



THE EUROPEAN CORE CURRICULUM

FOR YOUTH AND SOCIAL
CIRCUS PEDAGOGY



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CIRKÖR**



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CIRQUEON

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INTRODUCTION

In 2016 the Circus+ project partners identified, shared and validated the profiles of Youth and Social Circus professionals, which resulted in a framework of eight competencies for skilled Youth and Social Circus instructors. The Circus++ project continues that work by using the eight competencies as the basis for developing a pan-European curriculum for Youth and Social Circus educators.

*This document contains an overview of the main outcome of this project: **The European Core Curriculum for Youth and Social Circus Pedagogy (60 credits)**. In addition, the project partners have included five national implementation plans, a model for recognition and validation of prior learning, and a model for student mobility beginning with the partner countries (see Appendices).*

WHY CIRCUS? WHY NOW?

In this project, we understand Youth and Social Circus as Cadwell (2018) defines it, as terms for any practice that utilises circus arts (juggling, acrobatics, balancing, etc.) as a way of working with young people or people marginalised by their lived situation. Youth circus is a student-centred practice that employs circus arts as a method of engaging young people physically, mentally and creatively. Social circus can be thought of as an umbrella term for the use of circus arts in any caring, supportive or community building setting. In addition to the Youth and Social Circus field, the Youth and Social Circus teacher can work in different fields of education, early childhood, health sector, social sector and youth work. Social circus normally includes strong collaboration with other experts such as social workers, artists, health workers, teachers from formal education, or youth workers.

Due to the multidimensional character of the circus field, the European Core Curriculum covers wide contents of duties needed (see the Job Profile in Circus+). Consequently, the character of this curriculum is general rather than specific. This provides the starting point for lifelong learning. In addition, physical, artistic, psychological and social aspects of learning environments are covered in this curriculum. A student-centred approach is highlighted throughout the curriculum, which evaluates students' progress from teacher-led learners to autonomous critical thinkers and independent creative practitioners.

Inclusivity, diversity, safety, respect, passion and creativity all served as underlying values during the curriculum design process. Also, well-being is a crucial underlying key value in this curriculum. The Youth and Social Circus Pedagogy specialisation strives to help students to realise their own abilities, create possibilities to work productively and intensively with peers and give students tools to contribute to the community involved. Also, the Youth and Social circus itself can have a well-being impact for its practitioners promoting positive experiences, contentment and possibilities to develop one's potential as well as situations of sense of purpose, and positive relationship experiences with peers.

The prospective students for these studies are found in Youth and Social Circus schools, other performance arts (e.g., dance), youth organisations and associations working with people with fewer opportunities, universities and other higher education and life-long learning institutes. The criteria for prospective students are detailed in chapter Student Selection and Digital Portfolio including participation and experience in the circus art or the education sector. Also, the student selection process is described in the same chapter. There is A Model for Recognition and Validation of Prior Learning which is based on Digital Portfolio. Inclusivity in terms of student intake is essential, though, the motivation and ability for continuous learning is crucial.

60 CREDITS, MANY POSSIBILITIES

The European Core Curriculum is a specialisation block of 60 credits - divided into 12 courses each carrying 5 credits – which has been designed to meet the logistical and educational needs of students specialising in circus instruction. These 60 credits require a bachelor's degree suitable for this purpose, consisting of 180 credits at European Qualification Level 6. (See examples of bachelor's degree structures in Appendix a.) or the European Core Curriculum is available by mobility by combining single courses from the offer of the partner countries (See Appendix b).

The courses occur over three years, with four courses in each year following three progressive pathways: 1. Circus Techniques, 2. Didactics and Creativity, 3. Youth and Social Circus. Beyond these three pathways are another three courses: Communication Skills for Circus Teachers, Project Management for Circus Teachers and Research on Youth and Social Circus (Figure 1). The European Core Curriculum for Youth and Social Circus Pedagogy (60 ECTS) emphasises didactics over acquiring techniques and assumes that the students either have a basic level in circus technique when entering the studies or they continue to develop their circus skills training independently during their studies.

Five national implementation plans based on this European Core Curriculum are included in Appendix c, with the aim of demonstrating how multiple national, educational and cultural profiles have been assessed with regard to incorporation of these courses. The national implementation plans include the description of the national circumstances, possibilities and limitations to implement studies, stakeholder analyses, examples of the BA degree structure and 5-year development plans to implement this curriculum.

When carrying out the Youth and Social Circus Pedagogy on a national level, the education provider takes into account local special features and resources. Teachers in these courses are seen as autonomous professionals who interpret and implement the European Core Curriculum and its potential to be educational. As the studies are educational, the contents have a broader ethical significance to students both now and in the future. In addition, because this shared European Core Curriculum creates possibilities for student mobility at the European level, the teachers should be able to deliver courses in English.

Additional notes:

- One credit ECTS is equivalent to 27 hours of a student's work, including contact lessons and independent work. Depending on the courses and local implementation plans, the number of contact hours varies. The total demand for each 5 ECTS course is 135 hours of student's work.
- Assessment grades (completed – good – excellent) can be scaled according to local demands. The grade “completed” means that the student achieves learning outcomes at a basic level. The grade “good” means intermediate level and “excellent” advanced level. The teacher interprets the criteria for different grades in the beginning of the course.
- The study methods and suggested readings are recommendations for national implementations.

References:

Beauthier, L., Dubois, A., & Lemenu, D. *Circus + Research on Youth and Social Circus pedagogy*. European Youth and Social Circus Network, 2016.

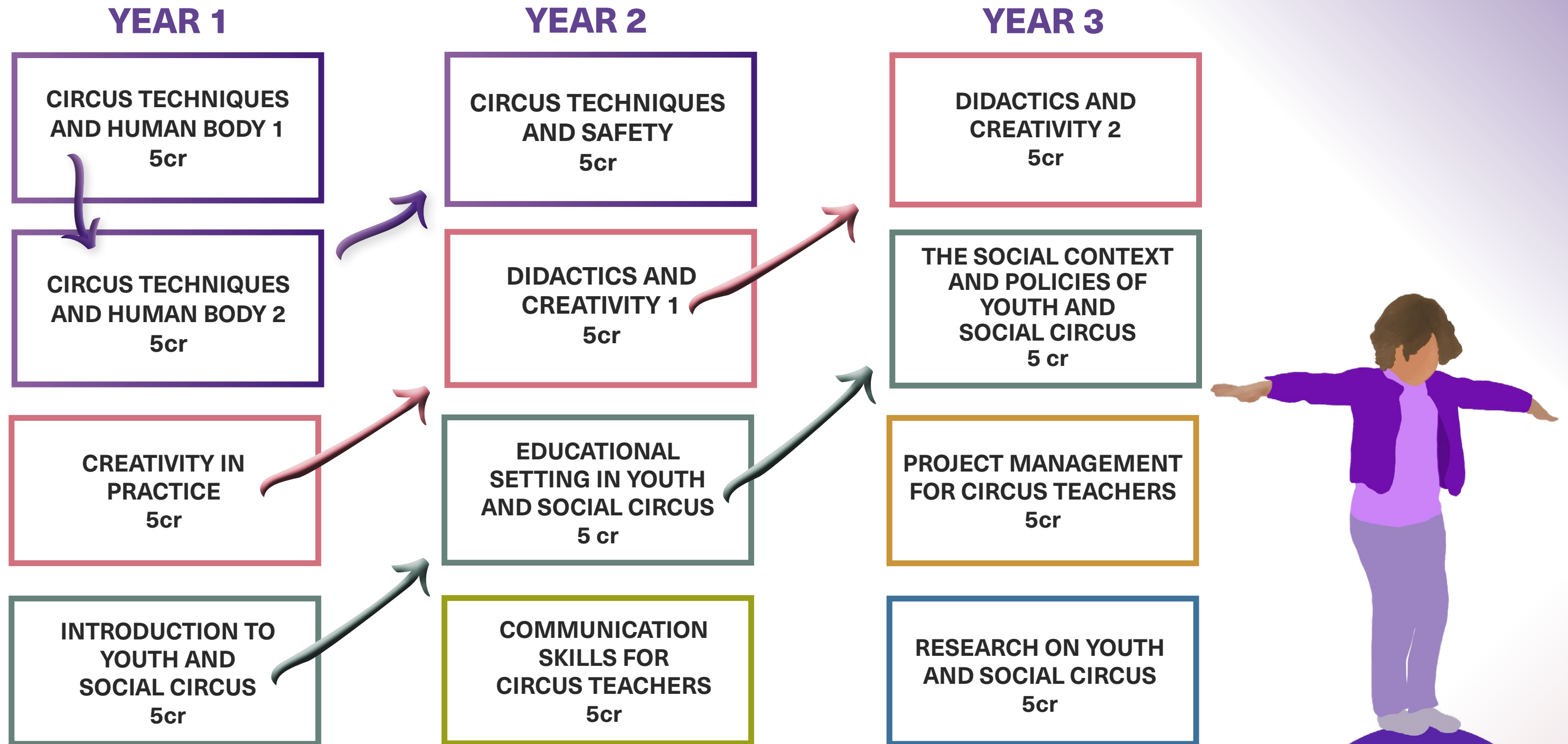
Cadwell, S. J. Falling together: an examination of trust-building in Youth and Social Circus training, *Theatre, Dance and Performance Training*, 9:1, 19-35, 2018. DOI: 10.1080/19443927.2017.1384755

Picture: Heikki Järvinen



Picture: Oskar Löfkvist

THE EUROPEAN CORE CURRICULUM FOR YOUTH AND SOCIAL CIRCUS PEDAGOGY (60 ECTS)





Pathway 1: *CIRCUS TECHNIQUES*

In this Pathway 1 Circus techniques refers to circus disciplines such as acrobatics and juggling but also the practice of movement, body awareness and warm-ups. These three courses focus on the development of practice in different circus disciplines, understanding the systems of the human body in action, and the safe practice of circus in a learning and teaching environment.

