibilities*, T-Kit 6 Training Essentials , p-98.



**Questions:**

For each type of decision making try to answer the following questions:

- According to you what could be the difficulties of using such a decision making process?
- What would it bring to your class?
- Would you use this type of decision making in your own class/course?
- If yes, would you use it continually throughout the course or for a short time period? In every area or only for specific areas of the session?

**Expectations.**

In your internship, what do the participants expect from the course? What do they want to learn? Why do they come?

.....

.....

.....

.....

.....

If you don't know yet, create an activity or a game to better understand the situation. And put this activity into practice during your next internship session.

What do you expect from this course? What do you want to teach the participant?

.....  
.....  
.....  
.....

Compare your answer to the answer of the participant: what can you say about it?

.....  
.....  
.....  
.....

**Ground rules.**

Try to find 5 behaviours that you would really not like to see during your sessions, and for each point explain why:

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

*ex: Use of drugs; bullying...*

Try to find 5 behaviours that you would really like to see during your sessions, and for each point explain why it is important:

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

*ex: Mutual respect; participate as much as possible...*

How do you intend to ensure that these ground rules are respected in your sessions?

.....  
.....  
.....  
.....



What do you propose to do if one of the participants frequently or persistently breaks these rules?

.....  
.....  
.....  
.....  
.....

Try to create an activity that presents the ground rules and eventually discusses them with the participants of your project.

**Pedagogical exchange:**

For each pedagogical exchange note the activities proposed by your colleagues(those that you particularly liked) in order to build a database or tool box of activities for managing the energy of a group. Class the activities by their function: cooling-down, concentration, energizing games...

**Time Management:**

**Reflection points:**

- How is time treated in your culture/environment?
- When you meet a friend at 5pm, what would be an acceptable degree of lateness?
- When you have a professional meeting at 5pm, what would be an acceptable degree of lateness?
- What type of program do you prefer, minutely detailed or 'bare bones'? Why?



Council of Europe and European Commission (2002), *T-Kits 6 Training Essentials*, p104-105.

**Evaluation of the session, focus on the group:**

After your next session try to reflect on the following questions. The idea is not to reply to all the questions after each session but to chose a few which appeal to you.

**General observations:**

- What is developing in the group? Which of these processes should I leave alone, support or slow down?
- What or whom struck me as needing a closer look during the next session?
- In relation to course objectives and team planning, what changes are necessary to the topic and the methodology?

**Focusing on the session:**

- What is the most intense feeling I have felt after this session? How did it develop? What could it mean?
- Which thought occupies me most after this session?

**Focusing on the discussions:**

- Which interactions were special? Which thoughts and problems appeared and disappeared without being completely developed?

**Focusing on the participants:**

- Who attracted my special attention? What consideration should I give this?
- What different relationships do I have with the participants and how is this visible for me?

**Focusing on the program:**

- It may happen that there is a gap between the logic and flow of the prepared program and the actual needs of the participants in context. If the next topic cannot be just modified, what does the group need next?
- A calm or a meditative element
- Movement/action
- Focus on experiential methods
- Interaction and contact through a game or an exercise
- Time to review the work to date, not the introduction of a new subject
- A change to another element of the topic, or a new subject.

**In-depth focus on the group:**

- Which stage of group development are we in now?
- Which participants will be 'easy'?
- Who looks as if they are having difficulties at the moment?
- Who could make contact with me easily, for whom did it seem more difficult?
- Which participants have been 'invisible'?
- What roles have been taken up and allotted? How comfortable do people seem with them?
- What biases and prejudices have I already formed?
- How closely do my/our hypotheses about problems in the group correspond to reality?

Extract from: Council of Europe and European Commission (2002), *T-Kits 6 Training Essentials*, p85.



# PHASE C-3. CONFLICT MANAGEMENT

## COMPETENCE

**C-3.** To analyse a conflictual situation and to identify various solutions

## COMPETENCE COMPONENT

### The trainee will be able:

- To understand how a conflict breaks out and how to manage it
- To use the basic principles of non-violent communication

### Awareness:

- To work on his/her own emotions...
- To learn how to manage conflicts

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

Particular attention should be given to the development of this phase due to the fact that it concerns complex concepts. In this phase the activities may refer to real-life experiences of the participants and therefore may place participants in situations which can be difficult to manage emotionally. We therefore strongly recommend the use of a trainer trained in the techniques of conflict management, or at least to have read the recommended publications from the Bibliography before taking charge of this activity.

Consequently, rather than a ready-made activity, in this phase we propose a framework and tools to help a specialised teacher to lead a workshop in conflict management.

### **KEY CONCEPT**



- Escalation and de-escalation.
- Chronology of a conflict.
- Types of conflict.
- Conflict mapping.
- Passive/assertive/aggressive communication .
- Conflict resolution.
- Conflict transformation.
- Non-violent communication.
- Non-Verbal communication.

### **SPECIFIC OBJECTIVES**

This phase should help the trainee to:

- Learn to recognize the signs of a coming conflict.
- Analyse and map a conflict.
- Analyse their own way of communication .
- Analyse their own reaction within a conflict.
- Understand the basic of non-violent communication.
- Implement emergency procedures in case of violent conflict in their class.

## ACTIVITIES

To get idea and inspiration for the creation of activities, check the links below:  
Council of Europe and European Commission (2012), Activities, T-Kit 12 Youth transforming conflict, p165-217.

Council of Europe and European Commission (2002), T-Kits 6 Training Essentials, p 88-92.

Salto-youth toolbox (search conflict).

## COMMENTS

Session 4, “Working with conflict in a group”, can be linked with the previous phase **C-2**. Group management.

## BIBLIOGRAPHY

See “Bibliography” in Council of Europe and European Commission (2012), T-Kit 12 Youth transforming conflict



## PHASE C-4. SAFETY

### COMPETENCE

**C-4.** To create and ensure a safe environment, taking into account the physical, environmental and the emotional safety of the participants

### COMPETENCE COMPONENT

#### The trainee will be able:

- To understand and respect the limits and functions of the human body.
- To identify the most frequent injuries in circus practice.
- To follow the health procedures and emergency rules defined by the host organization and the host country's legislation.
- To know and apply the basic rules of safety concerning circus equipment according to the host country's legislation.
- To teach safety requirements to the participants and understand how to implement them.
- To create and ensure trust and emotional safety.
- To ensure the physical and moral integrity of the participants.

#### Awareness:

- To be aware of safety issues of a specific target group.
- To recognise the importance of the safety.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

Providing safety at every level (physical, emotional, technical...) is a priority for social circus projects and a main precondition for practising circus skills. We can divide the concept safety into several groups:

#### **Physical safety**

Every circus discipline is concerned by specific safety rules. But there is one tool common to all disciplines - the human body. Understandably in order to teach circus, which is a physical activity, it is important if not necessary to have basic knowledge of how the human body works. Therefore as a circus trainer should have a basic knowledge of:

- The preparation of the body for intense physical effort.
- The capacities of the participants according to their age, their physical and social condition.
- The most common injuries linked to circus practice.
- The procedures to follow in case of an accident.
- Emotional safety, which is provided by a non-threatening, supportive environment. Therefore each trainer should know how to:
  - Create and ensure trust within the group and with each participant.
  - Create and improve team spirit and group support.
  - Ensure their own own emotional safety during their involvement in the project (define their role, goals, limits...).

#### **Material safety**

Safety also concerns circus material and its use. Each country has its own rules. The trainer should know how to use, stock and maintain circus material to avoid putting the lives of the participants in danger. And to respect the specific safety rules of the country.

Each circus school has an emergency procedure in case of an accident. The trainee should be aware of it. In case of an accident, the trainer should be able to assess the severity of the accident, and if necessary to follow the emergency procedure: call a medical team, parents of the participants, colleagues (to takes care of the rest of the group...), director and where appropriate apply first aid.



## SPECIFIC OBJECTIVES

- To understand how the human body works and its principal bio-mechanical laws and its vital functions.
- To learn about the most frequent injuries linked to the practice of circus.
- To detect abnormal behaviour and abuse.
- To establish a list with the role of every trainer or partner in a case of emergency.
- To know how to use the safety rules linked to the training space (exits...).
- To know the rules of safety linked to the circus material (storage, maintenance).
- To know the safety rules linked to the use of each circus material (protection...).
- To create a reassuring and safe environment.

## ACTIVITIES

The activities can be divided in several sessions. Each session focuses on one specific aspect of safety.

### Activity 1: Anatomy and Functional analysis of movement:

Theory and practical exercises given by a professional who has studied the human body anatomy, physiology and bio-mechanics, in order to give basic knowledge on the human body, development and functions.

### Activity 2: Detect abnormal behaviour and act to protect victims of abuse:

Theory and practical exercises from a professional working in the field of social work or child protection.

### Activity 3: Material safety

- Introduction.  
Introduction by a specialist (The technical director of the circus school, person in charge of the material, Circus technicians...) around the specificities of circus equipment, national rules and rules established by the organisation concerning the use of the circus material.
- Philippe 6/6.
  - Trainees work in groups of 6.
  - Each sub-group prepares 6 “safety forms” on 6 different circus disciplines. The trainees have 6 minutes to prepare one safety form for one circus discipline. After these six minutes is up they switch to another circus discipline. Each form should sum-up the main safety rules regarding a circus discipline.
  - Each group presents their results to the others.



## Activity 4: Preventing an accident

*Activity from Cirque du Soleil.*

- The trainees work in sub-groups.
- Each group is invited to create a “safety-checklist” on the following themes:

*Environment and space.*

Ex:

- The circus trainer must pay attention to the working space and environment.
- Always have the first aid kit close.
- The trainer should have their first aid certificate.
- Inspect the space before each workshop....

*Equipment*

Ex:

- The trainer is responsible for the physical safety of the participants.
- The trainer has to ensure the maintenance of the equipment, check all equipment or materials before using it and at least once a year have the equipment checked by a certified professional...

*Participants*

Ex:

- The circus trainers will be asked to work with a wide variety of participants and make certain that the participants are in an appropriate state.
- The trainer can re-evaluate the situation and adjust safety levels (avoid doing acrobatics with a participant on drugs or alcohol, propose alternative activities such as juggling where possible).

*Trainers*

Ex:

- The trainer must be aware of, and ensure their own safety during their workshops (Physical confrontation between participants, contaminated objects...); without ignoring emotional risks. It is important to avoid developing close relationships with participants in order to maintain their emotional safety (ethical dilemmas of a personal and professional nature).



### Activity 5: What to do in case of an accident?

**Warning :This session MUST be followed by an extra training in first aid, given by specialist.**

Role-play/Forum theatre.

- The trainer creates one or more scenarios of a common accident during a circus workshop. Ex: You are alone with one group of 20 children from 10 to 14 years old, giving ground acrobatic. While trying to do a salto, one of the students falls on their head. They are conscious but in pain. They have difficulties getting back on their feet. What do you do?
- A group of trainees is invited to play out the scene in front of the class once and to propose a solution.
- The same group of trainees plays the scene a second time (with the solution that they propose). This time every person in the public can intervene and come on stage to take the place of one or another actor in order to change the proposition (see technical form and workshop on forum theatre).
- The trainer leads a discussion based on the different propositions made by the trainees during the session.
- Finally the trainer presents the accident procedures established by the school.

#### COMMENT

You can use the technical form in the annexes to guide extra training in first-aid lead by a specialist.  
For the final evaluation of this phase you can use the tools proposed at the end of this TLU, based on case studies.

#### BIBLIOGRAPHY

- Calais-Germain B.(2005). *Anatomie pour le mouvement, Tome 1 : Introduction à l'analyse des techniques corporelles.*
- Calais-Germain B.(2005). *Anatomie pour le mouvement , Tome 2 : Bases d'exercices.* éd. Désiris.
- FEDEC and Aerisc 2008, *Manual for safety and rigging, in Basic circus arts instruction manual.*
- Light P. ; Sheldon S. ( 1991). *Learning to Think (Child Development in Social Context)*. The Open University, Routledge, London
- Piaget J. (1988). *Psychologie et pédagogie.* éd. Folio.





# TRAINEES TOOLS

## *Suggestions for reflection*

### **GENERAL SAFETY**

---

Based on the activities with your trainer and colleagues, create your “safety check list” on the following themes. The safety check-list can take the form of a “to-do list” or “not-to-do list”:

#### **Environment, space**

- \*
- \*
- \*
- \*
- \*

Ex: Check that the floor is free of sharp edges or objects.

#### **First Aid**

- \*
- \*
- \*
- \*
- \*

Ex: The trainer should have a first aid certificate, an accessible first aid kit and telephone; the telephone numbers of the emergency services should be displayed within the workspace.

#### **Equipment**

- \*
- \*
- \*
- \*
- \*

Ex: The trainer should ensure the maintenance of the equipment, check all equipment or materials before using it and at least once a year have the equipment checked by a certified professional...



## Participants

- \*
- \*
- \*
- \*
- \*

Ex: The circus trainer should ensure that the participants are in an appropriate and fit state to participate in the session; the trainer can at any point re-evaluate the situation and adjust safety levels where required (avoid doing acrobatics with a participant on drugs or alcohol, propose alternative activities such as juggling where possible).

## Trainers

- \*
- \*
- \*
- \*
- \*

Ex: trainer must be aware and ensure their own physical safety during their workshops (Physical confrontation between participants, contaminated objects...), without ignoring emotional as well; it is important to avoid developing close relationships with participants in order to maintain their emotional safety (ethical dilemmas of personal and professional nature).

## MATERIAL SAFETY:

For each circus discipline that you will use in your session, create a "safety checklist":

Ex:

### Safety-list Trapeze

Safety-list for the trainer :

- Check that the trapezes have not been moved.
- Check that the trapezes are attached correctly.
- Check the quality of the trapeze chords.
- Always places mats under trapezes.
- Have the trapezes checked at least once a year by a specialist.
- ...

Safety-list for the participant :

- Never climb on a trapeze without a safety mat. Always place a mat under the trapeze.
- Always catch the trapeze bar with the thumb below.
- The participant responsible for the security and/or safety line should always stand beside and not under the trapeze.
- ...



**EMOTIONAL SAFETY:**

According to you what could threaten the emotional safety of the participant in your class?

Ex. External factors (social context); other participants; Circus activities; others...

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

What could you do to change the situation?

.....

.....

.....

.....

.....

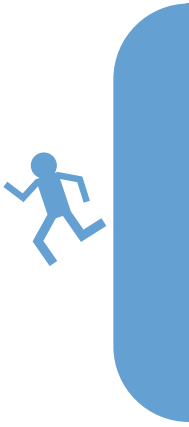
.....

.....

.....

.....

.....



# ANNEXES

## **FIRST AID - INJURIES**

- related specifically to the CIRCUS field

*What do I need to know?*

*What do I need to do?*

*How do I need to behave?*

Ask to the external expert to focus his intervention on the body injuries related to the practice of circus arts.

