CANDIICE.COM

CANDIICE Training Pack

Creative Approaches to Democracy Education

February 2022 (First Edition)

Content

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Impressum

CANDIICE project Training pack

Editors: Adam Newman Turner, Eli Pijaca Plavšić

Contributors: Adam Newman Turner, Mareike Meyer, Ana Leao

Graphical design: Emma Sheasby

Publisher: SDSA, Alliance House, 6 Bishop St, Leicester LE1 6AF, England

The document was created within the Erasmus + project „CANDIICE: Creative Approaches to New Democracy through Innovative, Inclusive Citizenship Education". This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

The CANDIICE Training Pack - FIRST EDITION – PLEASE HELP US PRODUCE EDITION TWO!

This pack contains a selection of training units to help educators think about their work in nurturing and educating the people who will shape our future communities and countries. The CANDIICE project believes that educators have a special responsibility to ensure that all learners gain an understanding and commitment to inclusive, justice-orientated democracy.
Each unit explores a different perspective on this work. More units are planned for our second edition (published in late 2022) and we welcome suggestions, comments and contributions to make these units relevant and helpful. Further information and ways to get in touch can be found on our website: CANDIICE.COM

Purpose of this pack

The purpose of the **CANDIICE training pack** is to provide a flexible set of training resources aimed at training facilitators. The units are also suitable for self-directed study for all educators. The pack contains units on the key themes underpinning the CANDIICE project. These are designed to encourage deeper thought about pedagogical issues around education for our democratic futures.

Intended impact

We hope this pack will increase the commitment and confidence of educators to teach about democracy – a contested concept, but an essential value for our collective futures. We also hope to provide a rationale and a context for the use of CANDIICE learning materials and methodologies with widely varied groups of learners. We hope the flexible design of these training units will encourage sampling of different tasks in short one-off sessions as well as staged adoption into existing training programs. Our aim is to provide busy education professionals with a range of professional development activities suitable for short training sessions requiring very little additional preparation. All the necessary materials and references are included so that the units can be used in self-directed groups or by individuals with access to internet. The materials are published freely for international educational use. CANDIICE has been made possible through the generous support of the Erasmus Plus programme. We ask that appropriate credit to CANDIICE and Erasmus Plus is acknowledged in all usage.

Project Partners

Partner	Country
School Development Support Agency (Lead agency)	United Kingdom
Eurosoc#Digital	Germany
Les Tetes de l'Art	France
Nova University	Portugal
Forum for Freedom in Education	Croatia

SUPPORT FOR EDUCATORS – GROWING FUTURE CITIZENS

The purpose of this **Training pack** is to serve you as a tool in your endeavours to incorporate a wide range of topics in the field of education for democracy into your work with children, young people, adults both in and outside classrooms, as a part of informal education.

One of our main objectives is to include creativity and arts in everyday teaching about these topics. Another objective is to support teachers in adopting active, experiential and creative learning methods which build confidence, collaboration, critical social awareness and advocacy skills. We also draw heavily on the Council of Europe's 'Reference Framework of Competences for Democratic Culture' (RFCDC) as a seminal guide to educational planning

Increasing an emphasis on education for democracy and finding ways to make this essential learning more relevant to all learners through creative learning methods will help the widest possible range of your students, of all academic abilities, develop their civic competences – i.e. knowledge, skills and attitudes that characterise children and young people as active members of their community, while empowering them to know and express themselves and their identities. All of this will contribute to their understanding of the rapidly changing world in which we live and develop in them democratic values as well as the sense of deep respect for everyone living around us. Promoting this learning in our future citizens, to sustain and defend inclusive democracy for a harmonious future, has never been more needed or more important.

HOW TO USE TRAIN THE TRAINER PACK

Each CANDIICE learning unit has its own learning objectives as well as stimulus and self-review questions that should be considered individually or discussed in groups to orientate the learning to learners' own teaching settings. Suggested training activities are listed in a suggested sequence but we encourage facilitators to select, edit and adapt freely to suit time constraints and the needs of learners.

Links to examples of learning activities and materials are provided where relevant.

The tasks are briefly described along with the resources and can be used by busy and time-deprived education staff without additional preparation – thus providing ready-made packages to help review and improve your teaching about democracy and active citizenship.

If time permits, however, we encourage you to further research these topics, and maintain a continuous professional discussion in these areas. The practice of inclusive democracy is repeatedly under threat from certain political forces; as educators we have a unique role and a central responsibility to equip future generations to defend it.

