

The Juggle ways

Juggle – creative ways to develop key competences of lifelong learning (2020 – 2023)

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This guidebook is written to inspire and give ideas to pedagogical professionals who work with vulnerable groups. We are a project group and we are teachers, trainers, pedagogical professionals, and researchers who have the ambition to enhance and share our knowledge about students with learning disabilities. To increase our knowledge and to see a little bit of Europe we decided to participate in the Erasmus+ project Juggle.

Little did we know that the coronavirus would prevent us from travelling to each other. During the first year of the project we only worked online and we made sure that all required parts of the project could go ahead. Somehow, even though we were online, we got to know each other and mutual respect started to grow. We were amazed how well you can get to know the other partners only by meeting online.

At the point that we were able to travel again and we had the intention to go to our partners in Estonia we learned that the world as we knew it was changed. The war in Ukraine and the corona restrictions made us anxious to travel. After a lot of doubting we decided to go. But unfortunately, we were infected with corona during our trip and were not able to fly back.

The amazing friends of my colleague drove all the way from the Netherlands to Estonia to bring us their car. They flew back and we were able to drive back to the Netherlands.

During our online and offline meetings we were able to see the work and qualities of each other. We really enjoyed working with all of you.

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Chapter one: the introduction

This guidebook is written to give pedagogical professionals who work with vulnerable groups information, ideas, and tools to enhance personal, social, and learning to learn key competences.

The guidebook, intellectual output 2 (IO2) has been developed in the project Juggle. Juggle is an Erasmus+ collaborative project between different organisations in different European countries (Live, Finland; Sirkus Magenta, Finland; Munster Technological University, Ireland; Haapsalu Kutsehariduskeskus, Estonia; Mode foundation, Poland and Friesland College, The Netherlands). The main goal is to share creative pedagogical methods for professionals who are working with groups that include potentially vulnerable people.

The guidebook is the middle part of a series: IO1, IO2, and IO3. IO1 is a review of literature and policy documents which is a guide for readers who are interested in more information about research across these creative pedagogies. It can be used to enhance abilities, opportunities, and inclusion of marginalised or potentially marginalised members of society. IO2 is the guidebook that consists of information, ideas, and tools about the use of creative pedagogical methods:

- Social circus
- Outdoor Adventure learning activities
- Dance
- Theatre
- Creative digital methods
- Gamification

IO3 is a toolkit for all those teaching and learning in Vocational Education and Training (VET). It includes cards with instructions for social circus, outdoor activities, dance, theatre, creative digital methods and gamification.

0: Structure of the guidebook

The guidebook contains seven chapters. The first four chapters are more theoretical and the last three chapters are practical. In every chapter we place a link to more information from the literature review of IO 1. In this way the connection between IO 1 and IO 2 is guaranteed.

In *chapter one* of this guidebook we start with a short theoretical framework to get more insight into the target group, because the target group is vulnerable and it is important to have knowledge about young people in a vulnerable position before you start working with them.

European Framework for Personal, Social and Learning to Learn Key Competences (*LifeComp*). We will address this framework because the lessons, examples, and exercises are developed to enhance one or more of these competencies. We close the theoretical framework with competencies of the pedagogical professional and how to develop these competencies.

In *chapter two*, the methodology, we explain the framework of adventurous learning (Beames & Brown, 2016). The approach of adventurous learning is used in the design of lessons, examples, and exercises. We aim that the authenticity, agency, uncertainty and mastery of vulnerable young people and the pedagogical professionals will grow with the use of our guidebook and the toolkit.

After the explanations of the framework of the methodology we will go into the pedagogical methods of Social Circus, Outdoor Adventure learning activities, Dance, Theatre, Creative digital methods and Gamification.

In *chapter three* we go into the different vocational education and training centres (VET's) of the participating countries.

In *chapter four* we explain how the cards can be used. Even though the cards are as good as self explanatory. We want to make sure that all possible questions can be answered.

Chapter five is a 'do it yourself' (DIY) toolkit. The DIY-toolkit helps you with making your own lessons and gives you tools to create your own exercises.

In *chapter six* we provide an example of a lesson series. This also enables you to create your own lesson series and helps you with everything that you need to think about.

Chapter seven is an index to help you to know which exercise is developing which competence.

1. Theoretical framework

In this chapter we focus on the theoretical foundation that is needed to work with this guidebook. We go into the target group, the LifeComp and the competencies of a pedagogical professional.

1.1 Target group

The group on which our attention is focused are often young people in a vulnerable position without a perspective to graduate or with a basic VET (NLQF level 2) diploma. In 2015, the Social and Cultural Planning Office (SCP) in the Netherlands identified young people in a vulnerable position as '*young people who have insufficient resources at their disposal and who have or experience little space in their environment to overcome certain setbacks and to shape their lives in the way that they wish*'.

Young people in a vulnerable position have to deal with poverty more than average because they are more often unemployed or have precarious employment. Poverty is defined by the central planning office as people who live below the poverty line. The poverty line is described as 'not much but adequate'. In a year's time, households below the poverty line will not have enough money for basic expenses like food, clothing, housing, recreation, and social participation. A young person is qualified as unemployed if they work less than 12 hours a week and/or are looking for work. We speak of precarious work if there is no certainty about the continuation of the work and if the work does not generate sufficient income.