## **OBJECTIVES**

- To be able to identify a real emergency situation. To know the symptoms of a real emergency.
- To be able to make the difference between “coma” and “loss of consciousness” (What are the symptoms that can be quickly recognised? What shall I do? And how shall I behave?)
- To know what to do first?
- To know how to behave in front of a group in such a situation.

## **METHODOLOGY**

To experience from situational or simulation exercises adapted to the context; to propose real-life situations or situations that could happen in a learning or training context.

- The accident happens while I am teaching (to kids, young people, adults)
- The accident happens in the training room, everyone is busy practicing his techniques (there is a group of people)
- The accident happens during a show (there is an audience)

<p>The most frequent types of accidents</p>		
<p>AFTER A FALL</p>	<p>What shall I do?</p>	<p>How shall I do?</p>
<ul style="list-style-type: none"> <li>• Fracture of the lumbar area of the spine</li> <li>• Open fracture + bleeding</li> <li>• Head trauma</li> <li>• Fracture of the lower limbs</li> <li>• Fracture of the upper limbs</li> <li>• Fracture of the nose</li> <li>• Sprain</li> <li>• Cramp or strain in the muscles or ligaments</li> </ul>	<ul style="list-style-type: none"> <li>• How to make the difference between a severe and minor fracture (injury)?</li> <li>• How can I be sure that I can help the person injured to stand up</li> </ul>	
<p>OTHERS</p>		
<ul style="list-style-type: none"> <li>• Eye lesions</li> </ul>		
<ul style="list-style-type: none"> <li>• Hypoglycaemia</li> </ul>		
<ul style="list-style-type: none"> <li>• Tetany</li> </ul>		
<ul style="list-style-type: none"> <li>• Epileptic seizure</li> </ul>		

# PHASE C-5.

## LEADING A WORKSHOP WITH A PEDAGOGICAL PARTNER OR ASSISTANT

### COMPETENCE

**C-5.** To create, develop and implement a pedagogical project in a team

### COMPETENCE COMPONENT

#### The trainee will be able:

- To be able to define the role of all the members of a team
- To be able to work with an assistant

#### Awareness:

- To underline the role of the assistant and to stress the importance of defining everyone's tasks when working as part of a team
- To respect the role of everyone in the team

# TRAINER TOOLS

## Methodological proposition

### CONTENT

As a trainer, you have a specific natural style when interacting with children and young people. It is important to understand your own style of interaction so you may further develop your style and become an excellent companion.

The “**policeman**”, “**nurse**” and “**clown**” are three extreme styles with their own but necessary methods of managing of a class. It is important to make all three models your own, and to continue to develop them with care. All the roles are necessary! You will probably feel more comfortable with one or two roles. The ones you feel less comfortable with should not be neglected.

	POLICEMAN	NURSE	CLOWN
<b>Characteristics</b>	Regulates. Observes. Enforces the rules of life. Controls.	Takes care of... Accompanies Consoles. Encourages. Individual contact.	Plays. Animates. Entertains. Enthusiastic. Energizes.
<b>Takes care of</b>	The space. The equipment. The material and physical safety. The structure of the session. The timing.	The relationship between participants. The atmosphere in the class. The emotional safety of the participants. The inclusion of each individual in the group. The general welfare of the participants.	The energy of the group. The team spirit. The fun. The challenge. The motivation.
<b>Focused on</b>	The procedure. The situation.	The process. The participant.	The product. The action. The game.



If you are standing on your own in front of a group, the participants will count on you to fulfil all three roles. If you are working in a team, it is very important to discuss the roles that each will assume during the workshop: who does what? You can discuss who will take which role.

Do not suppose your colleague will do it automatically, it is better clarify beforehand. Try to balance these roles between yourself and your assistant/partner: this balance will provide safety, fun and better group management during the session.

When you take on a role, you'll have specific tasks and a specific focus. It is important to be aware of these tasks, but also to be aware of the limits of your role so as not to step into your colleagues role. This will avoid contradictions and duplication.

Be careful to change the roles regularly: not everybody has enough energy to always be the clown, and nobody likes to be the policeman all the time.

## ACTIVITIES

### 1° Activation:

In small groups of 3 or 4, the trainees are invited to discuss the following guidelines:

- Exchange two different experiences that you had when working in a team or with a partner in the field:
  - One good experience: What was good? According to you what made it good?
  - One bad experience: What went wrong? According to you what made it wrong?
- For each group one participant notes the answers and the explanation.
- When each group is finished, the trainer leads a brainstorming on the following questions:
  - What makes co-working and team-work possible?
  - What makes co-working and team-work impossible?

### 2° Core of the session:

- The trainer plays 3 games with the trainees. For each game, the trainer chooses one of the three roles: the policeman, the nurse or the clown.
- Before playing the 3 games the trainer asks the trainees to observe the trainer's way of teaching.
- After playing the three games the trainer asks the trainees to share their observations: What did they notice? What changed in the teaching method from one game to another?
- The trainer presents the three roles of the policeman, the nurse and the clown.
- The trainer explains their characteristics, and their focus points.
- The trainer explains how to use the three characters while working in a team or with a partner in the field.





### **3° Practical exercises:**

#### **1) Pairs:**

- Trainees work in pairs.
- One of the trainees thinks of an exercise and chooses in their head one of the three roles: policeman, nurse or clown. The trainer can prepare post-its or cards, with a role written on each card. In this case the trainee picks-up a card at random.
- The trainees teach the exercise or the trick to their partner.
- The other trainee tries to guess the role chosen by their partner.
- The trainees exchange repeat the exercise exchanging the role of trainer and trainee.

#### **2) Group:**

- Trainees work in groups of 4 or 5.
- Each group is invited to create a form for each role, answering the following questions:
- What are the specific tasks and focus points of this role, before the session (preparation), during the session, and after?
- (See also trainees tools below)

#### **3) Individual reflection:**

The trainees are invited to reflect on the following questions individually:

- Among the roles of the policeman, the nurse, and the clown, which role do you like the most?
- To which role am I best suited?
- Why do I like this role?
- Is there a role that I dislike?
- Why?

The trainees write down their answers in their logbook (see also “Trainees tools” bellow).

### **COMMENTS**

This phase is linked to the phase **C-2**. Group Management.

### **BIBLIOGRAPHY**

Nik Paddison, *The art of co-working*, Coyotte n°15, 2010



# TRAINEES TOOLS

## *Suggestions for reflection*

According to you, what are the specific tasks and focus points of each role, before the session (preparation), during the session, and after?

	POLICEMAN	NURSE	CLOWN
Before the session they focus on and take care of...			
During the session they focus on and take care of...			
After the session they focus on and take care of...			



**Reflect on the following points:**

Of the three roles which role do you like the most?

.....  
.....  
.....  
.....  
.....

To which role are you best suited?

.....  
.....  
.....  
.....  
.....

Why do you like this role?

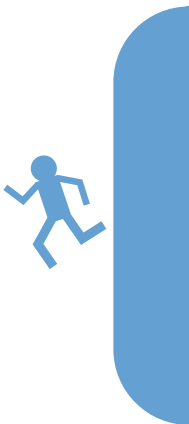
.....  
.....  
.....  
.....  
.....

Is there a role that you dislike? Why?

.....  
.....  
.....  
.....  
.....

How can you make sure that these roles are balanced while working in a team or with a partner in the field?

.....  
.....  
.....  
.....  
.....



# PHASE C-6.

## OBSERVATION, FEEDBACK AND SUPERVISION

### COMPETENCE

**C-6.** To observe the behaviour of the target group and to give adapted and positive feedback

### COMPETENCE COMPONENT

#### The trainee will be able:

-To be able to give useful and helpful feedback to the participants, using a variety of techniques.

#### Awareness:

- To be aware of the importance of, and the limitations of, observation.
- To distinguish the different types of observation (subjective, objective, with an instrument...) and to be aware of the utility of observation tools (check-lists, grids...).
- To recognise the efficacy of positive feedback.
- To be aware of the importance of encouraging feedback.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT

During their first practice the trainees will have to observe the behaviour of the target group and to give adapted feedback, with the aim of improving their own practice.

This phase aims to give tools that help:

- Observe the practices of the participants.
- Give them an adequate feedback.
- Supervise the development of the participants.

#### **1) Observation:**

*Why observe?*

- To acquire the necessary information directly.
- To learn by imitation.
- To be able to give useful feedback.

*How to observe?*

- Like a camera or sound recorder.
- Without judgement and interpretation.
- On the basis of non-violent communication.
- Using five senses : the eyes - I see... the ears - I hear... emotions - I feel... needs - I need...

Quote by Jiddu Krishnamurti:

*“The highest form of human intelligence is to observe yourself without judgement.”*

*What to observe?*

- Before starting the observation, the observer decides what aspects to focus on. They can use a check list or an observation grid.
- We observe what is measurable: the action, the content, the result.
- But we also observe what is not measurable in quantity: feelings, impressions, thoughts, intentions, atmosphere etc.



### *The impact of observation*

- Some participants perform better under observation. Having an audience to impress can be stimulating.
- Others do worse. They stress and make mistakes they would never make when alone <sup>1</sup>.
- Therefore, while observing a participant, the trainer should make their own position clear but also be very attentive to the reaction of the participant and to the impact of the observation on this participant.

## **2) Feedback:**

### *Why to give feedback?*

- To return something you received “you feed me/I feed you”
- To reassure the performer/trainee/student : “Did I do ok? Did I meet the objectives?”
- To improve future performance.

### *When to give feedback?*

- As often as possible, so that it becomes a habit and takes away the fear of “the final judgement”.
- When asked for by the student/participant.
- When the observer/supervisor/trainer thinks it is required in order to help.

### *When not to give feedback?*

- When you are very upset or angry with the person observed. In this case, wait until you have calmed down.
- When you have nothing to say, or when you were not attentive enough. In this case say that you are not in a position to give a feed-back, or that you need to observe more to be able to give a feedback.

### *How to give feedback?*

- In a formal situation and in an informal situation.
- By using non-verbal communication: facial expression, gestures, body posture, laughter, tears...
- By using non-verbal communication: talk, writing an evaluation, a report.

---

<sup>1</sup> See also the theory of social comparison by Leon Festinger: Festinger, L. (1954). A theory of social comparison processes. Human relations.



### Three techniques to give feedback.

1. The “BINGO” technique. The idea of the bingo is to sum-up the feedback in just one word.

- Advantages: it gives an overall impression, can be used if there are language barriers/difficulties.
- Disadvantages: it does not give any information for improvement, and can be hurtful if the word is negative.

2. The “TIP-TOP/TOP-TIPS” technique. The idea of the tip-top/top-tip is to give 1 or 2 positive points and then 1 or 2 suggestions for improvement.

- Advantage: Not very time consuming, helpful for future improvement.

3. The “SANDWICH” technique. The idea of the sandwich is :

- To give a couple of positive points;
- To give 1 or 2 points for improvement, and give tips on how to improve.
- To conclude with a positive and encouraging word that motivates the receiver to continue and improve their studies/work/performance.

Principles for a “sandwich technique”...

- When using the Tip-Top or Sandwich technique keep in mind that your feedback should be helpful, constructive, specific, clear, encouraging, motivational, honest (but sensitive, polite and tactful).
- Ask yourself : Is it helpful – true – useful ??
- Explain that this feedback is your opinion and not the universal truth. Ex: The publishers who refused to publish “Harry Potter”, the committee who refused Van Gogh to enter the painting school...)
- Be sensitive about the personality of the receiver and the context:
  - Is the feedback given privately, one to one?
  - Is it in front of others (co-students, other trainers/teachers/director, an audience, children, parents, etc.?)
- Be aware of your position:
  - Are you an expert in this field?
  - Is your knowledge based on theory or your own practice?...
- The trainee/student needs to know what will be observed and on what they will be given feedback. This allows them to work by themselves on the aspects that need to be improved. Gradually this will raise their awareness and enable them to become their own supervisor.



### Content of the feed-back

- Feedback can be based on a description of what is measurable and objective. There is therefore no interpretation.  
Ex. I saw you doing..., I heard you saying...
- Feedback can be based on what the observer experienced, on their emotional reaction.  
Ex.: I felt... excited, happy, shocked, angry, bored, etc.
- Feedback can be based on the interpretation of the observer on the action observed.  
Ex.: I imagine that you... I think that your intention was to...

### Examples of how to say it:

#### a.) *Positive points, to be kept:*

- “I was impressed when...” (mention an example).
- “I liked it when...”
- “I felt happy when...”

#### b.) *Points for improvement, for the next time, the future:*

- “I would have liked (more of or less of...)”
- “I would suggest...”
- “It seemed to me...”
- “Maybe you could...”
- “In my opinion...”
- “Perhaps if...”

#### c.) *Check that the receiver of your feedback understood what you meant. To finish the feedback you can ask:*

- What do you think?
- Was this helpful to you?
- What do you plan to do with it?

### 3.) Supervision:

#### Two types of supervision:

There is sometimes confusion about Supervision and Evaluation. In some languages there is just one word having different meanings, in others there are different words. Let's clarify and distinguish between:





### **A.) Supervision/Coaching:**

A formative process in order to:

- Improve the performance/work of a trainee.
- Enable the trainee to become more aware and confident of what they are doing/studying.
- Encourage and guide them.
- Motivate the trainee to continue.
- Make the trainee aware of their potential, strengths, assets, resources and possibilities.
- Enable the trainee to eventually become their own supervisor.

### **B.) Supervision/Assessment/Evaluation.**

A process that assesses, measures and compares the acquired knowledge, competences and skills in relation to an expected level... Are the minimum competences reached? To what degree? Sufficient for certification? Grading 1-20?

The success of any evaluation/supervision/coaching process is to make sure that everybody involved supports and understands the reasons for the evaluation. It also needs to be made clear to everybody involved where the findings are going to be used, what they are for and where they go.

*Why supervise/coach?*

We supervise in order to:

- Help the trainee/participant to reflect on their professional performances, attitudes, competences, actions and emotions.
- Help the trainee/participant to reflect on difficult and complex situations.
- Help the trainee/participant to integrate theoretical knowledge into practice.
- Help the trainee/participant discover their strong and weak points, capacities and limitations.
- Help the trainee/participant to make choices.
- Help the trainee/participant realise that they have the potential to achieve their goals.
- Guarantee that the work/performance is in line with the goal.
- Give the trainee/participant an opportunity to get support and share their experiences, questions, advice and encouragement.
- Help the participant to learn to “supervise” themselves.

*How to supervise/coach?*

Are many different ways to organise a supervision. The supervision can be:

- An individual supervision.
- A group supervision (how many participants?).
- Based on direct observation of the trainee by the supervisor.
- Based on video recording.
- Verbal or written.



### **A. Method for group supervision:**

In a group supervision the trainee talks about problems/conflicts they have encountered in their practice to a group of people who have similar experience.

The supervisor asks questions which allow the trainee to understand the underlying and connected problems and highlights the resources of the trainee. The supervisor encourages the trainee to see different aspects, and analyse in detail the essential points. They offer guidance and support.

In group supervision the supervisor invites the other participants to comment on what they have heard. This guarantees that the focus stays with the person who expressed their problem. The supervisor is also aware of the acceptable level of expression of emotions. If necessary they remind the group to be respectful of differences. They also ensure that the scheduled time for supervision is respected.

### **B. Method for individual supervision:**

In an individual supervision the supervisor and the participant are involved in a one to one discussion. The supervisor answers the questions of the participant, and supports them in their reflections on their practice. The supervisor plays the role of advisor.

Questions to be considered:

Is the supervisor involved in the evaluation for certification? Is the trainee free to choose their supervisor? Is the information gathered during the supervision passed on to other people? If so, to whom?

## **ACTIVITIES**

### **Observation**

- Video 1: The trainer invites the trainees to watch the video “ Silent movie” <sup>3</sup>the trainees are invited to answer the following question: What did you observe?

...

### **Conclusion:**

The trainer highlights the importance of observation grids; if the observer does not know which particular aspect has to be observed, they risk not seeing what is actually there - the mind “fills in” what they expect to see.

<sup>3</sup> “Silent movie” is downloadable here : <http://www.youtube.com/watch?v=wBoMjORwA-4>.

## **Observation**

- Video 2: The trainer invites the trainees to watch the video “Ball game”<sup>4</sup>. The trainees are invited to answer the following question: “Two teams are playing with a ball. Count the number of passes of the people dressed in white”.

## **Conclusion:**

The trainer:

- Insists on the limits of perception.
- Explains the principle of selective attention: it is there but you don’t notice.
- Explains the importance of having different observers, each one of them focusing on a different aspect of the performance.

## **Feedback and supervision**

Based on the cases studies or during a pedagogical exchange a trainee, or couple of trainees, are invited to prepare a session or part of a session.

They are invited to present their work to the rest of the group. The presentation can take the form of a role play:

- The trainees who prepare the session take the role of a social circus trainer and they teach the work they have prepared.
- A couple of trainees take the role of the supervisor/observer. They observe the two “trainers”. Each of them focus and observe one specific element of the pedagogy or the didactic.
- The rest of the group plays the role of the participants of a social circus session. They participate in the session prepared by their colleagues.
- At the end of the presentation the group of “observers” gives feedback to the group of “trainers”. The trainer listens with attention to the “observers”, and to the way they give feedback.
- The trainer then gives their own feedback to the “observers”, on the way they gave feedback. The “observers” receive then feedbacks on the way they gave feedback.
- The trainer gives advice on the verbal and non verbal communication of the observers, and on the structure and content of their feedback.
- The trainer can then introduce the main concept of feedback:
  - Why to give feedback? How? When? How to say it?
  - He can present different techniques of giving feedback.

During the following session, trainer can ask a the new group of “observers” to use one or several of these techniques.

---

<sup>4</sup> The movie can be seen on the following links: [http://www.youtube.com/watch?v=xAFfYLR\\_IRY](http://www.youtube.com/watch?v=xAFfYLR_IRY) or <http://www.youtube.com/watch?v=vJG698U2Mvo>. The movie is originally called “the invisible gorilla” but in order not to influence the observations of the trainees we gave it another name. You can also choose another movie on the database of Daniel Simons such as : [http://www.youtube.com/watch?v=IHd\\_L7dg3U4](http://www.youtube.com/watch?v=IHd_L7dg3U4)



## RESOURCES

Choose the adequate movie in the you tube page of Daniel Simons:  
<http://www.youtube.com/user/profsimons?feature=watch>

## BIBLIOGRAPHY

Chabris Ch. ; Simons D. (2010). *The Invisible Gorilla: How Our Intuitions Deceive Us*. Crown Publishing Group.  
M. Hudson F. (1999). *The Handbook of Coaching. A Comprehensive Resource Guide for Managers, Executives, Consultants, and Human Resource Professionals*. Jossey-Bass Inc., U.S.,.  
Rogers. C. (1978). *On personal power. Inner Strength and Its Revolutionary Impact*. London: Constable and Robinson



# EVALUATION TOOLS

## Examples of exercises with cases studies.

Focus on group Management and safety, from preparation to practice.

## Objectives of the exercise.

These case studies are a tool for the head-trainers and trainers:

- To put into practice the content of the TLU with the trainees: setting goals according to a specific target group, preparation of a lesson with a pedagogical partner...
- To teach the trainees to analyse a lesson.

They may be used as a tool for summative evaluation at the end of the training and specifically for the “Act of teaching” parts of the curriculum ( “TLU-B. Act of teaching - Course planning/designing.” and “TLU-C. Management of teaching-learning situation.”).

## Instructions

### **A.) Preparation of the first lesson of the social circus project:**

Develop one of the first sessions of the project described on your case studies, based on the information you can extract from your case studies.

#### *Help*

To prepare your lesson, you can use one of the preparation forms proposed in the annexe of the “TLU-B. Act of Teaching - Course planning/designing.”, or you can choose to create one of your own. To help you to structure your lesson you can use the “TLU-B. Act of Teaching – Course planning/designing.”.

### **B.) Focus**

- Throughout the preparation of the session, try to answer the following questions:
- If you had to take charge of the first lesson, how would you start the session?
  - How would you introduce yourself and what would you do with the group?
  - How would you introduce the ground-rules?
  - According to you which is the most important of these ground rules?
  - Which method of decision making, or approach would you use to set the ground rules? Why?
- How would you deal with the energy of the group, and would your approach be influenced by knowledge you may have of their particular difficulties?
- How would you take into consideration the individual difficulties or expectations

- of the participants?
- How would you balance the attention given to the group and the individual difficulties or needs?
  - How would you ensure the emotional, material and physical safety of each participant?

### **C.) Practice**

During the next session you will have 30 to 40 minutes to put a part of your lesson into practice. This practice will be followed by a debriefing of approximately 30 minutes with the whole group.

# MISSION 1

## General description of the mission:

You're asked to create a circus project with the kids in a closed pedagogical centre. All of them are there as a last solution, because other schools don't want to accept them any more or they're placed there by the judge.

## Description of the participants:

Number of participants: 15  
 Age Range: 14-15  
 Gender of the participants: *Mixed*  
 Circus experience? *No experience*  
 Language: *They speak your language*  
 Difficulties: *Behavioural problems*

## Description of the context:

Space description: *Small classroom or when the weather is good, outside.*  
 Beginning and end of the project/ Time of the project: *3 months.*  
 Length of one session: *1h30.*  
 Number of sessions: *10.*

## Resources:

Staff: *school teacher and one assistant from the circus school.*  
 Material: *juggling balls and some mats.*

## Partner:

The demands of your partner in the project: *To work on social skills of the participants.*  
 What your partner says about the group: *All of the kids have behavioural problems. Ellen often tries to run away from school. Jim can be very aggressive when he doesn't get what he want. They all have a lot of problems concentrating on one thing for a long time. Kiana doesn't like to be touched. If you do touch her, she will become aggressive. Leo is addicted. He should be sober now but it's not sure. All of them use very aggressive language.*

## MISSION 2

### General description of the mission:

The director of your school has signed a contract with the director of the refugee centre of your city. The centre gives shelter to political refugees. This new partner reaches out to you. He's convinced that circus arts within the centre might be beneficial for the young new arrivals. Your director asks you to visit the site, to meet the teacher in charge of the young people you will train so you can see the context and the place where you will be working. Unfortunately you only meet the teacher briefly. You know they will always be present during the sessions that will take place at the centre. They briefly present you the to group. The teacher personally does not know the group very well yet. Most of them have just arrived in the centre so they know little or nothing about them. You know that they have been chosen for this project because they are the only ones within the age group.

### Description of the participants

Number of Participants: 15.

Gender of the participants: *6 girls and 10 boys.*

Age range: *between 15 – 16 years. (Although the exact ages of some of the children are not known).*

Circus experience: *No experience, it's the beginning of the project.*

Difficulties: *Different languages in the group. Nobody speaks your mother language.*

Social situation of the participants: *Political refugees alone without any adults.*

### Description of the context:

Description of the space: *You have never seen it, but you know it's a big empty space without any sport or circus equipment.*

Beginning/ end of the project: *3 months.*

Length of one session: *1h30.*

Number of sessions: *10 sessions (1 per week).*

### Resources:

Staff: *1 Trainee and 1 social worker, in charge of this group.*

Material: *Only gymnastics mats (you don't know how many) and chairs and some ropes.*

**Partner: Sheltering house (political refugees house)**



Demands of your partner in the project: *It's a try-out project. The goal of the director is to help these newcomers to get to know each other and, with the help of circus, to get involved with the centre's community. In order to achieve this goal the director wants the participants to perform a show in front of the 50 other members of the centre.*

What your Partner says about the group: *Some of them are brothers and sisters. They don't have any other family in the centre. There are 3 different nationalities and 2 different religions, which some times can cause problems between the participants. Most of them come from conflict areas and they already had a hard life. They are very motivated. They always want to learn more and faster but they are also very quickly demotivated. Successful and positive experiences are very important in this group. You have to be vigilant about safety aspects because they don't know their limits.*

## MISSION 3

### General description of the mission:

You are asked to prepare a session of social circus of 1h30, during Sunday afternoons, from 14:00 to 15:30, for the inhabitants of a disadvantaged neighbourhood. The sessions are taking place twice a month (every two weeks). This is the first session of the 10 sessions you are supposed to give. The aim is to offer an activity that the parents can share with their children.

### Description of the participants

Number of Participants: *Around 15.*

Gender of the participants: *Men and women.*

Age range: *From 3 to 43 years old.*

Circus Experience: *Some have, some don't.*

Social situation of the participants: *The participants are the inhabitants of a disadvantaged suburb of a big European city.*

### Description of the context:

Description of the space: *A gym.*

Beginning/ end of the project: *Beginning: 7 October 2012– end of May 2013.*

Length of one session: *1 hour 30' and 30' of a sharing time.*

Number of sessions: *10.*

### Resources:

Staff: *2 social circus trainers, one coordinator.*

Material: *20 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 1 balance ball, 1 barrel, 1 cable, 8 small safety mats, 15 Chinese boards.*

### Partner: A circus school

The demands of your partner in the project: *One of the main objectives of the circus school is to create social links and to include the inhabitants in the cultural and artistic events of the school.*

What your Partner says about the group: *Hi. I'm coordinating this project and I thought that you would be the social circus trainer who would be interested to follow the project throughout a year. The activities take place on Sunday afternoons and it's for the families of this multicultural neighbourhood. Most of the parents are foreigners but most of them speak and understand the native language. The parents are working hard during the week and the kids are staying out late. It's the only occasion to share a free cultural and artistic activity with their kids. We asked the families to bring something to share (a bottle of juice or some snacks) at the end (the last 30') of the workshop. Some of the families also came last year. This is the second year of this workshop. The problem is that we never*

*know how many people are going to come. You will work with another trainer who started last year. She is living in this neighbourhood and knows nearly everyone. She is specialized in acrobatics and dance. Most of the kids are practising circus and dance with our organization during the week. There are many brothers and sisters and even a very active grandmother!*

## MISSION 4

### General description of the mission:

You're asked to give weekly circus courses in a prison.

### Description of the participants:

Number of participants: 20.

Age Range: 18 to 50 years old.

Gender of the participants? *Only men.*

Language: *Different languages, but most of them speak your mother language.*

Circus experience: *None of them have done circus before.*

### Description of the context:

Place description: *Prison multi-purpose hall, 15m on 15m, 4m high.*

Beginning and end of the project/Time of the project: *September to November*

Length of one session: *1h30.*

Number of sessions: *10 courses, one every week.*

### Resources:

Staff: *You have one assistant and two prison guards who only watch.*

Material: Available at the circus school: *30 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 1 balance ball, 1 barrel, 1 cable, 8 small safety mats, 15 Chinese boards. Material has to be transported to the prison and checked before by prison guards. No last minute arrangements!*

### Partner:

The demands of your partner in the project: *Working on social skills*

What your partner says about the group: *They are all in prison for different reasons. You won't get to know who's in for what. For them it's an chance to spend time out of their cell. They made the choice to come to the workshop but they can only participate if they behave well during the week. If there are troubles earlier in the day, the course will be cancelled. You have to be very careful with partner exercises, it can create tension between participants and then the group will be difficult to control. If one does something wrong it can cause a chain reaction.*

## MISSION 5

### General description of the mission:

You are asked to prepare a session of social circus of 1 hour 30, during Tuesday's mornings, from 8:00 to 9:30 for a group of 10 teenagers who have dropped out of school. The sessions are taking place in a school, every week over the whole year.

The aim is to offer an artistic activity to these teenagers that will develop their self-esteem and help them to find their place in the school system and society. They are preparing a show for the end of the year.

### Description of the participants

Number of Participants: 15.

Gender of the participants: *Mixed group.*

Age range: *14-15 years old.*

Circus experience: *This is the first year of this program.*

Difficulties: *One boy has coordination problems. Another boy has concentration problems. One of the girls shows autistic behaviour. One boy and a second girl show violent behaviour.*

Social situation of the participants: *The participants are 8 boys and 2 girls coming from disadvantaged families.*

### Description of the context:

Description of the space: *The gym of the school.*

Beginning/ end of the project: *September 2012– end of June 2013.*

Length of one sessions: *1h30.*

Number of sessions: *33 but you only have to prepare the first 10.*

### Resources:

Staff: *1 social circus trainer and one educator working in the school.*

Material: *Many mats, 5 unicycles, 5 pairs of stilts, juggling material.*

### Partner: A public school

What your Partner says about the group: *I'm the educator who works with the social circus trainer every Tuesday morning. I follow these kids on their special school program. We have chosen circus activities because we wanted to offer an artistic, fun and physical activity for the kids. The problems at the beginning of the year were: lack of motivation, lack of confidence, lack of trust, anger.*

The demands of your partner in the project: *One of the main objectives of the school is to prepare the kids to be included in a normal class.*

## MISSION 6

### General description of the mission:

The course takes place every Wednesday in a disadvantaged neighbourhood of a big city. The partner organization is a centre that organizes activities to keep kids off of the street.