PLEASE HELP US IMPROVE THESE MATERIALS

Your feedback on CANDIICE materials is more than welcomed. We hope you will support our objective of freely sharing support, training and learning resources. You can contribute by offering suggestions, comments, improvements, additions and links to relevant further study. Please send us any comments or feedback on your experience of using these materials by filling out a very short survey that can be accessed by using this QR link. Thank you in advance!

Click here to view the feedback form or alternatively use the QR code provided.

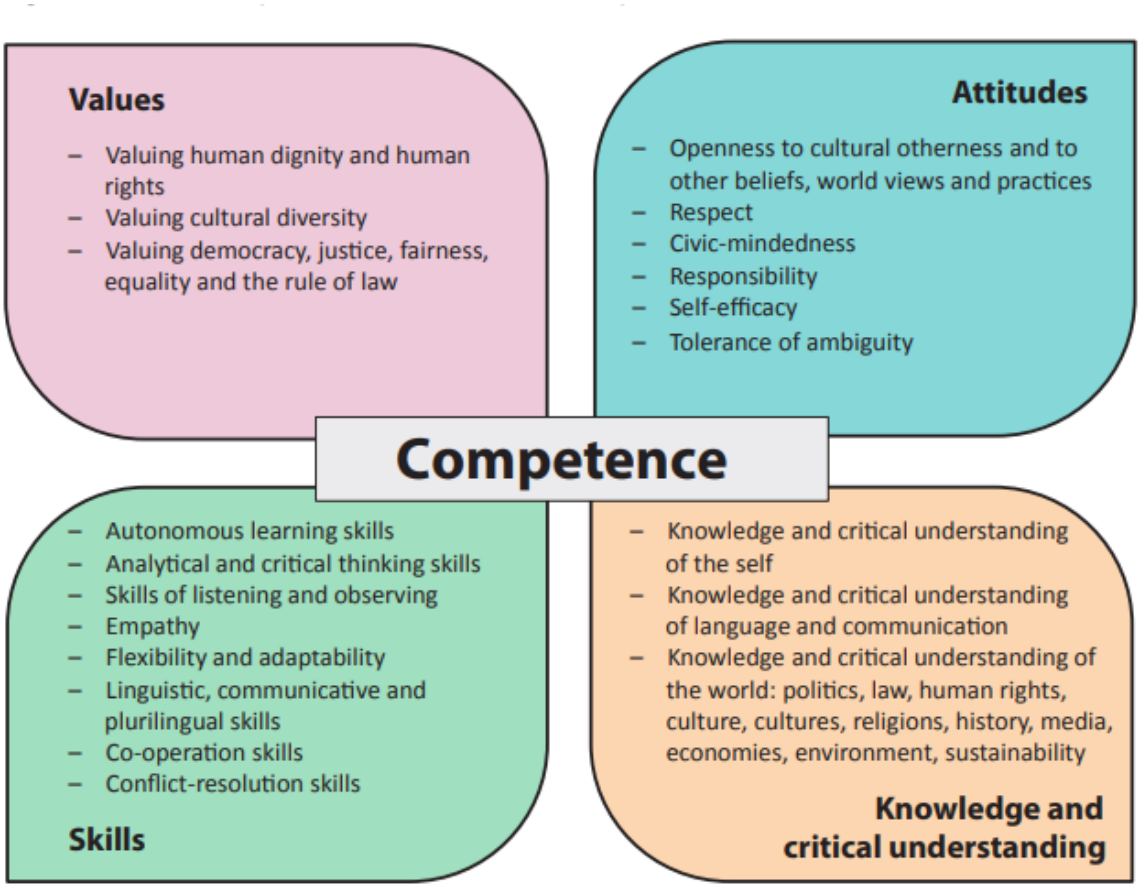
STARTING POINT: Ideas and concepts of the CANDIICE project

The Council of Europe Reference Framework of Competences for Democratic Culture

LEARNING DEMOCRATIC CITIZENSHIP

- Openness to cultural otherness
- Openness to other beliefs
- Openness to other world views and practices
- Valuing diversity
- Tolerance of ambiguity
- Flexibility and adaptability
- Skills of listening
- Skills of observing
- Empathy
- Civic-mindedness
- Analytical and critical thinking skills
- Co-operation skills
- Conflict resolution skills
- Knowledge and critical understanding of the self

We find all these admirable and necessary qualities, and several more, in the famous 'butterfly model' of the Council of Europe's widely respected Reference Framework of Competences for Democratic Culture (RFCDC).