In the literature we find the terms NEET as an indication of our target group. The term NEET means: 'Not in Education, Employment or Training'. As the term indicates, it concerns young people who do not go to school and who do not have a job. In some cases, young people have too little work experience and are not eligible for unemployment benefits. We see that especially young people with a basic VET diploma and who are not entitled to unemployment benefits are the most vulnerable because they are no longer on the radar of any organisation and no longer have a safety net.

Another characteristic of our target group is that these young people often have to deal with multiple problems. Multi-problems are described as follows: 'A person or a family with several problems at the same time'. For example problems on a social-economical level and mental illnesses. Divorce or

separation, social fears or exclusion of classes. The term is used when there are at least two problems surrounding a young person, of which at least one problem is present in the young person himself.

1.2 Social inclusion

Our target group is a group that often experiences social exclusion. IO 1 Aylward & Hall define social inclusion as Social inclusion can be defined as *"affirmative actions undertaken in order to reverse the social exclusion of individuals or groups in our society."* Social exclusion is a complex process and is also referred to as *"A multidimensional process of progressive social rupture, detaching groups and individuals from social relations and institutions and preventing them from full participation in the normal, normatively prescribed activities of the society in which they live."* The concepts of social inclusion and social exclusion are closely related.

1.3 The European Framework for Personal, Social, and Learning to Learn Key Competence.

The European Framework for Personal, Social, and Learning to Learn Key Competence is called 'LifeComp' and was set as the key competences for lifelong learning in 2018. The main goal of LifeComp conceptual framework is to establish a language and a shared understanding on Personal, Social, and Learning to Learn Key Competences. The purpose of the key competences is that citizens are prepared for society in the 21st century. LifeComp is based on developing a positive attitude towards enhancing the personal, social and learning to learn competences (Sala, et al, 2020).

LifeComp has a total of nine competences, divided into three categories:

- Learning to Learn (P1, P2, and P3)
- Social (S1, S2 and S3)
- Personal (L1, L2 and L3)

These three main competences all have three sub-competencies, these are:

Personal	Social	Learning to learn
P1 Self-regulation	S1 Empathy	L1 Growth Mindset
P2 Flexibility	S2 Communication	L2 Critical Thinking
P3 Wellbeing	S3 Collaboration	L3 Managing Learning

The three competences in the personal area are self-regulation, flexibility and wellbeing. Self-regulation means the awareness and management of emotions, thoughts and behaviour. Flexibility is the ability to manage transitions and uncertainty, and to face challenges. Wellbeing means to pursue a life of satisfaction, to care for the physical, mental and social health and to adopt a sustainable lifestyle.

The competences in the social area are empathy, communication and collaboration. Empathy means that one can understand the emotions, experiences and values of others and to provide an appropriate response. Communication is the use of relevant communication strategies, specific codes to a domain and the use of tools depending on the context of the situation. Collaboration means the engagement in group activity and respecting others.

In the learning to learn area the following competencies are growth mindset, critical thinking and managing learning. With a growth mindset is the belief in one's and other's potential of progress and learning. Critical thinking means the assessment of information and arguments to support reasoning conclusions and to develop innovative solutions. The last sup-competence managing learning means to master planning, organisation, monitoring and evaluating the process of one's learning.

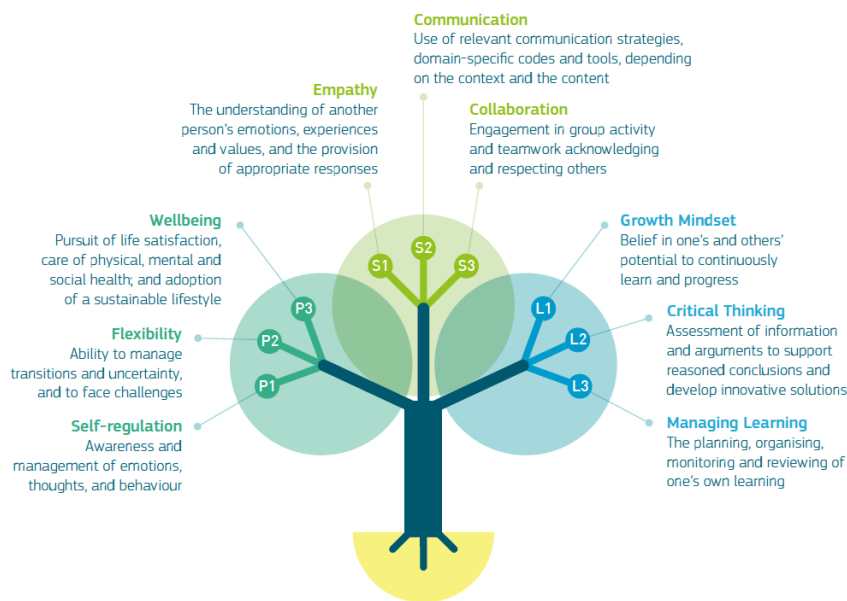


FIGURE 1. LIFECOMP AT A GLANCE

1.4 Competencies of a pedagogical professional

We explain the competences of the pedagogical professional of the thru seven competences. The definition and explanation of a competence can be found in IO 1 via this [link](#):

We use the framework that has been in force in the Netherlands since 2017 to indicate the competence requirements of a pedagogical professional. The competences are:

- Interpersonally competent
- Pedagogically competent
- Professionally and didactically competent
- Organizationally competent
- Competent in working in a school team
- Competent in relation to the school environment
- Competent in personal reflection and development

Interpersonally competent

This competence means that the pedagogical professional has to know oneself before one is able to work with students. This competence is about being your authentic self and at the same time about

the role as a pedagogical professional. It is expected from a pedagogical professional to take charge, to set boundaries, to give compliments, to keep the relationship and students in general don't want the pedagogical professional to act like one of them. It is important for the pedagogical professional to know the students and be able to respond and adapt to their students.