### Description of the participants:

Number of participants: *12 to 18, changes every week. Not all of them come on a regular basis*

Age Range: *7 to 9 years old.*

Gender of the participants: *Only 4 girls the rest are boys.*

Language: *They have different mother language then you, but most of them speak a bit of your language.*

Circus experience? *Some of them had circus the previous year.*

Difficulties? *Ajoub doesn't hear so well. But he has a hearing device but it doesn't always work so well.*

### Description of the context:

Place description: *One school gym 5 meters wide and 20 meters long, 4m high.*

Beginning and end of the project/ Time of the project: *One school year.*

Length of one session: *1h30.*

Number of sessions: *In total 30 with preparation for the annual show at the end of the year. You only have to prepare from the end of September until the end of December. 10 courses in total.*

### Resources:

Staff: *You have one assistant and one teacher from your partner organization who hasn't any experience with circus techniques.*

Material: *30 juggling balls, 15 diabolos, 15 flower-sticks, 30 juggling tissues, 3 rolla-bollas, 2 balance balls, 2 barrels, 5 unicycles, 1 cable, 1 mini trampoline, 8 little safety mats, 1 big/thick safety mat, 15 Chinese boards, 5 gymnastic banks, 2 plinths, 4 climbing frames.*

### Partner:

The demands of your partner in the project: *They need to speak all the same language (your mother language). Social skills.*

What your partner says about the group: *The language that you use in the course is not the language they speak at home or amongst each other. If you do a game they don't know how to play without cheating. It's very difficult to catch their attention during explanations. Kenneth and Janine are brother and sister; their mother left them alone with their father. They don't see their mother any more. Kenneth is a bit of a troublemaker in the group; he's not good to his sister either (bullying, beating her). Impossible to let them work together. Janine has a very low self-esteem.*

# BIBLIOGRAPHY

## Group management

Informal roles in non-hierarchical groups in: A.R. Taket, *Exploration in critical system practice: developing tools for facilitation*, Faculty of Health, South Bank University, London, p 5

*Some example of team-building and counterbalance games:*

<http://improvenyclopedia.org/categories/index.html>

*Cirque du monde games*

Council of Europe and European Commission (2002), T-Kits 6 Training Essentials

Council of Europe and European Commission (2003), Some particular approaches, T-Kit 8 Social Inclusion,

Mette Bram, « *Resistance in non-formal education* », Coyotte n°3 (2000). On line: [partnership/documents/Publications/Coyote/3/English/Ethics\\_training.pdf](http://partnership/documents/Publications/Coyote/3/English/Ethics_training.pdf)

## Conflict management

Council of Europe and European Commission (2012), T-Kit 12 Youth transforming conflict

## Safety

Calais-Germain B.(2005). *Anatomie pour le mouvement, tome 1: Introduction à l'analyse des techniques corporelles.*

Calais-Germain B.(2005). *Anatomie pour le mouvement : Tome 2, Bases d'exercices. éd. Désiris.*

FEDEC and Aerisc 2008, *Manual for safety and rigging, in Basic circus arts instruction manual.*

Light P. ; Sheldon S. ( 1991). *Learning to Think (Child Development in Social Context)*. The Open University, Routledge, London

Piaget J. (1988). *Psychologie et pédagogie. éd. Folio.*

## Communication within the teaching-learning situation

Gardner H. (1993). *Multiple Intelligences: Theory in practice.* Edition

Gardner H. (1993). *Frames of Mind: Theory of multiple intelligences.* . Edition

Kolb, A. Y., Kolb, D. A. (2011). *Kolb Learning Style Inventory 4.0* Boston MA: Hay Group.

Kolb, A. Y., Kolb, D. A. (2010). *Learning to play, playing to learn : A case study of a ludic learning space (1 ed., vol. 23, pp. 26-50).* Journal of Organizational Change Management.

## C - Bibliography

Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. New Jersey: Prentice-Hall.

Berenice Mc Carthy (2000), *About Learning*,

### **Give a workshop with a pedagogical partner**

Nik Paddison, *The art of co-working*, Coyotte n°15, 2010

### **Observation, Feed Back and Supervision**

Chabris Ch.; Simons D. (2010). *The Invisible Gorilla: How Our Intuitions Deceive Us*. Crown Publishing Group.

Hudson M. F. (1999). *The Handbook of Coaching. A Comprehensive Resource Guide for Managers, Executives, Consultants, and Human Resource Professionals*. Jossey-Bass Inc., U.S.,.

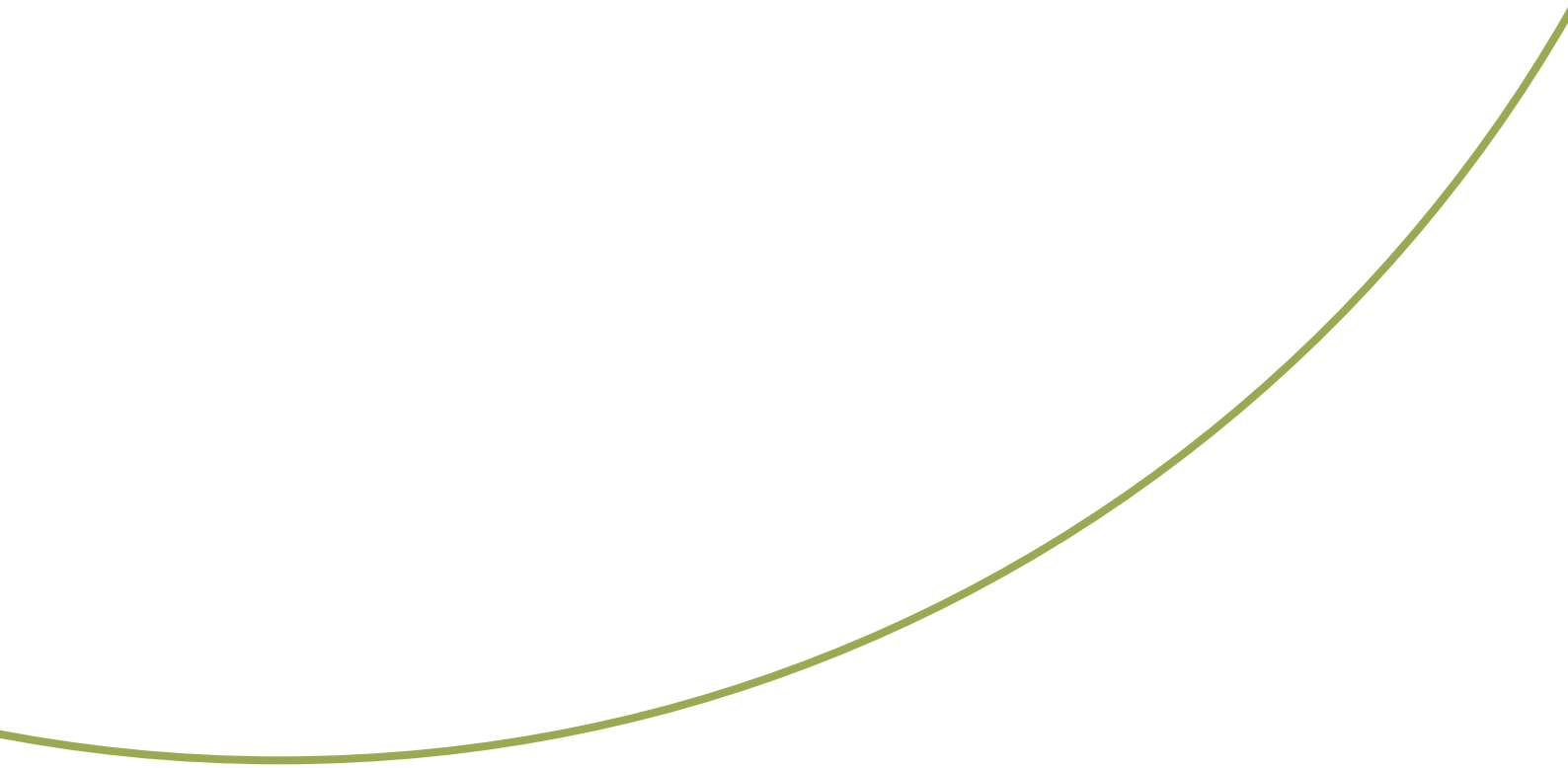
Rogers. C. (1978). *On personal power. Inner Strength and Its Revolutionary Impact*. London: Constable and Robinson



# TABLE OF CONTENTS

- **TLU C**  
 “MANAGEMENT/STEERING OF TEACHING - LEARNING SITUATION” INTRODUCTION .....167
- **PHASE C-1.**  
 COMMUNICATION WITHIN THE TEACHING-LEARNING SITUATION  
 .....169
  - Trainer Tools 170
  - Trainees Tools 174
  - Annexes 175
- **PHASE C-2.**  
 GROUP MANAGEMENT.....178
  - Trainer Tools 179
  - Trainees Tools 186
- **PHASE C-3.**  
 CONFLICT MANAGEMENT .....191
  - Trainer Tools 192
- **PHASE C-4.**  
 SAFETY.....194
  - Trainer Tools 195
  - Trainees Tools 199
  - Annexes 202
- **PHASE C-5.**  
 LEADING A WORKSHOP  
 WITH A PEDAGOGICAL PARTNER OR ASSISTANT .....204
  - Trainer Tools 205
  - Trainees Tools 208
- **PHASE C-6.**  
 OBSERVATION, FEEDBACK AND SUPERVISION .....210
  - Trainer Tools 211
- **EVALUATION TOOLS.....219**
  - MISSION 1 221
  - MISSION 2 222
  - MISSION 3 224
  - MISSION 4 226
  - MISSION 5 227
  - MISSION 6 228
- **BIBLIOGRAPHY .....229**

APPENDIX



TEACHING LEARNING UNIT / TLU

# CIRCUS TECHNIQUES & CREATIVITY

MAIN COMPETENCE – D



COMPETENCE D1 – D4



# TLU D “CIRCUS TECHNIQUES AND CREATIVITY”

## INTRODUCTION

### **MAIN OBJECTIVES**

---

- Stimulate and explore creativity in each/every circus technique
- Stimulate creative thinking
- Lead the participants to create a collective ending form to a project
- Teach the participants to be on stage
- Mix the artistic disciplines
- Use cultural and social mediation (open up to new cultures and arts)

### **MAIN COMPETENCE D**

---

#### **The trainee will be able:**

-To use creativity, specifically through circus arts, in order to improve the personal development and the social inclusion of each participant

## COMPETENCES COMPONENTS

- D-1.** To stimulate participants' creativity through various approaches and methods.
- D-2.** To choose the most appropriate form for the final presentation of a project and to define guidelines for being on stage.
- D-3.** To include diverse arts within a social circus project and open the audience to other art and cultures.
- D-4.** To have a good command of one or several circus techniques and to be able to teach them, while at the same time stimulating creativity.

## TLU STRUCTURE

The TLU-D is divided into 3 phases following the structure of the table of minimum competences:

- Phase D-1.** To stimulate and explore.
- Phase D-2.** To create.
- Phase D-3.** To combine and open.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT

Creativity could be defined as someone's ability to invent, create, propose and implement one or more innovative solutions to a given situation. Creativity is a way for an individual or a group of people to express themselves.

**Why** should creativity be linked to circus skills/techniques?

Use of creativity when practising circus helps us to develop a creative way of living.

- It is a way to face the problems of every day life.
- It is a way to confirm the individuals own personal and particular way of being and behaving.
- It is a door to one's imagination.
- It can give self-confidence and enhance trust towards others.
- It is a non-formal learning situation.
- It can change one's self-image within a school or within one's family and community.
- It can transform one's perception (of self, of others, of life...).
- It can change one's social behaviour and therefore create new social links.
- It opens up the mind to new knowledge.
- It trains the ability to find multiple answers to difficult situations.

**How** could creativity be present in circus pedagogy?

In this teaching/learning unit, creativity is stimulated and explored:

- By proposing open games and playful exercises.
- By proposing one constraint which leads to an infinity of answers. As each person is unique, the answers are going to be unique too.
- By choosing a clear direction. The clearer the direction, the easier it is to imagine an answer.
- By integrating, at least one idea from each participant. The trainer should be open to change his initial ideas by integrating the propositions of the others.
- By mixing disciplines and combining different art forms.
- By developing self-expression and research.
- By creating a circus act, a collective presentation, an individual performance.
- By sharing and analysing images, books, videos of other creative experiences.
- By organising cultural outings.
- By introducing the participants to the history of circus.
- By ensuring a safe environment for the practice of circus.



# PHASE D-1. TO STIMULATE AND EXPLORE

## COMPETENCE

**D-1.** To stimulate participants' creativity through various approaches and methods.

## COMPETENCE COMPONENT

### The trainee will be able:

- To create a framework and clear instructions for fostering creativity.
- To encourage multiple answers.
- To stimulate in each participant:
  - curiosity and exploration
  - imagination and self-expression
  - research and experimentation
  - decision making
- To create various types of structured activities and games, adapted to the objectives and to the context, in order to stimulate creativity.

### Awareness:

- To understand the role of creativity in personal development.
- To understand the importance of stimulating creativity through diverse types of games, play, structured activities and exercises.



# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

#### **How can we stimulate creativity?**

See the content of Philippe Brasseur's GuideBook: "Can you teach creativity?" ([www.philippebrasseur.be](http://www.philippebrasseur.be))

### **SPECIFIC OBJECTIVES**

For the participants:

- To experiment different methods of creativity
- To explore their own perception/conception of creativity
- To foster collaboration and teamwork

### **ACTIVITIES**

#### **1° Activation: brainstorming (group):**

The trainer facilitates a collective reflection on the following questions:

- According to you what is creativity?
- In your project, why do you work on creativity?
- According to you, what are the barriers/obstacles to the development of creativity?
- According to you, what conditions foster creativity?

The goal of the brainstorming is to lead the student to reflect on their conception, vision and perception of creativity and to exchange how they work on creativity in their own field.

This reflection can be triggered through different techniques: brainstorming, photolanguage, "théâtre image", discussions in small groups...

#### **2° Core of the session – content and questions (group):**

- The trainer sums up all the answers given by the trainees.
- He gives one or several definitions of creativity.
- He explains the characteristics of creative thinking.
- He proposes a couple of techniques to stimulate creativity: mind-mapping, brainstorming, games to stimulate divergent thinking.
- He explains the importance of setting rules and creating frameworks in order to organise a creative process.



### **3° Practical exercises:**

Trainees work in small groups. They are given a short period of time, during which they are invited to prepare a presentation based on a couple of rules given by the trainer such as:

- a specific timing: 20 – 30 minutes
- the use of an object (it can be a circus object, or an everyday item)
- a theme
- a context
- an emotion for the public (the public must be/feel + emotion...)

At the end of the preparation phase, each group is invited to present its work in front of the others.

### **4° Follow up and debriefing:**

The trainer invites the trainees to answer the following questions (individually or in groups):

- What do you think about the exercise?
- How did your ideas emerge?
- What was easy? Difficult?