The CANDIICE project is researching how artistic encounters and creative activities can help in the learning and reinforcing of these qualities

There is now no general consensus understanding of democracy or how well it is working across Europe. Citizenship education has, for years, been rooted in principles of human rights, freedom of speech, the rule of law, respect for the rights of minorities and accountability of people elected to power to justify their decisions. In some countries, however, extremist populist politicians are gaining influence and power, assisted by unbalanced mass media and the unregulated flow of information and propaganda on social media combined with sophisticated techniques of 'micro targeting' messages. We can no longer assume that those basic principles remain unchallenged or that all democratically elected politicians will defend them. This changing context accentuates the responsibility of the education system in general, and citizenship education in particular, to emphatically promote the fundamental principles of plural democracy and establish the learning of competences for democratic citizenship as a central entitlement for all learners across Europe and beyond. The CANDIICE Project takes Reference Framework of Competences for Democratic Culture (RFCDC). as an essential guide and our central aim is to increase the range and effectiveness of learning materials that support its implementation.

HOW DO WE TEACH 'DEMOCRACY'?

The CANDIICE Project asks whether the established ways of teaching democracy, (through a description of constitutional electoral processes, lobby groups, protest and representation through

party politics) are adequate education for tomorrow's citizens. How much has political discussion, reporting and campaigning migrated to social media? Have our curriculum models kept pace? Do different age groups now access completely different news sources? Who are the significant 'influencers' who shape our understanding of citizenship? What are the connections between globalised sources of wealth, large political donations, generously funded lobbying processes and transparent national decision-making? In addition to the RFCDC, what pedagogies and 'habits of mind' will equip learners to navigate, and even create a 'new democracy' in the post pandemic age?

In rising to these challenges, present and future citizens will need highly creative civic-mindedness and confident 'out of the box' thinking that create shared visions and aspirations and the enthusiasm to work collaboratively to achieve them.

CREATIVITY

"Creativity is as important as literacy."

Sir Ken Robinson 2016

TEACHING TO DEVELOP LEARNERS' CREATIVITY… AND TEACHING CREATIVELY

Teachers can do more to encourage creativity:

Creativity is essential for the economy – and so much more. We want learners to explore their creative selves and gain confidence to be creative in many aspects of their lives. This does not happen by accident; it requires planned provision across the curriculum. Unfortunately, in recent

years, curriculum developments in many countries have favoured easily measurable outcomes over creativity.

Creative activities can expand learning depth and breadth:

Including more creative activities opens up new learning territory: Through creative activities, learners may come to new understandings and find alternative ways of seeing, leading to new ideas and original expression.

Broader range of learning activities = more inclusive curriculum:

Educators using a greater variety of modes of learning, verbal and non-verbal, open doors to allow a wider range of learners to enjoy success in learning thus achieving more inclusive programmes.

Professor Anna Craft did extensive research into conditions that promote creativity in learning. She developed the concept of encouraging 'possibility thinking' in children. There are many references to her work online. Here are links to two of her papers: https://tactyc.org.uk/pdfs/Reflection-craft.pdf

CAN WE USE ARTISTIC ENCOUNTERS TO DIVERSIFY OUR TEACHING?

We recommend an article in **Impact, the journal of the Chartered College of Teaching** by Peter Gregory 'Valuing the Arts in Education' *https://impact.chartered.college/article/valuing-the-arts-in-education/* it has this useful section:

Eisner (2002) expanded on connections between the arts and learning, articulating 10 key lessons:

1. The arts enable children to make good judgments about qualitative relationships
2. Problems can have more than one solution and questions can have more than one answer
3. The arts celebrate multiple perspectives (there are many ways to see and interpret the world)
4. In complex forms of problem-solving, purposes are seldom fixed, but change with circumstance and opportunity
5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know
6. Small differences can have large effects
7. The arts allow us to think through and within material
8. The arts allow us to say what cannot be said (a work of art can allow a release of poetic capacities to find the words that will do the job)
9. The arts give us experiences we can have from no other source and, through such experiences, allow us to discover the range and variety of what we are capable of feeling
10. The arts' position in the school curriculum symbolises to the young what adults believe is important.

Eisner's work is crucial in recognising the reasons why art forms should be taught to young people – it isn't necessarily to achieve the highest standard of representation but rather to ensure that the processes of learning itself are facilitated. Too often today, teachers (who themselves may have had a poor experience in arts education; Gregory, 2005) may concentrate on the physical outcome of the arts rather than being able to utilise the processes to develop cognition and deeper engagement in learning.