Pedagogically competent

In addition to transferring teaching material the pedagogical professional has the task to educate and raise the students and offer the students a safe learning environment.

With educating and raising we mean the process of forming the students to values and standards of the pedagogical professional. These standards and values are subjective, but should be in accordance with human rights.

A safe learning environment can be divided into two different kinds of safety, namely: social safety and physical safety. The physical safety is about where the emergency exits are, that there are fire extinguishers and surveillance cameras. Social safety is more about how the students feel when they participate in the group. The students and the pedagogical professional need to feel safe in the group and the students need to be able to indicate if there is something wrong.

The pedagogical professional does that by setting rules like not calling each other names. Don't make too many rules and enforce the rules you did make strictly.

Professionally and didactically competent

When a pedagogical professional is professionally and didactically competent the pedagogical professional works from a widely supported vision of the school. The vision of the school determines what education looks like. From this vision the pedagogical professional is able to make a forceful learning environment. A forceful learning environment enables participation, meaningful learning, real-life contexts and self-management

There are different kinds of learning environments. Like: a physical learning environment, a virtual learning environment and a mental learning environment.

The physical learning environment means how the building and the inside of the classroom looks. The way this is set up means a lot for the learning process. For example, it is good to have real-life context in the classroom or take the learners to real-life contexts outside the classroom.

The virtual learning environment means that there is not a separated ICT-room but that it is intertwined with the physical environment. The mental learning environment is about appropriate behaviour in the classroom or in the profession and enables the students to develop.

Organizationally competent

A pedagogical professional needs to be able to organise the work environment. The work environment is the place at home where lessons are prepared and student work is graded and also the classroom. With preparing classes and grading student work a pedagogical professional ideally needs to be able to do that during the workday and not in overtime.

In the classroom it means that the pedagogical professional knows how to choose a position in the class (not with the back to the class), the professional knows how to get his/her class from one place to another or that he/she is clever with handing out materials. Planning is also a part of being

organizationally competent. As a pedagogical professional you need to be able to plan your own work and the work of the students to help them learn to plan their activities.

Competent in working in a school team

A pedagogical professional works usually in a team with other professionals. Team members are expected to work from the vision of the organisation and at the same time there is usually room to look at the vision in different ways. In a team all views and perspectives of the members of the team matter and the pedagogical professional will not put his/her view above others.

When a pedagogical professional meets a team for the first time it is important to ask the following questions:

- What is our common goal?
- How do we want to achieve that?
- What are you expecting of me?

With feedback and intervision a team is able to grow and develop with each other. Intervision is a method to discuss work related problems. The method is used to find out how the other team members think about a certain work problem and helps to understand the different points of view from each other.

Competent in relation to the school environment

To be a pedagogical professional in relation to the school environment one has to be willing to see what students are able to achieve outside of school. Outside the school students often have jobs and responsibilities which have ensured that the students have already learned a lot. The pedagogical professional is able to raise the knowledge and skills as a result of the jobs and responsibilities and link that to new learning material.

Another important thing with this competence is to build a relationship with parents. It is important to inform parents about the development of their child. Make sure you discuss things when there is something wrong. In vocational education and training (VET) it is of interest that the pedagogical professional builds a relationship with internship supervisors. The development that is taking place in the internship is very important for the results at school.

Competent in personal reflection and development

As a pedagogical professional it is of interest that you keep developing yourself. Development can take place in the profession. The profession develops and it is of great importance that the pedagogical professional keeps up with the latest developments in the profession.

A pedagogical professional also needs to develop him/herself in educational developments. There has been a lot of educational research done and it is important to keep up with the innovations because of that research.

It is also important for a pedagogical professional to reflect on their own activities. You can reflect on a class or an event by writing about it for yourself. It is also recommended to pair up with a colleague and give and receive feedback on your activities. Then the both of you can reflect on the activities in a dialog.

2: Methodology

In the methodology we go into adventurous learning

2.1: Adventurous learning: A pedagogy for a changing world

Adventurous learning from Beames and Brown present a framework that explores how educational practices can be made more adventurous by incorporating the elements of authenticity, agency, uncertainty and mastery. This conceptual framework aims to provide guidelines for educators to implement adventurous learning in indoor and outdoor learning in their own practices.

Education needs to equip young people to handle themselves in a changing world (ref.) and the uncertainty of the changing labour market. In a recent study it was proven that you need to learn to see stress in a different way, in order to minimise the suffering from stress and to maximise the learning from the situation that gives the stress. A way to learn to see stress in a different way is to add uncertainty to learning in a playful way.

The framework of Beames and Brown provides an answer to learning how to see stress in a different way. By implementing adventurous learning that features authenticity, agency, uncertainty and mastery in the teaching practice (indoor and outdoor) students are preparing themselves to thrive in the 22th century. Adventurous learning features the four elements authenticity, agency, uncertainty and mastery. What the elements stand for is explained in the text below.

Authenticity

Authenticity is about the realness of the learning activity and contains real life experiences. It involves places connected to the curriculum where students can have a practical experience. The educator evokes students to ask questions about what they can learn in this particular place.

Agency

Agency is a collective name for ownership, taking chances, being proactive and adaptable to change. If students can participate and influence what they can learn and how it is learned then their agency will enhance. The role of the educator is crucial. He gives the students just enough independence to figure it out for themselves but not so much that they don't know what to do. This involves among other things giving the students choices.

Uncertainty

Uncertainty involves learning where the outcomes are not predictable. Tasks need to offer more than course of action. The tasks need to evoke creative responses from students, where they can imagine and redefine solutions and put them into practice. Students need to get the possibility for reasoning and innovation.

Mastery

Mastery is about skill and knowledge. The tasks need to have a certain amount of challenge so the students can acquire the skills and knowledge to overcome the challenges. Besides that they develop skills and knowledge they learn to take responsibility and action, they learn to invest in personal growth and the ability to overcome setbacks.

Chapter two: pedagogical backgrounds

"Whoever teaches, learns in the act of teaching. Whoever learns, teaches in the act of learning."

Paulo Freire, Pedagogy of Freedom

1. Outdoor experiential learning

Outdoor experiential learning (OEL) is a creative mode of teaching and learning which happens 'under the open sky'. It can be set in natural spaces such as woodlands, parklands or at the coast. Equally it can take place in urban spaces in schoolyards, playgrounds or streetscapes. OEL involves embodied learning experiences where the individual learner develops knowledge about themselves, their fellow learners and about the wider world through direct experiences. As a form of learning, it is constructivist in nature with the individual learner developing knowledge through the assimilation of experiences and reflections on those events. OEL generally takes place with groups of learners where the interactions with others and the observation of their experiences is a key part of the learning. In many cases, the learning of the individual is influenced by those other learners with whom they have shared their experiences and also with the 'knowledgeable others'; leaders, teachers or pedagogues who accompany them outdoors (Social constructivism).

A key element in OEL is the exploration of the physical and emotional experiences through a cognitive process of reflection. This reflection may be individualised but is commonly explored through a dialogic process with individuals sharing their reflections in groups and commenting on their collective perceptions of their learning. The role of the pedagogue is important here is supporting the individual learner in their reflection process through the creation of a safe reflective and dialogic space. Equally important is the models or creative practices used to structure the formation and sharing of reflections.

Uncertainty is a common element of OEL programmes. This may be associated with the dynamic of interacting with other learners, but frequently, it is associated with interactions with the natural environment or the novelty of developing new perspectives on familiar urban outdoor spaces. Some OEL activities involve uncertainty which is related to risk. Sometimes this risk is connected to a cognitive or emotional dissonance associated by experiencing something for the first time or in a new environment. Sometimes, it is a real or perceived risk of physical harm. In educational settings, these risks are actively managed by the pedagogue or teacher so that the consequences of these risks are not serious for the learners but that the perception of risk can be greater.

OEL frequently involves an alternative style of pedagogy in which the teacher or pedagogue chooses techniques which places the environment, the learning or the learners at the centre of the activity rather than the knowledge or actions of the teacher. In natural environments or while exploring elements of the natural world found in urban landscapes, the teacher or pedagogue has the opportunity to allow time and space for nature itself to be a co-teacher in the learning of the participants. As embodied experiences in real outdoor environments, OEL has authenticity as a core attribute to the learning. This supports the learner to create concrete experiences which are cogent and relevant to their life in society and in the world around them.

2. Social Circus

Social circus is a form of experiential learning that uses circus arts to promote social inclusion, personal development and empowerment. It is based on the principles of collaboration, respect and

acceptance, and involves games and the use of circus skills such as juggling, acrobatics and aerial techniques to create a safe and supportive environment where participants can explore their physical, emotional and social boundaries. Creating a safe learning environment is vital.

Social circus is based on the idea that learning should be experiential and collaborative, rather than purely theoretical or individualistic. This means that participants in social circus activities are actively involved in creating and performing circus acts, rather than simply being taught or lectured.

Circus arts involve a wide range of physical movements and gestures, social circus provides participants with an opportunity to communicate and express themselves in ways that are often not possible through words alone.

Participating in social circus activities can help participants develop their key life competences in several ways.

Firstly, social circus promotes communication and collaboration by encouraging participants to work together to create and perform circus acts. Through this process, participants learn how to listen to each other, share ideas and support each other in achieving a common goal.

Secondly, social circus promotes empathy by creating a safe and supportive environment where participants can learn to understand and respect each other's perspectives. This can help participants develop their emotional intelligence and their ability to relate to others in a positive and constructive way.

Thirdly, social circus promotes self-regulation by providing participants with opportunities to challenge themselves and learn to manage their emotions and reactions in response to new and challenging situations. This can help participants develop their resilience and their ability to cope with stress and adversity.

Fourthly, social circus promotes flexibility by encouraging participants to be open-minded and adaptable in their approach to learning and problem-solving. This can help participants develop their creativity and their ability to think outside the box.

Lastly, social circus promotes wellbeing by providing participants with a fun and engaging way to improve their physical fitness and mental health. This can help participants develop their self-esteem and their overall sense of wellbeing.

In conclusion, participating in social circus activities can help participants develop their key life competences in the areas of social, personal and learning to learn. This can enable them to become more confident, resilient and successful in their personal and professional lives.

3. Gamification

Since it only emerged as a somewhat well-defined phenomenon in the early 2010s, the world has not had that much time to dissect its inner workings under the microscope of proper academic scrutiny. A lot about its mechanisms and effects is still told in the manner of practitioners' testimonies and experiences, rather than structured research. However, as it has been gaining more traction, it has also begun to attract the interest of scholars who are now trying to take it under the microscope of proper academic scrutiny.