# TRAINEES TOOLS

## *Suggestions for reflection*

With other trainees (in small groups) reflect on the following questions:

**According to you, what does creativity mean?**

Use 5 words to describe your perception of creativity. Present your words to the group. Why did you choose these words?

.....  
.....  
.....  
.....

**How important is creativity in your pedagogical project?**

On a scale of 1 to 10, please note the importance of creativity in your project and explain why.

.....  
.....  
.....  
.....

**In your project, why do you/would you work on creativity?**

Exchange your point of view with the group.

.....  
.....  
.....  
.....

**According to you, what are the obstacles to the development of creativity?**

Discuss this question with the rest of your group.

.....  
.....  
.....  
.....

**According to you, what are the conditions that foster the development of creativity?**

Discuss this question with the rest of your group.

.....  
.....  
.....  
.....



**Present one exercise to the group that you often use to develop creativity in your pedagogical project.**

If you don't have an exercise of your own, observe your supervisor in the field or ask about the tools and exercises they use to work on creativity within their projects:

.....  
.....  
.....  
.....

**What are the similarities between these exercises/tools?**

.....  
.....  
.....  
.....

**What are the differences between these exercises/tools?**

.....  
.....  
.....  
.....

Based on these exercises/tools, write down or draw the creative process through which the participants go during your lessons. How would you represent your action in this context? Where would you position yourself?



# PHASE D-2. TO CREATE

## COMPETENCE

**D-2.** To choose the most appropriate form for the final presentation of a project and to define guidelines for being on stage.

## COMPETENCE COMPONENT

### The trainee will be able:

- To explain and to justify the choice of the form for the presentation of a project
- To create a presentation of the project involving each participant.
- To use the basic tools for the organization, the communication and the logistics of an event, show, artistic creation or presentation.

### Awareness:

- To understand the use of a collective artistic creation in a social circus project.
- To understand the importance of concluding the creative project of the participants.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT

---

How can we choose the final form of a social circus project? How can we use the elements of different circus disciplines and/or of other art forms to create an act, a performance, a show? How does improvisation become composition? How do we construct an act? What are the different elements of a circus act?

**The creative process in circus is often linked to a final form**, a performance, a presentation, an act... That doesn't mean that all social circus workshops should end in front of an audience. It depends on many parameters such as the duration of the workshops, the regularity of the presence of the participants, their age and their profile, their relation with the community, the image circus has for them, an appropriate space... If the participants are not ready to perform, the trainers should not insist on them doing so. There are other possible ways to end a social circus session (a photo exhibition, an open workshop, a presentation between the partners...).

**The choice of the right final form for each social circus project concerns not only the partners and the circus coordinators but also the social circus trainer.** Circus is certainly a performing art, and it can be very gratifying for the participants to show what they have learned and to share it with an audience. But circus is also a long learning process. That is why creativity is a way to give a place to everyone: the performance of a social circus group should at the same time highlight the 2 following elements:

- The originality of each participant, his personal way of being on stage, of walking, of moving or talking. Participants from other cultures can bring different ways of acting, which are unexpected and innovative. "To create" is the opposite of "to copy".
- The team work, the ability to create together.

The final form of circus project can also be used to reach particular pedagogical objectives such as: to participate in a collective performance, to accept failure, to transform failure into success, to develop concentration, posture, listening, stage presence, to learn to show the result of one's own work...

### SPECIFIC OBJECTIVES

---

#### **For the trainees:**

- To develop, with partners, the most appropriate form for the final project (exhibition, presentation, parade, show,...).



- To be able to make choices.
- To set down the necessary framework for an artistic creation.
- To introduce to the participants the techniques of improvisation, composition and creation of an act.
- To use the basic tools for the organisation, the communication and the logistics of an event/show/artistic creation.

## **ACTIVITIES**

The objective of the session is to prepare a short presentation (specify the duration ) with everyone's participation on a particular theme.

### **1° Activation**

- Dynamic warm-up

### **2° Practical exercises 1: Research/improvisation**

- The trainer leads a brainstorming with the whole group to define the theme of the presentation.
- The group selects three main ideas out of this brainstorming.
- The trainees work in sub-groups. Each group chooses a main circus discipline. This main discipline can be combined with other disciplines; for example, one group chooses acrobatics for the main discipline and dance for the second one.
- The trainees are invited to create a short presentation/act (5 mins) based on the two constraints: the theme chosen during the brainstorming and the main circus discipline.
- To do so, the trainees are first invited to research and improvise around the theme and the main discipline. In each sub-group, everyone proposes at least one idea.

### **3° Practical exercise 2: construction/composition**

- Each sub-group gathers, selects and organises its ideas, to compose a short act (find a starting point, a middle and an end).
- Each sub-group presents its work to the rest of the trainees.
- All trainees are invited to give feedback on each presentation.
- Each sub-group can eventually modify its presentation taking into account the feedback.

### **4° Assessment**

- The trainees name the most difficult and the most positive moments
- The trainees imagine what could come next



# TRAINEES TOOLS

## *Suggestions for reflection*

Reflect on the following questions, individually or with other trainees:

**According to you, is it important or necessary to present the work done at the end of a social circus project? Why?**

.....  
.....  
.....  
.....

**How can the work done during a social circus project be presented? Try to imagine different ways to present the work done during a social circus project. In this context, “work” includes the activities proposed, the elements learned, the improvements, the emotions experienced during the project, ...**

*(ex: photo exhibition, circus show, film, parade, open lesson,...)*

.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....  
.....

Compare your list of propositions with the lists of 2 other trainees and discuss about the advantages and disadvantages of each of them.



**At the end of your social circus project, how are you going to present the work done:**

.....  
.....  
.....  
.....

**According to you, what can the final presentation bring to the participants? What could the participants learn from it?**

.....  
.....  
.....  
.....



**Conversely, could this presentation have a negative impact on the participants?**

*(ex.: work overload, the emotional state of the participants is not stable enough to accept the risk of failure, the weight of the community's opinion is too big, the conditions are not fulfilled...)*

.....  
.....  
.....  
.....

**What procedures do you use to include each participant in the final presentation (in order to have collective/inclusive presentation)?**

.....  
.....  
.....  
.....

**What are the steps in creating the final presentation?**

.....  
.....  
.....  
.....

**How much time do you need to create the final presentation? How many lessons?**

.....  
.....  
.....  
.....

**What equipment do you need to create the final presentation?**

.....  
.....  
.....  
.....

**Where will it be performed/exposed?**

.....  
.....  
.....  
.....

**To whom will it be shown? Which audience? Why?**

.....  
.....  
.....  
.....



## PHASE D-3. TO COMBINE AND OPEN

### COMPETENCE

**D-3.** To include diverse arts within a social circus project and open the audience to other art and cultures.

### COMPETENCE COMPONENT

#### The trainee will be able:

- To use the different artistic skills and cultural elements of the participants during session, as well as within the presentation.
- To foster the idea that circus is an open art.
- To use art and culture as a tool against social exclusion by organizing cultural activities that stimulate the curiosity of the participants for art and culture.

#### Awareness:

- To understand that the concept of hybridization (mixing different disciplines) is essential to the circus identity.
- To understand the importance (within a social circus project), to combine other artistic disciplines with circus arts.
- To grasp the fundamentals of cultural mediation.

# TRAINER TOOLS

## *Methodological proposition*

### CONTENT

The art of combining, mixing, crossing is a well-known process in circus! Combine also means to open up to other art forms, open up to other cultures, open up to new knowledge.

**Circus is a hybrid form** since its creation: clowns, jugglers, acrobats and horses coexisted in the ring.

**Circus is an open art form.** It can easily integrate any spectacular aesthetic form flirting with risk and extravagance.

Open up to art and culture: this teaching/learning unit introduces the trainee into the **cultural and social mediation**. Practising a circus workshop can be part of a bigger adventure called artistic and cultural education. The cultural mediation aims to open up the knowledge of arts and culture to everybody. This is a social opening which aims to offer more possibilities to the young adults of the disadvantaged areas to go out of their neighbourhood and to live different cultural experiences.

Combine art forms: in this teaching/learning unit, we can analyse some relevant examples of combining circus and other art forms (for example hip-hop or contemporary dance, physical theatre, music...).

### SPECIFIC OBJECTIVES

- To stress the concept of hybridisation as being essential to the circus identity
- To be open to other performing arts, to other people and other cultures
- To try out new forms of expression and communication
- To integrate the cultures of young people into the teaching/learning process of circus
- To improve the image of circus by mixing it with other arts
- To develop the curiosity and the awareness to cultural differences
- To be able to call on and collaborate with other trainers or artists for specific sessions
- To be able to organise cultural activities

### ACTIVITIES



### Session 1: “To open up”

Introduction to circus history and aesthetics

The goal of the session is to initiate a reflection on the following questions:

- When was circus born?
- Which were the first circus disciplines?
- What were the names of the first circuses?
- How did circus aesthetics evolve through the ages?
- Which are the new aesthetic forms?
- What is cultural mediation?

#### 1° Screening/Lecture:

A. Introduction to the history of circus, based on books or videos<sup>1</sup> about the history, sociology and aesthetics of circus through the ages.

B. Presentation of different circus companies from their own country, and, if possible, from other European countries.

C. Comparative analysis of traditional circus and of contemporary circus' values and philosophy.

#### 2° Sum up and opening:

- The trainer invites the trainees to answer the following question: **How can I use historical information in a social circus project?**

### Session 2: “To combine” - To stress the importance of mixing: arts, audiences, cultures.

The main principle of this session is to question the importance of mixing, through the analysis of different crossing experiences about circus and other arts or physical activities.

#### 1° Screening

- Screening extracts from different videos about practical workshops which mix circus with other art forms (it can be an urban art form such as hip hop, or a contemporary form of art such as contemporary dance, as well as a more traditional art form such as a traditional music or dance from a region...).
- The trainer chooses two significant video extracts and tries to answer the following questions:
  - Why mix art forms in a social circus project?
  - What can it bring to the participants? To the project?

<sup>1</sup> See bibliography at the end of this phase



- What other art forms that can be mixed with circus? How can we introduce those art forms into circus workshops? Give specific examples.

### **2° Practical exercises: gathering the ideas**

- The trainer invites the trainees to answer and discuss the questions above.
- The trainer can write each question on a large sheet of paper.
- The trainees are invited to answer each question on a different post-it.
- They can then stick their answer on the corresponding page.
- The trainees are invited to read the other answers on each page.
- The trainer splits then the trainees into small groups.
- Each group gets one of the sheets of paper.
- Each group is invited to discuss the answers(post-its) on the paper, and eventually to classify them into categories or groups of ideas.
- Each group is invited to share its work with the other trainees.

### **3° Practical exercises: experiment the crossing**

The trainer organises a workshop in which circus is combined or mixed with another art form (dance, music, physical theatre...) or a physical activity (free running, slack line). This workshop can be given by a specialist of the discipline and a circus trainer.

## **COMMENTS**

This last phase can be linked with the intercultural learning to reflect on how the cultural elements of a community can be used and combined with circus arts.



# BIBLIOGRAPHY

## Phase D-1. To stimulate and explore - Phase D-2. To create

### Research / scientific work

De Bono Edward (1967). *The Use of Lateral Thinking*. London: Jonathan Cape.

Guilford, J. P. (1967). *The Nature of Human Intelligence*. New York: McGraw-Hill

Lubart T., Mouchiroud C., Tordjman S., Zenasni (2004). *Psychologie de la créativité*. Paris: armand Colin.

Mumford, M. D. (2003). «Where have we been, where are we going? Taking stock in creativity research». *Creativity Research Journal*, 15, 107–120

Osborn Alex (1958). *Your Creative Power. How to Use Imagination to brighten life, to get ahead*. New York: Charles Scribner's Sons.

Rogers C.R. (1954). Towards a theory of creativity. *ETC: a review of general semantics*, 11, p. 249-260.

Rogers C.R. (1961). *On becoming a person: a therapist view of psychotherapy*. Boston: Houghton Mifflin. Republished 1965 and 1995.

Torrance, E.P. (1974). *Torrance Tests of Creative Thinking*. Scholastic Testing Service, Inc.

Wallas Graham (1926). *Art of Thought*. San Diego: Harcourt, Brace and Company

### Books

Belsky Scott (2011). *Where good ideas come from*. New York: Riverhead Books

Foster's Jack (2013). *How to Get Ideas*. Grand Haven : Brilliance Audio

Mary Kay Culpepper & Cynthia Burnett (2014). *Big Questions in Creativity*. Charlotte: ICSC Press

Kleon Austin (2012). *Steal Like an Artist: 10 Things Nobody Told You About Being Creative*. Workman Publishing Company

Michalko Michael (2006). *Thinkertoys: A Handbook of Creative-Thinking Techniques*. Ten Speed Press

Pressfield Steven (2012). *The War of Art*. New York: Black Irish Entertainment

Robinson Ken (2001). *Out of Our Minds: Learning to Be Creative*. Chichester: Capstone

Tharp Twyla (2014). *The Creative Habit*. Grand Haven: Brilliance Audio

Van Oech Roger (2001). *Expect the unexpected (or you won't find it)*. New York: The free Press

### Manuals

Brasseur Philippe (2010). *La créativité ça s'apprend. Oser une pédagogie de la créativité/ Can you teach creativity?*

Cate Network (2014) . *Cate Handbook Circus adults trainings in Europe, Basic circus trainer program.*

Crespin Ariane (2011). *Pour une expression corporelle créative.*

De Braekeleer Jan (2001). *Actieve kunsteducatie, een algemene methodiek.* Gent:Wisper

### Websites

Center for Excellence in Learning and Teaching Fostering creativity (Iowa State University)

<http://www.celt.iastate.edu/teaching-resources/classroom-practice/teaching-techniques-strategies/creativity/fostering-creativity/>

Creativity resources

<http://www.celt.iastate.edu/teaching-resources/classroom-practice/teaching-techniques-strategies/creativity/creativity-resources/>

Creative thinking

<http://creativethinking.net/exercises/#sthash.1fWXERR.dpbs>

Odysey of the Mind

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

### **On-line speeches**

Carl Roger, Counselling

<https://www.youtube.com/watch?v=24d-FEptYj8>

Edward de Bono on creative thinking

<https://www.youtube.com/watch?v=UjSjZOjNIJg>

Edward de Bono's Thinking Course Lecture

[https://www.youtube.com/watch?v=AUq\\_AL2LNEw](https://www.youtube.com/watch?v=AUq_AL2LNEw)

Ken Robinson: le système éducatif et la créativité

<https://www.youtube.com/watch?v=AZa3ejWINVY>

Philippe Brasseur, la créativité ça s'apprend

<https://vimeo.com/15430916>

### **Mooc (Massive Open Online Courses)**

Comprendre les mécanismes de la créativité:

<https://courses.ionisx.com/courses/ionisx/100/p/about>

Creative problem solving :

<https://www.coursera.org/course/cps>

### **Short movies**

SCAMPER (method)

<https://www.youtube.com/watch?v=G8w0rJhztJ4>

Sir Ken Robinson - RSA Animate - Changing Education Paradigms

<https://www.youtube.com/watch?v=deYjatlfWVU>

Six ways to brainstorm ideas

<https://www.youtube.com/watch?v=yAidvTKX6xM>

Steven Johnson- Where good ideas come from

<https://www.youtube.com/watch?v=NugRZGDdPFU>

What is divergent thinkin

<https://www.youtube.com/watch?v=NuCxTkMEbtU>



### Phase D-3. To combine and open

#### **Resources**

Circostrada Network (2009). European circus art bibliography:  
[http://www.circostrada.org/IMG/file/PUBLICATIONS/Biblio\\_cirque\\_Ok2/Biblio\\_cirque\\_EN\\_BD.pdf](http://www.circostrada.org/IMG/file/PUBLICATIONS/Biblio_cirque_Ok2/Biblio_cirque_EN_BD.pdf)

Hors les Murs (2014). Bibliographie sur l'Éducation artistique et le jeune public.  
<http://horslesmurs.fr/wp-content/uploads/2014/02/Biblio-Education-Artistique-juin-2014.pdf>

Hors les Murs (2013). Bibliographie européenne des arts du cirque et de la rue.  
<http://horslesmurs.fr/wp-content/uploads/2014/02/Biblio-Europ%C3%A9enne-Arts-du-cirque-sept-2009.pdf>

Hors les Murs (2007). Fiche pratique. Education artistique et culturelle: monter un projet.  
<http://horslesmurs.fr/wp-content/uploads/2014/02/Fiche-Pratique-EducArt.pdf>

Bibliothèque de l' Ecole Nationale de Cirque Montréal-Bibliographies thématiques :  
<http://www.bibliotheque.enc.qc.ca/ListRecord.htm?list=folder&folder=86&display=list>

#### **Websites/ Database documents**

Biblioteca Nou Barris- Online Catalogue of the library of Barcelona  
[http://sinera.diba.cat/search\\*](http://sinera.diba.cat/search*)

Bibliothèque de l' Ecole Nationale de Cirque Montréal:  
<http://www.bibliotheque.enc.qc.ca/ListRecord.htm?list=folder&folder=250>

Circo strada network:  
<http://www.circostrada.org/spip.php?page=sommaire&lang=en>

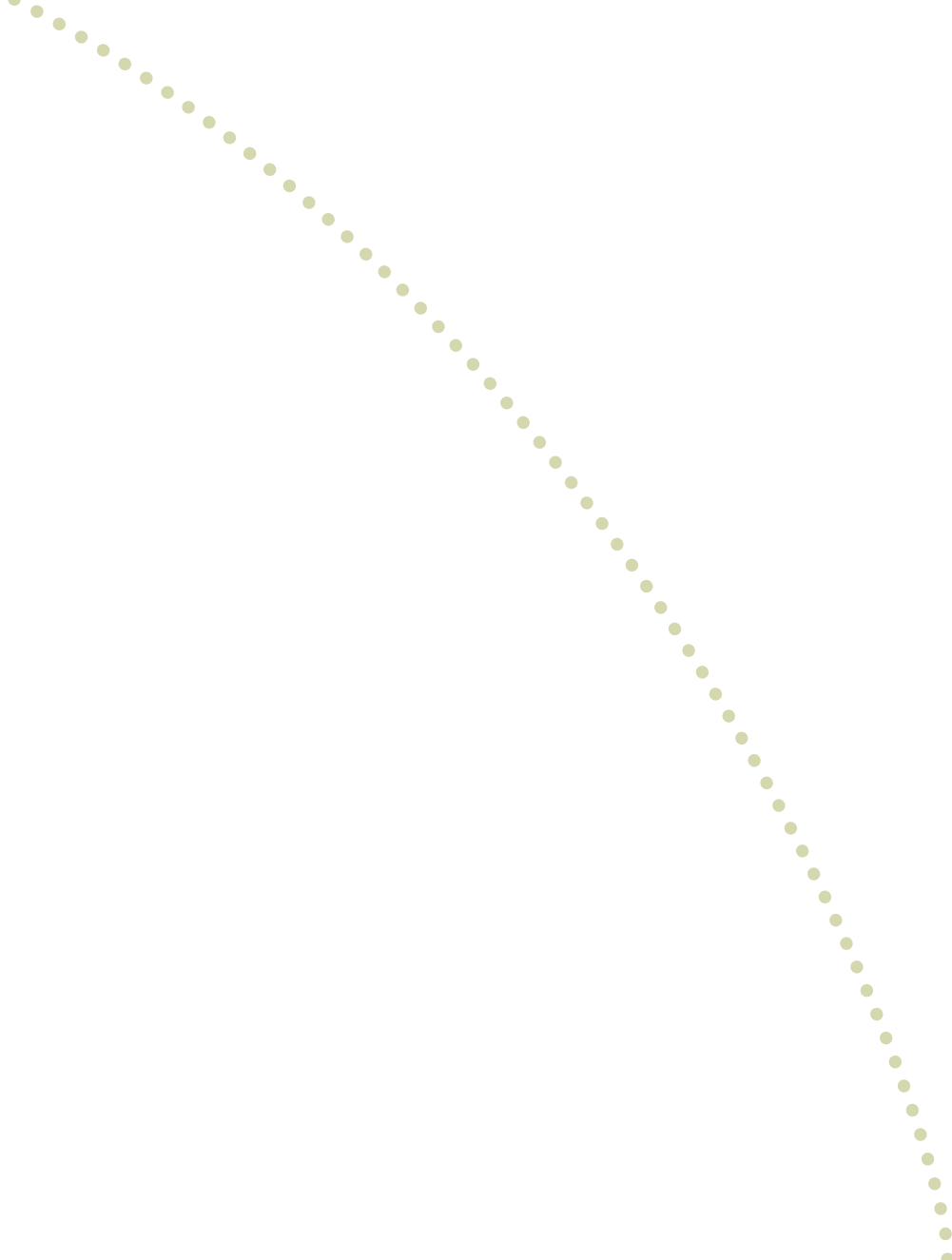
Hors les Murs:  
<http://horslesmurs.fr/>

Rue et Cirque:  
<http://www.rueetcirque.fr/app/photopro.sk/hlm/>

Sideshow circusmagazine- Resources  
<http://sideshow-circusmagazine.com/research/downloads/social-circus-%E2%80%93-guide-good-practices>

# TABLE OF CONTENTS

- **TLU D**
  - “CIRCUS TECHNIQUES AND CREATIVITY” INTRODUCTION. . . . .235
    - Trainer Tools 237
- **PHASE D-1.**
  - TO STIMULATE AND EXPLORE . . . . .238
    - Trainer Tools 239
    - Trainees Tools 241
- **PHASE D-2.**
  - TO CREATE . . . . .243
    - Trainer Tools 244
    - Trainees Tools 246
- **PHASE D-3.**
  - TO COMBINE AND OPEN . . . . .248
    - Trainer Tools 249
- **BIBLIOGRAPHY . . . . .252**



APPENDIX



TEACHING LEARNING UNIT / TLU

# FOUNDATIONS

MAIN COMPETENCE – E



COMPETENCE E1 – E4



# TLU E “FOUNDATIONS”

## INTRODUCTION

### MAIN OBJECTIVES

The objectives of the TLU- E for the trainees are :

- To act as a professional with a critical and reflective approach.
- To act as an involved and responsible professional.
- To be able to reflect on their own practice.
- To be prepared to face a number of recurrent and unexpected problematic situations.

The TLU-E should lead the trainees to reflect on their own methods, analyse a work situation, analyse their own work in that situation, evaluate and adapt their approach to the situation.

### MAIN COMPETENCE E

#### The trainee will be able:

-To develop their identity as a social circus trainer and to develop their ability to solve difficulties, and to accept changes, uncertainty and failure.

## COMPETENCE COMPONENT

- E-1.** To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.
- E-2.** To analyse personal practice and to become aware of personal capacities and limits.
- E-3.** To act as an involved and responsible professional.

## TLU STRUCTURE

The TLU-E is divided into 4 phases following the structure of the table of minimum competences:

- Phase E -1.** My beliefs concerning the vocation of a social circus trainer
- Phase E -2.** Face the unexpected
- Phase E -3.** Define a personal professional ethic
- Phase E -4.** The role of a social circus trainer



# TRAINER TOOLS

## *Methodological proposition*

The “trainer tools”, are methodological propositions to develop the competences described in the General Presentation of each phases of each TLU.

They give examples and propose methods of developing activities which involve these competences.

The trainer is free to use the tools as they are, or to modify and adapt them to the their own context; they can also use them as an inspiration when creating their own competence based activities.

## **DIDACTICS**

All through the teaching/learning unit, the trainer:

Sustains the motivation of the trainees by alternating between lectures or theoretical content and practical exercises based on reflection and participation of the trainees.

Fosters the integration of key concepts by placing them in direct relation with the field experience (the internship).

Leads the field observations with open questions.

Teaches the key concepts taking into account the personal experience and the field experience.

Stimulates individual reflection, based on the personal experience and the field experience (observations during the internship or the interviews with the supervisor and past experiences).

Stimulates group reflection on the use of key concepts through debates, group works (brainstorming, debriefing) or sub-group works (presentations).

## **Final evaluation of the learned competences**

The competences developed in the TLU E are particularly difficult to evaluate, due to the fact that they refer to the reflexivity. It is in fact very difficult to evaluate the capacity of a trainee to reflect on their own methods and to certify with precision that a trainee can: analyse a work situation, analyse their own work in that situation and evaluate and adapt their approach to the situation.

This is why, for this TLU, the presence and participation in workshops, and in the whole of teachings, is considered sufficient for the summative evaluation of competences.

On the other hand the acquisition of these competences can be followed and supported through the supervision of an internship or work placement, or even through the development of the trainees own project (see trainee tools).



# PHASE E-1.

## MY BELIEFS CONCERNING THE VOCATION OF A SOCIAL CIRCUS TRAINER

### COMPETENCE

**E-1.** To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.

### COMPETENCE COMPONENT

#### **The trainee will be able:**

- To explain their personal conception of the profession : commitments, responsibilities, limits.
- To be aware of the code of ethics of their organisation and to define their organisation's values and philosophy.
- To respect the rules and laws of professional ethics.

#### **Awareness:**

- To be prepared to confront their own conception of a social circus trainer against the conceptions of others.
- To be open minded.
- To be aware of the importance of a code of ethics.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

All the experts in teacher education and in trainers' training insist on the importance of working on the beliefs of the future professional trainers: "How do they represent themselves, the act "to learn"? How do they represent the act "to teach", "to train" or to "instruct"? How do they see the role of a trainer?...". Several terms are used to indicate these "beliefs": beliefs, conceptions, representations, personal frameworks of reference, implicit theories...

The beliefs of a trainee concerning learning, teaching, training, the job itself, etc. have an impact on their pedagogical approach: they strongly determine the way in which the trainer manages the professional situations. For example, if a trainee is convinced that the participants learn only when they receive clear and structured explanations, as a trainer he/she will often try to be structured and clear; on the other hand, if a trainee is convinced that one learns a technique by doing it oneself, they will put participants in situations where they will try to discover these techniques by themselves. More generally, certain personal beliefs are related to the life of the individual: a teacher who was very marked in their childhood by the organization which reigned in their family and school, can have acquired the conviction that it is essential that the learning environment is tidy and organized; they will take care that their class is arranged and that the documents of the pupils are clean and in order.

The present unit will focus entirely on the beliefs concerning the "essence" of the role of the social circus trainer.

- Is the trainer a "transmitter" of contents? If so, is it sufficient for the trainer to communicate only the contents necessary for the participants to learn?
  - Is the trainer a "coach" who accompanies the participants?
  - Is the trainer a "mountain guide" who shows the way of the techniques to be acquired?
  - Is the trainer an "awakener" who encourages and stimulates the desire to learn?
  - Is the trainer a "theatre actor" who shows and dazzles the participants in order to stimulate them to learn?
- etc.

In all the trainings of teachers and future trainers, it is important to work and explore beliefs. It is necessary that the trainees clarify their own beliefs, that they confront them with those of the others, that they confront them with realities in the field, and, that they confront them with the opinions of experts (expressed in books, in video documents, etc.).



## SPECIFIC OBJECTIVES

The TLU should enable the trainee:

- To explain their personal conception of the profession: commitments, responsibilities, limits.
- To confront their own conception (belief) of a social circus trainer with the conceptions (beliefs) of others.

## ACTIVITIES

The following proposition is designed to stimulate reflection on the definition and perception of a trainer in social circus.

The activity can be divided into 3 steps:

1. individual exploration of the beliefs of a social circus trainer (individual reflection)
2. confrontation of these beliefs with others (exchange)
3. confrontation of these beliefs with reality (observation in the field)

### A) Introduction/ Activation

- The trainer invites the trainees to reflect and exchange on their future professional project, and to imagine themselves in their future function. He invites the trainees to answer the following questions in sub groups: “What would you like to do after this training? What is your project? What are you going to do with what you learned during the training?”
- The teaching/training technique should stimulate exchange and debate within the group. The trainer can use one of the teaching techniques in the annexe or a technique of his own.

### B) Practical exercise/ activity

#### *Individual exploration of the beliefs*

With the help of a game the trainer creates a calm atmosphere, in order to facilitate concentration and personal expression.

The trainer invites the trainees to answer the following questions individually:

1. Free associations:

“A good social circus trainer is:”: I write the words that come to mind ... ..

2. Pictures - metaphor

- (a) If the trainer was a tool, it would be a...
- (b) If the trainer was an animal, it would be a...
- (c) If the trainer was a plant, it would be a...
- (d) If the trainer was a film or a novel, it would be ...
- (e) If the trainer was an important figure (historical, actual or fictitious



## *Phase E-1. My beliefs concerning the vocation of a social circus trainer*

character), it would be ...

(f) If the trainer was an object, it would be a ...

### 3. Feelings

When I think "Social Circus trainer", what are my emotions, feelings...

### 4. A lived experience

One trainer that made a deep impression on me (positive or negative)...

Which behaviour, which attitude left its mark on me ?

## **C) Sharing of the results**

### *Confrontation of the beliefs with others*

#### **1. Exchange**

In small groups the trainees briefly share two associations of pictures and one feeling.

#### **2. Common production**

Each group of trainee defines a key characteristic of the social circus trainer, and tries to express it by using only one word, or an expression (max. 4 words).

"For us, the trainer in social circus is a ....."

#### **3. Report**

For each group, a reporter presents the word or expression clearly and briefly to the whole group.

The group can add comments to the expression.

The trainer notes the essential on a blackboard/flip-chart.