See: Eisner EW (2002) *The Arts and the Creation of Mind*. Yale: Yale University Press.

The CANDIICE project exploring ways that arts stimuli can be used to enhance citizenship learning. We are researching and developing various activities in which learners are encouraged to respond to one or more encounters with works of art, objects, texts or other stimuli. Responses may be instant and intuitive or slower structured interrogations; we are interested in how reactions and reflections may be deepened, shared with others and used to widen and link thought processes, possibly leading to new perceptions, insights and creative expressions of personal meaning. We have produced a couple of 'Idea Papers' with practical examples to trigger further investigation. We would value your feedback.

Some encounters with some kinds of art can trigger unsettling confusion, or 'disquietness'. This may open routes to creative thinking. Sometimes, from this state emerges a slightly different way of seeing, thinking… or being. This may be profound or slight, brief and quickly lost; but it may tap into senses and emotions that remain undisturbed, possibly unknown, at other times. Listening, seeing or otherwise absorbing some artistic stimuli may bypass language and definition completely and arouse emotions or instincts which can enable a deeper perception and learning. A response that causes questioning, or the rattling of previously secure assumptions may allow new connections, open new

perspectives and lead to creative responses. How can citizenship learning programmes use these possibilities?

"Everyone wants to understand art. Why not try to understand the song of a bird? …people who try to explain pictures are usually barking up the wrong tree."

— Pablo Picasso

Picasso has a point. Art can't be explained adequately in words, because it's influence on people is so personal and speaks to the nonverbal parts of our existence. Therefore, art is an experience. You must let go of your need to put things into words, and let the artwork take you somewhere... even lift you into higher spheres.

You have to 'understand' abstract art with a different part of you, one that you may not normally use or be familiar with. Essentially, you must:

Accept that it is what it is. Don't try to pinpoint an exact meaning for an image

ENCOURAGING REFLECTIVE THINKING AND SLOW EDUCATION

The CANDIICE project is exploring the conditions and activities which encourage deeper learning. Simple activities which slow down the race to an answer or pre-determined end-product, and allow uncertainty, nuance or subtle responses to emerge and linger. Experience of this more open-ended type of thinking may reduce the preference for easy answers and instead encourage acceptance of complexity uncertainty and compromise. Resisting the jump to conclusions may have parallels with resisting the resort to tribal, polarised and rigidly divided attitudes on social and political issues.

Can learning reach deeper, different places if we give learners time to think? How much schooling is a race against the clock to reach the pre-determined right answer via the predestined route? Even in a cluttered curriculum, can we create and protect some breathing spaces: oases to nurture listening curiosity, investigate nuance, mystery and complexity, foster wild exploration, accept contradiction and celebrate uncompetitive productivity?

The CANDIICE project aims to contribute to debates about how educators can promote flexibility and creativity in thinking and taking responsible social action.

The Council of Europe 'Reference Framework of Competences for Democratic Culture' (RFCDC) Implementation Guide offers a useful model for learning:

EXPERIENCE

COMPARISON

ANALYSIS

REFLECTION

ACTION

The CANDIICE Project suggests an adaptation of this model to emphasize a stage of creativity and constructive development before ACTION:

EXPERIENCE

COMPARISON

ANALYSIS

REFLECTION

CREATION / SYNTHESIS

ACTION

Arthur Costa and Bena Kallick say this of REFLECTION as a thought process in their book 'Learning and Leading with Habits of Mind'

> *Reflection involves linking a current experience to previous learnings (a process called scaffolding). Reflection also involves drawing forth cognitive and emotional information from several sources: visual, auditory, kinesthetic, and tactile. To reflect, we must act upon and process the information, synthesizing and evaluating the data. In the end, reflecting also means applying what we've learned to contexts beyond the original situations in which we learned something*

The process of reflection is also central to 'transformative learning' – a concept originally discussed by Jack Mezirow and subsequently developed by many others. For example, Edward W. Taylor offers the following conditions as precursors to transformative reflection:

> *Three teaching approaches are central to fostering emancipatory transformative learning (Freire and Macedo, 1995). First is the centrality of critical reflection, with the purpose of rediscovering power and helping learners develop an awareness of agency to transform society and their own reality. Second, a liberating approach to teaching couched in "acts of cognition not in the transferal of information" (p. 67) is a "problem-posing" (p. 70) and dialogical methodology. Third is a horizontal student-teacher relationship where the teacher works as a political agent and on an equal footing with students*.

