

# The Riga Paper

## ‘The European project multiple choice identity in education’

How to learn young people to develop an own European identity in an aesthetical way?

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*The aim of this paper is to present the European project 'Multiple choice identity' and to share the actual theoretical and practical experiences.*

*The project is designed to learn young people from 3 till 25 years to develop an own European identity in an aesthetical and multiple intelligent way, through music, dance, poetry, photography, film, painting and design. Kindergartens, primary and secondary and higher schools from Groningen, Eindhoven, Hindholm/Copenhagen, Lisbon/Porto, Riga and Ljubljana are involved.*

*What were the reasons to start this project? Time is not on our side. It seems that Europe doesn't exist and that there even are no Europeans. 'This is the right time'. That's what I thought, talking to the Slovenian student Katja Jeznik and CiCe-colleagues during the annual conference in Ljubljana in May 2005. It was the start of an aesthetical project about the development of a European identity by young people. The aim should not be a universal European identity but a multiple choice identity, flexible in place and time. For years projects about Europe were very formal and intellectual and not very fascinating and meaningful to young people. The emphasis is laid on economy and politics and not on the young people themselves.*

*The project is a reaction on the present and on the future. Times are changing. A global stream is growing bigger and bigger. This stream is filled with globalisation, the network-society, Europe 25, terrorism, migration and technology. At the same time new educational theories like multiple intelligences, systems-thinking, multi-level-learning, blended learning and creative learning are a kind of countervailing power. Inside that stream young people are creating multiple identities, balancing between autonomy and authority, authenticity and the otherness. We are all confronted with this stream. We should do something with it in education, because otherwise another power will take their chance. Time is running out, because national, economical, multi-national and even ethnic powers know the answer. For example nationalistic feelings are growing after the end of the Cold War. School is the best place to create a countervailing power and to give young people the chance to design an authentic, flexible, interactive and creative identity.*

*In this paper I will try to link the concept of the project with the global stream and you are invited to take place in one of the didactical boats.*

*Let's first take a closer look at the time, the themes, the route and the starting points. After that I will concentrate on the aims, the concept and the synchronisation (the interchange between all kind of elements). Finally I will focus upon the route for the teacher and the surplus value of the project. This paper is about theory and practice, the present and the future and about the links between them. If you want to read, see or hear more, you may go to our website: [www.europemci.com](http://www.europemci.com)*

### Time

The project started on November 1<sup>st</sup> 2005 and will end in July 2009. On November 1<sup>st</sup> 2008 a European conference will be organised in Groningen.

### Themes

The themes are:

1. Feeling for Europe
2. Family
3. Work and free time
4. Migration and mobility
5. The other(ness)

The choice of the themes is inspired by the book 'Atlas of European values' of the University of Tilburg (Netherlands).

## Starting points and the state of mind

*'Crazy world, crazy times'* (Michael Stipe, REM)

The project is an open and wide approach of developments in the present and the future and that's why a lot of starting points are necessary. One of the starting points is the fact, that in 2004 the European Union was expanded with a number of East-European countries: 'Europe 25'. This will have a great impact on the people in Europe, but a large majority of the Europeans don't feel European. In July 2005 Bono said to Barroso: 'Young people don't have a feeling for Europe'. This situation is a challenge for education and for this project.

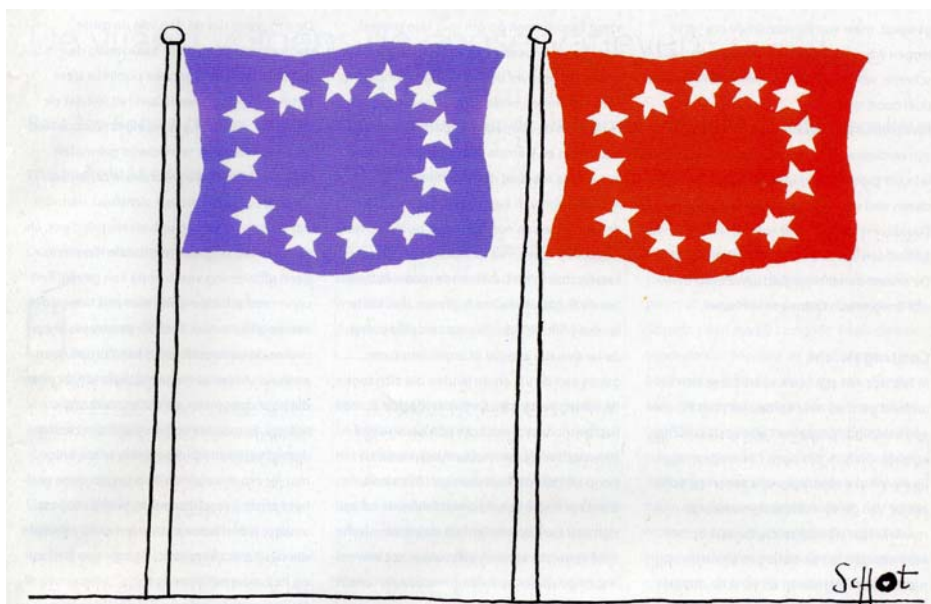
We are living in a virtual biotope: a technological-economical system, dominated by commerce, money and power. Maybe without knowing it, we are connected to a network, a complex technological system. The chaos-theory is transferred into reality with the colonisation of the individual in and by the network-society. The system is incorporated in ourselves as a virtual world and we are the battery of the system. We feel free, but we are de-individualated, driven out of ourselves (Verbrugge, 2004, p. 252-).