#### **4. Discussion**

The trainer invites the trainees to discuss some of the trainees own comments, underlying, where possible, the differing or opposed conceptions and beliefs of the social circus trainer.

## **D) Conclusion/Summary**

At the end of the activity, the trainer:

- Summarises the important points from each presentation.
- Underlines the importance of reflecting on ones own beliefs concerning the vocation of a social circus trainer, and explains why it is so important.

Finally the trainees are invited to note in their logbook the expressions and comments that make sense to them.

## **E) Internship/Implementation in the field**

### *Confrontation of the beliefs with reality*



### 1. During the internship :

The trainees are asked:

- To observe what “a social circus trainer” does and to highlight what stands out or what is unexpected.
- To interview “the trainer” on what he thinks to be the essence of his job.
- To take notes of the observation and interview in their logbooks.

### 2. After the internship :

The trainees are asked:

- To describe the main characteristics of the social circus trainer.
- To compare this description with the results from the previous class activities.
- To describe the changes of belief between the time before the field experience and after.
- To take notes in their logbooks.

### COMMENT

The beliefs concerning the role of the social circus trainer should be worked on throughout the curriculum: in the interactions with the trainers during the courses, in the interactions with the supervisors during internships and in the interaction with other trainees. It is important for the construction of the professional identity.

To confront the changes and the evolution of the beliefs throughout the training, the trainers can ask the trainees to answer the questionnaire about their conception of the social circus trainer. Firstly, at the very beginning of the training, and then, at the end or in the middle of the training (see *trainees tools*).



# TRAINEES TOOLS

## Suggestions for reflection

What would you like to do after this training? What is your professional project?

.....  
.....  
.....  
.....

### **Step 1: Before the internship**

Answer the following questions in a calm environment, **if possible at the beginning of the training, before going in the field or on your internship.**

The goal of the exercise is to reflect on your on conception and beliefs concerning the vocation of a social circus trainer. There are no right or wrong answers.

#### **1. Free associations :**

“A good social circus trainer is:”: I write the words that come to mind ... ..

#### **2. Pictures - metaphor :**

- (a) If the trainer was a tool, it would be a...
- (b) If the trainer was an animal, it would be a...
- (c) If the trainer was a plant, it would be a...
- (d) If the trainer was a film or a novel, it would be ...
- (e) If the trainer was an important figure (historical, actual or fictitious character), it would be ...
- (f) If the trainer was an object, it would be a ...

#### **3. Feelings :**

When I think “Social Circus trainer”, what are my emotions, feelings...

#### **4. A lived experience :**

One trainer that made a deep impression on me (positive or negative)...  
Which behaviour, which attitude left its mark on me ?

#### **5. According to you what are the main characteristics of the social circus trainer?**

For me, the social circus trainer is a.....

When you have completed this page place it to one side; read it again after a few months after you have completed step 2 of the activity.



## **Step 2: During/After the internship**

Step 2 should be seen a couple of months after Step 1, after experiencing fieldwork, during or at the end of your internship.

Answer the following questions by yourself in a calm environment.

Don't look yet at your answers from step 1, they might influence your answers now.

The goal of the exercise is to reflect on your own conception of a social circus trainer, and on the eventual changes in your beliefs. So there are still no right or wrong answers.

### **1. Free associations :**

“A good social circus trainer is:”: I write the words that come to mind ... ..

### **2. Pictures - metaphor**

- (a) If the trainer was a tool, it would be a...
- (b) If the trainer was an animal, it would be a...
- (c) If the trainer was a plant, it would be a...
- (d) If the trainer was a film or a novel, it would be ...
- (e) If the trainer was an important figure (historical, actual or fictitious character), it would be ...
- (f) If the trainer was an object, it would be a ...

### **3. Feelings**

When I think “Social Circus trainer”, what are my emotions, feelings...

### **4. A lived experience**

One trainer that made a deep impression on me (positive or negative)...  
Which behaviour, which attitude left its mark on me ?

### **5. According to you what are the main characteristics of the social circus trainer?**

For me, the social circus trainer is a.....

Now compare the your answers from step 1 and the answers from step 2:  
Has your conception of the social circus trainer changed? If yes, what has changed?

.....  
.....  
.....

According to you what has caused these changes? Which events during the training or internship have been responsible for or influenced these changes?

.....  
.....





## PHASE E-2. FACE THE UNEXPECTED

### COMPETENCE

**E-2.** To analyse personal practice and to become aware of personal capacities and limits.

### COMPETENCE COMPONENT

#### The trainee will be able:

- To analyse personal training situations.
- To question their teaching practice.
- To propose adapted solutions.
- To evaluate these solutions.
- To redefine adapted solutions.

#### Awareness:

- To have a critical point of view of personal work, practice and actions.
- To become aware of his/her own capacities and limits.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

- In social circus projects, the constraints are not only connected to the structure of the course and the target group, but also to a certain number of unexpected events, which disturb the programme of teaching.
- Creativity, reactivity, improvisation and cooperation are the key elements to help face such disturbing events.

### **SPECIFIC OBJECTIVES**

- To acquire skills which manage the unexpected (creativity, reactivity, improvisation and cooperation).
- To be able to foresee a number of these unexpected situations.
- To learn to work together, to collaborate, in order to exchange ideas.

### **ACTIVITIES**

The tool proposed here is a role play inspired by the forum theatre techniques developed by Augusto Boal. The technique can manage conflicts and facilitate debates around “oppressive” situations.

This technique stages difficult professional and personal situations and facilitates, in an interactive and participative manner, reflections on possible solutions which might resolve the situation.

However, as with every role play, forum theatre can place participants in situations which can be difficult to manage emotionally. We strongly recommend the use of a trainer trained in this technique, or at least to have read the recommended publications from the Bibliography before taking charge of this activity.

#### **1° Activation :**

The trainer starts the workshop with different games to:

- Stimulate the five senses
- Stimulate creativity
- Create an atmosphere of fun and camaraderie.

To find different games, the trainers can refer to the following book: Boal Augusto, *Games for Actors and Non-Actors*, NY, Routledge , 1994



## **2° Preparation :**

- The trainees work in small groups:
- Each group is invited to discuss unexpected disturbing situations or difficult professional situations that trainees faced as a circus trainer. (If the trainees don't yet have any experience in the field as trainer, they can also share a difficult situation they have had to face in any circus or social work project as worker, student or participant).
- The trainer encourages the participants to share their own personal stories, to stimulate understanding and respect.

Examples of "bad situations": the classroom is closed; no equipment; the activity was prepared for 40 children, but 80 of them are there; a child has an accident; a teacher has an accident; bullying in the classroom; difficulties with class management; parents have placed their children in the lesson without registering.

## **3° core of the session :**

- The trainer leads a session of Forum theatre/Image theatre based on a couple unexpected situations proposed by the trainees. (This theatre technique is described and detailed in the annexes, see the form "Forum theatre/Image theatre" in the annexes).
- The trainer takes the rôle of "the joker" or "the sculptor" (see in annexes the form " Forum theatre/Image theatre")

## **4° Sum-up and conclusion :**

At the end of the session the trainer/joker:

- Sums-up the different solutions proposed for each problematic situations proposed by the participants.
- Goes over the difficulties faced by the different characters.



# PHASE E-3.

## DEFINE A PERSONAL PROFESSIONAL ETHIC

### COMPETENCES

- E-1.** To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.
- E-3.** To act as an involved and responsible professional.

### COMPETENCE COMPONENT

#### The trainee will be able :

- To explain their personal conception of the profession : commitments, responsibilities, limits.
- To be aware of the code of ethics of their organisation and to define their organisation's values and philosophy.
- To respect the rules and laws of professional ethics.

#### Awareness :

- To be prepared to confront their own conception of a social circus trainer with the conceptions of others.
- To be open minded.
- To be aware of the importance of a code of ethics.
- To be aware that his/her behaviour is seen as a model.

# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

A code of ethics sets out the values, the moral concepts, and the responsibilities that underpin the conception of the profession.

### **SPECIFIC OBJECTIVES**

The goal of the workshop is to prioritize its professional values by studying and comparing existing ethical codes in social circus.

It should allow the trainees to reflect on the following questions:

- As a social circus trainer, what do I want to do?
- As a social circus trainer, what am I able to do and what am I not able to do?
- As a social circus trainer, what am I obliged to do and what am I not obliged to do?
- As a social circus trainer, what should I be able to do?

### **ACTIVITIES**

#### **1° Practical exercise :**

- Trainees work in small groups.
- Each group reads and discusses the *Code of ethics for social circus instructors* from Cirque du Soleil ; and the *Framework of competences for social circus trainers* from CARAVAN. The trainer can also propose other documents such as the code of ethics of his own organization or the code of ethics for social workers of his own country....
- Taking into account these two documents, each group creates their own ethical code and list of competences: They write down 10 standards on pieces of paper or colored cardboard and then prioritize them visually on the floor, wall or display board.

#### **2° Report/ sharing of the results :**

- All trainees groups will then compare their lists.
- The trainer leads a discussion about the most common standards that came up, and eventually invites the group to discuss any differing views.



### **3°Conclusion/ sum up :**

At the end of the activity, the trainer:

- Summarises the important points pointed out during the activity.
- Underlines the importance of being aware of ones own professional ethic.
- Underlines the importance to be aware of the code of ethics of ones organisation and the ability to define an organisation's values and philosophy.

### **Resources:**

- *Code of ethics for social circus instructors*, Cirque du Soleil
- *Framework of competences for social circus trainers*, CARAVAN
- Post-it/small papers/cards/cardboard

### **Comments**

This phase is complementary to the phase **E-1** "My beliefs concerning the social circus trainer's role" and to the phase **E-4** "The social circus trainer and its values". They develop almost the same competences, but present different ways to reflect on the trainees own conception of the profession of social circus trainer, its commitments, responsibilities, and limits.

It can also be linked to the phase **A-2** "Analysis of the context of a social circus project".



# TRAINEES TOOLS

## *Suggestions for reflection*

### **WHAT'S MAKE AN ETHICAL SOCIAL CIRCUS TRAINER ?**

---

Read carefully the *Code of ethics for social circus instructors* from Cirque du Soleil; and the *Framework of competences for social circus trainers* from CARAVAN. Using the two documents note ten ethical points which, for you are the most important in the profession of social circus trainer and which define a good social circus trainer.

The ethical social circus educator can be characterize as a person who :

1. -
2. -
3. -
4. -
5. -
6. -
7. -
8. -
9. -
10. -



# PHASE E-4. THE ROLE OF A SOCIAL CIRCUS TRAINER

## COMPETENCES

- E-1.** To explain a personal conception of the social circus trainer and to be aware of the importance of professional ethics.
- E-2.** To analyse personal practice and to become aware of personal capacities and limits.
- E-3.** To act as an involved and responsible professional.

## COMPETENCE COMPONENT

### The trainee will be able:

- To explain their personal conception of the profession : commitments, responsibilities, limits.
- To be aware of the code of ethics of their organisation and to define their organisation's values and philosophy.

### Awareness:

- To be prepared to confront his own conceptions of a social circus trainer with the conceptions of others.
- To be aware that his/her own behaviour is seen as a model.



# TRAINER TOOLS

## *Methodological proposition*

### **CONTENT**

Being an trainer is a complex task that leads us to adopt several roles depending on the different responsibilities that the trainer has toward the actors involved in a project: friend, teacher, educator, partner, manager, organiser, older sister, tutor, coach, supervisor, joker, participant...

The social circus trainers values are central to the way they see the profession, and they have an impact on the way they plan and conduct a programme; and on the way they act; and interact in teaching situations.

Therefore it is important to reflect on the values that leads trainers to choose this profession, as well as to understand how these values influence a certain way of teaching; and the different roles that can be take in a teaching situation.

### **SPECIFIC OBJECTIVES:**

The following exercises can give the trainees the opportunity to share their understanding of being trainers, to reflect on their values and on the impact of these values on their conception of the social circus trainer.

It should allow the trainees to reflect on the following questions:

- Why am I doing this job?
- What are the most important things for me in this job?
- What are my responsibilities?
- What are the limits of my responsibilities?

### **ACTIVITIES**

**“Where do you stand” based on two activities in :**

- Council of Europe and European Commission (1999), *Where do you stand?*, Coyote 0, Youth-Training-Europe.
- Council of Europe and European Commission (2000), *Training and the trainer*, T-Kits 6 Training Essentials , p-15-22

#### **1° Exercise:**

- The trainer draws an imaginary or real line (tape, rope) in the training room.
- He places a sign at each end, one with YES and the other with NO written on it.



- The following sentences are read out to the group of trainees and displayed on a flipchart/wall/board.
- For each sentence, the trainees are asked if they agree or disagree, and then, to move spontaneously to the appropriate side of the room.
- The 'Yes' and 'No' groups are formed. The aim of each group is to find arguments to convince the opposing group.

**Looking at the following statements, where do you stand?**

1. Everybody can be a good trainer.
2. Training should be fun.
3. The purpose of every training is personal development.
4. The trainer should leave personal values at home.
5. Skills and methods are at the heart of training.
6. Training results should be measurable.
7. Practice is the best school.
8. Training is to transmit knowledge.
9. In a training course, participants need to receive recipies.
10. The trainer should direct the training so that the conclusion of an activity will be what he/she wants.
11. The trainer should always control his/her emotions and reactions.
12. Activities should always be under the control of the educator.
13. The trainer should always keep in mind the needs of the group over the needs of the individual.
14. The trainer is a moral example for the participants.
15. The trainer should provoke participants' reactions.
16. The trainer should experiment with people.
17. The trainer should always be honest about the aims of the methods used.
18. The trainer can be friends with the participants.
19. The trainer can have intimate or close relationships (Sisterhood/ brotherhood, Parenting, lovers.) with the participants.

The trainer facilitates the debate, and asks the trainees to argue their opinions. He stimulates reflection by asking questions, introducing cases studies in the debate, and where necessary, by playing devil's advocate.

**2° Conclusion/ sum up :**

At the end of the activity, the trainer:  
Summarises the important points pointed out during the activity.  
Underlines the importance of understanding how our own values influence our beliefs of being an educator, and our ways of teaching.  
Underlines the diverse ways of teaching, and the necessity to stay open to other styles of teaching, especially in team-work.

**Comments :**



This phase is complementary to the phase **E-1**. “My beliefs concerning the social circus trainer’s role” and to the phase **E-3**. “Define a personal professional ethic”. They develop almost the same competences, but present different ways to reflect on personal conception of the profession of social circus trainer, about its commitments, responsibilities and limits.

It can also be linked to the following phase:

- Phase **A-2** “Analysis of the context of a social circus project“
- Phase **C-2** “Group-Management”.



# TRAINEES TOOLS

## Suggestions for reflection

Extracts from: Council of Europe and European Commission (2000), *Training and the trainer*, T-Kits 6 Training Essentials , p-15-22

Take time to reflect on the following questions and eventually write your answer down :

1. Why am I/do I want to become a social circus trainer?

.....

2. When I'm working as a social circus trainer, what is my favorite role? Friend, teacher, educator, partner, manager, organiser, older sister/brother, tutor, coach, supervisor, joker, participant, seducer, thinker, star? Why?

.....

3. Is there a role you are often forced into (or you push yourself into) during a training?

.....

4. How do you deal with the ambiguity of the trainer's position with regard to a role of authority within a peer group context?

.....

5. Why did I become a member of the organisation I'm working for?

.....

6. In my organisation, what are the values that we transmit in our training? What are the values that I transmit? Are they the same as those of my organisation?

.....

7. In my organisation, how would I describe the training objectives? Political, social, educational, cultural, professional, religious...?

.....



# BIBLIOGRAPHY

## Phase E -1. Unit “my beliefs concerning the “Social Circus educator’s role”

- Vause, A. (2009). Les croyances et connaissances des enseignants à propos de l’acte d’enseigner. Vers un cadre d’analyse. Les Cahiers de recherche du Girsef, 66. [https://www.uclouvain.be/cps/ucl/doc/girsef/documents/cahier\\_66\\_](https://www.uclouvain.be/cps/ucl/doc/girsef/documents/cahier_66_) • • Vause\_Anne%281%29.pdf
- Kagan, D.M. (1992). Implications of Research on Teacher Belief. Educational Psychologist, 27 (1), 65-90.

## Phase E -2. Face the unexpected

- Art Fusion, Re-create the Artitude through Forum Theatre, Bucharest.
- Boal Augusto, The Theatre of the Oppressed, NY, Urizen Books, 1979
- Boal Augusto, Games for Actors and Non-Actors, NY, Routledge , 1994
- Council of Europe and European Commission (1999), Theatre of the Oppressed and Youth, Coyote 1, Youth-Training-Europe.
- Council of Europe and European Commission (2003), T-Kit 8 “Social inclusion”, p 77-79.
- Council of Europe and European Commission (2012), T-Kit 12 “Youth transforming conflict”, p 120
- Gajic Marija, “Theatre as a rehearsal for reality: Homage to Augusto Boal”, in Council of Europe and European Commission (2010), Coyote 15, Youth-Training-Europe.
- MacDonald Susie, Rachel, Daniel, Augusto Boal’s FORUM THEATRE for Teachers (notes from a workshop at Athens Conférence 2000)
- Schutzman Mady, Cohen-Cruz Jan, Playing Boal. Theatre therapy, activism p81-83, NY, Routledge , 1994

## Phase E - 3. Define a personal professional ethic

- Cirque du Soleil 2012. Code of ethics for social circus instructors. Montréal : cirque du soleil.
- Framework of competences for social circus trainers, CARAVAN

## Phase E- 4: The social circus Trainer and its values

- Council of Europe and European Commission (2000), Training and the trainer, T-Kits 6 Training Essentials , p-15-22
- Council of Europe and European Commission (1999), Where do you stand?, Coyote 0, Youth-Training-Europe.
- Council of Europe and European Commission (2002), The roles, the group, the team and their responsibilities, T-Kits 6 Training Essentials, p98
- Davis J. (2009). Toward best practices in youth worker training for developmental circus arts programs. Revised for AYCO Educators Conference, Sept. 17-19, 2010 Brattleboro.

# APPENDIX

## FORUM THEATRE / IMAGE THEATRE INTRODUCTION

Council of Europe and European Commission (2012), T-Kit 12 *Youth transforming conflict*, p 120:

« Theatre of the Oppressed is a movement and an educational method founded by Augusto Boal in Brazil in 1971. It is a form of participative theatre which helps participants (both actors and audience or non-actors) to address issues of oppression, and transform the way they think about themselves and the others in situations of oppression. It helps them to understand how they can act to liberate themselves from specific situations of oppression.

Theatre of the Oppressed is a method that undoes the traditional division between actor and audience, and brings audience members into the performance, to have an input into the dramatic action they are watching. Theatre of the Oppressed is active in over 70 countries around the world, helping to empower individuals and communities seeking ways out of oppression. Theatre of the Oppressed has developed beyond its original approach to include several specific forms of theatre method often used in activities to learn about how to deal with conflict and oppression. The most well-known and most commonly practised of these is probably Forum Theatre. In Forum Theatre the audience members and other actors can stop a performance, which is often just a short scene in which one or more characters are being oppressed in some way. When someone in the audience or another actor on the scene has an idea for how to change the outcome of the scene being played out before them, or for changing the oppression that is being committed, they can stop the performance and take the place of the actor in question or join the performance, thereby changing the dramatic action and opening up new ideas about how oppression can be dealt with. Participants are known as “spect-actors” because they have a dual role – as audience members and as actors of the situation. The process is designed to come to a conclusion through the consideration of opposing arguments, rather than presenting ready-made solutions for complex human and social problems. It is intended as an act of empowerment.

Another important method developed out of Theatre of the Oppressed is Image Theatre. It begins with the presentation of a static image of some form of oppression. Participants are asked to “mould” and “sculpt” their own bodies or those of others into individual representations of a particular situation, emotion or idea (usually of oppression) and then move into a group and re-form the images they have created to form a picture or “image” of how “things are” in real life. The second step is a transition from the real to the ideal – to a changed situation in which oppression has been overcome – to encourage insight into ways of overthrowing the oppression in reality. In Image Theatre the division between actor and spectator is also broken.

The running of Theatre of the Oppressed is based on a declaration of principles that helps those facilitating Theatre of the Oppressed based activities to respect the basic philosophy behind it. The principles can be consulted at: [www.theatreoftheoppressed.org/en/index.php?nodeID=23](http://www.theatreoftheoppressed.org/en/index.php?nodeID=23).

A series of books and web links going into more depth about how to run such activities can be consulted at: [www.theatreoftheoppressed.org/en/index.php?nodeID=52](http://www.theatreoftheoppressed.org/en/index.php?nodeID=52).

For more general information on Theatre of the Oppressed: [www.theatreoftheoppressed.org/en/index.php?nodeID=1](http://www.theatreoftheoppressed.org/en/index.php?nodeID=1).

## **BIBLIOGRAPHY**

- Art Fusion, Re-create the Artidute through Forum Theatre, Bucharest
- Boal Augusto, The Theatre of the Oppressed, NY, Urizen Books, 1979
- Boal Augusto, Games for Actors and Non-Actors, NY, Routledge , 1994
- Council of Europe and European Commission (1999), Theatre of the Oppressed and Youth, Coyote 1, Youth-Training-Europe.
- Council of Europe and European Commission (2003), T-Kit 8 “Social inclusion”, p 77-79.
- Council of Europe and European Commission (2012), T-Kit 12 “Youth transforming conflict”, p 120
- Gajic Marija, “Theatre as a rehearsal for reality: Homage to Augusto Boal”, in Council of Europe and European Commission (2010), Coyote 15, Youth-Training-Europe.
- MacDonald Susie, Rachel, Daniel, Augusto Boal’s FORUM THEATRE for Teachers (notes from a workshop at Athens Conférence 2000)
- Schutzman Mady, Cohen-Cruz Jan, Playing Boal. Theatren therapy, Activism p81-83, NY, Routledge , 1994

## TRAINER TOOLS FORUM THEATRE

### Warning:

*As with every role play, forum theatre can place participants in situations which can be difficult to manage emotionally. This technical sheet presents the key concepts of forum theatre/image theatre, but we strongly recommend the use of a trainer trained in this technique, or at least to have read the recommended publications from the Bibliography before taking charge of this activity. Forum/image Theatre should be Safe, be introduced step by step, be confidential, and no one should ever be forced to do something ('just say no').*

### Aim:

*Extract from MacDonald Susie, Rachel, Daniel, Augusto Boal's FORUM THEATRE for Teachers (notes from a workshop at Athens Conférence 2000) :*

“Forum theatre was developed in Latin America as a means of working popularly in theatre to tackle the overriding problems of the lives of ordinary people. Working with groups of workers and peasants in literacy campaigns initially, and then more widely, Boal applied the theories of Paulo Freire to create a form in which ‘the oppressed becomes the artists ».

### Step-by-step description :

*Extract from MacDonald Susie, Rachel, Daniel, Augusto Boal's FORUM THEATRE for Teachers (notes from a workshop at Athens Conférence 2000) :*

“A typical session begins with exercises and games aimed at activating and connecting the five senses and engendering an atmosphere of fun and creativity. The objective of the session is to evolve a piece, or several pieces of theatre derived from the experiences of the participants of which an oppression or a problem is the focus (...) The session is conducted by a facilitator who becomes **the ‘Joker’** for the Forum, the enabler or mediator for the group

A Forum performance involves the replacement of the Protagonist by those watching, who are not spectators, but **SPECT-ACTORS**, in common with the performers of the piece. The piece, which can be of any length, is played once through and then repeated from the beginning. **SPECT-ACTORS** who believe that they can offer alternatives to the actions of the Protagonist are encouraged to shout “Stop”, halt the action, and take over the role and try out another solution. Anyone who wants to can have a go. The protagonist is usually the only role replaced, but there are a few rules governing whether and when other characters can be substituted. Together, they ‘rehearse change’.”



## **The rules of the game for an audience :**

Forum Theatre is like a game, and, as with any game there are rules, which must be addressed for the game to be successful.

1. First, you will watch a performance, which shows a problem/ issue/ situation of oppression.
2. At the end of the performance, you are invited to applaud the efforts of the actors and then some time discussing amongst yourselves the situation and some possible solutions for changing the series of events.
3. The performance will then be repeated. At any time, any audience member can call out freeze, come up on stage and take the place of the central character (protagonist), in order to try to change the series of events. (In this way, the spectator becomes the 'spect-actor'). You need never have experienced drama in your life to take part in this - what you need are ideas of how to change the events to effectively resolve the problem/oppression.
4. In terms of the rules of the game, you may only swap places with the characters that want to change the circumstances presented. Alternatively, you may introduce characters that may be able to support other characters that wish to change.
5. You may feel nervous about standing up in front of everyone - this is only natural. However, if no one gets up, the performance will continue as it did the first time and therefore the series of events will go unchanged.
6. The Joker is at hand at all times to guide and support anyone who is slightly nervous. If you have an idea for change but do not want to come up on stage, you may still call out freeze and offer your suggestion to the group of actors who will then perform this suggestion.
7. One final thing to say is that no one may offer violence as a suggestion for change. Forum Theatre does not accept this as a method of change.

## **Rules for the Joker:**

1. Jokers must avoid all actions, which could manipulate or influence the audience. The audience should never be confronted with the joker's own personal interpretation of events.
2. Jokers must personally decide nothing. They must keep relaying doubts back to the audience i.e. does this solution work or not? Is this right or wrong?
3. Watch out for 'magic' solutions. The joker may interrupt the spect-actor's action if they consider an action to be magic. They must not make that decision but must ask the audience if they believe it to be.
4. The joker is the 'midwife', assisting in the birth of all ideas, of all actions!
5. It is more important to achieve a good debate than a good solution. The joker should not mingle with the audience or the actors but remain separate from them - physically alert and dynamic at all times. If the joker is tired or confused, she will transmit a tired and disorientated image to the audience.
6. Be flexible according to your audience e.g. An audience of Year 8 girls may have an agenda of simply wanting to get on stage with their friends, rather than progressing the action so you can afford to be strict with them.

7. Decide with the performers during the rehearsal process whether there are to be 'missing characters' i.e. Characters who do not appear in the performance but can be introduced during the forum(...) The devising process can create an elaborate character network or simply be left for the spectators to create during the forum...

## **TRAINER TOOLS**

### **IMAGE THEATRE**

*Extracts from Council of Europe and European Commission (2003), T-Kit 8 "Social inclusion", p 77-79:*

#### **Presentation/introduction:**

« Image theatre uses the human body as a tool of representing feelings, ideas, and relationships. Through sculpting others or using your own body to demonstrate a body position, you can create anything from one-person to large-group image sculptures that reflect the sculptor's impression of a situation or oppression. You can use image theatre with groups who are familiar and confident with dramatic techniques and those who have little or no experience. No one has to learn lines or perform, but the technique often helps people explore their own feelings and experiences in a on-threatening environment... »

#### **Aim :**

In image theatre, small groups create still photographs or tableaux of real situations that a member or members of the group have experienced. It allows the exploration of feelings and possible resolutions in a safe environment.

#### **Step-by-step description :**

1. Explain the background to Boal's work and how his form of theatre allows everyone a "voice" – which does not necessarily mean they have to speak.
2. Ask the group to think about an issue – for example, bullying, isolation, discrimination—which they feel strongly about and which they could illustrate with a specific example. Then ask someone to volunteer to use their incident or experience and become the sculptor, indicating how many people they would need to represent this. Ask for volunteers to become a living sculpture.
3. The sculptor moulds each person into a character in their scene. They can do this by demonstrating the pose and asking the person to copy. If participants are comfortable, the sculptor can adjust facial expressions and physically move limbs into the desired position. Ensure no one is likely to be injured !
4. When the picture is complete the sculptor asks the frozen characters to

come to life one at a time and each one to speak their thoughts out loud. These are called 'thought tracks'.

5. You can follow each discussion of the image by asking members of the group to sculpt a possible solution to the situation.

6. Let each person in the group have a turn at being the sculptor if they wish and time permits.

### **Reflection and evaluation :**

Ask each tableau member how it felt to be moulded into a character or into portraying a specific emotion. Ask the observers what they felt about the representation. Was it realistic? If solutions were followed up, were they realistic? Finally, ask the original volunteer whose issue had been explored what they had gained or learned from creating the tableau. Work of this nature, depending on the subject matter, can arouse strong emotions and so must be treated with great sensitivity. Always ensure the session allows sufficient time for a wind down activity to restore equilibrium.

# TABLE OF CONTENTS

- **TLU E**  
"FOUNDATIONS" INTRODUCTION .....261
  - Trainer Tools 263
- **PHASE E-1.**  
MY BELIEFS CONCERNING THE VOCATION  
OF A SOCIAL CIRCUS TRAINER.....264
  - Trainer Tools 265
  - Trainees Tools 269
- **PHASE E-2.**  
FACE THE UNEXPECTED.....271
  - Trainer Tools 272
- **PHASE E-3.**  
DEFINE A PERSONAL PROFESSIONAL ETHIC .....274
  - Trainer Tools 275
  - Trainees Tools 277
- **PHASE E-4.**  
THE ROLE OF A SOCIAL CIRCUS TRAINER .....278
  - Trainer Tools 279
  - Trainees Tools 282
- **BIBLIOGRAPHY** .....283
- **APPENDIX** .....284