In Circus Techniques and Human Body 1 the student develops their knowledge of different circus disciplines. Students then deepen their knowledge and practice in chosen disciplines in Circus Techniques and Human Body 2. The final module, Circus Techniques and Safety, focuses on safe practice in teaching circus including the basics of rigging and use of other safety materials. As circus is a performing art, creativity and artistic expression are encouraged throughout this pathway in working with circus techniques.

COURSE NAME:

CIRCUS TECHNIQUES AND HUMAN BODY 1

COURSE INTRODUCTION:

The focus of this course is understanding the basics of how the human body works in relation to circus practice. The course includes the practice of different circus techniques as well as holistic learning about the functioning of the human body in action to aid in injury prevention and recovery. The course offers basic knowledge about human anatomy and physiology. The holistic approach to learning enables students with different starting points to develop their body awareness (and consciousness) in practising and teaching circus. This course will contribute to the understanding of the performing nature of circus arts and how to present circus techniques in front of an audience.

Course extent in credits: 5 ECTS

Timing: 1st academic year

COURSE LEARNING OUTCOMES:

Student

- has basic knowledge of different circus disciplines and techniques
- knows how to apply circus skills/ disciplines in front of an audience
- is able to use different warm-up methods and prepare the body for circus arts
- is able to use different injury prevention and various recovery methods in circus practice
- understands how the human body, especially the locomotor system, works

COURSE CONTENT:

Student

- practises the basics of different circus disciplines and techniques
- makes small circus performances with different circus disciplines
- practises standard strength and warm-up exercises with respect to anatomy and physiology
- practises different injury prevention and recovery methods
- studies human functional anatomy and physiology essential to circus training

Study methods:

- LECTURE
- PRACTICAL TRAINING
- SEMINAR
- GROUP WORK
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK

Assessment:

- circus technique lesson plan
- demonstration of planned lesson
- essay about personal development in different circus disciplines and techniques

Assessment levels:
Completed – Good – Excellent

Prerequisite courses:

- none needed



COURSE NAME:

CIRCUS TECHNIQUES AND HUMAN BODY 2

COURSE INTRODUCTION:

The aim of this course is to advance practice and deepen knowledge of different circus disciplines and techniques and specialise in chosen disciplines. Students learn how to set goals for their own practice and how to create a lesson plan. Students will learn how to implement biomechanical principles and encourage psychomotor development when teaching circus for different age and target groups. Throughout the course the performative aspects of circus arts will be promoted, and students will be encouraged to foster creativity in circus techniques

Course extent in credits: 5 ECTS

Timing: 2nd academic year

COURSE LEARNING OUTCOMES:

Student:

- has advanced knowledge in, at least, one circus discipline
- knows the basics in different circus disciplines and techniques
- is able to apply circus skills/ disciplines in front of an audience
- can take into account biomechanical principles and psychomotor development when teaching circus techniques for different age and target groups
- can identify and describe the application of the different forces and actions that affect the body in motion in specific circus techniques

COURSE CONTENT:

Student

- deepens knowledge in different circus disciplines and techniques
- advances goal directed planning and learning in a chosen circus discipline
- makes small circus presentations into the chosen discipline
- studies and applies biomechanical principles in circus techniques
- understands human psychomotor development from childhood to adulthood

Study methods:

- LECTURE
- PRACTICAL TRAINING
- SEMINAR
- GROUP WORK
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK
- SUPERVISED TEACHING PRACTICE

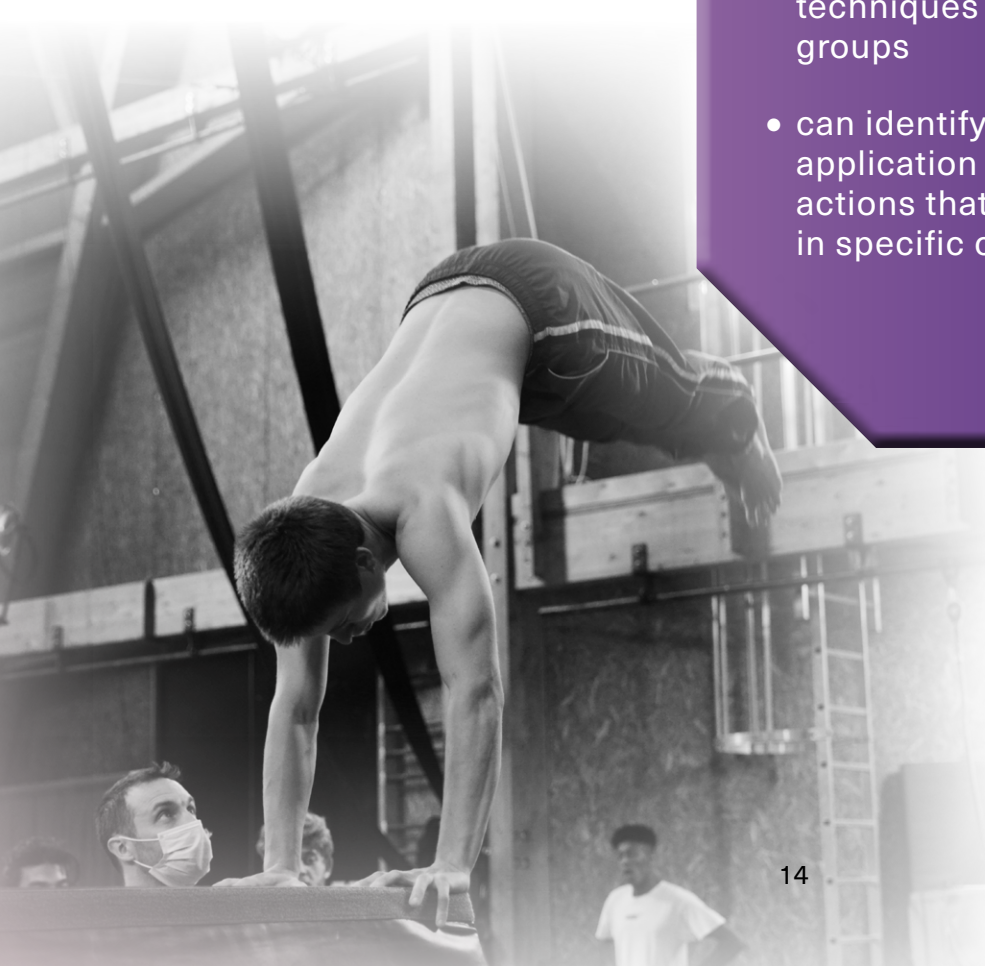
Assessment:

- circus lesson plan document
- demonstration of circus lesson taking into account the chosen discipline, age and target group
- demonstration and video analysis of the chosen discipline taking into account physical safety and quality of movement

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- Circus Techniques and Human Body 1



COURSE NAME:

CIRCUS TECHNIQUES AND SAFETY

COURSE INTRODUCTION:

The focus of this course is on the importance of safe circus practice. During the course, students learn the correct procedures for the use of appropriate equipment, rigging and other safety methods in order to provide a safe learning and teaching environment according to the needs of the participants.

The course aims to create awareness of the teacher's safety responsibilities and how to protect students from potential risks when teaching circus techniques. Students will acquire basic knowledge of the safety provisions they must implement when teaching such as use of mats, belts and lunge lines and basic rigging of the equipment. Students will come to understand their own limitations as teachers in terms of their abilities in rigging and the importance of collaborating with qualified rigging professionals.

Course extent in credits: 5 ECTS

Timing: 2nd academic year

COURSE LEARNING OUTCOMES:

Student is able to:

- use and rig common circus equipment and other safety material and maintain them
- recognize their own limits and ability in rigging and placing circus equipment
- adapt circus equipment and safety material according to the situation
- make risk assessments in teaching environment

COURSE CONTENT:

Student

- practises how to use common circus equipment and safety materials and practice how to maintain them (renewal, check-up and registration of the equipment)
- practises fundamental rigging techniques such as introduction to common knots, carabiners, slings and other hard and soft rigging equipment
- is made familiar with responsibilities, limits and abilities in rigging circus equipment as well as collaboration with certified rigger
- considers the infrastructure and environment when using circus equipment and rigging
- learns how to adapt circus equipment and safety material according to students' skill level and needs
- discuss the purpose of risk assessment and how to adapt activities in order to reduce risk

Study methods:

- LECTURE
- PRACTICAL TRAINING
- GROUP WORK
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK

Assessment:

- written plan of a circus lesson taking into account risk assessment depending on the discipline and target group
- practical demonstration of operating /handling and rigging common circus equipment

*Assessment levels:
Completed – Good - Excellent*

Prerequisite courses:

- none needed





PATHWAY 2:

DIDACTICS AND CREATIVITY

The Didactics and Creativity pathway develops students' abilities to adapt their circus teaching in creative response to different environmental and educational situations, as well as adapting to different learner needs. Prerequisite knowledge of essential circus techniques is used during these courses, which include lesson planning, circus didactics and group management methods.

Two different modes of creativity are considered during these courses. The first is instructional creativity, emphasising how circus teachers can be creatively responsive to diverse situations and learners. The second is developing learner creativity through instructional methods.

The focus of the first course is to learn different creative practices and methods as well as training them in practice introducing both instructional and learner creativity. The second course focuses on instructional creativity: teaching circus disciplines in a safe way and applying creativity in various teaching situations. The main focus of the third course is to apply instructional creativity while building learner creativity through the creation of a circus performance.

COURSE NAME:

CREATIVITY IN PRACTICE

COURSE INTRODUCTION:

The focus of this course is to develop students' own creativity through practising and exploring circus techniques. The aim of the course is to introduce students to different theories, methods and tools that promote instructional and learner creativity. These can include game-based instruction, dramaturgical approaches, improvisation, collaborative creation and performing. Combining experiential creativity practises with theoretical understanding aims to enable students to both increase their instructional creativity and develop learner creativity in teaching situations.

Course extent in credits:
5 ECTS

Timing: 1st academic year



COURSE LEARNING OUTCOMES:

Student is able to:

- use various methods that promote creativity such as games, play, collaborative creation, workshopping, improvisation and devising
- create and perform a short work using circus individually or with groups
- take into account the role of creativity in artistic creation and educational process
- explain key theories of creativity
- critically reflect on their creative practice

COURSE CONTENT:

Student

- practises basic elements, specific tools and approaches for artistic creation
- practises different methods of stimulating creativity through circus techniques
- creates a short circus performance
- explores different creative processes such as devising methodologies, workshopping models, dramaturgical approaches and play
- learns how to critically reflect on their creative practice

Study methods:

- LECTURE
- PRACTICAL TRAINING
- GROUP WORK
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK

Assessment:

- group or solo presentation
- critical reflection essay on creative process

Assessment levels:
Completed – Good – Excellent

Prerequisite courses:

- none needed

COURSE NAME:

DIDACTICS AND CREATIVITY 1

COURSE INTRODUCTION:

In this course students learn to teach basic circus disciplines and how to apply creativity in teaching (instructional creativity). The aim is that the student will understand the importance of planning, safety and evaluation in the circus-teacher's profession. During the course the student will be introduced to different group work and group management methods which promote a safe emotional, physical and social learning environment with various creative ways.

Course extent in credits:
5 ECTS

Timing: 2nd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- teach basics of different circus disciplines in a safe learning environment
- plan, prepare and evaluate circus class/workshop in a safe emotional, physical and social environment
- manage a group and adapt teaching in different learning situations
- use creative approaches in teaching and foster self-expression and creativity in learning

COURSE CONTENT:

Student

- learns didactics of different circus disciplines
- plans, prepares and evaluates circus class/workshop
- learns different methods of group work
- explores the importance of creativity in the educational process in the context of Youth and Social Circus
- demonstrates and reflects critically short supervised teaching practises
- observes teaching in practice
- considers didactics in relation to inclusion, representation and access

Study methods:

- LECTURE
- PRACTICAL TRAINING
- GROUP WORK
- SUPERVISED TEACHING PRACTICE
- OBSERVATION
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK

Assessment:

- discipline-specific lesson plan document
- teaching demonstration
- critical reflection essay on teaching demonstration

Assessment levels:
Completed – Good – Excellent

Prerequisite courses:

- Circus Techniques and Human Body 1
- Circus Techniques and Safety
- Creativity in Practice



COURSE NAME:

DIDACTICS AND CREATIVITY 2

COURSE INTRODUCTION:

This course develops teaching strategies to foster creativity in circus learners. Students build upon prerequisite courses in essential circus techniques, circus didactics, and instructional and learner creativity. Students use instructional creativity to develop context-appropriate strategies for encouraging learner creativity. Students will showcase their creativity through the development and presentation of short performances.

Course extent in credits:

5 ECTS

Timing: 3rd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- teach different circus disciplines taking into account individual learning processes in a safe learning environment
- adapt teaching strategies for different learning styles, target groups and learning environments
- explore creative art practises for/as social change in applied performances
- use different strategies to develop learner creativity through circus
- create short performances in the field of Youth and Social Circus that fosters creativity for participants

COURSE CONTENT:

Student

- practises didactics of different circus disciplines for individual ways of learning
- explores accessibility and how it relates to teaching circus arts
- examines case studies of creative art practises as/for social change in applied performance projects
- charts and critically reflects upon teaching practises as part of developing a short Youth and/or Social Circus performance

Study methods:

- LECTURE
- PRACTICAL TRAINING
- SEMINAR
- GROUP WORK
- OBSERVATION
- VIDEO ANALYSIS
- DIGITAL LEARNING
- WORKSHOP
- DEMONSTRATION
- INDEPENDENT WORK

Assessment:

- project plan for developing a short youth and/or Social Circus performance.
- learning log/diary documenting process
- critical reflection essay

Assessment levels:

Completed – Good - Excellent

Prerequisite courses:

- Circus Techniques and Human Body 1
 - Circus Techniques and Safety
 - Creativity in Practice
- Didactics and Creativity 1



PATHWAY 3: YOUTH AND SOCIAL CIRCUS

The third pathway aims to familiarise the student with the concept and scope of Youth and Social Circus. The students explore the history of the field and the values and good practices developed so far. They explore and experience the needs of target groups regarding emotional safety, learn about human social and emotional development and about the role and function of the Youth and Social Circus trainer. The final course of the pathway concerns policy and context of ongoing Youth and Social Circus projects and gives the students the tools necessary to find collaboration and develop projects in the field.

COURSE NAME:

INTRODUCTION TO YOUTH AND SOCIAL CIRCUS

The aim of this course is to familiarise students with the practices of Youth and Social Circus. Students will be introduced to the spectrum of target groups of Youth and Social Circus. Emphasis will be placed on the historical context, important milestones of practice and the development of the theory of these approaches. The theory will be based on the relationship of specific methods of Youth and Social Circus to general educational goals. Through the analysis of examples of best practice, students will learn about the values, key issues and approaches of Social and Youth Circus.

Course extent in credits: 5 ECTS

Timing: 1st academic year

COURSE LEARNING OUTCOMES:

Student is able to

- demonstrate knowledge of the historical context of the development of the Youth and Social Circus
- identify the concept, values, and the main goals of Youth and Social Circus
- demonstrate knowledge of different case studies of Youth and Social Circus
- identify and understand the different target groups
- discuss good practises and pedagogical tools of Youth and Social Circus

COURSE CONTENT:

Student

- explores the historical contexts of the development of the Youth and Social Circus
- studies concept, values, and the main goals of Youth and Social Circus
- examines different case studies of Youth and Social Circus
- learns about different target groups and their specific educational needs
- critically reflects upon tools and practises of the field

Study methods:

- LECTURE
- WORKSHOPS
- GROUP WORK
- DIGITAL LEARNING
- INDEPENDENT WORK
- OBSERVATION OR VIDEO ANALYSIS

Assessment:

- written assignment

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- none needed



COURSE NAME:

EDUCATIONAL SETTINGS IN YOUTH AND SOCIAL CIRCUS

COURSE INTRODUCTION:

The course provides orientation on how learning is affected by social, cognitive, emotional and physical environments. It gives students tools to ensure emotional safety in the Youth and Social Circus practice and knowledge about their duty of care. The roles of relevant collaborators as well as of Youth and Social Circus trainers are clarified and problematized. The concept of teacher and student well-being is discussed.

Course extent in credits: 5 ECTS

Timing: 2nd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- describe human cognitive, emotional and social development in relation to movement and especially in circus training
- create a safe emotional environment for the circus practice for different target groups
- understand the role of the trainer and the limits of their responsibility and collaborate with appropriate experts
- exercise their duty of care
- understand the concept of teacher and student well-being

COURSE CONTENT:

Student

- explores human cognitive, emotional and social development in relation to movement and circus training
- studies how to create a safe emotional environment for the circus practice for different target groups
- explores the duty of care, the role of the trainer and the limits of their responsibility
- studies aspects of well-being in teaching situations
- collaborates with experts in mental health, emotional well-being, therapists, and social workers

Study methods:

- LECTURE
- DEMONSTRATIONS
- WORKSHOPS
- GROUP WORK
- SEMINAR

Assessment:

- written assignment
- demonstration of emotionally safe learning environment in circus training

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- Introduction to Youth and Social Circus

COURSE NAME:

THE SOCIAL CONTEXT AND POLICIES OF YOUTH AND SOCIAL CIRCUS

COURSE INTRODUCTION:

The aim of the course is to give students the understanding and tools necessary to organise Youth and Social Circus projects in collaboration with other youth and social professionals and in compliance with laws and regulations of the field.

Course extent in credits: 5 ECTS

Timing: 3rd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- extract information about the context of Youth and Social Circus projects
- ensure compliance with applicable laws and regulations
- find collaboration opportunities with various organisations
- critically examine the relation between the ethics of Youth and Social Circus training and the context of Youth and Social Circus projects
- critically reflect on the potential outcome of a Youth and Social Circus project and make suggestions for development

COURSE CONTENT:

Student

- examines Youth and Social Work policies and organisational conditions on the local, national and European level
- studies the applicable laws and regulations of the Social Circus field
- explores the possibilities to realise Youth and Social Circus projects and develop strategic partnerships with governments, NGOs and other agents of change
- explores the role and ethics of the Youth and Social Circus trainer and problematizes the relation between teacher role, ethics, national laws and organisational regulations

Study methods:

- LECTURE
- SEMINAR
- GROUP WORK
- INDEPENDENT WORK

Assessment:

- group presentation of an ongoing Social Circus project
- individual critical reflection on the chosen project with suggestions for development

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- Introduction to Youth and Social Circus

COURSES BEYOND PATHWAYS



COURSE NAME:

COMMUNICATION SKILLS FOR CIRCUS TEACHERS

COURSE INTRODUCTION:

The aim of this course is to introduce students to verbal and non-verbal communications concepts and strategies. Students will learn about coaching, conflict resolution, feedback and participatory evaluation techniques and to apply different communication styles to varied teaching situations and learning preferences. They will develop their self-awareness and understanding of biases.

Course extent in credits: 5 ECTS

Timing: 2nd academic year

COURSE LEARNING OUTCOMES:

Student is able to:

- identify and understand concepts and strategies on verbal and non-verbal communications, coaching and feedback
- apply different communication styles to varied teaching situations and learning preferences
- understand the fundamental principles of conflict resolution techniques and apply these in teaching situations
- understand and apply coaching and feedback techniques and participatory evaluation methods to build agency, collaborative learning and critical thinking

Picture: Galway Community Circus

COURSE CONTENT:

Student

- examines the concepts and strategies on verbal and non-verbal communications, coaching, feedback and conflict resolution in teaching situations
- gives and receives feedback, applies coaching techniques and practises conflict resolution through role play
- studies creative participatory evaluation methods
- develops self-awareness and understanding biases
- explores methods of building participatory agency and a collaborative learning environment

Study methods:

- LECTURE
- ROLE PLAY
- GROUP WORK
- INDEPENDENT WORK
- OBSERVATION
- VIDEO ANALYSIS
- DIGITAL LEARNING

Assessment:

- teacher evaluation of communication skills in a practical assignment
- peer-evaluation of communication skills in a practical assignment
- written self-evaluation

Assessment levels:
Completed – Good – Excellent

Prerequisite courses:

- none needed

COURSE NAME:

PROJECT MANAGEMENT FOR YOUTH AND SOCIAL CIRCUS TEACHERS

COURSE INTRODUCTION:

The aim of this course is to introduce students to the project management skills and tools that circus teachers need in their work. Students will get experience in planning, leading and evaluating Youth and Social Circus activities in both theoretical and practical ways while completing an internship or a case study in a chosen circus organisation. Students learn about the organisational values, operating context and the environmental, social and economic sustainability of Youth and Social Circus activities/organisations.

Course extent in credits: 5 ECTS

Timing: 3rd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- understand a pedagogic project as part of organisation's wider context e.g. organisation's mission, values, roles of key stakeholders and its environmental, social and economic sustainability
- plan, lead, budget and evaluate a Youth and Social Circus project
- understand the specific operating context of the case study
- understand the importance of the relevant National and European policies e.g. in the field of culture, health, youth, community development, or sports

COURSE CONTENT:

Student:

- learns the concepts of organisation/ project's mission, values, operating culture, code of ethics
- learns how to plan, manage, budget and evaluate a youth or Social Circus project
- completes a short internship in, or a case study of, a circus organisation and learns about its specific operating context and its environmental, social and economic sustainability
- studies some of the relevant national and European policies (in the field of culture, health, youth, community development, sports...)

Study methods:

- LECTURE
- GROUP WORK
- INTERNSHIP OR PRACTICAL ASSIGNMENT (case study)
- INDEPENDENT WORK
- DIGITAL LEARNING

Assessment:

- Critical review on the case study institution's mission and values
- Project management plan for a youth or Social Circus project

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- Introduction to Youth and Social Circus
- Circus and Emotional Safety

COURSE NAME:

RESEARCH ON YOUTH AND SOCIAL CIRCUS

COURSE INTRODUCTION:

The aim of this course is to introduce students to established scholarship and research frameworks in the area of Youth and Social Circus and to outline a proposal for future research in this field. In lectures, seminars and through independent research students will familiarise themselves with the history of the Youth and Social Circus research. Students will examine research case studies that introduce them to analytical frameworks and methodologies relevant to Youth and Social Circus such as applied performance studies, interculturalism, art in/as education, health and wellbeing, digital technologies.

Course extent in credits: 5 ECTS

Timing: 3rd academic year

COURSE LEARNING OUTCOMES:

Student is able to

- define key terms relevant within the area of Youth and Social Circus research
- evaluate the primary frameworks of analysis and common approaches to research in Youth and Social Circus
- review and problematizes established positions in the research
- develop a topic for research
- work as a group to research and presents on a topic of interest
- develop transferable presentation skills and social skills to work as a team

COURSE CONTENT:

Student

- examines the established research methodologies and theoretical frameworks in the literature on Youth and Social Circus
- will be introduced to key areas of research in Youth and Social Circus such as applied performance studies, interculturalism, health and wellbeing, circus studies, and art in/as education, digital technologies
- explores different areas in class through group discussion, presentations and peer-review

Study methods:

- LECTURE
- SEMINAR

Assessment:

- group research presentation on particular theoretical area or methodological approach
- research proposal plan
- literature review on particular topic

*Assessment levels:
Completed – Good – Excellent*

Prerequisite courses:

- Introduction to Youth and Social Circus
- Educational Settings in Youth and Social Circus

Picture: Kristian Wanvik



STUDENT SELECTION AND DIGITAL PORTFOLIO

The student selection consists of two different selection processes – 1) admission to the Bachelor's degree programme level (180 ECTS) and 2) selection for participation in the Youth and Social Circus Pedagogy level (60 ECTS). Admission for Bachelor's degree programme level is nationally determined and will follow the standard selection process for the hosting university and programme. This section describes selection for Youth and Social Circus Pedagogy (60 ECTS).

Prospective students should meet at least one of the following criteria:

- Experience in Youth and/or Social Circus as a participant with basic level of technique in one or more circus discipline(s) e.g. juggling, acrobatics and balancing;
- Experience as a circus instructor;
- Experience in performing arts and/or sport and the capacity to learn circus disciplines;
- Experience of working as a youth worker, social worker or a teacher in formal education who wishes to further their knowledge and pedagogy in the area of Youth and Social Circus and has capacity to learn circus disciplines.

The methods to assess prospective student entry for Youth and Social Circus Studies:

1. Digital Portfolio:

- a. Description of background in circus and/or sport and/or performing arts and/or working as a teacher
- b. Reasons and motivation to study Youth and Social Circus Pedagogy
- c. Possible future career plans and plans for continuous learning after attaining this qualification
- d. Demonstration of circus practice

2. Interview: live or online

The Digital Portfolio is divided into two parts: *Application Letter and Demonstration of Circus Practice/other Performing Art Practice/Sport Practice/Teaching Practice*.

Application letter (max 3 pages). The applicant should address the following topics. After each topic are suggested questions to guide the applicant.

- **Description of background**

- Previous formal and non-formal studies?
- Working history and the experience of circus field, other performing arts, sport etc

- **Motivation for this course of study**

- What motivates you to learn about teaching circus at a Bachelor level?
- What do you hope to learn?
- How does this knowledge relate to your future plans?

- **Why is teaching important to you?**

- What connections can you identify between teachers' own skills and teaching?

- **Why is circus important to you?**

- Describe your motivation to improve/develop your circus techniques/teaching skills outside of classes. How could you make this happen?
- Describe your motivation to work in an international circus context.

- **How are you going to develop your circus and teaching skills in case you are not admitted to the studies?**

Demonstration of Circus Practice, other Performing Art Practice or Sport Practice (5 minutes). Demonstrate skills that are relevant to this application. You can include personal practice in circus, sports or other arts. You can also include video footage or other evidence of teaching practice.

A MODEL FOR RECOGNITION AND VALIDATION OF PRIOR LEARNING

VALIDATION OF PRIOR LEARNING IS POSSIBLE FOR APPLICANTS WITH RELEVANT PREVIOUS EXPERIENCE.

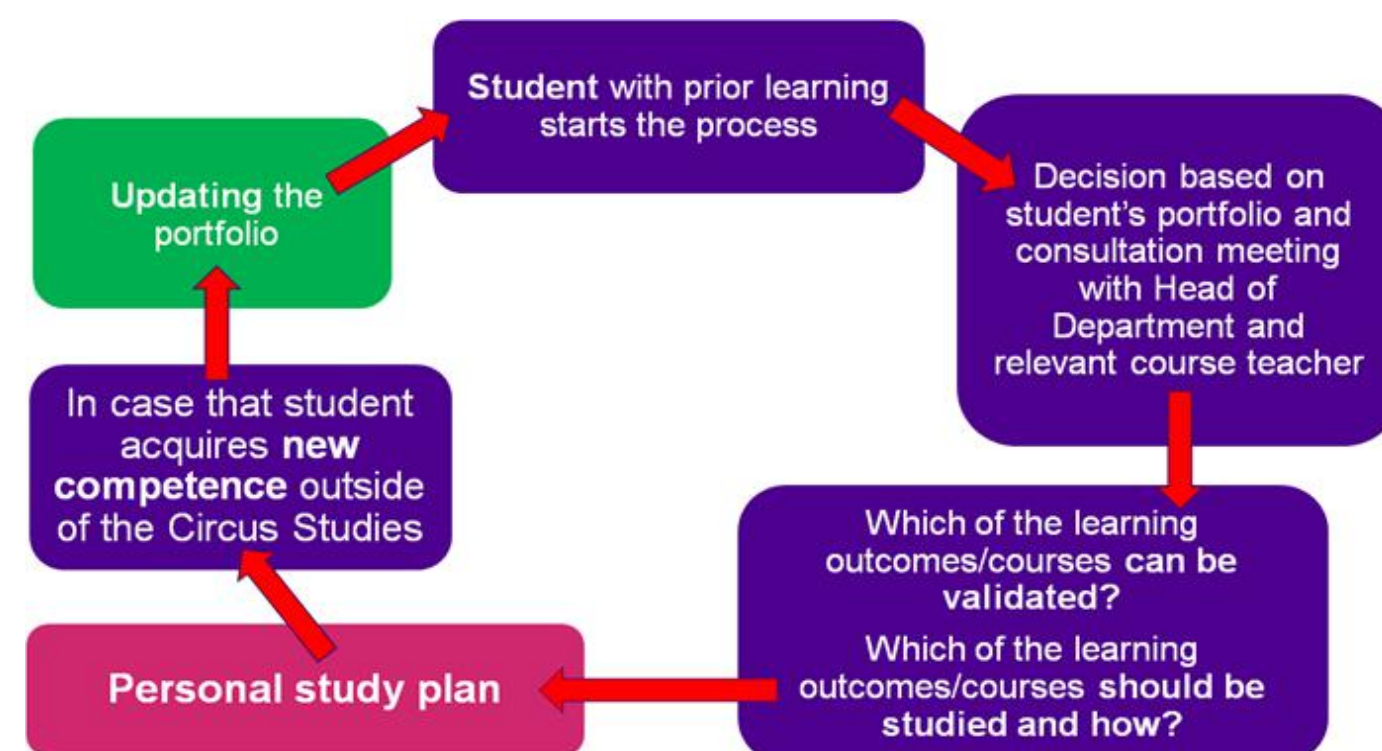
Once the applicant has been accepted into the programme, the student initiates the process for validation of prior learning by contacting the relevant course teacher and updating the digital portfolio with relevant documentation of prior learning which can be formal, non-formal or informal (Figure 2). Validation can be requested for one course or several courses at the same time. If a student requests validation for several courses, each relevant course teacher should be contacted.

The validation will be done on the basis of course learning outcomes. The course teacher compares the prior learning documented in the portfolio to the course learning outcomes and makes a decision of validation. The Head of Department can be consulted if needed. The course teacher presents the decision to the student. It is possible that all

course learning outcomes can be validated with prior learning documented in the portfolio or only some of the learning outcomes can be validated. In a latter case the course teacher negotiates together with the student a suitable course of study to meet the required learning outcomes. This process results in a personal study plan.

If students acquire new, relevant competencies outside of the programme during the course of study, they may initiate a new validation of prior learning process by updating their digital portfolio and contacting the course leader.

Figure 2. A model for recognition and validation of prior learning and a model for a personal study plan.

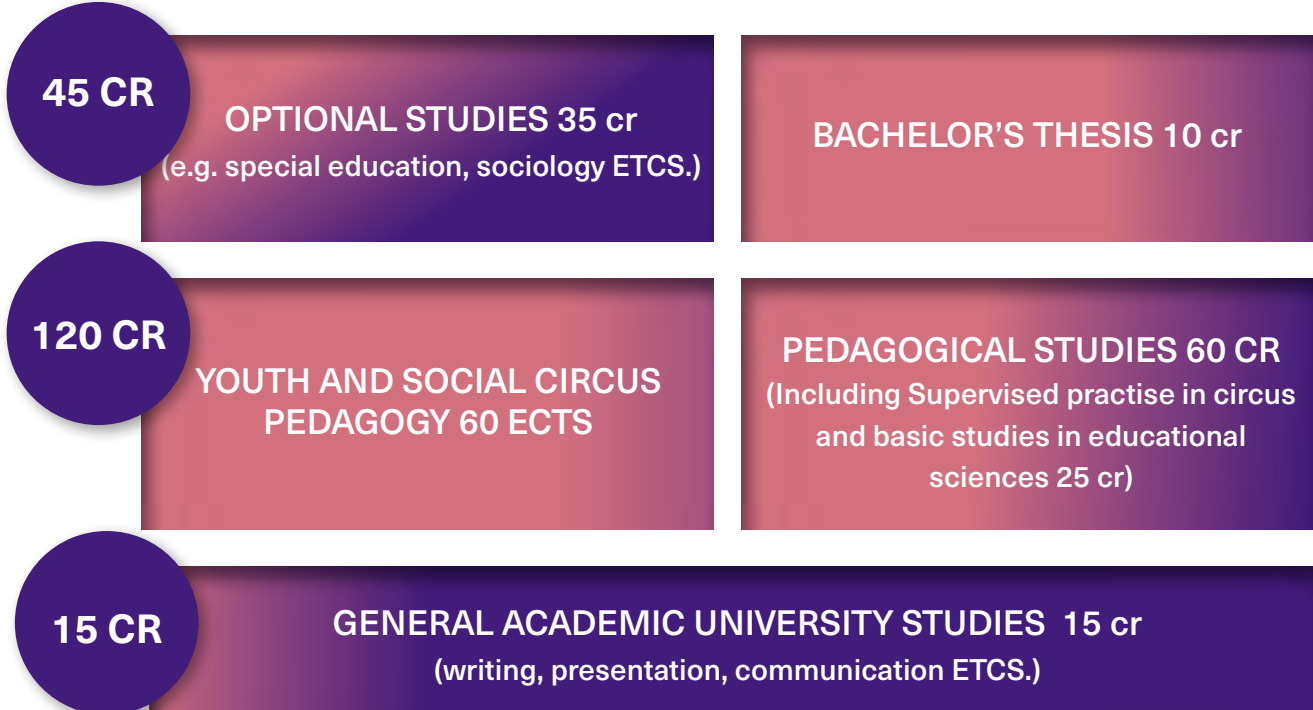


APPENDICES

APPENDIX A.

EXAMPLES OF POTENTIAL BACHELOR’S DEGREE CURRICULA OF 180 ECTS INCLUDING YOUTH AND SOCIAL CIRCUS PEDAGOGY (60 ECTS)

Bachelor’s Degree Programme in Educational Studies, Youth and Social Circus Teacher 180 ECTS



Circus related studies are on red colour

Figure 3. An example from Finland of how the Youth and Social Circus Pedagogy (60 ECTS) could be included in the bachelor’s degree programme (180 ECTS). This example is based on the structure of the Early Childhood Teacher Education degree programme at Tampere University.

1 YEAR	BA Youth and Social Circus Pedagogy (20 ECTS)	Arts Subject A (20 ECTS)	Arts Subject B (20 ECTS)
2 YEAR	BA Youth and Social Circus Pedagogy (30 ECTS)	EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)	
3 YEAR	BA Youth and Social Circus Pedagogy (10 ECTS)	Work Placement (20 ECTS) OR Performance Studies (10 ECTS) and Practice as research Project (10 ECTS)	EITHER Arts Subject A OR Arts Subject B is taken to degree level (30 ECTS)

Figure 4. An example from Ireland of how the Youth and Social Circus Pedagogy (60 ECTS) could be included in the bachelor’s degree program (180 ECTS). This example is based on the structure of Denominated Degree Structure at NUI Galway.



Picture: Heikki Järvinen

Term 1 & 2

- 7,5 Pedagogy 1 (IDP)
- 7,5 Art, Body and Culture (IDP)
- 30 Youth and Social Circus Teacher Studies (IC)
- 15 Circus discipline training (IC)

Term 3 & 4

- 7,5 Special education (IDP)
- 7,5 Circus culture and aesthetics (IC)
- 30 Youth and Social Circus Teacher Studies (IC)
- 15 Circus discipline training (IC)

Term 5 & 6

- 15 BA Thesis (IC)
- 15 Internship (IC)
- 7,5 Elective course (SKH)
- 7,5 Youth and Social Circus Teacher Studies (IC)
- 15 Circus discipline training (IC)

Figure 5. An example from Sweden of how the Youth and Social Circus Pedagogy (60 ECTS) could be included in the bachelor's degree programme (180 ECTS). This example is based on the structure of Dance Pedagogy (IDP) and Circus Department (IC) collaborative degree at Stockholm University of the Arts.

APPENDIX B.