We disappear in a timeless 'space of flows' (Castels, 1996). The system is producing our desires, our needs and dreams that can only be satisfied in the technological biotope. We want to watch television, phone mobile, surf on the internet, e-mail or visit Disneyland. It's not modern technology that's the problem, but a kind of 'spherical power' that has taken over and throws us into a rapture. But we still have the choice to act positively or negatively and to manage the chaos. 'We could be heroes just for one day' (David Bowie). Fascism was an example of a 'spherical power' that hypnotized people. 'Wir haben es nicht gewusst' was not always a complete lie. Terrorism and radical fundamentalism are two post-modern examples.

Since Carl Jung we know about the 'archetypical' structure of our soul (Jung, 1970). It's manifest in the creations of Wagner and Goethe and nowadays in Marilyn Manson, Lord of the rings, The Gladiator and The Matrix. The Wachowski brothers showed in the Matrix that the material reality we all experience is a virtual one, generated and co-ordinated by a gigantic mega-computer. 'Can you picture what will be so limitless and free, desperately in need of some stranger's hand, in a desperate land' sang Jim Morrison. We are colonised by the system and an oppressing emptiness is left. Through secularisation this emptiness is no longer filled with religion or ideology.

'Welcome to the desert of the real' says Morpheus to Nero in The Matrix. He meant 'real' reality, full of emptiness. Many people feel afraid by some frightening facts.

In the network-society every subject has to do it by himself. Reality and virtuality are mixed. Post-modern heroes or idols are replacing us emotionally in soaps, sports, music or films. Our inner life is empty and we're getting bored more quickly and easily. A lot of young people are talking mobile with each other about completely nothing. It's dangerous because it makes us more capable of the 'earth-gnome'. It's a life-style à la carte, focussed on money, pleasure and consumption. 'Here we are now, entertain us', sang Kurt Cobain. We need new and stronger kicks to be fascinated. Sexual perversity is actual and child's porno and snuff movies are big business. Half of the internet is related to pornography. A soulless 'Mc-World' makes life shapeless through criminality, virtual sex, hedonism, ghetto's, meaningless violence, cultural conflicts and consumption. Now inhuman madness or evil is part of ourselves and we have to oppose it continually (Zizek, 2002). We are post-modern people living in a post-modern world.

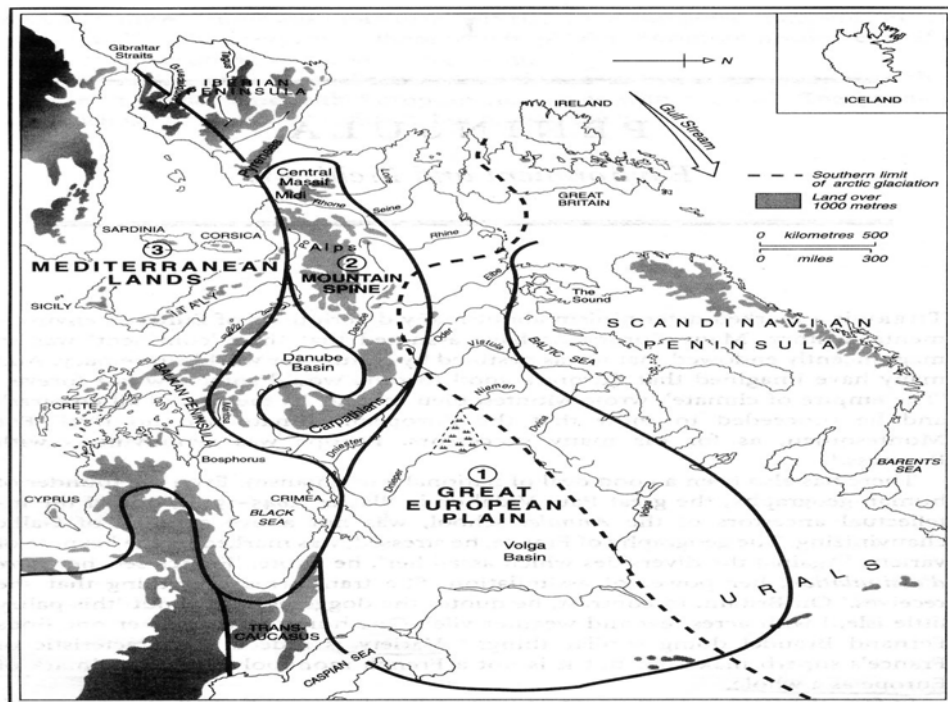


One Europe

### What does this mean for Europe 25?

What's unique about Europe is that shift in economics and politics and its speed of change. Especially in East Europe the changes are very spectacular. A communist-socialist ideology and a state controlled economy are transformed into a democracy with a free market. Globalisation, modernisation and the changing role of women and old people is occurring all over Europe, but in East Europe the changes are abrupt and dramatic. (Pinquart and Silbereisen, 2004).

At the same time the influence of the American life-style, 'cocacolarisation' is not only growing in West Europe, but has also made East Europe a part of McWorld. A network-society has started to develop in Europe 25 and the economical and political consequences will be enormous. Europe is a multitude, a collection of states with great differences and some similarities. 'The European' doesn't have a cultural entity. Europe may be divided in four quadrants (Geert Hofstede, 1991). The borderlines are the border of the Roman Empire and between the Catholic and Orthodox Christianity since the Great Schism of 1054. In the North-Western quadrant (Netherlands and Scandinavia) people are modern, individualistic and tolerant in sexual affairs. They care about self-development, the environment and the quality of life



The map of Europe from another perspective

In the South-Western quadrant people are more conservative. Religion is very important and abortion and homosexuality are disapproved. In the two Eastern quadrant it's about surviving. Hard working and economical certainty is important. In the South-Eastern part the trust in fellow-citizens is low and intolerance toward foreigners is great. Europeans are homeward bound. If you want to know more, you may read in 'Atlas of European values', a research by the University of Tilburg (Halman, 2005)

### