

**CIRCUS FOR CATE**  
**ADULTSHANDBOOK**  
**TRAINING EUROPE**  
Basic Circus Trainer Programmes





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## **CATE Handbook** **Basic Circus Trainer Programmes**

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Published 10 July 2014

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Lifelong  
Learning  
Programme

### **CIRCUS ADULTS TRAINING EUROPE**

European Programme "LLP/GRUNDTVIG – Learning Partnership"

2012-1-DE2-GRU06-11396

supporting grant: 152.000 €

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# HANDBOOK

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A photograph of a group of people in a meeting or workshop, overlaid with a solid blue color. The people are engaged in discussion, with some looking at each other and others looking towards the camera. The text 'Introduction CATE HANDBOOK' is overlaid on the right side of the image.

Introduction **CATE**  
**HANDBOOK**

## CIRCUS TRAINING IN EUROPE

Circus culture is vibrant and, by its very nature, national and inclusive. Within Europe, the knowledge and expertise with regard to circus training for adults, young people and children has been growing. This has been accompanied by an increasing interest across different sectors (social work, schools, adults, pedagogical, leisure time activities) in relation to the value and relevance of circus arts and training. However, given the history of travelling circuses moving across Europe, these days the culture differs strongly amongst the various European countries. Although circus training programmes already exist in Belgium, Finland, France, Italy and Germany there is currently no such programme in the other European countries, and there is no European-wide course for circus trainers. There are only national programmes, which are usually made exclusive by language barriers or by different cultural norms. If such a European - wide course was to be developed especially one that was open and accessible to all Europeans – transnational cooperation - would be the key to a strong pedagogic foundation and curriculum. During the annual European NICE (Network of International Circus Exchange) meetings for circus trainers, organised by EYCO, representatives of different countries have repeatedly asked for help to create and organise training courses for their countries. A European model for a basic circus trainer course will, we hope, respond to their demand and the quest for European added value.

## CATE PROJECT

With all this in mind and assisted by an EU Grundtvig Grant, and in cooperation with EYCO, (European Youth Circus Organisation) ten European circus organisations gave life to the project “Circus Adults Training in Europe”, supported with a grant of 152.000 € by the European Programme “LLP/GRUNDTVIG – Learning Partnership” 2012-1-DE2-GRU06-11396

List of participants in the project:

**Germany:** Bundesarbeitsgemeinschaft Zirkuspädagogik e.V. - Berlin

**Belgium:** Vlaams Centrum Voor Circuskunsten Vzw - Gent

**Switzerland:** Swiss Federation of Circus Schools (FSEC/SZSV/FSSC) - Monthey

**Denmark:** Cirkus Tværs af 1990 - Brabrand

**Finland:** Suomen Nuorisosirkusliitto ry - Helsinki

**France:** Fédération Française des Ecoles de Cirque - Paris

**Great Britain:** Albert & Friends Instant Circus - London

**The Netherlands:** Circomundo - Amsterdam

**Italy:** Associazione Giocolieri e Dintorni - Civitavecchia

**Spain:** Plataforma Española de Escuelas de Circo Socioeducativo - Barcelona

During its two years lifespan (2012/2014) the project has been developed through ten meetings with about 140 mobilities taking place, bringing together experienced trainers, learners and experts from the above listed countries.

The partners joined together to share knowledge and work towards developing a European model for a basic circus training course.



## PROJECT OBJECTIVES AND STRATEGY

The general aim of the CATE project has been to develop tools and new perspectives for circus pedagogy in the diverse field of adult education. These tools will give circus groups and other organisations in the different regions the skills to present individual training programmes that incorporate shared common methodologies for circus skills, pedagogies, artistic education, and health & safety.

CATE's main actions have also been:

- an intensive exchange with different European circus institutions on the topic of general adult education
- the development of a training for trainers curriculum with shared standards applicable to the circus arts for the adult education sector
- the development of a circus training program for adults paying special attention to the different ways it can be applied – both in terms of duration and context

## WORKING METHOD

Using the **job level descriptions** developed by an EYCO working group a decision was made to concentrate the training programme at the basic level. The next step was then to clearly define the competencies of a basic circus trainer.

Talking through teaching manners, pedagogical methods and sharing experience within small working groups, it became clear that there were many possible ways of nurturing a learner towards gaining these competencies.

It became clear that to create one trainer programme format suitable for the specific needs of every European country was difficult, that trainer's should be able to tailor the programme to suit their needs.

Therefore two different formats were developed.

A **ready-made day-to-day programme** and a **modular programme**.

## DISSEMINATION AND IMPACT

This CATE Handbook represents the first manual pertaining to Adult Circus Training and the Training of Trainers. The Handbook can be found as an open access document on the individual websites of the partner institutions (under creative commons licence) and on the EYCO website (European Youth Circus Organisation). Most of the partners have strong connections with different institutions, where the common process will be multiplied and reviewed. The work will be accessible for everybody online, using a simple registration form. The users will be asked for **feedback** in order to evaluate and improve the programme.

The impact of this project opens new perspectives and approaches

- for trans-disciplinary circus training
- to guarantee easier access to circus tools, methods and techniques for different branches and for individuals striving for a work-life balance
- will support a vibrant circus culture and a stronger circus network in Europe
- will build a stronger (institutionalised) cooperation of circuses at the European level

For the future there is also an aim to find funding to offer assistance (Experts and information) for sending ‘trainer for trainers’ to those countries wanting more help in understanding and running the programme. Another future project is the organisation of an international basic circus trainer course. It would be held in a European country, inviting participants from different countries along with their Trainers. Participants will be offered the basic training course, the Trainers will job-shadow the ‘Trainer For Trainers’. Returning home, they would organise a training course becoming the future ‘Trainer for Trainers’.



What is a **CATE**  
basic **HANDBOOK**  
circus trainer?

*“The art teacher’s profession has pedagogical, educational and artistic components. It also requires a strong desire to communicate arts, knowledge and experience in the discipline”<sup>1</sup>*

*“Education is not preparation for life; education is life itself” John Dewey*

## WHAT DOES A BASIC TRAINER DO AND HOW DO THEY ACT?

### Professional Profile<sup>2</sup>

A basic circus trainer

- practices **circus skills** with their pupils and works with them towards a presentation
- can demonstrate **circus craftsmanship** and the mastery of several circus skills. For most pupils, circus is a leisure activity
- works in direct contact with (groups of) individuals

Therefore, the essential role of the basic circus trainer is as a human being. Through their behaviour and personality they set an example to the pupils. An important aspect is to have a positive attitude towards themselves, each individual pupil and the group as a whole. Empathy, authenticity, appreciation of everyone’s ability and personality and, last but not least, a sense of humour and perspective, which can contribute to a pleasant learning environment. A basic circus trainer shows **leadership** and **interpersonal skills**. It is also important to have sufficient **pedagogical** skills to enable them to effectively teach circus techniques to a heterogeneous group.

In addition, the basic circus trainer is expected to always strive for improvement by regularly **reflecting** on, evaluating and adapting their work.”

### Competencies

The knowledge, understanding and skills required to achieve the intended objectives. The competencies provide a summary of what a basic circus trainer is able to do.

#### They are able to understand & demonstrate:

- C1** basic level of technical and artistic skills across the four circus disciplines
- C2** how to teach in a creative way and to stimulate creativity
- C3** how to create and manage a group dynamic, taking care of the physical & emotional safety of the group and the individual
- C4** how to teach circus at a basic level to a heterogeneous group over a short term period
- C5** the ability to self-evaluate and rationalise progress

<sup>1</sup> The dance teacher’s profession”ADDM 49

<sup>2</sup> from Guidelines Part 2, Dutch version: [www.lkca.nl/amateurkunst/opleidingen/jeugd circus](http://www.lkca.nl/amateurkunst/opleidingen/jeugd circus)

## **BASIC TRAINER COMPARED TO OTHER TRAINER LEVELS**

To be able to understand in what manner a basic trainer is different from other trainer levels (e.g. trainer/ head trainer/...), the tasks, responsibilities and competencies of the other levels have to be defined.

An EYCO working group was assigned to prepare a comparison between the existing training courses and their underlying job descriptions. The result of this work is that six job levels have been identified.

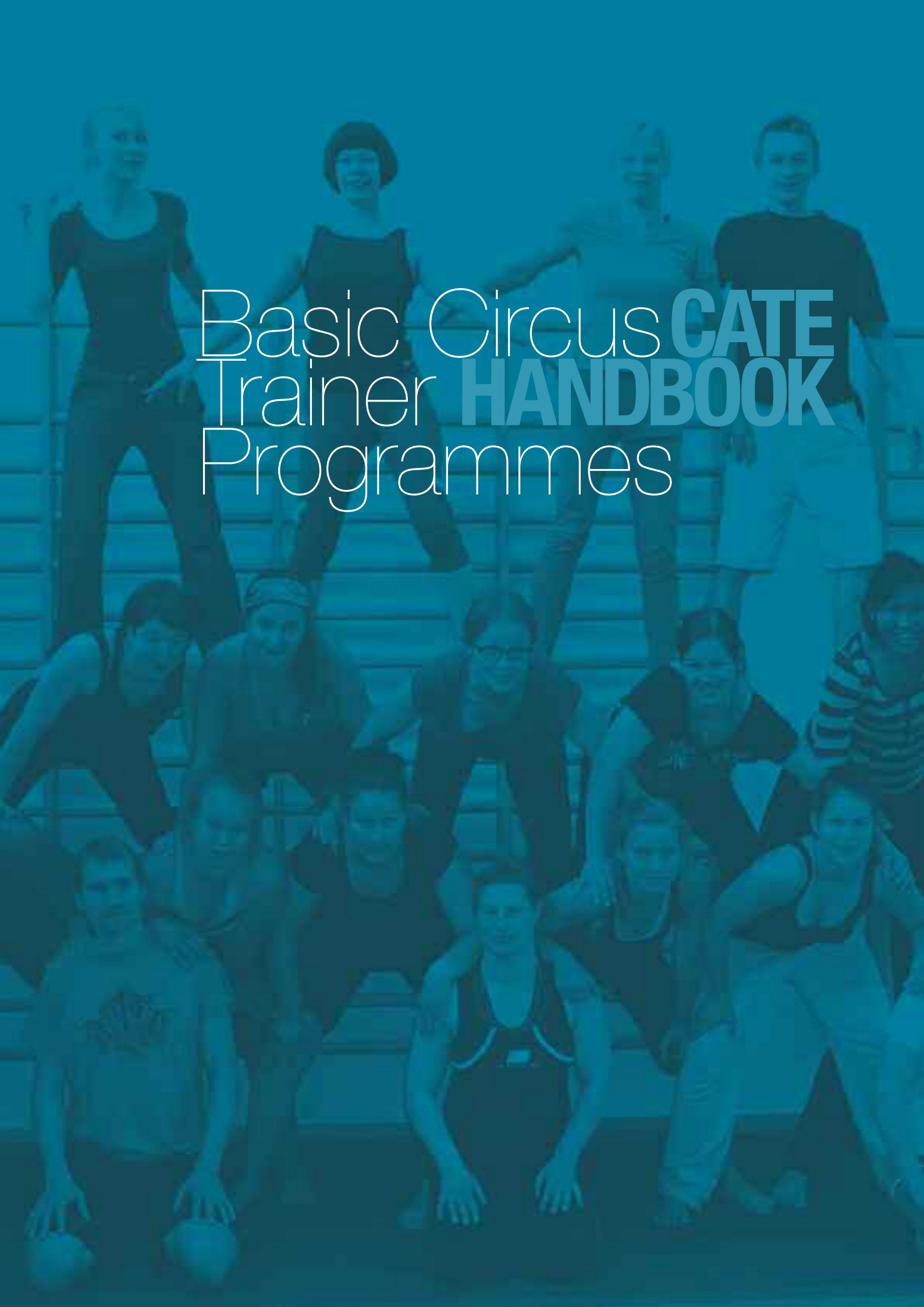
The defined levels are:

- 1** assistant trainer
- 2** basic trainer
- 3** trainer
- 4 a** specialised trainer
  - b** head trainer
  - c** trainer of trainers

The job levels have to be considered as a 'continuum' implying that a higher level builds upon the underlying levels and includes their tasks, skills and competences.

[www.eyco.org/subjects/pedagogics/joblevelsdescription](http://www.eyco.org/subjects/pedagogics/joblevelsdescription)



A group of approximately 20 people, including men and women of various ages, are posed on bleachers. They are dressed in casual, athletic-style clothing. The entire image is overlaid with a semi-transparent blue filter. The text 'Basic Circus CATE Trainer HANDBOOK Programmes' is centered over the image. 'Basic Circus' and 'Trainer' are in a white, thin, sans-serif font. 'CATE' and 'HANDBOOK' are in a bold, blue, sans-serif font. 'Programmes' is in the same white, thin font as 'Basic Circus' and 'Trainer'.

Basic Circus **CATE**  
Trainer **HANDBOOK**  
Programmes

## Target group and entry conditions

### Age and motivation

Candidates must be 18 +, interested in teaching circus, with a desire to bring both skills and enjoyment of learning to participants. It is recommended they have (or intend to acquire) a first aid certificate (required by the end of the trainer programme).

### Technical skill level

#### Acrobatics

basics of floor work (move/ roll and rotate around the three body axis)

basic partner acrobatics exercises

#### Aerial

basic moves on any aerial equipment

#### Juggling

ability to manipulate/ throw/ rotate at least 2 different objects

#### Equilibratics

balancing on a moving object, balancing on a still object

#### Performance

performing a short presentation in front of an audience

## Learning outcomes

The learning outcomes are directly linked to the competencies:

### The basic trainer is able to understand & demonstrate

The basic level of technical and artistic skills across the four circus disciplines

In order to show circus in an attractive, pleasant and artistic way to children the learner should learn the **basic skills in every circus discipline** (juggling, acrobatics, aerial, equilibratics). Having persevered and understood the difficulties of the tricks, they will understand the challenges faced by those whom they are training.

### The basic trainer is able to understand & demonstrate

Teaching in a creative way and to stimulate creativity

The learner must become creative as a teacher, before during and after the circus activity, finding new and attractive ways to teach circus, adapting to different groups and circumstances, and being able to find solutions on the spot for unexpected problems.

The learner must be able to provoke/encourage creativity within the children, understanding the importance of emotional security for creative behaviour, and the importance of creative behaviour for personal development. The learner should believe and support that one can learn how to be creative.

### The basic trainer is able to understand & demonstrate

How to create and manage a group dynamic, taking care of the physical & emotional safety of the group and individual

The incentive for learning and staying motivated has much to do with a safe and pleasant learning environment. Making each participant feel secure, a valued member of the group, is an important task for the basic trainer.

The basic circus trainer also needs to take care of physical safety, creating a playground and training place where risk taking is under control. If something happens, the basic trainer has sufficient knowledge about the health and safety standards to take action and handle incidents appropriately.



### **The basic trainer is able to understand & demonstrate**

How to teach circus at a basic level to a heterogeneous group for a short term period

The basic trainer is introducing (i.e. offering the **first contact** with) the circus skill, teaching the **basic tricks** in each discipline, helping to **discover** different possibilities for learning and providing the **basis** for further progression.

Therefore, the learner will need to find the exercises that stimulate a particular participant's learning, starting by observing the participant. The basic trainer structures the circus activity, organising equipment space and time, and explaining methods in a way that participants both understand and are motivated by.

### **The basic trainer is able to understand & demonstrate**

The ability to self-evaluate and rationalise progress

The basic circus trainer is expected to always strive for improvement. By regularly reflecting and evaluating their work, they will adapt or change the circus activity. The learner will learn how to do this in an effective way.

## **Teacher training period**

### **Alternating contact hours and teacher training**

In the Basic Circus Trainer programme getting practical experience must be included.

Moreover, it will be necessary in the programme to alternate periods of contact hours with periods of supervised training. In this way the learner will be able to share their experience and discuss solutions to potential problems.

### **Amount of hours**

The teacher training period should be a minimum of 20 hours. These hours are given in 10 activities or more, all well planned and prepared on a **preparation form**. At least 3 circus activities should be held with the same group.

### **Content**

In the teacher training period, the learner must teach at least 2 different disciplines. To profit as much as possible from this learning period, it is recommended they try teaching something that they usually don't teach.

### **Evaluation and follow up**

After every circus lesson, the learner fills in the **learner evaluation form** in order to learn how to evaluate and reflect and also how to adapt and change the programme. At least 3 circus activities should be undertaken with the same group.

A supervisor should follow the learner during his teacher training, supporting the learner with constructive feedback. This can be the host/home youth circus or someone with expertise in teaching. Learners should seek feedback from their fellow learners and host/home youth circus when they are engaged in the training period.

Observation of other circus trainers should be encouraged.

The training period must be prepared before the start of the last part of the basic circus trainer programme.

All the forms need to be sent to the coordinator some time before the start of the last part of the course.

## Assessment and evaluation

Three different evaluation methods will be used to assess the learning process of the future basic circus trainer.

- **Teacher evaluation:** the trainer will evaluate the learner's progress. A teacher evaluation form can be found in the toolbox.
- **Learner-evaluation:** the learner will evaluate their own progress. A learner self-evaluation form can be found in the toolbox.
- **Peer evaluation:** fellow learners will give feedback to the trainee (a choice can be made either using the teacher evaluation form or the self-evaluation form)

There will be 4 evaluation phases

- 1 At the beginning of the basic trainer programme the learner and the teacher will each fill out their Teaching Evaluation Form
- 2 Half way through the basic trainer programme (format 1: after part 1/ format 2 after each module or after half of the total amount of modules) the learner and the teacher will each fill out their Teaching Evaluation Form. At this stage, the trainer should also organise a peer-to-peer evaluation.
- 3 After the teacher training period the learner fills in a self-evaluation form
- 4 Final evaluation. The learner will be examined in a teaching situation. Examiners will observe their preparation, the lesson itself, and their reflection. In case of success the learner will be certificated with a certificate of verification.

On completion of each "Teaching Evaluation Form", the responsible trainer for trainers assesses the result, and takes appropriate action if needed.

Peer to peer feedback should be stimulated throughout the course.

## Two formats and the trainer for trainer toolbox

### Introduction

The CATE Expert Group has created two different formats for a basic circus trainer programme. Both programmes lead the learner towards the same outcomes in terms of competency and with the same learning content but, in different ways. In both formats there are links to the trainer for trainer toolbox.

The toolbox is a collection of documents, with information to help the trainer for trainer to prepare the classes.

Some of these documents are lists or sheets that can be used with or for the learner. Other documents, relating to different pedagogical and didactical topics, are also there to share ideas with the trainer.

The toolbox uses 5 headings:

- 1 **Creativity**
- 2 **Didactics**
- 3 **Forms and checklists**
- 4 **Health and safety**
- 5 **European technical skills**

## Ready-made programme

### FORMAT 1

# “Teaching circus is a piece of cake!” a ready-made programme

## The format

This format offers the user a ready made, well-balanced day-to-day programme.

The training course is made up of three parts.

There are two learning units of 5 days: 40 hours each.

One training period: 20 hours.

Total hours: 100 hours

The learning outcomes are **the five competencies** mentioned previously.

## The metaphor “teaching circus is a piece of cake!”

### For the organiser and user of the training programme

This format offers the user a format that is very user friendly.

The learning content of each day is decided, the teaching method to transfer it to the learner is varied and there are comments added for the trainer to make it all as clear as possible.

### For the learner

We are using the metaphor of baking a cake.

**Part 1** the learner will be able to eat different cupcakes without having to think too much about how the particular taste is constructed.

**Part 2** the learner will try to copy or to adjust some existing recipes for circus cakes.

**Part 3** is geared towards learning, day-by-day, how to bake your own circus cake. Starting from the raw material, following a recipe, adding form and spices and finally creating his/her own recipe and baking a cake.

## Understanding the construction of the programme

### Addressing different types of learning

#### Part 1 Kinesthetic Learning

The learner is offered a range of circus activities, teaching approaches and exercises and learns by doing.

#### Part 2 Problem based and Discovery learning

The learner will work as a trainee teacher/assistant in a circus class. He/she will observe but also prepare, give and evaluate the circus sessions.

#### Part 3 Learning through understanding

The learner will lead different parts of a circus session, together with and for their classmates, demonstrating previously acquired skills. The tutors and the learners will give feedback to improve the teaching skills.

### Theme of the day

#### Part 1 Dilemma keywords

Each day the basic circus teacher will be faced with a dilemma of two seemingly contradictory topics. The keywords are also linked to two of the outcome competencies.

## Part 2 Freedom of choice

During the training period, the learner can choose their own points of attention, based on the latest assessment results, or based on their own points of interest.

It is also possible that the supervising trainer will ask the learner to concentrate on a specific area.

## Part 3 Keywords concerning important matters for being able to teach circus.

Each day covers one main theme. The outcome competencies are embedded in each of them. On the last day there is a final evaluation.

The themes are:

- **Target group**
- **Preparation and construction of a lesson**
- **Teaching style**
- **Developing creativity**

The detailed **ready-made programme** can be found in the appendix.

## Modular programme

### FORMAT 2

# “Creating your programme puzzle” a modular programme

## The format

This format offers the learning content in different modules.

There are five modules with one continuous topic that develops through the whole educational programme. Neither the order in which the modules should be given nor the length decided, and the provider will be able to choose the specific circus techniques for each module.

The learning outcomes are the **five competencies** mentioned above.

## “Creating your programme puzzle”

### For the organiser and user of the trainer programme

Creating of the programme puzzle will construct the best and most realistic programme to suit their own organisation/country/... This gives many possibilities to make the basic trainer programme fit the needs of their organisation.

### For the learner

Each module has an attractive title, covering the content in an easily understood way. The learner’s attention is directed to one or a maximum of two learning outcomes in each module.

Given that the modular programme offers the organiser freedom to adapt to the particular skills and resources of the organisation, the learner will have access to the most skilled teachers in relation to the learning content.

## The construction of the programme

### There are 5 puzzle pieces and there is glue to fit everything together

The pieces can be arranged in any order.

The module TEACHING CIRCUS cannot be at the start nor the end of the basic trainer programme.

There should be at least one module following the TEACHING CIRCUS module. This way the learner will be able to share their teaching experience and discuss solutions to possible problems.

### Modules

- **CIRCUS IS FUN** developing leadership and interpersonal skills
  - C3:** create and manage a group dynamic, taking care of the physical & emotional safety of the group and individual
- **CIRCUS IS DANGEROUS** developing skills to create a safe physical environment for circus training
  - C3** create and manage a group dynamic, taking care of the physical & emotional safety
  - C4** teach circus at a basic level to a heterogeneous group for a short term period
- **TEACHING CIRCUS** everything one needs to know about the act of teaching (circus)
  - C2** teach in a creative way and to stimulate creativity
  - C4** teach circus at a basic level to a heterogeneous group for a short term period
- **CIRCUS IS ART** training stimulation of creativity and artistic behaviour
  - C1** the basic level of technical and artistic skills across the four circus disciplines
  - C2** teach in a creative way and to stimulate creativity
- **CIRCUS IS DIFFICULT** focusing on obtaining a basic level of technical and artistic skills across the four circus disciplines
  - C1** the basic level of technical and artistic skills across the four circus disciplines

### The glue

The glue will be the constantly ongoing reflection and evaluation:

- **WELL DONE** training the competence “able to reflect and evaluate”
  - C5** the ability to self-evaluate and rationalize progress

The detailed **modular programme** can be found in the appendix.





Appendices **CATE**  
Basic **HANDBOOK**  
Circus Trainer  
Programmes





# Teaching circus is a piece of cake!

Ready-made programme

## Part one

The learning outcomes are linked to the 5 competencies.

In the day-to-day programme you will find them mentioned with the C1-5 for 'competence', and with one word, referring to the complete meaning.

“The basic circus trainer is able to understand & demonstrate...”

- C1 Skills:** basic level of technical and artistic skills across the four circus disciplines
- C2 Creativity:** to teach in a creative way and to stimulate creativity
- C3 Dynamic and safety:** how to create and manage a group dynamic, taking care of the physical & emotional safety of the group and the individual
- C4 Teach:** how to teach circus at a basic level to a heterogeneous group for a short-term period
- C5 Rationalise:** ability to self-evaluate and rationalise progress

# TECHNICAL SKILLS & SOCIAL DEVELOPMENT

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
3 hrs	<p><b>Introduction</b></p> <p><b>Getting to know each other</b></p>	<p>Games</p> <p>Introduction, presentation and expectations of the participants</p>	<p>Creating a group dynamic</p> <ul style="list-style-type: none"> <li>• Building confidence and cohesion</li> <li>• Creating an enjoyable atmosphere</li> <li>• Stimulating and motivating participants</li> </ul>	<p><b>C3</b> dynamics and safety</p>	
2 hrs	<p><b>Acrobatics</b></p> <p><b>Physical preparation</b></p>	<p>Jumping/running/rolling parcour circuit</p>	<p>Importance of warm-up</p> <p>The organization of space and equipment</p> <p>Body and spatial awareness</p> <p>Spotting</p>	<p><b>C1</b> skills</p>	
2 hrs	<p><b>Juggling</b></p>	<p>Dissociation and co-ordination games</p> <p>Manipulation of a juggling object, alone and with a partner</p> <p>Three object manipulation i.e. cascade</p>	<p>Skill specific warm-ups</p> <p>Hand-eye coordination</p> <p>Technical skills</p> <p>Social Development</p>	<p><b>C1</b> skills</p> <p><b>C3</b> dynamics and safety</p>	
1 hr	<p><b>Reflection</b></p> <p><b>Evaluation</b></p>	<p>Analysis of the day</p> <p>Feedback</p>	<p>To understand</p> <ul style="list-style-type: none"> <li>• Building confidence</li> <li>• Creating cohesion and inclusion</li> <li>• How to learn skills                             <ul style="list-style-type: none"> <li>- explain skills</li> <li>- technical progress</li> </ul> </li> </ul>	<p><b>C5</b> rationalise</p>	

# 2° DAY<sup>8hrs</sup> STRUCTURE AND CREATIVITY

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	<b>Team building</b>	New Games Cooperative games Games in teams	Group dynamics Ritual, codes, frame of rules Establishing trust Communication	<b>C3</b> dynamics and safety	
2 hrs	<b>Aerials Warm-up + familiarising with height</b>	Physical conditioning Aerial games	Safety rules Emotional safety: controlling audacity and managing fear Creativity in the circus discipline of aerials	<b>C1</b> skills <b>C2</b> creativity	
2 hrs	<b>Equilibristic Introduction to finding balance</b>	Exercises and games to <ul style="list-style-type: none"> <li>• Stimulate the perception of centre of gravity</li> <li>• Discover the equilibristic objects</li> </ul> Games and exercises - posture and alignment	Physical safety <ul style="list-style-type: none"> <li>• Creating an open and creative approach to the objects</li> <li>• Position of the teacher in the space and visual control</li> <li>• Safety rules</li> <li>• Spotting</li> <li>• Importance of alignment, posture and focus in the moment of balance</li> </ul>	<b>C1</b> skills <b>C2</b> creativity <b>C4</b> teach	
2 hrs	<b>Reflection on the day's activities</b>  <b>Evaluation</b>	Analysis of the day  Feedback	To understand <ul style="list-style-type: none"> <li>• Developing Communication skills - verbal and not-verbal</li> <li>• Individual and group development</li> <li>• Physical and emotional safety</li> <li>• Open and creative approaches</li> <li>• Creating the "magical space" of the circus class</li> <li>• Creating a confident atmosphere</li> <li>• Understanding of the different learning styles</li> </ul>	<b>C5</b> rationalise	

# 3° DAY<sup>8hrs</sup> THE INDIVIDUAL & THE GROUP

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
3 hrs	<b>Acrobatics</b>	<p>All together moving through a variable amount of space</p> <p>Stationary work with preparatory exercises for basic acrobatic movements (rolling/handstand/...)</p> <p>Pair acrobatics Human pyramids</p>	<p>Creating self-confidence and trust within the group Organisation of the group in space and time</p> <p>The management of fear Strength and weight: balancing techniques</p>	<p><b>C4</b> teach</p> <p><b>C1</b> skills</p>	
2 hrs	<b>Juggling</b>	<p>Discovering Creative Manipulation</p> <p>Passing - working in pairs</p> <p>Group choreography</p>	<p>Handling fear of failier and staying/getting motivated to persevere by:</p> <ul style="list-style-type: none"> <li>• Creating quick success</li> <li>• The need for challenging exercises</li> <li>• Instilling open atmosphere where it is OK to try out new things</li> <li>• Creating in group</li> </ul>	<p><b>C1</b> skills <b>C2</b> creativity <b>C3</b> dynamics and safety</p>	
2 hrs	<b>Team work</b>	<p>Exercises where one depends on the other(s) Guiding, leading, being led Exercises stimulating mutual agreement</p>	<p>Trust building Inclusion and cohesion The management of conflict Verbal and non verbal communication</p>	<p><b>C3</b> dynamics and safety</p>	<p>Strongly stimulate mutual listening!</p>
1 hr	<b>Reflection Evaluation</b>	<p>Analysis of the day Feedback</p>	<p>To understand</p> <ul style="list-style-type: none"> <li>• Different styles of lesson organization</li> <li>• Creating a rhythm within the group</li> <li>• Time management</li> <li>• How to define roles within the group and how the roles can change</li> <li>• Validating the potential of the individual using the different disciplines</li> <li>• Valorisation of failure</li> <li>• Defining the individual's role within the group</li> </ul>	<p><b>C5</b> rationalise</p>	

# PHYSICAL AND EMOTIONAL SAFETY TECHNICAL PROGRESSION

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	<b>Aerial</b>	Using different kind of aerial equipment  New positions	Aerial Technique Matter Spotting Risk Management Risk Curve	<b>C1</b> skills	
2 hrs	<b>Equilibristic</b>	For the different Equilibristic objects:  Step by step Learning more (difficult) tricks and how to spot  Creating a short sequence of technical tricks	Equilibristic technique matter step by step progression  Creating and performing	<b>C1</b> skills  <b>C2</b> creativity	Charting technical progression: little or big leaps to take  Creating and performing used as motivation for perseverance and discipline
3 hrs	<b>Performance art: circus theatre</b>	Games and Improvisation exercises about <ul style="list-style-type: none"> <li>• Emotions</li> <li>• Body expression</li> <li>• Stage presence</li> </ul>	Theatrical techniques <ul style="list-style-type: none"> <li>• developing imagination</li> <li>• body awareness</li> <li>• presence</li> <li>• showing emotions</li> </ul>	<b>C1</b> skills	Take maximum care of the emotional safety of each learner
1 hr	<b>Reflection</b> <b>Evaluation</b>	Analysis of the day  Feedback	Physical and emotional safety Building technical progress Controlling and minimizing risk developing the artistic skills	<b>C5</b> rationalise	

# ART EDUCATION: OPEN AND DIRECTIVE WAY OF TEACHING

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	<b>Playing with technical skills</b>	Linking personal expression within the 4 circus disciplines using <ul style="list-style-type: none"> <li>• music</li> <li>• rhythm</li> <li>• body-movement</li> <li>• a theme or story</li> <li>• an object</li> </ul>	Developing creativity: Artistic use of technical skills	<b>C1 skills</b>	
1 hrs	<b>Starting to create</b>	Creating a presentation using a chosen artistic tool  Split in groups of 4 or 5 Each group begins using the same technical trick, then develops a routine/act, choosing their artistic tool: <ul style="list-style-type: none"> <li>• music</li> <li>• rhythm</li> <li>• movement</li> <li>• theme or story</li> <li>• object</li> </ul> Showing the routine to the other groups	Developing creativity: <ul style="list-style-type: none"> <li>• frame setting</li> <li>• divergent thinking</li> </ul>	<b>C1 skills</b>	These groups will continue to work together towards the next step
2 hrs	<b>Finish creation and perform</b>	Adapting, changing or extending the act with the freedom of adding more ideas, artistic tools and technical tricks / disciplines  Final presentation of the teamwork	Developing creativity: <ul style="list-style-type: none"> <li>• dealing with liberty of choice, and the opinion of the other group members</li> <li>• discipline to bring the work to a satisfying end, using the feedback of the others</li> <li>• structuring creation time, performing time and feedback time</li> </ul>	<b>C1 skills</b> <b>C2 creativity</b>	Importance of feedback: sensibility and valorisation, analysis and constructive critics  Be aware that emotional and social factors are influencing the capability to create!

# ART EDUCATION: OPEN AND DIRECTIVE WAY OF TEACHING

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hr	<p><b>Reflection</b></p> <p><b>Evaluation</b></p>	<p>Analysis of the day</p> <p>Feedback</p>	<p>An open and a more directive way of teaching art:</p> <ul style="list-style-type: none"> <li>• demonstrating the importance of structuring the content of the tasks, the preparation time, the space, the presentation, the given feedback...</li> <li>• developing autonomy and freedom to create</li> <li>• use of artistic tools linked to the technical skill</li> <li>• the impact of a show for the participant: socially- emotionally positive and negative effects</li> </ul>	C5 rationalise	
1 hr	<p><b>Feedback on part one of the basic circus trainer programme</b></p>	<p>Activities to evaluate in an Informal way</p>	<p>An open and/or more directive way of teaching art:</p> <ul style="list-style-type: none"> <li>• demonstrating the importance of structuring the content of the tasks, the preparation time, the space, the presentation, the given feedback...</li> <li>• developing autonomy and freedom to create</li> <li>• use of artistic tools linked to the technical skill</li> <li>• the impact of a show for the participant: socially- emotionally positive and negative effects</li> </ul>	C5 rationalise	





# Teaching circus is a piece of cake!

Ready-made programme

## Part two

### **Teacher training period**

20hrs of teaching practice

### **Homework for the learner**

- Teamwork together with classmates:  
Preparation of 4 specific warm ups (one for each discipline with age target indication)
- To bring a (link of a) video of a favourite circus show
- Practising circus skills



# Teaching circus is a piece of cake!

A ready-made programme

## Part three

The learning outcomes are linked to the 5 competencies.

In the day-to-day programme you will find them mentioned with the C1-5 for 'competence', and with one word, referring to the complete meaning.

"The basic circus trainer is able to understand & demonstrate..."

- C1 Skills:** basic level of technical and artistic skills across the four circus disciplines
- C2 Creativity:** to teach in a creative way and to stimulate creativity
- C3 Dynamic and safety:** how to create and manage a group dynamic, taking care of the physical & emotional safety of the group and the individual
- C4 Teach:** how to teach circus at a basic level to a heterogeneous group for a short-term period
- C5 Rationalise:** ability to self-evaluate and rationalise progress

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
15 min	Welcome				
15 min	Acrobatic warm up Simulation by first learners group	The 1 <sup>st</sup> group leads an acrobatic warm up	Leading the group Leading an activity Acrobatic warm up	C3 dynamics and safety C4 teach	The warming-up is prepared by the group at home
2 hrs	Talk about how people learn	Share our own preferred way of learning Look into existing learning theories	Learning styles	C4 teach	Links can be found in the trainer for trainer toolbox
15 min	Equilibristic warm up Simulation by second learners group	The 2 <sup>nd</sup> group leads an equilibristic warm up	1 Leading the group 2 Leading an activity 3 Equilibristic warm up	C3 dynamics and safety C4 teach	The warming-up is prepared by the group at home
2 hrs	Learn about psycho motor development from childhood to adult	Play and investigate games and exercises, each appropriate for a different age group  Learn the different steps in psycho motor development, related to teaching circus skills	Different age needs different games and exercises to get motivated and to progress	C4 teach	Document "Understanding children's development" can be found in the trainer for trainer toolbox
15 min	Aerial warm up Simulation by third learners group	The 3 <sup>rd</sup> group leads an aerial warm up	1 Leading the group 2 Leading an activity 3 Equilibristic warm up	C3 dynamics and safety C4 teach	The warming-up is prepared by the group at home

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	Learn about the human body and training effects	Learn about muscles and basic organ system • Demonstrate general and specific warm-ups • Debate: When is physical preparation needed?	Importance of an age appropriate warm-up, stretching and strengthening for a safe circus practice	C4 teach	Emphasising physical safety; Tell about possible damages in case of wrong or excessive training
15 min	Juggling warm up Simulation by fourth learners group	The 4 <sup>th</sup> group leads a juggling warm up	1 Leading the group 2 Group management skills 3 Leading an activity	C3 dynamics and safety C4 teach	The warming-up is prepared by the group at home
45 min	Reflection Feedback	Questions and discussion about the days activities	To understand: Why a circus trainer needs to know all of this	C4 teach C5 rationalise	

the preparation and construction of a lesson  
**THE RECIPE**

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
1 hr	<b>Preparing a circus activity: where do I start?</b>	Learn about goal setting Define possible short term and long-term objectives	To define objectives <ul style="list-style-type: none"> <li>• short term</li> <li>• medium term</li> </ul> To choose age appropriate exercises according to the objectives and the logistics	<b>C4</b> teach	
2 hrs	<b>Preparing a circus exercise, with the help of other learners</b>	For each circus discipline, there is a group of learners preparing 3 exercises, linking a chosen objective, depending on the age of the target group, to a certain circus technique  Each group will present the created activities to the rest of the group	Finding the right circus exercises for your target group  Creating new exercises for a circus technique, starting from a chosen objective  Knowledge of different exercises	<b>C2</b> creativity <b>C4</b> teach	You can choose between <b>1</b> Each sub group gets another circus discipline to work with, Advantage: all the 4 techniques are present again today Or <b>2</b> All of the sub groups are focusing on one and the same circus discipline, and each group prepares an exercise on it; based on a defined age group and a chosen or defined objective Advantage: in this case they will search deeper in one technique;

the preparation and construction of a lesson  
**THE RECIPE**

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
1 hr	<b>Planning a circus activity</b>	<p>Listening to the different steps to prepare a lesson, examples of preparation forms</p> <p>Learning to fill in a preparation form</p> <p>Talking about different ways to organise the learning of your group</p>	<p>Preparing a lesson with all the topics to think about</p> <p>Writing down a lesson preparation</p> <p>Didactic working forms</p>	<b>C4</b> teach	<p>Documents can be found in trainer for trainer toolbox/didactics:</p> <p><b>Preparing lessons</b></p> <p><b>Didactic working forms</b></p> <p>Document in trainer for trainer toolbox/forms and checklists:</p> <p><b>Learners checklist</b></p>
1 hr 15 min	<b>Simulation</b>	<p>Preparation of a part of the lesson: welcome or closing Half of the group will prepare welcome activities and the other half, closing activities. Completing a preparation form</p> <p>Each group will present the created activities to the rest of the group</p>	<p>The structure of a lesson: beginning, middle, end</p> <p>Group management</p>	<b>C3</b> dynamics and safety <b>C4</b> teach	<p>First group to present in this hour at the beginning, second group later today</p>
1 hr	<b>Training and Trick Sharing</b>	<p>Free training Sharing techniques and ideas</p>	<p>Training technical circus skills Sharing skills and competences</p>	<b>C1</b> skills	<p>Observe the autonomy of the learner, is he/she able to train without being told exactly what to do</p>
1 hr	<b>Simulation</b>	<p>Simulation of a part of a lesson: closing</p> <p>The other group present their closing activities</p>	<p>The structure of a lesson: beginning, middle, end</p> <p>Group management</p>	<b>C3</b> dynamics and safety <b>C4</b> teach	<p>Second group presents closing activities</p>
45 min	<b>Reflection and Feedback</b>	<p>Questions and discussion</p>	<p>To understand Why a circus trainer needs to know all of this</p>	<b>C5</b> rationalise	

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	<b>Discovering different leadership roles by experiencing them</b>	Three games, with the teacher showing the role of the three characters <b>1</b> Clown <b>2</b> Nurse <b>3</b> Police officer	Leadership roles the three characters division of the roles between trainers	<b>C3</b> dynamics and safety	Document can be found in trainer for trainer toolbox/ didactics: <b>leadership roles</b>
	<b>Discussion</b>	Reflecting and writing down the observed attitudes of each character  In small groups discussion about value, meaning and motivation of the work as basic circus trainer	Reflection about personal values and motivation for becoming a basic trainer	<b>C5</b> rationalise	Document can be found in trainer for trainer toolbox/ didactics: <b>responsibilities</b>
1 hr	<b>Preparing the middle part of a circus activity</b>	Working in teams, preparing the main part of the circus activity Choose between acrobatics, equilibre, juggling, aerial	The structure of a lesson: beginning, middle, end	<b>C4</b> teach	
	<b>Simulation and feedback</b>	Presentation of a 15' lesson of acrobatics	to teach acrobatics group management		First group presents their work, just after preparation time
1 hr 45 min	<b>Communication</b>	Exercises • to instruct whilst communicating in different ways • to train to give feedback • to learn how to communicate in the trainer's team	Verbal and non-verbal communication to instruct body language giving feedback communication in the trainers team	<b>C3</b> dynamics and safety <b>C4</b> teach	Document in trainer for trainer toolbox/forms and checklists: <b>learner checklist</b>
		Reflection		<b>C5</b> rationalise	



Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
30 min	<b>Simulation and feedback</b>	Presentation of a 15' lesson of aerial To give feedback as learnt today	The structure of a lesson: beginning, middle, end to teach aerial group management • defining the individual's role within the group	<b>C4</b> teach	The second group: aerial
2 hrs	<b>Group dynamics</b>	Playing teambuilding games  Analysis of the group process Definition of Group roles  Role play: conflict handling	Group dynamics • process of teambuilding • handling conflicts • group roles • stereotypes and gender role (prejudice and discrimination)	<b>C3</b> dynamics and safety <b>C5</b> rationalise	Learners can talk about conflicts they have seen, and try to find appropriate reactions/ solutions
30 min	<b>Simulation</b>	Simulation: <b>Group 3:</b> Equilibre <b>Group 4:</b> Juggling	The structure of a lesson: beginning, middle, end Teaching Equilibre Teaching Juggling Group management	<b>C4</b> teach  <b>C3</b> dynamics and safety	<b>Group 3 and 4:</b> Equilibre and juggling
	<b>Feedback</b>	To give feedback as learnt today			
15 min	<b>Homework</b>	Information on the final evaluation on day five	Preparing a 15' session Requirements • specific circus skills • specified age, number and level of participants • goal setting • general warm up is not needed		Information should be given ultimately on day 3; the learners need time to prepare after school

4° DAY <sup>8hrs</sup>  
 developing creativity  
**CREATE YOUR OWN RECIPE**

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
2 hrs	<b>Watch + analyse videos of circus acts</b>	Watch circus videos of different styles <ul style="list-style-type: none"> <li>• Express your appreciation of the show</li> <li>• Looking for the meaning behind a show</li> </ul>	Traditional and contemporary circus <ul style="list-style-type: none"> <li>• Circus yesterday: history</li> <li>• Circus today: new trends in circus arts</li> </ul> Creation of a show: <ul style="list-style-type: none"> <li>• Starting concept</li> <li>• Artistic tools (Music Rhythm Movement Theme or story, Object)</li> <li>• Logistic tools (lighting, sound, costumes, make up, props)</li> </ul>	<b>C1 skills</b> <b>C2 creativity</b>	Prepare some videos to show, representing different kind of circus acts, styles and trends
30 min	<b>Learn about tools for creating a show</b>	Talk about logistic tools for organising a show	Creation of a show: logistic tools (lighting, sound, costumes, make up, props)  Handling the group of young artists in the backstage	<b>C1 skills</b> <b>C3 dynamics and safety</b>	
2 hrs	<b>Creativity</b>	Learn about creative behaviour How can we evoke it? How can we observe it? How can we influence it?	Developing creative behaviour <ul style="list-style-type: none"> <li>• by the trainer's</li> <li>• by the participants</li> </ul> Incentives and inhibitors of creative behaviour	<b>C2 creativity</b>	Recalling the importance of organising space for the artistic part of circus education in each circus activity!  Documents can be found in trainer for trainer toolbox/creativity <b>Artistic education</b> <b>Stimulating creativity</b>

4° DAY <sup>8hrs</sup>  
 developing creativity  
**CREATE YOUR OWN RECIPE**

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
3 hrs	<b>Simulation</b>	In pairs, prepare a circus activity to develop creative behaviour of the participant  presentation to the group	Developing creative behaviour <ul style="list-style-type: none"> <li>• by the trainer's</li> <li>• by the participants</li> </ul>	<b>C2</b> creativity	
3 min	<b>Reflection Feedback</b>	Questions and discussion concerning the simulations and the topic of the day	To understand Why a circus trainer needs to know all of this	<b>C5</b> rationalise	

# 5° DAY <sup>8hrs</sup> content & Learning outcomes **THE CAKE**

Time	Description WHAT SHALL WE DO?	Learning materials HOW SHALL WE DO IT?	Learning Content WHAT ARE THE SUBJECT MATTERS?	Learning Outcomes linked to the following competencies	Comments for the trainer for trainer
1 hr	Info about today's procedure  warm-up	Energetic warm-up		C3 dynamics and safety	To empty the head before such a hard day
6 hrs	<b>Final Simulation</b>	Learner will have <ul style="list-style-type: none"> <li>•20' to present their activity</li> <li>•10' to explain to the examiner</li> <li>•During that time new learner is preparing the room</li> </ul>	Testing the learned competencies	<b>C1, C2, C3, C4 e C5</b>	For each learner we can count 30', to complete the personal process. 20' teaching 10' reflecting and talking with the examiner
1 hr	<b>Celebrating the end</b>	Sharing feelings	Concluding the process		You can use games for the final feedback A document can be found in trainer for trainer toolbox/ didactics: Tools for <b>evaluation and feedback</b>

# Creating your programme puzzle

CATE  
HANDBOOK

Modular programme

# CIRCUS IS FUN

## Learning Outcomes

directly linked to competence C3:

...to be able to understand and demonstrate how to...

- create and manage a group dynamic
- take care of the physical & **emotional** safety of the group and individual
- develop interpersonal skills and leadership

## Learning Contents (Subject matters)

- communication skills (how to give positive/negative feedback)
- handling a conflict
- group dynamics
- connecting with the group
- getting skills by games
- incorporate **three types of leadership**: nurse, clown and policeman
- motivation and fear of failure
- development of play from baby to young adult

## Learning materials

Didactic working forms that can help create a group:

- having fun together using games: New Games, Cooperative games, team games,...
- sharing expectations, feelings, thoughts, desires (two by two, small groups, feedback – group/individual)
- mutually dependent exercises (building trust) - guiding, leading, being led,...
- exercises which stimulate mutual agreement
- creating together:- creating a small performance as a group/presenting the results to the rest of the group; Group choreography,...

# CIRCUS IS DANGEROUS

## Learning Outcomes

directly linked to competence C3:

...understanding and demonstrating how to create and manage a group dynamic, taking care of the **physical & emotional safety** of the group and individual

and to competence C4:

...able to understand and demonstrate how to teach circus at a basic level to a heterogeneous group for a short term period

- ensuring **physical** safety, creating a safe and protected environment for each participant

## Learning Contents (Subject matters)

- safety legislation of individual countries
- first aid
- how to use the circus equipment, and to work in a safe way: especially for aerial, equilibre and acrobatics
- how to use your body in a safe way: understanding anatomy, warming up, stretching, a knowledge of physiology
- knowledge of spotting techniques both as a teacher and as a learners

## Refer to trainer toolbox health & safety

## Learning materials

Health & Safety Standards - working forms

- experiencing dangerous situations and at the spot, together: finding solutions to control the risk e.g. in a circus playground circuit
- building trust, understanding the concept of spotting, no dangerous tricks
- building towards the more dangerous tricks
- attempting difficult tricks with the awareness of personal safely controlling risk
- using and showing different kind of equipment, learning to see what is safe and what is not
- case studies regarding risk!

# TEACHING CIRCUS

## Learning Outcomes

directly linked to competence C4:

Understand and demonstrate how to teach circus at a basic level to a heterogeneous group for a short term period

and C2:

Understand and demonstrate how to teach in a creative way and to stimulate creativity

- explain and teach the 4 circus disciplines
- adapt the difficulty of the exercises to different learning speed of the participants
- evoke creative behaviour
- outline a short term plan

## Learning contents

general teaching

- goal setting
- steps to create a course
- learning and learning styles
- teaching styles

## Circus teaching

- methodology and didactics:
  - three main elements of a circus class
  - knowledge of the different steps for each circus discipline
  - didactic working forms for a circus activity
  - inhibitors and incentives for creative behaviour
  - psycho - motor development from baby to young adult

## Refer to trainer toolbox didactics

## Learning materials

Didactic working forms regarding the teaching of circus

*Note that a teacher learning period is obligatory for each basic trainer course.*

## Refer to teacher training period

- experiencing different teaching situations
  - observing trainers, and co-learners; reflection on the act of teaching
  - simulation of a circus activity, with the co-learners as participants
  - leading a circus activity for children with a group of learners
  - experiencing a teacher training period (obligatory!)
  - sharing the experience of the teacher training period with the other participants
- preparing different circus activities e.g.: warm-up. (prepare in groups)
  - for one session, half of the group prepares welcome activities and the other half, closing activities
  - for a further session a group of learners preparing 2-3 exercises
- these exercises should cover the four circus disciplines, linking a chosen objective to a particular circus technique (dependent upon the age of the target group)
  - during a session, different teams prepare the main part of the circus activity. Choice between acrobatics, equilibre, juggling, aerial
  - using a pre-written preparation form pairs will present an activity to the other learners

Evaluating the act of teaching

- self evaluation
- observation and evaluation of the other learners (peer evaluation)
- observing experienced trainers

Refer to trainer toolbox **forms and checklists** and **didactics**

# CIRCUS IS ART

## Learning Outcomes

directly linked to competences:

C2: to be able to understand and demonstrate how to teach in a creative way and **to stimulate creativity**

C1: the basic level of technical and **artistic** skills across the four circus disciplines

- to be able to recognise and to name the artistic aspects in circus practice
- to be able to stimulate creativity and artistic behaviour

Creating a safe and supportive environment in which ideas, imagination and presentation can be offered and developed without fear (strongly linked to “circus is fun”)

## Learning Contents (Subject matters)

- circus yesterday (history), and circus today, (new trends in circus arts)
- basic theatre skills, physical theatre, improvisation, rhythm and dance
- creation of a show:
  - starting concept
  - artistic tools (music, rhythm, movement, theme or story, object )
  - logistic tools (lightening, costumes, make up, props)
- different approaches to objects and to techniques
- creativity training: how to transform a pure technical skill into a circus act
- characteristics of stage presence

## Learning materials

Here are some examples of didactic working forms that can help getting to know the performance art of circus

- watching together some extracts of circus shows and analysing artistic matters as concept, focus, artistic tools (music, rhythm, movement, theme or story, object ) logistic tools (lightening, costumes, make up, props)
- exploring working on different kinds of music
- view points methodology, learning to react to stimuli of all kind
- watching acts of the other learners
- being in front of an audience (performing, explaining, welcoming...)

# CIRCUS IS DIFFICULT

## Learning Outcomes

directly linked to competence C1:

to be able to understand and demonstrate

- the basic technical circus skills across the four circus disciplines
- circus skills in an artistic way

In this module the main action is to introduce all the technical skills a basic trainer should have.

This happens by trial and error, learning by doing and practicing a lot.

At the same time it is important to become familiar in linking technical skills to performance.(strongly linked with the module CIRCUS IS ART).

Therefore, the learner should also exercise demonstrating a trick in a expressive way, using rhythm, body-movement, eye contact etc...

## Learning Contents (Subject matters)

- basic level of skills and techniques across the four circus disciplines
- development of a personal training plan
- demonstration in front of the peer group
- be aware of the newest circus tricks and techniques
- creating routines: doing different tricks one after another
- demonstrating in a expressive way, using rhythm, body-movement, eye contact etc...

A list of skills can be found in the trainer for trainer toolbox/list of **European technical skills**.

## Learning materials

Examples of didactic working forms that can help to achieve the basic level of the technical and artistic circus skills

- checking the list of technical skills at the end of each part/module of the programme to see which skills need to be trained at home
- checking the list of technical skills at the beginning of each part/module of the programme to see the evolution in skill, and notice the remaining shortcomings
- the trainer is making a time planning, for achieving a specific skill
- the learner plans how to achieve a specific skill with deadline



- free training time during the trainer programme
- skill sharing during the trainer programme, to learn from each other (as a teacher, as a learner)
- station work with preparatory exercises e.g basic acrobatic movements (rolling/handstand/...)
- trainer is teaching gradually, step by step, to learn to master a trick and how to spot
- creating a short sequence of technical tricks and show it to the other learners
- games and improvisation exercises e.g. about emotions, body expression, presence on stage
- linking personal expression within the 4 circus disciplines using music,rhythm body-movement, a theme or story, an object
- creating a presentation using a chosen artistic tool, and show it to the other learners

## WELL DONE (glue)

### Learning Outcomes

directly linked to competence C5:

to be able to understand and demonstrate

- the ability to reflect on the process, and to evaluate work that has been done by yourself or by others
- the ability to change and to adapt
- the ability to give feedback in a positive, constructive way

The evaluation happens throughout the course.

At the end of the process the teacher should give a final-evaluation and assessment of the whole process. **Assessment and evaluation.**

### Learning Contents (Subject matters)

- tools for self-evaluation: evaluating one's own lesson and to improve and adapt individual teaching style
- tools for observing: how to notice positive evolution and shortcomings by learners
- tools for giving feedback: how to communicate positive and negative remarks

### Learning materials

Examples of didactic working forms that can help to learn how to reflect, evaluate, give feedback, and to adapt.

To reflect

- analysis of the day's topic, explained by the trainer/or by the learners
- questions and discussions about the days activities, in a group with a talking stick, or in sub-groups with one representative taking notes and sharing them with the whole group after-wards

To evaluate and give feedback

A document covering different ways to evaluate and give feedback can be found in the trainer for trainer toolbox. **evaluation and feedback tools**

- observe teaching situations, recording the observed attitudes of the trainer/of the learners
- in pairs, giving each other praise and working points
- using evaluation **checklists and forms**
- ...?

Adaptability

- learner needs to be able to adapt a game to a different situation (number of participants, age of target group, smaller training hall, less equipment available...)
- during the teacher training period, at least 3 circus activities should be held with the same group, in order to be able to learn how to adapt and change the programme





Appendices **CATE**  
Trainer **HANDBOOK**  
for Trainer Toolbox

# CREATIVITY

## ARTISTIC EDUCATION

This document was created from a brainstorming session of the CATE Expert Group.

For the basic circus trainer, it is important to have knowledge of performance techniques, and to experience personally being in front of an audience.

### It is important to have knowledge of

- finding a topic for the show- what do you want to say?
- how to work with and develop that topic
- improvisation
- the constructive use of free questioning
- different possibilities of expression
- different approaches and techniques for building a skill base
- clowning
- movement/rhythm
- theatrical techniques
- music

### Imbedding creativity within a lesson plan

- always have a creative goal
- always use a creative process in any lesson
- create a personal approach to stage presentation, creativity, research and freedom
- use your knowledge of different frames to develop creativity

### Research different approaches

- to skill teaching
- to developing topics
- to presentation

### Tools

- observation
- music
- movement/rhythm
- emotion
- games
- exercises for success
- improvisational techniques

### Stage techniques

- lightning
- music
- sound
- using the space

### Involve and expose the learners to different styles of presentations, shows, spectacles, dance etc.

- develop an interest in a broad culture life
- be conscious of and encourage creativity
- develop an analytical and critical approach to creativity

### Failure is an option

- to learn
- to gain confidence about yourself
- to gain confidence as a group
- to create an environment of trust

# CREATIVITY

## STIMULATING CREATIVITY AND IMAGINATION

This document was created from a brainstorming session of the CATE Expert Group in order to effectively teach the learner to understand:

- circus is an art and not just a sport
- the role of Play within the learning environment (individual/group)
- the need of the individual to experiment and play with their skills
- the use of the imagination as an internal invention
- that creativity is a visible and concrete practical application of imagination
- the roles of Emotional, Cognitive, Social, Physical and Technical Creativity
- how to observe themselves, each other, their skills and the wider world
- the importance of the freedom to fail – embrace the mistakes
- how to create a safe and supportive environment in which ideas can be offered without fear
- the role of perseverance in the creative process (don't give up just because ideas don't come quickly)
- how to recognise pitfalls and solutions
- that it's never too early to start being creative
- skill levels are no barrier to creativity
- the need to encourage people to perform in front of others
- the need to encourage invention and experimentation
- how to find the bridge between the skill base and emotional/inventive freedom
- how to immerse yourself in an activity
- how to adapt to any given situation
- how to surprise people by changing context/situation
- how to use time/impossible constraints/ridiculous combinations to stimulate creativity
- avoiding confronting the challenges – make progress
- that not blocking creativity is as important as stimulating creativity

# CREATIVITY

## CREATIVE BEHAVIOUR CATEGORIES

Creative behaviour is influenced by different factors, each playing its role in being able to bring out creativity. The categories below can help you understanding and choosing a working goal to stimulate creative behaviour.

### Cognitive creativity

#### observing the world

- seeing many things
- observing in detail
- from another point of view

#### finding good ideas

- divergent thinking
- original thinking
- redefining
- flexibility

#### using ideas

- selecting ideas
- ranking ideas

### Emotional creativity

#### self-observation

- thoughts
- feelings
- desires

#### self-confidence

- starting
- continuing
- showing

#### discipline

- more than the first idea
- handling failure
- continuing till it's finished

### Social creativity

#### observe interaction

- your inner-self
- the outside of the other person
- the inside of the other person
- influencing effects

#### being self-assertive

- non-conformity
- tolerance
- communicating clearly

#### working together

- negotiation
- complementary

### Technical creativity

#### seeing possibilities

#### creating solutions

- linking and application of technical skills, adapting
- to space,
  - to speed
  - to music
  - to another object
  - to amount of actors
  - to the audience

#### executing the ideas

This document is a translation of an extract from a Flemish handbook for art education<sup>1</sup>.

<sup>1</sup> The original can be found in "Actieve kunsteducatie. Een algemene methodiek" Jan De Braekeleer [www.wisper.be](http://www.wisper.be)

# DIDACTICS

## WORKING FORMS

This document was created from a brainstorming session of the CATE Expert Group in order to help the trainer and the learner to diversify the way to organise the learning environment.

### **To work in groups of different sizes**

- in one big group
- several small groups
- in pairs
- alone

### **Circuit training**

- circuit with different disciplines (e.g. trapeze/spinning plates and tight rope)
- circuit within the same discipline (e.g juggling balls/club manipulation/a trick list with spinning plate tricks)
- circuit within one trick to learn (eg rolling forward on different surfaces...)

### **To concentrate with the whole group on same task/topic**

- teacher explains, (step by step) pupil follows (step by step)
- playing all together
- trick sharing
- peer to peer teaching
- using drawings or photos or other information to stimulate interest

# DIDACTICS

## PREPARING LESSONS

This document has been used by a trainer of trainer of the CATE Expert Group for a session in a International Basic Circus Trainer Course: Circus Trans Formation (pilot), Amsterdam February 2013

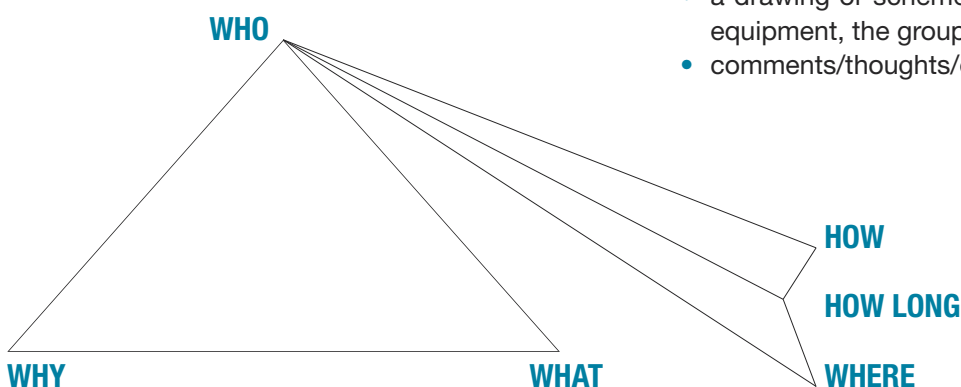
### A trainer needs to prepare his lesson well

Participants will appreciate original and funny exercises, leading them through the session(s) and helping them to really achieve something. A well structured arrangement of the venue and equipment gives space for concentration, good atmosphere and creative behaviour. During the class the trainer can attend to the learners, and doesn't need to use too much time finding the right place for exercises. After the class, the trainer can reflect and adjust his programme for the next time.

The starting point for choosing a goal for the session is always the target group. What are the participants ready to learn? What should they learn?

Goals can be pure technical circus skills, but also social, emotional; cognitive and artistic goals should be part of the training regime.

The triangle shows how everything is influenced by the WHO (target group) and the importance of the WHY. (goal)



### Steps to follow by preparing the circus session

- 1 define the main goal
- 2 ensure your goals are as specific as possible
- 3 choose the technique
- 4 present a wide circle of exercises
- 5 order your exercises (providing some extra exercises, less or more difficult)
- 6 think about the specific activation and the cooling down
- 7 the general activation
- 8 check the organization of equipment, space, time, group

### Preparation form

When you prepare or create a session it needs to be written down.

You can develop your own preparation form, according to you personal VAK<sup>1</sup> style.

It is recommended that the preparation covers the following:

- description of the main goals and a more precise description of the specific goal(s)
- the different parts of the session, with the timing of each part
- a drawing or scheme for the organization of the equipment, the group and the space
- comments/thoughts/evaluation notes

<sup>1</sup> VAK learning style: Visual Auditory Kinesthetic learning style



# DIDACTICS

## KEEPING MOTIVATION ALIVE

This document has been created by members of the CATE Expert Group, in order to help understanding the importance of teaching style, when it comes to keeping learner's motivation alive.

- 1 Creating a safe learning environment
- 2 Taking care of individual learning styles and interests
- 3 Involving the learner in decision making
- 4 Encouraging teaching style

### 1. Creating a safe learning environment

...as being the very first condition to be able to feel free and to be yourself among the others

Pupil should not (have to) be afraid of hurting themselves or being hurt - emotionally or physical.

The trainer should take care of the group dynamics aiming to instil a warm and open atmosphere. (Having a lot of fun together leads towards freedom, and acceptance of one another).

### 2. Taking care of different individual learning styles and interests

The learning content has to be connected to the world of the learners and the knowledge they already have. These must relate to the participants' own interests and needs.

The trainer should notice and value the differences between the learners.

Because each learner has their own style of learning, and their own motifs to be in the circus class, the trainer will achieve better results using a variety of teaching styles and methods.

The basic trainer must take care of the individual learner and their personal needs.

The trainer is aware that, likewise, every person and every group is different, and the trainer has to stay alert to connect with every new group he meets.

### 3. Involving the learner in decision making

If the learner feels a responsibility for their own learning, and is also able to change and adapt the programme to their needs, they will stay more motivated. They will want to persevere and continue to learn. Motivation is very closely linked with goals that the individual sets for themselves.

The basic trainer should organise regular moments of reflection, evaluation, consultation and discussion. The learner needs to be able to discuss and share their emotions.

The trainer should be flexible and open to change.

### 4. Encouraging teaching style

Positive feedback and approval are ways to raise cohesion in a group, both lead to a better motivation to learn.

Giving feedback should always be supportive.

The basic trainer should nurture success and be able to acknowledge the skills learned or the behaviour of every single learner.

#### Ways for the basic trainer to help the learners keeping motivation alive:

- encourage learners' current skill levels and their progress
- be enthusiastic about what they are teaching
- always emphasise the objectives
- vary ways of working with groups of learners
- give positive feedback and approval
- define tasks which are of interest to each learner
- use tasks that are challenging
- use different and varied ways of evaluation to help the learner to understand their progress

# DIDACTICS

## LEADERSHIP ROLES

As a trainer, you are handling a specific natural style to interact with children and young people. It is important to gain insight into the way you are acting, so that you will be able to develop your style more consciously to become a fine leader.

**The police officer, the nurse and the clown** are three very different roles but, they each serve a useful function. It is important to make all three of these models your own, and continue to develop them with care. All three roles are necessary! Probably you will feel comfortable with one or two roles. The others will be more difficult and you'll have to take care to not neglect these.

### 1.the police officer: control of procedure

e.g. puts all children in a circle at the start of the lesson

- main actions: to regulate – to check - to observe – to intervene
- takes care of overview, structure, physical (space, equipment) safety
- focuses on **the situation**

### 2.Nurse: concerned with the process

e.g. talks to the sad participant and feels sorry for him

- main actions: to pay attention- to care for – to have individual contact – to trust
- takes care of comfort, peace, feeling at home, emotional safety (bullying, exclusion, general welfare)
- focuses on **the participant**, individually and in group

### 3.Clown: concerned with the product

e.g. tells a great story about knights and castles and, therefore, makes it a super game

- main actions: to play – to animate – to entertain – to enthuse-to energise
- takes care of the action, fun, jokes, energy
- focuses on the game, **the action**

For maximum pleasure , it is important that the clown is the most visible role.

VISIBILITY for maximum PLEASURE:

clown > nurse> policeman

For maximum safety it is very important the police officer is always present!

PRESENCE for maximum SAFETY:

policeman>nurse>clown

### Teamwork

If you are teaching a group on your own, the participants will assume you are assuming the three roles. If you are working in a team, you can discuss which role will be taken by whom.

Do not 'suppose' your colleagues will complement automatically, better to make it clear beforehand.

Be careful that you rotate the roles, not everybody has enough energy to always be the clown, and nobody likes to be the police officer for ever.

## Possible conduct of the basic trainer lesson (1h45'-2h)

### **GAMES 15 to 20'**

Trainer for trainer plays games with the participants,  
Each game, they act as a leader with a totally different leadership style,  
Adopting the model of one of the three leadership roles  
Learners need to feed back on what they have noticed.

### **THE THREE LEADERSHIP ROLES 15'**

Explanation of the three different leadership types  
Visibility versus presence  
Think of the games being played, do you recognise some aspects?

### **SELF REFLECTION 3'**

Which role am I good at?

### **EXERCISE**

#### **Thinking of a game or circus exercise 15'**

- the learners will work in pairs
- the learners can or choose the their leadership role, pick a designated card, or be assigned by the trainer
- the learner decides what is either their their best role or the role the learner wants to adopt
- Both learners can attempt the same role or choose two different ones.

#### **Games 50'**

- try to discover the chosen teacher role
- discuss the various situations
- exaggerate the role emphasising that fun is allowed

# DIDACTICS

## RESPONSIBILITIES

This document was created from a brainstorming session of the CATE Expert Group. It started from the European job level grid (description [www.eyco.org/subjects/pedagogics/joblevelsdescription](http://www.eyco.org/subjects/pedagogics/joblevelsdescription)) and tries to numerate the different responsibilities that a basic circus trainer may have.

### Attitude

- available to listen
- coherent and convincing
- dynamic and enthusiast
- balanced between this..
- empathetic
- professional (in time, proper dressed, look, be a model)

### Behaviour

- control the environment (group, space, material, equipment)
- take care of the individual
- take care of the group dynamics
- capacity to adapt
- reaction to and be considerate of any suggestions offered by the participants (without missing the objective)
- improve and encourage the children with verbal and not verbal communication
- incorporate the 3 parts of conduction (police, nurse and clown)
- the group is having fun (can we see the clown) (the policeman has to be there for safety, and the nurse for effective safety)
- adapt without losing the objective

### Instruction

- clear
- adapt and readapt (with examples or other way to make understand)
- decomposition of information
- complete and coherent
- short & simple
- respected

### Sensibility

- capacity to prevent conflict and react to this
- listen and be attentive of everyone and also the group
- give a space for each equally

### Attention to:

- reception/relationship with the people
- voice
- eye contact
- global and peripheral vision
- disposition in the space (placement)

### Communication

- communicate with every individual
- communicate with the group and build the internal relationship
- be able to describe and present his work to the parents

### Time management

- time for the 3 parts
- time at the beginning
- rhythm
- consciousness and management of the resources

### Management of space

- logistics: the space, the material, the group (how is organised, efficient-attractive)
- how to clean up the space

### Division of the roles

- division and incorporation of the 3 roles of conduction: nurse, clown, police officer

# DIDACTICS

## EVALUATION AND FEEDBACK TOOLS

This document was created from a brainstorming session of the CATE Expert Group.

Evaluation should be a natural part of an interpersonal learning situation.

Evaluation should also be continuous and implemented in every lesson together with the learners from every group (not only at the end of the season).

There are many ways to implement evaluation: for the learners it is of more educational value if the teacher uses many different kinds of approaches for evaluation. It is also helpful if learners are taught the process of self-evaluation.

Evaluation can be executed in different ways i.e. verbal, physical and in writing.

Giving feedback should always be supportive and the trainer should nurture the success and skills achieved by every learner.

Feedback should never focus on learners' features or on the individual persononality.

Below, you will see some examples how to use different forms of feedback during the circus lessons.

- brainstorming
- form with specific questions from trainer
- peer evaluation from the others in a group
- written poster with achieved results
- discussion in pairs (of learning outcomes and feelings during exercises)
- discussion with whole group
- learning circle with different learning parts drawn on paper and achievements marked on paper
- segment drawn on the floor and learners find their places physically on right position on line
- drawing the feelings on paper after exercises
- positive "gifts" (notes of others' learning) from group members (presenting plays using mime, written notes or verbally)
- positive and constructive remarks from other group members (presenting plays using mime, written notes or verbally)
- guiding technical notes of recording (taped with camera, i-pad,...)

# FORMS AND CHECKLISTS

## LEARNER CHECKLIST

### What do I need to think of as a teacher?

This document was created from a brainstorming session of the CATE Expert Group. The trainer of trainer can give it to the learners, to help prepare a circus activity.

#### Is my circus activity adapted and pertinent to the participants?

- Do I know my group and the psycho-mechanical development of the participants
- Do I know how to create an emotionally and physically safe environment and how to take the necessary precautions to create that environment
- Have I defined my objectives
- Have I defined a logical and appropriate progression method to reach those objectives
- Have I written an appropriate lesson plan and time schedule

#### Do I know,.....

- What the teaching space looks like
- What kind of equipment there is and is it the appropriate equipment for the lesson
- How much time I have with the participants?

#### Welcoming the participants and starting the activity is a decisive moment

- Am I aware of the needs of the individual?
- How do I make the participants enthusiastic?
- Can I create a "magical circus world"?

#### Managing the group

##### Things to keep in mind:

- Using different roles as a leader of the group: police officer, nurse and clown
- Playing and working together should be fun
- Creating a nice and tolerant atmosphere
- Stimulating the work as a group whilst ensuring that every individual's specific needs are taken care of
- Keeping eye contact with the participants
- Standing in the space to ensure a global and peripheral vision of the activities

#### Reacting to live situations

- Being attentive to the opinions of the group
- Recognising and preventing potential conflicts
- With regard to the objectives, adapt the lesson to the group conditions

#### Time management

##### A teacher should

- Put a timing on the preparation plan, estimating the amount of time needed for each exercise or part of the lesson
- Start and finish on time
- Watch the time during the lesson
- Try to follow the plan but, if necessary, be prepared and flexible enough to adapt

#### Logistic management

- How do I organise the space?
- Am I using the available space efficiently? Attractively? Invitingly?
- Where do I put the equipment?
- Is it safe to put it there?
- How will the equipment get there?
- Will the participants help me?

#### Instructions

- Am I giving clear instructions - wait until the group is ready to listen in order to give those instructions
- Should I adapt or re-adapt my instructions if necessary
- Have I demonstrated my instructions
- How can I make the learners receptive - make the instructions short & simple
- If necessary, deconstruct the information (explain step by step)

#### Communication

- Use different methods for communication: verbal, non-verbal, video, music...
- Communicate with every individual
- Communicate with the group to improve the group dynamics
- Be able to present the work to the parents

### Attitude

- Have an open and inviting body language
- Listen to the participants
- Be dynamic and enthusiastic
- Be convincing and coherent (be in line with your rules)
- Be empathetic
- Be professional (on time, proper dressed, behave as a role-model)

### Improving the technical skills

- Use different methods
- Define those methods
- Progress from easy to hard tricks
- Progress from simple to more complex movements

### How do I stimulate creativity?

- Using games
- Using music
- Using improvisation
- In another way: .....

### How do I ensure the physical and mental safety of the participants

- Am I promoting the safe use of all equipment?
- Am I aware of the need for spotting/assisting?
- Am I teaching the techniques for spotting/assisting?
- Am I creating a trusting environment?
- Am I aware of and taking care of possible sexual harassment?

### Closing the lesson

#### I am helping the participants to end the circus activity in a pleasant way:

- Putting away the equipment
- Tidying the space
- Cooling down the body
- Calming the mind in order to re-enter the real world
- Feeding back about the content and/or the participant's progression
- A nice group moment
- Final check of the space

# FORMS AND CHECKLISTS

## USER FEEDBACK QUESTIONNAIRE

This document was created for the user of the trainer programme. The information gathered from the answers will be used to evaluate and eventually to adapt the CATE Basic Circus Trainer Programmes.

### Being the creator of a training programme, what do you think about the following:

- 1 Which method did you use: Day by Day or the Module Wise programme?
- 2 In case of Module Wise programme, how did you organise it?
- 3 In case of Day by Day programme, how long was the gap between the first and the second part of the formation?
- 4 How did you organise the teacher training period?
- 5 Did your trainer for trainers agree with the programme's content and were they able to present it?
- 6 Were the expected learning outcomes achieved?
- 7 How did the participants understand the balance between the theory and the practice?
- 8 Do you think it is important to have standard European competencies for circus trainers?
- 9 Was anything missing?
- 10 Have you any ideas for improvement, testimonials, questions?



# FORMS AND CHECKLISTS

## TEACHER EVALUATION FORM

	Not Present	Some	Good	Very good
<b>Teaching basic levels of circus discipline</b>				
Technical improvement in spotting/ lifting/ assisting				
Technical improvement in teaching circus skills				
Safe use of equipment				
<b>Understanding and using the creativity process</b>				
Artistic approach - stimulating creativity				
Creating a performance				
<b>Managing a group</b>				
Creating a group dynamic				
Managing the group				
Listening to the individual				
Constructive feedback				
<b>Self - evaluation</b>				
Open to new influences				
Knows own strengths/weakness				
motivation/ energy/ enthusiasm/ engagement				
Coping with failure/frustrations				
Respecting rules (time, clothing ...)				
Concentration				

# FORMS AND CHECKLISTS

## LEARNER EVALUATION FORM

Competencies	Abilities	Yes	No	In progress
<b>planning</b>	Adapted to the participants, time, space and material			
<b>leading</b>	Welcome the public			
	Be able to react to the live situations			
	communication			
	instructions			
	manage the group			
	attitude			
	time management			
	logistics management			
	improving the learners' technical skills			
	creativity			
	assure the physical and mental safety			
	Closing the lesson			
	<b>self - Evaluation</b>	analyse what you have done + analyse your plans into reality		

# FORMS AND CHECKLISTS

## PREPARATION FORM TEMPLATE 1

<b>Name of the learner</b>	<b>Supervisor</b>
<b>Name of the group</b>	<b>Date</b>
<b>Number of participants</b>	<b>Age of the participants</b>
<b>General goals of the lesson:</b>	

Part of the lesson	Timing	Description of the actions	Specific goals	Scheme: equipment/pupils/teacher	Comments (supervisor or learner)

# FORMS AND CHECKLISTS

## PREPARATION FORM TEMPLATE 2

formal requirements/ terms of the lesson:	day/ lesson	number of participants	any special needs of the participants/ age	time
--	-------------	------------------------	---	------

learning target of the lesson:	
-----------------------------------	--

teaching and learning content	material	method	time in min.
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**starting point/ ritual or else**

--	--	--	--

**general warm up (games + exercises)**

--	--	--	--

**specific warm up**

--	--	--	--

**main part of the lesson - technic learning**

--	--	--	--

**main part of the lesson - creativity**

--	--	--	--

**cool down - end of lesson**

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# HEALTH & SAFETY

## GENERAL HEALTH & SAFETY

This document was created from a brainstorming session of the CATE Expert Group in order to effectively teach the learner to understand

### Caveat

- 1 It is paramount that all health and safety procedures conform to legislation/regulations of the individual country.
- 2 Learn, and follow all procedures of the company/organisation.
- 3 Nothing replaces common sense.
- 4 If in doubt, don't.

### Physical Safety Risk Evaluation

Space:

- ensure space is well prepared
- know where a first aid kit is and what is in it
- accident report form
- emergency exists
- nearest telephone (emergency contact numbers of pupils)
- awareness of:
  - how many people can safely fit in the training space
  - how can I adapt the course to the space and the number of pupils

Equipment:

- know where to ask for information
- learn how to assess equipment
- know how to use the equipment
- know how to maintain the equipment
- know who to report to if equipment is not safe
- know the restrictions, when things are broken/damaged
- know how to install (weights/ working angles/ etc)

Rigging:

- who is responsible
- do a risk assessment
- knowledge of weights
- special material
- visibly check

### WHEN IN DOUBT DON'T! USE IT - Report it!

Circus Specific

- spotting
- warm up
- instruction

### Emotional Safety

Child protection policies and procedures

- emotional well being
- leading styles (workshop leader's) behaviour
- group dynamics and issues
- reporting
- strategies for child protection

### Accidents

- how/why?
- managing an accident (reacting - reporting)
- 1<sup>st</sup> Aid training
- 1<sup>st</sup> Aid kit

### Safety of the teacher

- working hours
- be aware of your limits
- what and how much you teach
- how many people you teach
- when to stop
- protection from potential allegations / litigation
- avoid being alone with young people (to avoid harassment claims)
- try to have mixed gender tutors
- safe working ratios (staff/participants)
- 'safe touch' explain about where and why you touch someone e.g. in acrobatics

### Knowledge, actions and behaviour

- knowledge of child development
- knowledge of working with young people with special needs
- understand liability insurance/risk assessments

### **Performances and Spaces**

Know where to get information from and what kind of information is needed

- understand liability insurance/risk assessments
- room/ space
- fire/ emergency exits/ etc
- lighting/sound - technical requirements
- building regulations

### **Consent form**

- have a signed consent form containing (name, address, emergency contact and medical history) for each participant attending the class

# HEALTH & SAFETY

## AERIAL SAFETY

This document has been used by a trainer of trainer of the CATE Expert Group, for a session in a course for circus trainers held in Finland (Lappeenranta, June 2014)

### Rules for the participants to respect

- always having a safety mat under the trapeze
- keeping the safety mat clear
- when learning a new trick do so at a low height
  - for silks: learning to do and undo your drop preparation
  - for trapeze: holding the bar with your thumbs underneath

### Notes for the teacher's behaviour

- ensure that the participants respect the rules and respect them yourself
- observing everything and everybody at all times!
- providing a choice of different heights
- providing a choice of different ways to get into a position
- recognising the different factors influencing the perception of how difficult the tricks are to achieve i.e.
  - strength or flexibility or endurance needed to be able to do the trick
  - risk of being hurt when falling, (strongly influenced by height!)
  - pain
  - several steps to get to the end position (complexity of actions)
  - being upside down
  - ...??

# EUROPEAN TECHNICAL SKILLS

## TECHNICAL CIRCUS SKILLS OF THE BASIC TRAINER

### BELGIUM AND THE NETHERLANDS

This document is the list of technical skills, used in the Flemish basic trainer course (BIC), and the Dutch [Guidelines for creating a basic circus trainer programme](#)

This list provides an overview of skills from the traditional basic circus disciplines of juggling, equilibristic and acrobatic. We recommend that the organiser of the trainer programme stays open to new techniques and materials that are not listed here. Mastering this package of movement skills is a good basis for working with inexperienced circus participants.

After following a basic circus trainer programme the learner should have mastered these skills:

#### Juggling

- 1 plate spinning
- 2 juggling with scarves
- 3 juggling with balls
- 4 juggling with clubs
- 5 juggling with rings
- 6 flower stick
- 7 diabolo

#### Equilibristics

- 1 unicycle
- 2 rola bola
- 3 tight rope
- 4 walking globe
- 5 stilts

#### Acrobatics

- 1 tumbling
- 2 partner acrobatics

#### Aerial work

- 1 trapeze
- 2 silks and Chinese pole

#### Juggling

##### plate spinning

- spin with preferred hand
- spin not with preferred hand
- at least five tricks

##### juggling with scarves

- building up to three scarfs
- fast and slow juggling with three scarves
- two variations with three scarves

##### juggling with balls

- build up to cascade with three balls
- juggling three balls while looking at audience (25 throws)
- two variations with three balls
- juggle two balls in one hand (both hands)

##### juggling with clubs

- basic movement back and forth throwing and catching a club
- three manipulations with one club

##### juggling with rings

- basic movement throwing and catching one ring
- cascade with three rings
- at least three other tricks with rings

##### flower stick and / or devil stick

- tic tack movement
- at least three other tricks with the circus stick

##### diabolo

- spinning the diabolo and accelerate
- adjustment of tilting movement
- redirecting 'swing out' movement
- throwing and catching
- at least five other tricks with the diabolo



## Equilibratics

### Unicycle

- pedal 10 meters straight ahead on the unicycle
- stepping on without help
- getting off with the unicycle in front
- turning left and right

### Rola bola

- stepping on without help
- staying balanced on the plank
- controlled step off without help
- jump up with two feet
- a minimum of two other tricks on the rola bola

### Tight rope

- stepping 5 metres forward with correct foot and arm position
- being able to explain and demonstrate the half-twist on the cord (possibly just on the ground)

### Walking globe

- getting on it
- stepping on the spot
- stepping forwards
- slowing down and stopping
- stepping backwards

### Stilts

- putting the stilts on
- stepping forward
- landing on knees
- getting up with help

## Acrobatics

### Tumbling

- rolling forwards
- rolling backwards
- coming to headstand
- handstand (with help if needed) and rolling through
- cartwheel
- (additional: with partner: handstand pullovers)
- (additional with partner: clowns roll (forward roll over each other))

### Partner acrobatics

- three shapes for a pyramid with a table
- three shapes for a pyramid with a basing partner standing
- three shapes for a pyramid with a basing partner lying under

It is recommended that the learner demonstrates both flyer and base position.

## Aerial work

### Trapeze

- going to sit on a low trapeze and getting off safely
- going to sit on a high trapeze and getting off safely
- at least 5 figures on trapeze
- climb and descend on the silks or rope
- climb and descend on a Chinese pole

# EUROPEAN TECHNICAL SKILLS

## TECHNICAL CIRCUS SKILLS OF THE BASIC TRAINER

### FRANCE

In France a learner participating in a FFEC (the national umbrella) basic trainer course is supposed to already possess the basic circus skills before entering the course. You can find the entry conditions of the French Basic Trainer course in the downloadable document

Règlement fédéral du BIAC 2013 available at [www.ffec.asso.fr/diplomes-federaux-brevets-initiateur-arts-cirque\\_19.php](http://www.ffec.asso.fr/diplomes-federaux-brevets-initiateur-arts-cirque_19.php):

On p 6-10 of the Règlement fédéral du BIAC 2013 you will find the full list of required technical skills for accessing the course.

# EUROPEAN TECHNICAL SKILLS

## TECHNICAL CIRCUS SKILLS OF THE BASIC TRAINER

### ITALY

This document is the list of technical skills, used in the Italian basic trainer course, as adopted by the national umbrella Ass. Giocolieri e Dintorni

This list provides an overview of skills from the traditional basic circus disciplines of juggling, equilibristic and acrobatic. We recommend that the organiser of the trainer programme stays open to new techniques and materials that are not listed here. Mastering this package of movement skills is a good basis for working with in-experienced circus participants.

After following a basic circus trainer programme the learner have mastered these skills:

#### Equilibristics

##### unicycle

go up without help  
go forwards for 20 m  
large turn  
small turn  
make a figure 8

##### stilts

walk ahead  
walk back  
turn on 1 foot  
climb over an obstacle  
free trick

##### globe

go up in 2 different ways  
go forwards  
go backwards  
turn on the globe  
free trick

##### tight wire

one way walk  
stay one foot for 10"  
half-turn  
walk backwards  
free trick

##### rolla bolla

go up in 2 different ways  
stay for 30"  
touch the ground  
10" lateral position  
free trick

#### Juggling

##### rings

cascade 3 objects  
trick around the body  
free trick  
manipulation trick

##### balls

cascade 3 objects  
5 free tricks  
notion of multiplex  
notion of siteswap

##### clubs

cascade 3 objects  
3 free tricks  
manipulation trick

##### passing (free choice object)

10 passes in 4 count  
10 passes in 2 count

##### devil stick

basic tic tac  
throw  
helicopter  
3 free tricks with tic tac  
3 free tricks without tic tac

##### diabolo

2 ways to start spinning  
to throw and to catch  
3 free tricks  
passing with another person

##### chinese plates

spin the plate on stick  
to throw and to catch  
3 free tricks  
spinning with other hand  
passing with another person

#### Acrobatics

##### floor acrobatics

rolling forwards  
rolling backwards  
cartwheel  
headstand  
notion of handstand  
notion of somersault

##### pair acrobatics

5 free tricks for 2 persons  
3 free tricks for 3 persons  
3 free tricks for more persons

#### Aerials

##### trapeze

go up and down  
2 free tricks under the barre  
2 free tricks on the barre  
2 free tricks up the barre  
notion of spotting

##### silks

go up and down  
3 free tricks  
3 free tricks with footlock  
notion of spotting





Appendices **CATE**  
Links **HANDBOOK**

# LINKS

In this document some interesting websites can be found, linked with topics usable for the trainer of trainers.

## **Active Pedagogy and Critical Pedagogy John Dewey**

<http://www.suu.edu/faculty/tawat/engl2900/powerpoints.php>

## **Children's development**

<http://www.pearsonschoolsandfecolleges.co.uk>

## **Circus games**

[www.eyco.org/gameswiki](http://www.eyco.org/gameswiki)

## **Circus skills/tutorials**

[thecircusdictionary.com/moves](http://thecircusdictionary.com/moves)

[www.fedec.eu/en/ressources](http://www.fedec.eu/en/ressources)

## **Educational Tools Cirque du Soleil**

[www.cirquedusoleil.com/en/about/global-citizenship/review/2011/special-projects/educational-tools.aspx](http://www.cirquedusoleil.com/en/about/global-citizenship/review/2011/special-projects/educational-tools.aspx)

## **European Youth Circus Organisation**

<http://www.eyco.org/index.php/projects/cate>

[http://95.142.162.106/documents/pedagogics/jobLevels\\_matrix.pdf](http://95.142.162.106/documents/pedagogics/jobLevels_matrix.pdf)

## **Framework of competences of a social circus trainer Caravan**

This is a European project that resulted in a curriculum for basic SOCIAL circus trainers

[www.caravancircusnetwork.eu/assets/PDF/LEO1fnalLOW2.pdf](http://www.caravancircusnetwork.eu/assets/PDF/LEO1fnalLOW2.pdf)

## **Guidelines for creating a basic circus trainer course**

In Dutch: [www.lkca.nl/amateurkunst/opleidingen/jeugd circus](http://www.lkca.nl/amateurkunst/opleidingen/jeugd circus)

In English: [www.eyco.org](http://www.eyco.org) (qui aggiornare il link)

## **Learning theories and styles.**

[www.businessballs.com](http://www.businessballs.com)

## **Réglement Fédéral BIAC**

You can find the entry conditions of the French Basic Trainer course in this document.

[www.ffec.asso.fr/diplomes-federaux-brevets-initiateur-arts-cirque\\_19.php](http://www.ffec.asso.fr/diplomes-federaux-brevets-initiateur-arts-cirque_19.php)

## **Rigging and safety standards**

[www.aerisc.fr](http://www.aerisc.fr)



Acknow  
ledge  
ments

**CATE**  
**HANDBOOK**

# Acknowledgements

The contents of this handbook originates from a collective work which has involved many people during the two years of the CATE project. We wish to thank all of them for their contributions and here we include a full list and a portrait gallery of the expert trainers and managing staff who took part in the process. Included in this section is a presentation of the partners and major contributors who supported, ran and coordinated the CATE project. Last but, not least short bios are dedicated to those expert trainers who constantly led the process through its final steps.

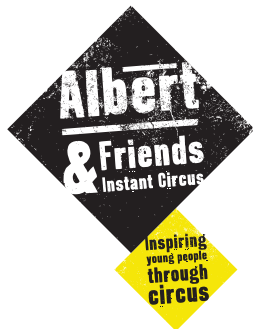
## Presentation of CATE partners and contributors



### BAG Zirkuspädagogik (DE)

[www.bag-zirkus.de](http://www.bag-zirkus.de)

The Federal Association of Circus Education “BAG Zirkuspädagogik” is a network of circus schools, regional associations and circus teachers. It was founded 2005 in Berlin and currently has 115 members in 15 of the 16 federal states of Germany. The purpose of the association is the support of the circus educational theory, in particular in child help, youth welfare and youth education, the adult’s education and the support of circus as an independent art form. The statue purpose is to improve the work of the circus schools and the circus teachers. The BAG develops standards of the formation of circus teachers and animators. The Federal Association of Circus Educational Theory “BAG Zirkuspädagogik” is subdivided in the board of directors and the educational committee, elected by the annual general membership meeting and as well as the different study groups.



### Albert & Friends Instant Circus (UK)

[www.albertandfriendsinstantcircus.co.uk](http://www.albertandfriendsinstantcircus.co.uk)

A&FIC’s 30-year journey began in the parks of London in 1983 achieving Charitable Status in 1997. It is an Arts Council England National Portfolio Organisation since 2012. **Vision:** to inspire and ignite potential, to develop reflective and positive individuals whose honest acceptance of self and others enables them to be courageous and compassionate and to become positive contributors to society. **Mission:** to improve the lives of individuals from regardless of their background or abilities, to help them look beyond their own personal circumstances and to fulfill their dreams and aspirations. A&FIC co-founded CircusWorks in 2011, the first sustainable Youth Circus Network in the UK. With over 35 youth circus groups from England, Wales, Scotland and Northern Ireland it has held two Festivals and numerous training projects. The first National Youth Circus Forum was founded under the auspices of CircusWorks in 2012. CircusWorks will host the 2014 N.I.C.E. Seminar in Cardiff, Wales.



### Circuscentrum (BE)

[circuscentrum.be](http://circuscentrum.be)

The Flemish Centre for Circus Arts is the hub of circus in Flanders. It contributes in every respect to the development and quality of the Flemish circus arts. The Circuscentrum is both a knowledge hub and an anchor for all circus arts in Flanders. Circus artists - amateurs or professionals, the general public and organizers from different sectors can call on Circuscentrum. It aims at optimal development opportunities and a public acceptance of the culture of circus arts. The field of youth circuses forms an important bases for the circus scenery in Flanders. The Circuscentre supports a network of 19 member youth circuses. One of the main objectives is to initiate training and exchanging for quality improvement. Other supporting measures such as: to create playing opportunities for the youth circuses, lending service for circus material, organisation and developing support (accountancy, legislation information, financial support, etc.).





## Circomundo (NL)

[circomundo.nl](http://circomundo.nl)

Circomundo, the umbrella organisation of the Dutch youth circuses, aims to promote and support the youth circus in The Netherlands through:

- advocacy
- quality development
- providing a network and advisory structure

Circomundo focuses on support, quality improvement and promotion, encouraging collaboration among youth circuses and with the professional field, in circus and other areas. Target groups: Circus trainers, teachers, coaches and directors in youth circus and circus in general; Young amateur and (semi-) professional circus artists; Artists in the street, in a circus or other stages; Youth circus organisations, educational and cultural institutions for circus activities.

Circomundo, founded in 2002, now has 24 youth circus members and about ten other organisations as affiliated members. Internationally, Circomundo contributes to the exchange and development of the youth circus through participation in N.I.C.E. (Network for International Circus Exchange) and as a partner in EYCO (European Youth Circus Organisation).



## Cirkus Tvaers (DK)

[www.cirkustvaers.dk](http://www.cirkustvaers.dk)

Founded in 1990, is Gellerup international children's and youth social circus. It is free of charge to join the circus, and you pay with good behaviour, participation and hard training. We believe in the saying "all different all equal", we also believe that with a good culture you create a good environment. We believe that knowledge sharing and communication is the key for innovation ownership and talent development and much more. We work locally, nationally and globally. We believe in circus for peace in the world, apolitical but with a position on social responsibility.



## Fédération Française des Ecoles de Cirque (FR)

[www.ffec.asso.fr](http://www.ffec.asso.fr)

The «Fédération Française des Ecoles de Cirque» (FFEC) is a network of circus schools. It was founded in 1988 and currently has 139 members located all around France. The organisation works in collaboration with varied partners (public Departments, culture professionals, circus schools...) so as to provide a high-quality circus training. The FFEC bases its quality on the founding precept "circus is an art, which is taught in respect for oneself and others". It is about, for the Federation, to obtain guaranties in the field of health, security, pedagogy, training, administrative functioning, conditions of practice (place, materials,...) and link with artistic. In addition, the Federation takes an active part as well in the structuring of diploma for circus arts teachers (at first an intern diploma, as there were no national diploma, and secondly the Federation joined the creation of two national diplomas).



SUOMEN  
NUORISOSIRKUSLIITTO

## Finnish Youth Circus Association (FI)

[www.snsi.fi](http://www.snsi.fi)

The Finnish Youth Circus Association (FYCA) was founded in 1991 and represents more than 40 circus schools with over 7000 members. FYCA promotes amateur youth circus activities and aims at providing better facilities for youth circuses and circus amateurs. The association brings together both amateurs and professionals and aims to develop possibilities for children and young people to take part in circus activities. FYCA organises events, camps and educational courses for its members. Currently the focus is also on educating circus teachers. International activities, providing information and projects in co-operation with several other actors are also an important part of its activity. FYCA is a founding member of EYCO.

The association publishes a quarterly circus magazine, Sirkuspyramidi.



Associazione  
**Giocolieri  
&Dintorni**

## Giocolieri e Dintorni (IT)

[www.giocolieriedintorni.it](http://www.giocolieriedintorni.it)

Associazione Giocolieri e Dintorni, founded in 2002, works as a national umbrella association for promoting contemporary circus art and youth circus projects in Italy. Together with publishing and distributing the quarterly Juggling Magazine, it has been specifically taking care of promoting youth circus through: gaining institutional recognition from the Italian Ministry of Culture; printing and distributing publications specifically dealing with youth circus; holding entry level stages for youth circus teachers; organizing annual national meetings for youth circus teachers; networking of all national youth circus schools and teachers; starting an advanced training for youth circus teachers since 2006; starting a professional course at University for youth circus trainers since 2009; organizing a European seminar in Italy dealing with social circus issues; representing the Italian field in NICE and EYCO.



## Plataforma Española de Escuelas de Circo Socioeducativo (ES)

[plataformaescuelasdecirco.wordpress.com](http://plataformaescuelasdecirco.wordpress.com)

P.E.E.C.S.E was founded in 2013 with the aim of creating a national network which is represented on a statewide level and serves as a network for promoting circus in the world of education, both pedagogical and social. The Platform is made up of schools, associations, projects and individuals from different regions within Spain, which develop educational and artistic projects through circus in the area of youth circus. It's main mission is to create a network between different projects in order to discover the reality of education in the country, join strengths, and help "education through circus" become valued and recognised.

The aims of the platform are:

- strengthen the art of circus as an educational tool and social transformation and unify criteria and competitiveness on pedagogical, working and safety levels
- work long term on the institutional recognition of the profession
- create networks so as to get to know, do exchanges and establish communication between state projects
- show the reality of national youth circus and participate in the reality of European youth circus. The Platform is currently made up of 26 schools, associations and circus projects from all regions in Spain.



## Swiss Federation of Circus Schools (CH)

[www.fsec.ch](http://www.fsec.ch)

The Swiss Federation of Circus Schools (FSEC) was created in 2007 with the main purposes being the promotion, the development and the recognition of circus arts in Switzerland by supporting the education, the pedagogy and the creation. The Federation has more than 33 members coming from the three linguistic regions. To keep involved in the development of the circus and its education, the Federation is an active member of the FEDEC (European Federation of Circus Schools) and of EYCO (European Youth Circus Organisation). The objectives of the FSEC are to:

- promote the membership of circus school
- support of the schools
- visit of the members to maintain the exchange and the collaboration, discuss needs and difficulties of each
- watch the respect of the charter on the points of health, security and pedagogy
- assure a modern communication: development of a platform of exchanges and information
- develop circus pedagogy: structure formation in circus arts in Switzerland, train the teachers
- organize cultural events: meetings between schools, exchanges of the young people
- promote and value the arts of Swiss circus arts at the national and international level.



# European Youth Circus Organisation (EYCO)

[www.eyco.org](http://www.eyco.org)

EYCO dates back to 1999 when a small group of people thought about the need to create a European Circus Union. In 2005, this informal group organised the very first Network of International Circus Exchange (N.I.C.E.) Seminar. The idea was to bring together circus schools and national umbrellas to start discussions about creating a formal organisation. During subsequent N.I.C.E Seminars, the ideas started to become a reality and plans began to form.

These plans culminated in the creating of a first working group tasked to form an “Umbrella of Umbrella’s”. The concept of building a formal organisation was proposed at the N.I.C.E. Seminar in Amsterdam (2009). Soon after the European Youth Circus Organisation (EYCO), a non-governmental not-for-profit organisation, was founded. Formal statutes were registered in Paris and signed in London on November 9th, 2009. The EYCO office was then registered at the address of the French National Umbrella (FFEC).

The N.I.C.E. meetings were founded on openness, sharing and exchanging practices providing a place where everybody could have the opportunity to join, explore and exploit the benefits of having such a platform. This, therefore, became the first goal of EYCO.

In 2009 the EYCO Declaration of Youth Circus emerged as: “Circus is a multidisciplinary, multicultural art form and a means of non-formal learning based on and teaching respect for oneself and others. The Keywords are solidarity, equality, social citizenship, diversity and creativity. EYCO supports the ideal that circus is, for everyone, an easy, accessible tool for creative, personal and social development. EYCO’s goals are to:

- support national organisations using circus as a tool for personal, creative, artistic and social development
- support quality improvement and structural development
- make information accessible to the those working in the field and mental & institutional lobby
- network with those in related working fields and direct partners
- promote youth circus with the wider general public
- stimulate intercultural dialogue
- stimulate research and facilitate publication of facts and figures
- stimulate recognition of circus as an art form in all European countries
- serve the function of the European representative platform

After EYCO was established, youth circuses in several other European countries decided to form their own National Umbrellas and then to apply to become members of EYCO. These National Umbrellas can be very different in size and in the way they operate. This diversity has become one of EYCO’s main strengths in nurturing continuous learning and sharing experiences. EYCO supports members of the European wide youth circus community including more than half a million young circus practitioners, over 2000 teachers and around 200 circus schools and circus centres.

EYCO currently has 11 members: Fédération Française des Ecoles de cirque (France); Circuscentrum (Belgium Flemish); BAG Zirkuspädagogik, (Germany); Finnish Youth Circus Association (Finland); Circomundo (The Netherlands); Österreichischer Bundesverband für Zirkuspädagogik (Austria); Giocolieri e Dintorni (Italy); Swiss Federation of Circus Schools - FSEC- (Switzerland); ClrcusWorks (United Kingdom); Dubal (Denmark); Plataforma Española de Escuelas de Circo Socioeducativo (Spain).

# EACEA

## Education, Audiovisual and Culture Executive Agency

### **Lifelong Learning Programme - Grundtvig Programme**

[http://eacea.ec.europa.eu/llp/grundtvig/grundtvig\\_en.php](http://eacea.ec.europa.eu/llp/grundtvig/grundtvig_en.php)

Launched in 2000, managed by the EACEA and part of the overarching Lifelong Learning Programme, Grundtvig has been active and, up to 2013, aimed to provide adults with ways to improve their knowledge and skills, keeping them mentally fit and potentially more employable.

It not only covered learners in adult education, but also the teachers, trainers, education staff and facilities that provide these services. These include relevant associations, counseling organisations, information services, policy-making bodies and others involved in lifelong learning and adult education at local, regional and national levels, such as NGOs, enterprises, voluntary groups and research centres. The following Grundtvig actions have been managed by the EACEA:

### **Grundtvig Multilateral Projects**

Grundtvig Multilateral Projects are undertaken by institutions/organisations from different participating countries working together, pooling knowledge and experience, in order to achieve concrete and innovative results/products with indisputable European value. In many cases, this will involve piloting experiences in strategic areas and producing teaching products of high quality. These projects also seek to strengthen the European dimension in the field of adult learning.

### **Grundtvig Multilateral Networks**

The aims of Grundtvig Networks are to strengthen the link between the various 'actors' involved in adult education in the broadest sense, to improve the quality, European dimension and visibility of activities or issues of common interest in the field of adult learning and to help make lifelong learning opportunities more widely known and available to citizens.

### **Grundtvig Accompanying measures**

The aim is to support various activities which, though not eligible under the main Actions of the Grundtvig Programme, will clearly contribute to achieving its objectives.

## Bios of expert trainers who led the CATE Handbook contents process up to its final steps

### **Isabel Van Maele (BE)**

Has been teaching circus since 1993 and is a member of the pedagogical staff at Cirkus in Beweging (a youth circus school in Leuven, Belgium). Following her master's degree in physical education she entered pedagogical circus training at École de Cirque de Bruxelles, where she has become an aerial teacher in 2000. Van Maele coordinates the Flemish Basic Circus Trainer Programme (BIC), is the co-author of the book *Circus in School* and has written the guidelines for constructing a Training Programme for Circus Trainer in Youth Circus (published by Kunstfactor.nl).

### **Petra Mäki-Neuvonen (FI)**

Passionate about circus since the age of ten she has been teaching circus skills since 1992. First as a hobby with groups of children, and after four years circus studies in Turku University of Applied Sciences, as circus trainer and director. She has been working as a full time circus trainer since 2000 and nowadays she is a main circus trainer in Art School Estradi (Taidekoulu Estradi), which has three parts: circus, theatre and popular music. Advanced degree on Theatre Academy in Helsinki and graduated with Master of Arts (Theatre and Drama) in 2010. She loves to teach circus and she also delights in directing shows.

### **Marjolein Wagter (NL)**

A teacher at Circus Elleboog in Amsterdam, started as a volunteer in the piste of youth circus Santelli twenty years ago and progressed from assistant to trainer and artistic leader. Then she moved and joined Circus Elleboog as an assistant trainer for an 'at risk' project with homeless young people and later as project leader for many other projects. She took part in various training sessions with Cirque du Soleil and contributed to the development of the CARAVAN curriculum for social circus instructors. Active as an artist, skilled in partner acro-balance, she later founded her own company ([www.com-pagniewithballs.com](http://www.com-pagniewithballs.com)) performing in and out of Europe.

### **Tommaso Negri (IT)**

Finishing his philosophical studies, Tommaso started to give circus classes in the Milan circus school. In 2010 he completed the pedagogical circus training at the École de Cirque de Bruxelles and started working soon after at "Le Plus Petit Cirque du Monde" in Paris, focusing on social circus projects. In 2012 he took the Biac en France and in 2013 he was in Ecuador as pedagogical director of the governmental project "Circo Social Ecuador" run in collaboration with Cirque du Monde. He has been leading pedagogical workshops in Spain, France and Suisse and, since 2011, he has been a trainer for trainer and pedagogical director of the national Italian umbrella Giocolieri & Dintorni.

### **Stefano Bertelli (IT)**

Trained as an actor in 1996 at the Teatro Verdi in Pisa. In 2003 he co-founded the Antithesis Circus Theatre, coordinating the circus teaching until 2011. Pedagogical coordinator in 2007 of SCREAM, a project of social education through circus arts. Leader of activities of a social circus project in the slums of Nairobi in Kenya, in collaboration with Circo Tasabile and NGO Koinonia. In 2010 Diploma in Circus Arts applied to Physical Education at University of Tor Vergata, Rome. Currently trainer of trainers and co-ordinator of the annual meeting for national umbrella Giocolieri e Dintorni. He is co-founder and co-director of Circo Libera Tutti, a local circus school in Tuscany.

### **Sonni Ossapofsky (DE)**

Started circus classes as a child in Dresden. Later on she decided to attend an English circus school to become a circus artist specialising in trapeze and tightwire. Former performer in different countries and locations, she also started teaching offering circus classes for children, youth and adults. With Karl Köckenberger she founded and organised the Circus Akademie Berlin. Here she teaches trapeze and tightwire for the one year full time course for future circus teachers and she is responsible for planning the activities and evaluation of the learners. She also teaches circus in public school during physical education hours, and in different youth circuses in Germany and abroad.

**Javier Amigo (ES)**

Coordinator of the circus and physical theatre school of Torrelavega, Cantabria, Spain. Member and impulsor of the Spanish Plataforma de Escuelas de Circo Socio Educativas. Trained at Circomedia (UK) in Circus Technics (Diploma in Circus Technics and Physical Theatre). Oxford Cambridge and RSA, and Diploma for teaching circus and physical theatre-“Teaching Adults Diploma”, Circomedia. Javier has trained and developed his formation in different circus schools, Escuela Nacional de Circo de Cuba, Arc en Cirque, France, and other schools in Spain, Switzerland and Argentina. Specialised in juggling, physical theatre and equilibristic. Member of the Spanish circus company Malabaracirco, has worked with Abrego Teatro, FooBar Theatre and other circus projects/companies.

**Pascal Jörn (CH)**

Has been teaching and performing circus arts for the last 15 years, specialising in juggling, equilibristic and clown. After graduating as a physical education teacher at the University of Lausanne, he studied circus at Circomedia (Bristol,UK), Espace Catastrophe (Brussels,BEL) and at Francine Côté’s Clown and Comedy School (Montréal, CAN). In 2008, he created his own circus company “Circodream” and performed all over Europe. His circus teaching references include youth’s circus schools and international schools in Switzerland. He also passes his knowledge to university sports students and public school teachers throughout specific classes.

**François Pythoud (CH)**

Diploma in physical education at Université de Lausanne (1983) and teacher of physical education in Nyon for 25 years; co-founder, pedagogique director and mise en scene director since 1994 at circus school Elastique Citrique [www.lelastiquecitrique.ch](http://www.lelastiquecitrique.ch); he has performed as a circus artist -juggling, equilibrisme, hand to hand and music in different locations and he is founder of the artistic company “Compagnie les deux” [www.cielesdeux.ch](http://www.cielesdeux.ch). His entire family performs in circus shows and leads circus skills training.

**Laurent Richard (FR)**

Since 2005 he has been pédagogique manager assistant for the amateur practice at Centre des arts du cirque Balthazar (CADC Balthazar) in Montpellier, France. During his formation of specialised educator he chose to use the pedagogical and educative aspects of circus with children with special needs. First with hearing-impaired teenagers, then for 3 years with young people suffering from behavioural and personality disorders. At the same time, with Martine Leroy and Martin Gerbier, the directors of CADC Balthazar, he practices circus and is trained in circus pedagogy and creative pedagogy. Now he is pedagogical director of the BIAC and leads the specialized courses.

**Ian Scott Owens (UK)**

Commonly known as Albert (the name of his clown character), Ian is originally from Adelaide, South Australia. After gaining a Music Degree and a Diploma of Education, he played French Horn in a symphony orchestra moving on to Lecture at a Conservatoire. In 1977, Ian headed off to London where he has spent the last 35 years performing all over the UK as Albert the Clown, with his magic car Henrietta. In between clowning around, he was Head of 2nd Year Drama at a London tertiary college. He is the founder and Artistic Director of Albert & Friends Instant Circus (1983), the oldest surviving youth circus in the UK. Ian believes that circus and the physical arts are powerful tools in influencing lives, providing the right balance between challenging but achievable skills. He aims to ensure that the benefits are recognised by the wider community and those with the power to make things happen.

**Martin Danziger (UK)**

Born in Durham, Martin spent his childhood in South Africa and attended school in Oxford. He studied English and Drama at Edinburgh University and Circus and Physical Theatre at Circomedia in Bristol. His first professional job was Drama Worker for Caithness. He has directed professional and community shows for companies including the Arches, Toon-speak, the Working Party, Dundee Rep, RSAMD, Borderline and Scottish Youth Theatre as well as continuing to work extensively in Europe. Martin is the director of many community projects and professional shows. His job entails coming up with ideas for shows, meeting folk about new projects, leading workshops, dealing with marketing and media, going to meetings, training folk in circus skills. In the guise of Dr Rocket, he is also a Clown Doctor.



## Expert trainers and managing staff

- DK** Rami Mohamed, Solvejg Sandberg, Mikkel Pørksen, Mikkel Winther Jørgensen
- FI** Riikka Åstrand, Evianna Lehtipuu, Petra Mäki-Neuvonen
- CH** Sarah Simili, François Pythoud, Pascal Jörn
- FR** Aline Soyer, Marie Laure Sovran, Alain Taillard, Laurent Richard, Aurélie Moise, Florent Fodella, Pierre Vion, Jean-Damien Terreaux
- NL** Jan Tjeerd Groenewoud, Eveline Alders, Marjolein Wagter
- DE** Karl Köckenberger, Jean Peters, Sonni Ossapofsky, Bernd Rahmann
- ES** Gonzalo Arias, Andrea Martinez, Javier Amigo
- UK** Petrea Owens, Ian Scott Owens, Martin Danziger, Lynn Carroll
- BE** Peter Smets, Isabel Van Maele, Jonas Van Soom
- IT** Adolfo Rossomando, Monia Raffaella Calia, Patrick Pinchon, Stefano Bertelli, Tommaso Negri