IS EVERYONE CREATIVE?

Yes! The old fashioned idea that creativity is a magical talent only found in a few special people who might become artists, novelists, film-directors or inventors…. Is ridiculous! This foolish notion is

supported by education systems that box learning up in strictly separated 'specialist' subjects and only encourage creativity in safely contained corners of the curriculum. There is little space for creative thinking in the other 'more important' learning which must concentrate on absorbing the pre-digested knowledge and skills needed to get correct answers in examinations. Everyone who works with very young people knows that nurseries are buzzing with natural creativity.

INCLUSIVE CITIZENSHIP EDUCATION

The future is diverse. In our communities, people of different cultures, creeds, colours and customs must collaborate to cohabit. Education is for everyone; it must be the glue that builds social cohesion. Citizenship education is responsible for creating shared visions for each community's future. Teaching must constantly evolve and improve to 'welcome in' all types of learners and help them participate, collaborate and 'belong'. Citizenship education must work for all social and ethnic groups and for all abilities; effective democracy depends on all participants – not just the academically successful.

One aim of the CANDIICE Project is to find as many ways as possible to interest and engage learners, tapping into creative and imaginative modes of thought, utilising left brain and right brain, offering tasks which stimulate lateral thinking and non-verbal experience and activating less academic routes to feeling, understanding and expression of individuality and meaning. We believe that varying learning in these ways will result in more productive fun for more learners (and teachers).

RANDOM CONNECTIONS

Creative ideas can be produced when two or more previously unconnected ideas are made to connect – maybe generating a spark, a clash, a conflict or a random new reality. Edward de Bono developed this idea by suggesting a thinking technique using the word 'PO' to connect two or more elements. He explained it as follows: ***Po*** is thinking word; a word that signals a provocation - an idea which moves thinking forward to a new place from where new ideas or solutions may be found. The term po was created as part of a lateral thinking technique to suggest forward movement, that is, making a statement and seeing where it leads to. It is an extraction from words such as hypothesis, suppose, possible and poetry.

TRANSFORMATIVE LEARNING

Deep learning does more than shape knowledge and skills, it helps humans to grow, take new directions and inhabit their lives differently. Educators may not be magicians or life-coaches… but can we open a few doors to new possibilities, take a few risks and create opportunities for more reflective and transformative learning?

Jack Mezirow's original concept of transformative learning was based on his work in adult education in the 1970s. He suggested that an experience causing disorientation can lead to significant changes in assumptions and self-perception. What can we learn from this concept to create interesting directions for all other age groups and sectors?

The perspective transformation is explained by Mezirow as follows:

1. Disorienting dilemma
2. Self-examination
3. Sense of alienation
4. Relating discontent to others

5. Explaining options of new behaviour
6. Building confidence in new ways
7. Planning a course of action
8. Knowledge to implement plans
9. Experimenting with new roles
10. Reintegration.

Many others have taken Mezirow's ideas and expanded them. For example, Edward W. Taylor offers the following conditions as precursors to transformative reflection:

Three teaching approaches are central to fostering emancipatory transformative learning (Freire and Macedo, 1995). First is the centrality of critical reflection, with the purpose of rediscovering power and helping learners develop an awareness of agency to transform society and their own reality. Second, a liberating approach to teaching couched in "acts of cognition not in the transferal of information" (p. 67) is a "problem-posing" (p. 70) and dialogical methodology. Third is a horizontal student-teacher relationship where the teacher works as a political agent and on an equal footing with students.

POST-PANDEMIC DEMOCRACY?

Some argue that the Pandemic has altered our perceptions of civic responsibility, government by edict, democratic freedoms and national democracy versus local democracy. Is democracy changing? How could it change as we move out of the Covid crisis? How should we help learners to participate as active citizens in the digital post-pandemic age?

USING MEDIA AND TECH

Options for creation, expression, communication and collaboration through digital platforms are changing daily. How can educators use the growing range of technologies – to stay relevant, keep up with their learners and engage with the issues facing young people – in the spaces and media where young people learn and, increasingly, 'live'?

Find links to interesting ideas on a website called 'Ditch That Textbook' run by Matt Miller, an expert on using computers in your teaching: https://ditchthattextbook.com/

The training model includes following units:

1. **What sorts of democracy are we teaching?**
2. **Council of Europe - Reference Framework of Competences for Democratic Culture**
3. **Re-thinking Arts and Creativity in Learning**
4. **The Digital Learning Universe**

UNITS

UNIT 1: What sorts of democracy are we teaching?