Much about the “how” of gamification revolves around the findings of psychology, particularly behaviourism and psychology of motivation. Since, as we have shown in the previous section, the point of gamification is to deliver a certain type of experience, or affect people’s emotions and behaviour, the concept lends itself very well to being discussed in such terms. For instance, many studies approach gamification as a way of tapping into people’s intrinsic motivation, whereby we design an activity that someone would be willing to perform for its own sake - because it is enjoyable, satisfying or otherwise internally rewarding - rather than for an external benefit. Hamari and Koivisto posit that a gamified experience combines the benefits of a productive activity (“a utilitarian system”) with enjoyment (which we would normally achieve through a “hedonic system”) [6]. They even go as far as linking the effectiveness of gamification with the concept of “flow”, developed and popularised by a renowned psychologist, Mihály Csíkszentmihályi [7]. They suggest that gamified experience is more likely to generate the state of flow, or a so-called autotelic experience.

As we have indicated, some studies of gamification draw from computer science. While terms such as “user experience” are not typically associated with psychology, the way they are used in some of the definitions we highlight in the previous section actually puts them close in meaning to “emotional response”. When Deterding et al. write about “improving user engagement”, this can, for our purposes, be interpreted as referring to creating an immersive, enjoyable experience.

Psychology of motivation is also at the very centre of Yu-kai Chou’s vision of gamification. His focus on motivation and behaviour becomes evident if one looks at a framework he proposed, called “Octalysis” [8]. The “octa” in the name refers to eight “core drives”, as Chou describes them. In essence, the drives refer to different human needs, emotions and impulses. He argues that gamification taps into all of them and thus greatly enhances our motivation, while also affecting how we experience a gamified activity. While as a whole, Octalysis does not follow the full rigour of academic research, it is a fairly comprehensive framework that touches on many (albeit probably not all) of the mechanisms that gamification utilises. If you wish to dive deeper into how exactly gamified experiences are supposed to be so engaging and enjoyable, Chou’s proposal is certainly a great place to start and look for further references.

4. Digital methods

Teaching and learning using contemporary digital technologies is known as digital pedagogy. A digital pedagogy can be applied to online, hybrid, and in-person learning environments.

Digital pedagogy is a method of teaching that uses information technology to give new knowledge to learners. It could be regarded as a ‘SMART’ technique of teaching because among the attributes of the methodology of digital pedagogy are:

- 1) Choose a place. Digital learning gives teachers and learners the freedom to choose a place where they will learn. Depending on the needs and technological capabilities, learning can take place at home as well.
- 2) Time is not limited. You can study for as long as you like. The availability of learning materials becomes much easier and more flexible. Teachers and learners can choose themselves when it is most suitable time to learn. E-studying allows learners to study at their own pace. Materials are all available on the web. Learners can read, look, and listen to all the materials as many times as needed or desired until intended learning objectives are achieved.
- 3) The role of the teacher changes. The teacher produces study material and provides learners with constant feedback about their development. Digital pedagogy can facilitate personal feedback and formative assessment.

- 4) Availability of technology. In order to succeed with digital pedagogy, the relevant technology must be available to learners and teachers. Technological updates (hardware and software) may hamper access in some circumstances therefore this aspect remains a constant consideration.
- 5) Vocabulary and terminology. When engaging in digital pedagogy, learners and teachers need to use the same terminology. The importance of cultural, national, and even experiential differences cannot be overstated. Digital pedagogy concepts are gathered into a dictionary in the Estonian education system, so all teachers use the same terminology.

5. Dance

Traditionally, academic dance is a form in which the teacher has authority and transfers knowledge to the participants. The classes are teacher-driven and there was not much room for the participants who didn't have a say in what and how they learned dance. Academic dance is based on knowledge transfer through imitation. In this form of dance the emphasis lies on technical perfection and not on the learning process or enhancing competences. In addition to academic dance there are various techniques such as modern dance, jazz dance and urban styles where the pedagogy is similar.

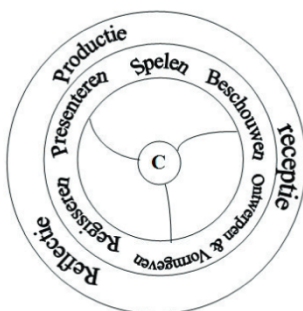
A dance style that opposes this is dance expression. Dance expression is a dance style in which the participant is given more freedom, can think more about the process and where it is all about the personal input. The focus has shifted from teacher-driven pedagogy to a pedagogy where the process of the participant is prominent. In this process, expressing feelings through movement can have a positive effect on physical, social and emotional development. The teacher acts as a guide and the participant is responsible for their own learning process.

The participants have the room to use their creativity. They use the elements: time, strength and space in their improvisations and creations. By time we mean the game that a participant can play with the timing. A movement can be performed quickly or slowly, by strength we mean the strength with which a movement can be initiated. This can be either hard or soft. And by space we mean the displacement in physical space. The dance becomes interesting when there is a lot of variation with time, strength and space.

Where traditional dance forms are more like behaviourism or cognitivism, we can compare dance expression more with constructivism and give us more leads to enhance the key competences of lifelong learning with young students.

6. Theatre

The matter-form-meaning model (MVB-model, dutch: materie-vorm-betekenis model) is a way to explain theatre methodology and structure theatre classes. This is what the model looks like:



In this model a theme or a topic will be elaborated proces-wise which results in a product where the personal connection with the theme or topic is visible in the presentation. In terms of the model: In 'matter' the participants learn to create their own material/scenes. Then the participants need to reflect on and analyse their own 'form' design and add 'meaning' to the design. Central in this model is the participants' creativity to create themselves.

'**Matter**' is about the possibilities of expression of the body like posture, movement, facial expressions and voice. It is also about exploring the basic elements: who, what, why, were, when and the problem.

'**Form**' refers to the storyline or the dramatic line (build up of tension) and the playing techniques and or styles to empower the story.

'**Meaning**' focuses on the personal connection with the theme or topic and the storyline. Meaning creates expressiveness and enhances credibility.

The central topic in the MVB-model is creativity. This is reflected in a variety of actions which can be observed, these are: playing, contemplating, designing and shaping, directing and presenting (second circle). None of these parts can be missed, they complement and alternate each other.

The observable actions are linked to professional indicators in the following classification:

- Theatre skills
- Didactic skills
- Theatre knowledge
- Didactic knowledge

Chapter three: the importance of group safety

1. Creative ways of learning on the development of the brain

To understand why incorporating creative ways of learning is important for brain development, we can look at some theories of learning and brain development.

One such theory is the constructivist theory, which suggests that individuals actively construct their own knowledge and understanding of the world through experiences and interactions with the environment. In other words, learning is not simply the acquisition of information, but an active process of constructing meaning from experiences.

According to this theory, creative learning experiences can promote brain development by providing opportunities for individuals to actively engage with the environment, experiment, and explore. For example, when children are given opportunities to play and explore, they are more likely to develop cognitive skills such as problem-solving, creativity, and critical thinking.

Another theory that highlights the importance of creative learning for brain development is the theory of multiple intelligences, developed by Howard Gardner. This theory suggests that there are different types of intelligence, including linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, and intrapersonal intelligence.

Incorporating creative ways of learning can help individuals develop a range of these intelligences by engaging different parts of the brain. For example, music and movement-based learning can promote bodily-kinesthetic and musical intelligence, while visual and spatial learning can promote spatial intelligence.

Additionally, research has shown that creative learning experiences can promote brain plasticity, which is the brain's ability to change and adapt in response to new experiences. When individuals engage in creative learning experiences, they are more likely to form new neural connections and strengthen existing ones. This can promote brain development and enhance cognitive function.

One study conducted by researchers at the University of Texas found that participation in arts education programs can lead to improvements in cognitive abilities such as memory and attention, as well as in academic performance. The study suggested that arts education can promote brain plasticity and lead to structural changes in the brain.

Incorporating creative ways of learning can also make the learning process more enjoyable and engaging. When individuals are engaged in the learning process, they are more likely to be motivated and retain information. This is particularly important for children, who are more likely to retain information when it is presented in a fun and engaging way.

2. Feeling safe to learn

Emotional safety is a crucial aspect of the development of both children and adults, and it impacts various aspects of life, including well-being, self-confidence, and performance. This chapter investigates the significance of emotional safety from the perspectives of Vygotsky's zone of proximal development theory and Deci and Ryan's self-determination theory.

The zone of proximal development (ZPD) is a concept developed by the Russian psychologist Lev Vygotsky, which refers to the distance between an individual's current level of development and the potential they can achieve with the help of others. The ZPD is essential because it emphasizes the role of others in assisting individuals in reaching their potential. Vygotsky believed that the ZPD is where learning occurs and where children can develop new skills.

Emotional safety is vital in the ZPD since it enables individuals to take risks and try new things without fear of rejection or failure. An emotionally safe environment is one where individuals feel free to express themselves and share their ideas without worrying about the consequences. This can only happen if individuals feel valued and respected for who they are.

An example of the importance of emotional safety in the ZPD can be found in education. If a student does not feel safe in the classroom, they may hesitate to ask questions or participate in discussions. This can hinder the student's development since they do not get the chance to explore and comprehend new ideas. Conversely, an emotionally safe environment in the classroom can lead to a higher level of engagement and better learning outcomes.

Deci and Ryan's self-determination theory is another approach that highlights the importance of emotional safety. According to this theory, individuals have three basic needs: autonomy, competence, and relatedness. Autonomy refers to the need for self-determination and freedom of choice. Competence refers to the need to feel capable and effective in performing tasks. Relatedness refers to the need to feel connected to others and be part of a larger whole.

Emotional safety is essential for all three basic needs. In an emotionally safe environment, individuals feel free to make choices and follow their own path, increasing their sense of autonomy and strengthening their self-confidence. Furthermore, in an emotionally safe environment, individuals can make mistakes without feeling humiliated, as they know their competence is still recognized and appreciated. This enhances their sense of competence and motivates them to continue learning and developing new skills. Finally, emotional safety contributes to a sense of relatedness. In a safe environment, individuals feel part of a larger whole and are valued for who they are. This strengthens their sense of connection and encourages their social development.

The role of emotional safety in self-determination theory is also illustrated in education. In a classroom where students do not feel safe, their sense of autonomy may be undermined. They may feel forced to perform certain tasks or meet specific expectations, eroding their sense of autonomy. This can lead to a lack of motivation and engagement in learning.

An emotionally safe environment can also contribute to a sense of competence in students. When students feel safe, they will be more comfortable taking risks and making mistakes. This can help them develop new skills and grow in their learning. By strengthening their competence, students will gain more self-confidence and be more motivated to tackle new challenges.

Finally, emotional safety also contributes to a sense of relatedness. In an emotionally safe environment, students feel valued and respected, which helps them connect with others and feel part of a larger community. This can enhance their social and emotional development and help them build positive relationships with peers and teachers.

In conclusion, emotional safety is of paramount importance for the development of individuals. It plays a significant role in Vygotsky's zone of proximal development and Deci and Ryan's self-determination theory. Emotional safety ensures that individuals feel free to express themselves and share their ideas, enabling them to achieve their potential and develop in various areas of life, including education, work,

and relationships. Therefore, creating emotional safety is an essential task for parents, educators, and others involved in individual development.

2.1 Emotional safety when working with people with a disability

Emotional safety is just as important for individuals with disabilities as it is for everyone else, and it may even be more crucial since people with disabilities often face more challenges in their daily lives and social interactions. A safe environment can help them feel more comfortable and focus on their abilities rather than their limitations.

Individuals with disabilities often require additional support to reach their full potential. This is where Vygotsky's zone of proximal development can be applicable. This theory emphasizes that individuals learn and grow the most when supported by someone more competent. For people with disabilities, this could mean being supported by an educator, caregiver, therapist, or family member. It is important that this person creates a safe and supportive environment where the individual with disabilities feels free to learn and grow.

This may involve providing sufficient time and space to perform tasks, giving positive feedback, and showing understanding and empathy for the challenges they face.

Additionally, Deci and Ryan's self-determination theory can also apply to individuals with disabilities. This theory emphasizes that individuals are more motivated to perform tasks when they experience a sense of autonomy, competence, and relatedness. Individuals with disabilities may sometimes feel powerless since they are unable to perform certain tasks or activities without assistance. Therefore, it is crucial to offer sufficient opportunities to experience autonomy, such as giving choices in activities or providing help in a way that still gives the individual a sense of control.

Strengthening the sense of competence in individuals with disabilities can also be crucial. They may encounter negative stereotypes or biases that undermine their sense of competence. Therefore, it is essential to provide positive feedback and recognition for the things they do well to help strengthen their competence and increase their self-confidence.

Lastly, creating a sense of relatedness is also important for individuals with disabilities. This could mean being part of a community or group where they feel safe and valued. It could also involve providing sufficient social support, such as from family members, friends, or caregivers.

2.2 Emotional safety in working with the activity cards

Creating an emotionally safe atmosphere for dance, drama, outdoor, circus, and game activities for individuals with disabilities requires attention to the specific needs and abilities of each person. Here are some tips and recommendations based on the zone of proximal development theory and self-determination theory:

Provide a supportive environment: According to the zone of proximal development, individuals are most likely to learn and grow when supported by someone who is more competent than they are. In activities for individuals with disabilities, this support can be provided by a caregiver, therapist, or educator. It is important that this person creates a safe and supportive environment where the individual with disabilities feels free to learn and grow. This may involve providing sufficient time and space to perform tasks, giving positive feedback, and showing understanding and empathy for the challenges they face.

Encourage autonomy: According to the self-determination theory, individuals are more motivated to perform tasks when they experience a sense of autonomy. In activities for individuals with disabilities, this may mean providing sufficient opportunities to experience autonomy, such as giving choices in activities or providing help in a way that still gives the individual a sense of control. It is important to find a balance between providing assistance and allowing for independence.

Foster competence: Strengthening the sense of competence in individuals with disabilities is crucial. Providing positive feedback and recognition for the things they do well can help strengthen their competence and increase their self-confidence. It is important to focus on their strengths and abilities rather than their limitations.

Create a sense of relatedness/ connection: Creating a sense of connection is also important for people with disabilities. In activities for people with disabilities, this may mean being part of a community or group where they feel safe and valued. It may also mean having adequate social support, such as from family members, friends, or caregivers who provide encouragement and support. For example, facilitators can emphasize the importance of teamwork and collaboration during activities and encourage the person with a disability to participate in social activities associated with the activity.

Tailor the activity to individual needs: It is important to consider the individual needs and abilities of the person with a disability when carrying out the activity. This may mean modifying the activity to make it feasible and achievable for the person with a disability. For example, facilitators can provide visual aids, alternative communication methods, or physical support to assist the person with a disability in carrying out the activity.

Offer challenges that match the person's level: Providing challenges that match the person's level is important for stimulating growth and development. However, facilitators must be careful not to offer challenges that are too far beyond the person's reach, which may leave them feeling overwhelmed or discouraged. It is important to offer challenges that are stimulating yet also provide the person with a sense of accomplishment and success.

Overall, the keys to creating an emotionally safe atmosphere in activities for people with disabilities are attention, understanding, and empathy for the individual needs and abilities of each person. It is important to create a safe and supportive environment, to encourage autonomy, strengthen the sense of competence, create a sense of connection, and tailor the activity to the individual needs and abilities of the person with a disability. When these factors are balanced, they can contribute to a positive experience and a sense of well-being for people with disabilities during dance, drama, outdoor, circus, and game activities.

Chapter four: Juggle card pack

A practical card pack was created for the use of teachers, trainers or other professionals. It's filled with ideas and tips for how to use different creative methods as part of your work. Methods presented in the cards are social circus, dance and theatre, creative use of digital methods, outdoor learning and gamification.

1. The cards explained

You can use the card pack with the help of this Juggle-manual. In this manual you can find more information and inspiration on how to use the exercises included in the Juggle-card pack. You can also find tips on how to use different creative methods and suggestions for lesson plans. The exercises in the cards help to develop and enhance various key competences needed in the journey of lifelong learning.

The cards are divided for three categories and eight sub-categories based on the LifeComp's categorization of key competences of lifelong learning. The categories are:

- Social competence (cards on green color base): exercises for collaboration, communication and empathy
- Personal competence (cards on purple color base): exercises for flexibility, self-regulation and wellbeing.
- Learning to learn competence (cards on yellow color base): exercises for growth mindset and critical thinking.

2. Inspiration on how to use the cards

Only your imagination is the limit when using the cards. However, here are some tips on how to use the cards:

- Choose a set of cards that suit your purpose (e.g. team building, enhancing social skills, etc.). Build a lesson plan with the aid of the cards
- Choose a certain theme for your lesson and choose cards from a particular category. There are several different exercises to choose from
- Use the cards by their selected method: plan a circus lesson or a lesson for using digital environments, etc.
- Choose exercises and give them to your students. You can use this as a group activity. Students can teach each other e.g. a circus exercise
- The circus cards contain qr-codes for more information in video format. If you need more information on how to do the exercises, feel free to check out the video's and the playlist for the circus exercises. You can also find it from this link: <https://youtu.be/NKXa805o7Vg>

Chapter five: lesson plans

You might want to use the toolbox or cards to arrange a complete lesson series and not as an energizer or an intervention. In this chapter we will explain – in more detail – how you can make (a series of) lessons.

1. Format for planning a lesson

For making a lesson you need a format. A structured form to prepare for a lecture or an activity. This exemplary format gives you a chance to think the lessons through on forehand. It makes you aware of what needs to be done in preparation and what supplies you need.

In the first phase you describe your participants. What is their background? What experience do they have? What do they need to learn? What brought them here? These things are important to contemplate to be able to interact accordingly with your students. It helps you tackle problems that might occur.

You set certain goals for the participants. They might have their own personal goals, but you also have goals based on the livecomp competences.

In the second phase you go through the activities step by step. Every changeover, every instruction, every intervention you plan to do, you write down there. You also add a timeline.

The last phase you use to include the ending of your lesson. You don't just end with the last activity; you round it up. You want to go back to the goals you set for the lesson and you want to reflect on them. You also want to make sure the participants are leaving in a happy, nurtured way.

At the end of this book we will provide you with all the lesson plans we've created in the different pedagogies.

1.1 Goals & Results

Goal for today	You write down what you want the participants to have learned. Every goal is written in the present tense.
Result for today	What do you want to be the end result for the participant? What can he/ she do after the lesson? You write the result in verbs.
Significant concepts	What words are important for the participant to know. For example: social skills, specify the concepts as much as possible. Rather 'nonverbal communication' than 'communicational skills'.
Supplies	What do you need for the exercises today? What physical supplies do you need? What room?

1.2 Lesson plan

Phase	Activities	Duration
First phase	<p>You describe your partakers as best you can. Write about their background, their experiences, their fears, their challenges, their age, their abilities, etc. The more you know, the more prepared you are.</p> <p>If this is the first lesson in a series, you talk to the group about what is coming up. You place this lesson in the big perspective of the overall series. You explain why they are here and what goals and results they'll be working on. You talk a bit about fears, obstacles and abilities.</p>	How much time will this part take, approximately?
Middle phase	<p>You start with the first activity. Things you need to think about on forehand:</p> <ol style="list-style-type: none"> 1. Do you want to set it up together, or do the participants come into a setup room? What is gained by doing it yourself or together? 2. Will you show an example, or do they need to figure it out themselves? How emotional save does this need to be? 3. How long do you want one activity to last? 4. Will you reflect on it right away or after a few activities/ hours/ days? 5. Do you have alternatives for people who have fears or disabilities? How will you include everyone? 6. Does everyone have to join in? Are they allowed not to participate? 7. Will you join in or will you stand on the side? 8. How many activities will you do? Do you have a few on hand? What is gained by doing one or two, and what is gained by doing a lot? 9. How many people can partake in the exercise? 10. Do you need help? 	How long will this part of the lesson take?
End phase	<p>You round up the class. Maybe by cleaning up or by having a group conversation. Make sure everyone has had a chance to say something and feels like they were seen. If this is not the last lesson in the series you talk about the next lesson, what will happen then, what does everyone need to do to prepare.</p>	How long do you want to have this take place?

	If this is the last lesson, you can do an overall reflection on the series. Collect feedback on your performance etc.	
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Epilogue

The Juggle-card pack and its manual have been created in the Erasmus+ -project Juggle – Creative ways to develop key competences of lifelong learning (2020-2023).

We are very proud of the end result of this project that we were able to assemble during a pandemic. Unlike other Erasmus+ projects we have not had the chance to meet face to face as we did in other projects. Nonetheless we were able to put together a card pack and a manual that we feel is more than usable and equipping for the task we had set.

Six countries have been working on this project for over two years. We've tested, written, rewrote and perfected our work. Here it is for you to read and use.

Some of the circus pictures on the cards have been taken during the project Magical learning (ESF 2019-2021) where Sirkus Magenta and Vocational College Live collaborated on a national level in Finland. On the Juggle-project six organizations working in the field of vocational and special education collaborated to create tools for educators to support the development of key competences of lifelong learning for students with special needs. However, you can use these cards with various groups of people with or without special needs.

Circus pictures copyright: Alessia Omeri/Vocational College Live

Layout of the cards: Jana Kulmala/ Vocational college Live

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