EXAMPLE OF STUDENT MOBILITY AND PERSONALISED STUDY PLAN

To facilitate student mobility and to enable specialization within university programmes that reflect the already-existing educational strengths of those programs, the curriculum proposes inter-European collaboration to deliver this degree. An exact model cannot be presented due to institution- and student-specific details. Student mobility plans must consider individual student needs, course availability in different institutions, and funding discussions. Nevertheless, we believe that inter-institutional collaborations will enrich circus pedagogical knowledges, communities, and increase communication. Figure 6 provides a sketch of a hypothetical personal plan for a student studying in different European institutions.

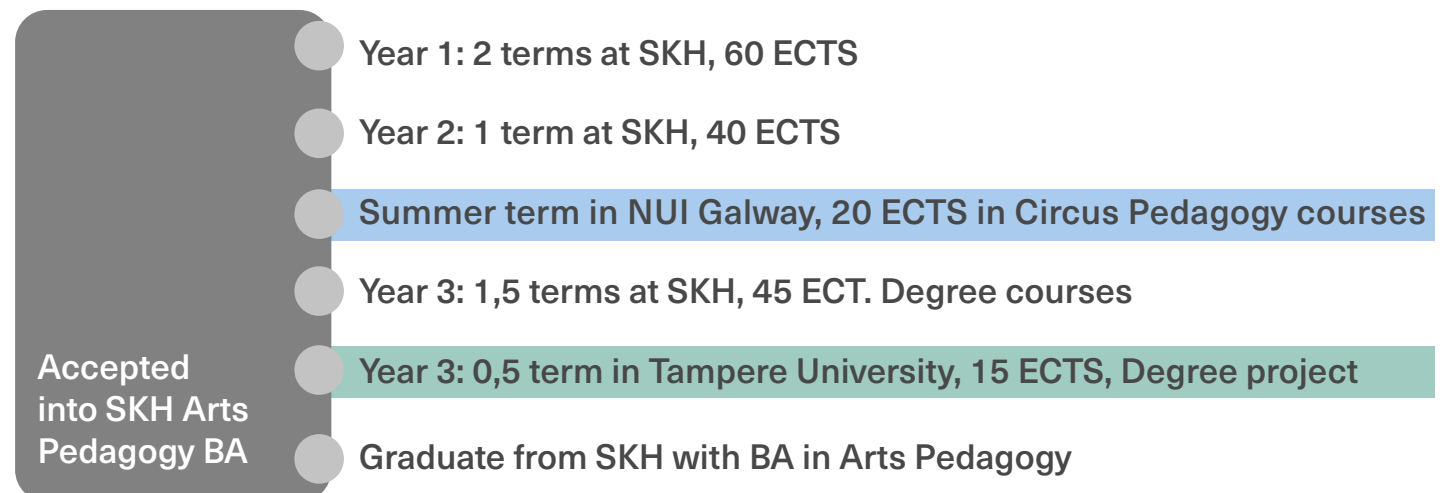


Figure 6. A hypothetical example of facilitating pan-European student mobility.

APPENDIX C.

SUMMARY OF NATIONAL IMPLEMENTATION PLANS

CZECH REPUBLIC



Youth and social circus concepts are still quite new in the Czech Republic. There are around 15 youth circus organisations with regular classes. The two biggest youth circus centres are CIRQUEON in Prague, established 2010 and Cirkus LeGrando in Brno established 2005. Together they are developing circus pedagogy in the Czech Republic and its advocacy. CIRQUEON also coordinates Cirkonet – Czech and Slovak Youth and Social Circus Network. Cirkonet members meet annually to share experience and create opportunities for youth members to meet. Social circus is mostly funded on a project basis. A major social circus project is run by the Czech branch of Red Nose Foundation called “Hospital Clowns”. Currently, it is not possible to study circus at university level nor at preparatory school or high school. People interested in studying circus either study abroad or apply to HAMU (Music and Dance Faculty of the Academy of Performing Arts in Prague) to study non-verbal theatre or JAMU (Theatre Faculty of Janáček Academy in Brno) to study physical theatre and clowning.

Apart from artistic circus studies, CIRQUEON has – thanks to Circus++ research – opened up a discussion about a possible new bachelor programme of circus pedagogy at different types of universities and faculties. The Academy of Performing Arts in Prague, Theatre Faculty, Drama Education and Masaryk University, Sport Studies Faculty, Physical Education and Sport have been consulted. We expect youth circus and

youth theatre programme graduates to apply. In the longer run we can see students of physical education, social work, physiotherapy, special needs education, youth work, recreational activities, but also medical students heading towards research of movement or neuroscience. We expect the graduates to be able to get jobs in the study programme they chose and use circus as one of the tools of their work with their clients. We are primarily considering tutors from CIRQUEON in Prague and Cirkus LeGrando in Brno who have experience in educating tutors and other people interested in circus pedagogy to lead the courses at the university level along with Dr. Dagmar Heiland Trávníková from Sports Studies Faculty at Masaryk University.

Our implementation plan will consist of 1) continuous mapping of the organisations and individuals in the field and their needs coordinated by Cirkonet – biannual census, needs studies, 2) The creation of introductory courses of circus pedagogy in 2021/22 and life-long learning programmes at universities in 2022/23. 3) Stronger advocacy of circus pedagogy through CIRQUEON's funded part-time coordinator for Cirkonet who will work on a strategic plan to advocate for youth and social circus pedagogy. 4) The CIRQUEON team have already produced academic publications and we hope to encourage more circus tutors to write about circus while also involving researchers from other fields such as social work, education or physical education and physiotherapy in YSC projects. Due to the financial and spatial requirements of circus pedagogy studies we do not expect the establishment of a degree programme before the next five years.

FINLAND



The Finnish youth and social circus sector is quite vibrant. In Finland, there are 46 youth circus schools, as well as circus courses and small clubs in the non-profit sector where 10,000 children and young people participate in circus activities regularly. Thus, there is a need for circus teachers in the field, but currently there is only one opportunity to study circus in higher education at EQF level 6. In order to widen the range of possibilities to study in this area, it would be desirable to offer a university qualification at EQF level 7. It is the aim of this plan to offer a BA degree in Youth and Social Circus Teacher (180 ECTS) at university level based on the European Core Curriculum for Youth and Social Circus Pedagogy. This degree programme would enable teachers already working in the field and researchers in the field of circus art to gain a qualification. It also hopes to offer students mobility and internationalization both during their studies and while employed in the circus sector. This proposed development of university level education in this area will help raise the profile of circus arts as well as open the possibility of further postgraduate study at masters and doctoral level.

In Finland, the circus is established and recognized as an important art form. There is a strong national knowledge and skills base, as well as a growing need for social circus to create a foundation for education. Two major challenges to the plan are: finding adequate and timely funding resources and the management of studies between European universities. A degree in Youth and Social Circus Pedagogy will need expertise from circus arts and the education field as well as from the social sector. At Tampere University there is already an established cooperation with the circus school, Sorin Sirkus. Also, the city of Tampere offers the possibility of versatile collaborations with institutes and organizations in the social sector. Strong cooperation between stakeholders will be essential when implementing these studies.

The goal is that in five years, the first 3-year education programme leading to a bachelors' degree in Youth and Social Circus Pedagogy will begin at the University of Tampere in 2027. There are two parallel processes to be implemented to achieve this goal: 1) to implement single courses based on the European Core Curriculum for Youth and Social Circus Pedagogy and 2) to plan the bachelors' degree programme. Also applying for funding and preparing a marketing plan, will be essential steps towards beginning the degree programme in 2027.

FRANCE



Circus Arts are well developed in France with 450 circus companies and 4,493 circus artists (in 2018). The circus has been recognised

by institutions as an art form since 1980, through agreements, conventions, creation of unions, national schools, regional centres, festivals, information and dissemination centres. The youth sector is mostly represented by the national French umbrella (FFEC) and a further 12 regional umbrella groups that consist of several circus schools and associations offering circus classes, with more than 28,000 members, 300,000 participants of which 80,000 are children practicing circus at school. The existing degrees for circus trainers include: Diplomas of the national umbrella: BIAC, BISAC and TIAC (Trainers for the initiation in all circus disciplines); Degree of the Ministry of Youth: BPJEPS "Activités du cirque" (Trainers for the Youth sector in all circus disciplines, in a basic level); Degree delivered of the Ministry of Culture: DE "Professeur de cirque" (Trainers in all disciplines with a specialization. In France you can study circus in the University (Bachelor, Master 1, Master 2, PHD) where circus is a part of the curriculum or an option offered within programmes in Performing Arts, Sociology, Sports, Cultural Mediation in several cities (Paris, Rennes, Bordeaux, Strasbourg, Montpellier, Toulouse, Lyon, Lille...) The "DNSP Artiste de cirque" is the Bachelor for the Circus Artists, delivered from the 3 National Circus Schools (CNAC, Académie Fratellini, L'Esacto - Le Lido)

Many of these degrees and programmes in France could offer modules from the Circus++

core curriculum. Opportunities for postgraduate studies exist in several cities and cross-listing some courses could be an option for future students. The contents of Circus++ Core Curriculum could be linked with national policies on health and wellbeing, social education, arts studies, physical literacy, sports education, cultural mediation. Possible stakeholders of the project could be universities, art schools, urban arts associations, performing arts schools and training institutions, dance schools, physical theatre schools and conservatories, social centres, skills operators, private funders and sponsors. On the level of institutions, stakeholders could be involved from the local, regional, national and/or international level, such as municipalities, regional offices, national institutions or international operators and networks. Possible limitations to implementation include competing with existing youth circus degrees, the 3 year duration of the degree and requirement to study another subject other than circus for the 180 ECTS.