Click here to view Unit 1

Theme	Learning objectives(what we want learner to know)	Stimulus questions	Activities
What sorts of democracy are we teaching?	1. Learned of the main definitions of democracy used in current academic thinking 2. Reflected on how these definitions influence or relate to your work 3. Decided which constitutional, cultural and social factors need to be in place (in a country) to protect and sustain your own favoured model of a functioning democracy 4. Identified relevant follow-up reading and website research for further study	What does 'democracy' mean to you? Why teach democracy? How do we teach democracy?	**TASK 1a: QUICK SKETCH – VISUAL REPRESENTATION OF A CONCEPT** **TASK 1b: Democracy in quotes** **TASK 2: CAN YOU HAVE A BAD DEMOCRACY?** **TASK 3: WHAT DO YOUR LEARNERS UNDERSTAND?** **TASK 4: ARE THERE REALLY DIFFERENT TYPES OF DEMOCRACY?** **TASK 5: WHICH TYPES OF DEMOCRACY WORK BEST FOR DIVERSE POPULATIONS?** **TASK 6: WHAT HAVE FACTS AND KNOWLEDGE GOT TO DO WITH IT?** **TASK 7: VIDEO RESOURCES (EXAMPLES FOR ENGLISH-SPEAKING LEARNERS)** **TASK 8: INGREDIENTS OF A WORKING DEMOCRACY**

UNIT 2: Council of Europe - Reference Framework of Competences for Democratic Culture

Click here to view Unit 2

Theme	Learning objectives(what we want learner to know)	Stimulus questions	Activities
Get to know the Reference Framework of Competences for democratic Culture (RFCDC)	1.Learnt about the RFCDC, its principles and main concepts 2. Reflected on approaches to learning through democracy, learning for democracy and learning about democracy.	What competences must children develop at school to live and act in a global world? What educational approaches might be the powerful force for building democracy, protect human rights and the rule of law?	**TASK 1A: SELF-CHECK QUIZ** **TASK 1B: INTRODUCTION TO THE RFCDC** **TASK 2: RFCDC PRINCIPLES AND MAIN CONCEPTS** **TASK 3: BUTTERFLY KEY CONCEPTS: VALUES, ATTITUDES, SKILLS AND KNOWLEDGE, AND CRITICAL UNDERSTANDING** **TASK 4: THE WHOLE SCHOOL APPROACH, CDC CURRICULUM AND ASSESSMENT** **TASK 5: CREATIVE TEACHING APPROACHES AND THE RFCDC**

UNIT 3: Re-thinking Arts and Creativity in Learning

Click here to view Unit 3

Theme	Learning objectives(what we want learner to know)	Stimulus questions	Activities
Creativity in Learning	1.Identify different forms of creativity and its different nuances 2.Reflect on their practices and the role creativity 3.Recognize and discuss the importance of developing practices that support student creativity, as well as their own. 4.Use the tools provided to improve their teaching practices in promoting creativity in the classroom	Do you consider yourself to be a creative person? Why? How creative are you in your practice as an educator? Do you often use creative ways to address your teaching?	**TASK 1: VIDEO DISCUSSION ON THE TOPIC: IMPACT OF CREATIVITY ON OUR LIVES** **TASK 2: CONSIDER YOUR CLASSROOM** **TASK 3 : WHAT IS THE DIFFERENCE BETWEEN CREATIVITY AND CREATING?** **TASK 4: DEBATE THE IDEA: IS CREATIVITY AN INNATE OR A DEVELOPED SKILL?** **TASK 5: DEFINITION OF CREATIVITY**

UNIT 4: The Digital Learning Universe

Click here to view Unit 4

Theme	Learning objectives(what we want learner to know)	Stimulus questions	Activities
Democracy learning through digital apps	1. Learnt how the RFCDC (CDC) may guide teachers in providing significant democracy learning. 2. Reflected on approaches to developing collaboration, creativity, communication, and critical thinking.	How can teachers know if their everyday practice is providing opportunities to develop democracy learning? What creative educational approaches may teachers implement to develop collaboration, creativity, communication, and critical thinking?	**TASK 1: SELF-CHECK QUIZ** **TASK 2 - DISTORTIONS OF DEMOCRACY** **TASK 3 – NEW OPENINGS FOR DIGITAL CREATIVITY AND INTERNATIONAL COLLABORATION** **TASK 4 – GUIDANCE ON USING APPS IN YOUR TEACHING**