PPCM is working on a professional certification in social circus, urban practices and functional analysis of the body with the French National Institution for certifications and degrees. A module based on the areas covered in the first year content of the Circus++ Core Curriculum will start at the end of 2023. The potential students will be physical artists, circus, urban acrobatics or dance trainers. The Circus++ Core Curriculum will be implemented, starting with modular programmes based on the competences of the first year's contents, delivered and certified by PPCM training centre. Research will continue on finding a university partner to deliver the full degree programme.

IRELAND



The youth and social circus sector is growing in Ireland but is far less developed than in most other European countries. Circus Studies

is not a subject taught at primary or post-primary schools in the Republic of Ireland and no circus studies courses are offered at Third level in Ireland. There are few jobs for youth and social circus teachers in Ireland as it is not part of the formal schooling structure. There is also a lack of permanent infrastructure with only a few circus schools working from temporary spaces with a low level of funding available. Galway Community Circus is the only YSC organisation in the Republic of Ireland in receipt of core/annual funding from the Arts Council of Ireland (others in ROI are project funded). Organisations such as Galway Community Circus, Dublin Circus Project, Circus Factory Cork and Cloughjordan Circus Club are expanding their YSC programmes and accessing increased levels of funding & capacity building. There are three established YSC companies in Northern Ireland: Circusful and Streetwise Community Circus in Belfast and In Your Space Circus in Derry. There are a number of aerial circus or aerial dance companies with youth programmes including: Irish Aerial Creation Centre, Taking Flight, Aerial Cirque and AcroAer.

The BA in Youth and Social Circus Pedagogy falls between two areas in Universities in Ireland: Performing/Creative Arts and Education (Teaching), primary and post-primary. The 60 ECTS Circus++ model could be adapted for Performing Arts

degrees. However, the primary school teaching qualification requirement recognized by the Irish teaching boards is a BA in Education (Primary School). It is an entry requirement that students must have a minimum H4 grade in the Irish Language to take this degree. This language requirement is prohibitive for international students to take this degree and for the Circus++ curriculum to be incorporated into this degree. However, the 60 ECTS could be integrated within the BA in Children Studies at NUI Galway, a degree that affords students the option to study Irish language as part of the degree and to then qualify for the MA in Education for Primary School Teaching, accredited by the Teaching Council. This would see many new primary school teachers with a degree or specialism in YSC.

In recent years Irish industry and government have funded projects to cultivate transversal skills across disciplines such as the Designing Futures initiative at NUI Galway, an educational programme to enhance the employability of graduates by offering additional practical and creative teaching, learning and skills development alongside traditional degree studies. YSC is a discipline that cultivates transversal skills and funding in this area offers possibilities for the sector and the development of the degree. The strategy toward implementation of the BA in Youth and Social Circus Pedagogy involves the gradual establishment of YSC modules within existing degree programmes in Performing Arts, Children Studies and educational initiatives (Designing Futures) at NUI Galway. This will aid in identifying and creating demand for a degree programme over the next five years.

SWEDEN



Circus in Sweden has many avenues and inroads, from recreational and social circus, to higher education, to a well-established and growing field of contemporary circus performance. Until now the field of cultural education has been the driving force behind the development of circus training opportunities, but more focus on the wellbeing effects of physical activity is beginning to spur an interest for circus training in the health sector as well. The circus field in Sweden is also developing professionally and artistically, with new initiatives launched by municipalities, circus organizations, and the touring national theatre to enable circus arts to reach more audiences. Although still a relatively new artform, this landscape demonstrates clear pathways for the further development of teacher education in circus pedagogy, which will ensure a strong and safe educational thread from initial engagement with circus to personal and/or professional goals.

Sweden contains a long list of recreational, youth-focused, and social-engagement focused circus programmes who would all benefit from rigorous pedagogical education in circus. Several higher education programmes already either include circus or have collaborations with circus. There are two major limitations to implementation of circus pedagogy in higher education programmes. The first is whether the host-

ing degree would be in the field of arts (BFA) or in the field of social sciences (BA), which prescribes the type of university and organization of content. The second limitation is finding adequate and timely funding resources. Because higher education in Sweden is funded through taxes, the host university will either have to request additional funding from the government or reallocate existing funding.

Stockholm University of the Arts already offers a Bachelor programme in circus and another Bachelor programme in Dance Pedagogy, making it the most likely home for a BA including circus pedagogy. With SKH currently undergoing curricular restructuring, it is possible that a Bachelor's programme could be developed in either circus, dance pedagogy, or arts pedagogy more broadly which would include a specialization in circus pedagogy. An application has already been submitted to the Swedish Higher Education Authority for a graduate programme in aesthetic didactics, which, if successful, will strengthen the institutional pathway towards the implementation of specialization in circus pedagogy.

APPENDIX D.

INDICATIVE READING LIST

Pathway 1: Circus Techniques and Human Body

- Alexander, F. M. *The Use of the Self*. London: Orion Books, 1932.
- Bainbridge-Cohen B. Sensing, *Feeling, and Action*. Northampton, MA: Contact Editions, 1993.
- Davis, J., Stewart, G. & Loriaux, T. *Basic Circus Arts Instruction Manual*. Chapters: 1-3, 4, 5-6 and 8. Brussels: European Federation of Professional Circus Schools (FEDEC), 2007. Retrieved October 31st 2020 from <http://www.fedec.eu/en/articles/513-manuals>.
- Feldenkrais, M. *The Elusive Obvious*. Cupertino, CA: Meta Publications, 1981.
- Hanna, T. *Somatics: Reawakening the Mind's Control of Movement, Flexibility, and Health*. New York: Perseus Books, 2004.
- Magill, R. & Andersson D. *Motor Learning and Control. Concepts and Applications*. 11th edition. New York: McGraw-Hill Education, 2017.
- Myers, T. *Anatomy Trains. Myofascial Meridians for Manual & Movement Therapists*. London: Churchill Livingstone Elsevier, 2014.
- Netter, F. *Atlas of Human Anatomy*. 6th edition. Philadelphia: Elsevier, 2014.
- Renshaw, I., Davids, K., Newcombe, D. & Roberts, W. *The Constraints-Led Approach: Principles for Sports Coaching and Practice Design*. London: Routledge, 2019.
- Schmidt, R. & Lee, T. *Motor Learning and Performance. From Principles to application*. 6th edition. Champaign, IL: Human Kinetics, 2020.

Pathway 2: Didactics and Creativity

- Beghetto, R. A. Creativity in the Classroom. In J. C. Kaufman & R. Sternberg, *The Cambridge Handbook of Creativity*, (pp. 447-463). New York: Cambridge University Press, 2010.
- Burrows, J. *A Choreographer's Handbook*. New York: Routledge, 2010.
- Carolyn, D. *The Education of a Circus Clown: Mentors, Audiences, Mistakes*. New York: Palgrave MacMillan, 2016.
- Cropley, A. *Creativity in Education and Learning: A Guide for Teachers and Educators*. New York: Routledge, 2008.
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- Duggan, P. & Peschel, L. (Eds). *Performing (for) Survival. Theatre, Crisis, Extremity*. New York: Palgrave MacMillan, 2016.
- Glass, D., Meyer, A. & Rose, D. *Universal Design for Learning and the Arts*. Harvard Educational Review 83.1., 98-119, 2013. DOI:[10.17763/HAER.83.1.33102P26478P54PW](https://doi.org/10.17763/HAER.83.1.33102P26478P54PW).
- Graham, S. & Hogget, S. *The Frantic Assembly Book of Devising Theatre*. New York: Routledge, 2014.
- Rink, J. *Teaching Physical Education for Learning*. 8th edition. New York: McGrawHill, 2014.
- Harris, A. *Creativity and Education*. London: Palgrave Macmillan, 2016.
- Salinsky, T. & Frances-White, D. *The Improv Handbook. The Ultimate Guide to Improvising in Comedy, Theatre, and Beyond*. London: Methuen, 2013.
- Sawyer, R. *Explaining Creativity: The Science of Human Innovation*. 2nd edition. New York: Oxford University Press, 2012.
- Robinson, K. *Out of Our Minds: Learning to be Creative*. Oxford: John Wiley & Sons, 2007.
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- Scott, J-A. *Embodied Performance as Applied Research, Art and Pedagogy*. New York: Palgrave MacMillan, 2018.
- Smith, J. & Smith, L. Educational creativity. In J. C. Kaufman & R. Sternberg, *The Cambridge Handbook of Creativity*, (pp. 250-264). New York: Cambridge University Press, 2010.
- Spiegel, J. Social Circus as an Art for Social Change: Promoting Social Inclusion, Social Engagement and Cultural Democracy in Studying Social Circus. In K. Kekäläinen (Ed.), *Studying social circus: Openings and Perspectives* (pp. 70-75). Tampere: University of Tampere, 2013.

Pathway 3: Youth and Social Circus

- Bessone, I. Social Circus as an Organized Cultural Encounter Embodied Knowledge, Trust and Creativity at Play. *Journal of Intercultural Studies*, 38(6), 651–664, 2017. doi.org/10.1080/07256868.2017.1379962.
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- Hyttinen H., Kakko, S-C., Karkkola P. & Åstrand R. *Social Circus - A Guide to Good Practices*. Tampere: Center for Practice as Research in Theatre. University of Tampere, 2011.
- Kekäläinen, K. & Kakko, S-C. (Eds.). “They’re Smiling from Ear to Ear”. *Wellbeing Effects from Social Circus*. Tampere: Centre for Practice as Research in Theatre. University of Tampere, 2013.
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- Spiegel, J., Breilh M-C., Campana, A., Marcuse, J. & Yassi, A. Social Circus and Health Equity: Exploring the National Social Circus Program in Ecuador, *Arts & Health*, 7(1), 65-74, 2015. doi.org/10.1080/17533015.2014.932292.

Courses beyond the Pathways:

Project Management for Circus Teachers:

- Kekäläinen, K., & Kakko, S-C. (Eds.). *Effective Circus Project. A Guide to the Study of the Wellbeing Effects of Circus*. Publication of the Centre for Practice as Research in Theatre, 2013.
- Chong, D. *Arts Management*. Taylor & Francis Group, 2010.
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- Seabright, J. *So You Want to be a Theatre Producer?* Nick Hern Books, 2011.

Communication Skills for Circus Teachers

- Gordon, T. *Teacher Effectiveness Training. The Program Proven to Help Teachers Bring Out the Best in Students of All Ages*. New York: Three Rivers Press, 2003.

Research on Youth and Social Circus

- Carolyn, D. *The Education of a Circus Clown: Mentors, Audiences, Mistakes*. New York: Palgrave, 2016.
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- Scott, J-A. *Embodied Performance as Applied Research, Art and Pedagogy*. New York: Palgrave MacMillan, 2018.
- Sorzano, O. “Is Social Circus the” Other” of Professional Circus?” *Performance Matters*, 4(1-2), 116- 133, 2018.
- Spiegel, J. & Choukroun, B. *The Art of Collectivity: Social Circus and the Cultural Politics of a Post Neoliberal Vision*. Montreal: MQUP, 2019.
- Tait, P. *Circus Bodies: Cultural Identity in Aerial Performance*. London: Routledge, 2005.
- Tait, P & Lavers, K. (Eds). *The Routledge Circus Studies Reader*. London: Routledge, 2016

APPENDIX E.

GLOSSARY

Accessibility – is the degree to which a product, device, service, or environment is available to as many people as possible. Accessibility can be viewed as the “ability to access” and benefit from some system or entity. The concept often focuses on people with disabilities or special needs and their right of access, enabling the use of assistive technology. Accessibility is not something that is either true or false. It can only be measured in relation to a specific ability or scenario. Something can be accessible to some people while being inaccessible to others.

Assessment method - The mode of assessment e.g. exam, essay, practical demonstration, critical reflection, learning journal etc.

Circus Arts – The definition of circus is often discussed within circus communities. We offer a citation here from the introduction of Tait & Lavers’s 2018 The Routledge Circus Studies Reader: “A working definition might be that circus is an art form which explores the aesthetic potential of extreme physical action by bodies (animal, human and post-human) in defiance of cultural identity categories including species, and usually performing live with apparatus in big to small enterprises, often with costuming, music or a sound score, lighting, and technological effects including filmed footage. Audiences have an expectation that circus offers extended muscular action and physical expertise with dynamism that exceeds social norms and is framed in ways that will surprise and excite, and circus is particularly focused on direct engagement with audiences. The skills needed to make circus are a unique blend of acrobatic and artistic and, in its immediacy, its liveness, the circus performer places herself/himself at risk, whether perceived or actual” (p. 6).

Contact hour - Unit of teaching and learning where students and teachers share the same

physical environment and most often conduct a lesson.

Core Curriculum - A European umbrella for national curriculum implementations.

Creativity - ‘Creativity’ has different meanings to different groups of people in different circumstances. In this curriculum, we define creativity according to Sawyer (2012) as: “Creativity is the generation of a product that is judged to be novel and also to be appropriate, useful, or valuable by a suitably knowledgeable social group.” In the cases of teaching and learning circus, the ‘product’ in question is the circus teaching and learning itself. Creative approaches to teaching (instructional creativity) must still be appropriate to the learner groups and learning environments, but will approach the teaching tasks with new, different, or unexpected methods. Learner creativity describes the process by which the learner develops new-to-themselves expressions and combinations of the learning task.

Within creativity research, domain-altering or domain-creating innovations are commonly referred to as ‘Big C’ Creativity. ‘Big C’ Creativity values the never-before-seen and invention of revolutionary new concepts (e.g. Freud creating the entirely new field of psychoanalysis, Einstein’s reconstruction of physics with the introduction of relativity). This curriculum advocates for personal and contextual creativities, known as ‘little c’ creativity. ‘Little c’ creativity values personal discovery: combinations and ideas that are new to the person imagining them, regardless of whether they have been discovered by others. These little creativities have the potential to reinforce a habit of using creativity, which can serve individuals in all domains of their personal and professional lives.

Curriculum – An overall plan and collection of courses for a large and significant course of learning such as a degree or diploma.

Demonstration - A showing of practice.

Didactics - A practical application of teaching

Educational plan - Defined in the Circus+ glossary as: A systematic arrangement of learning sequences in order to reach one or several learning objectives.

Educational process - Could relate to any process related to education.

Holistic learning - According to the Unesco International Bureau of Education, The holistic learning approach is ““An approach that seeks to fully activate all aspects of the learner's personality (intellect, emotions, imagination, body) for more effective and comprehensive learning.”

Group work - Work conducted together in groups in class or outside class. In terms of assessment group work would have a group grade rather than individual grades.

Inclusion - The noun that relates to the adjective (inclusive) below.

Inclusive - Open to all, regardless of gender, race, ability, economic background - the opposite to exclusive or elitist.

Inclusive education - Education that prioritises making learning accessible to all, along the line of the definition of inclusivity above.

Independent work - Self-directed learning conducted on their own.

Intercultural learning - Learning that understands and acknowledges cultural differences in approaches to learning and aims to use these differences to enrich the experience of learning.

Internship - A period of time during which a student gets practical experience in a job.

Lecture - A talk that is given to a group of people to teach them about a particular subject often as a part of a university course.

Managing a group - Leading and controlling a group.

National Curriculum - A term used by schools rather than universities and relates to the approved course of study prescribed by a National Agency of Education. In our project we understand this to mean how we might adapt the European Core Curriculum to the national contexts.

Observation - Looking at and usually taking notes on practice but not participating in that practice.

Pedagogy - The method(s) and/or approach(es) of teaching.

Peer review - A judgement on a piece of scientific or other professional work by others working in the same area.

Practical assignment - A seminar work that will be demonstrated, assessed and discussed among the other students, or a role-play by using drama.

Practical training - The acquisition of skill and expertise through repeated practice.

Project - An individual or collaborative enterprise that is carefully planned to achieve a particular aim, e.g., research projects.

Role play - Changing of one's behaviour to fulfil another role.

Self-evaluation - Critical reflection on work conducted by the student/practitioner that evaluates by means of charting and situating progress and learning by means of an agreed rubric of evaluation that is developed from established models, theoretical frameworks and/or critical readings.

Seminar - A small group of students and a teacher discussing or studying a particular topic.

Social Circus – Social Circus refers to the use of circus arts in a caring or supportive setting with people who are marginalised or at social or personal risk. The primary goal of Social Circus is not to learn circus arts but to use circus as a tool to create social change through fostering the personal and social development of its participants.

Somatic methods: According to Thomas Hanna, the first theoretician of somatic methods, “somatic” refers to the Greek word “soma” which means “the body in its wholeness “. Somatic methods suggest the opposite vision of the Cartesian dualism between body and mind, considering the “soma” as a body-mind-spirit entity. Somatic approaches emphasise sensory awareness (paying attention to sensing) over motor action (“doing”). In the somatic learning context, how one moves is more important than what the movement is. (Glenna Batson, Education Committee of IADMS.)

Supervised teaching practice – A supervised period of teaching practice with determined objectives.

Target group - The particular group of people that a project is intended to reach

Teaching practice – A single task, class or lecture delivered for e.g., peers.

Workshop - A practical class where students should be expected to actively participate beyond discussion, note-taking and/or listening.

Well-being - The combination of feeling good and functioning well; the experience of positive emotions such as happiness and contentment as well as the development of one's potential, having some control over one's life, having a sense of purpose, and experiencing positive relationships. Human well-being has psychological, social, physical and functional components.

Youth and Social Circus – Youth Circus and Social Circus are participant-centred practices that employ circus arts as a method of engaging participants in developing their personal, social, physical and creative skills.

Youth Circus – Youth Circus refers to organised circus arts participation programmes for children and young people that aim to develop their creative capacity, physical literacy, and lifelong interest in circus arts. Youth Circus programmes generally take place in a non-formal education setting with participants from all socio-economic backgrounds. Key to Youth Circus pedagogy is experimental and progressive learning. In the Circus++ project, ‘Youth Circus’ primarily refers to children and young people aged 4-25 years.



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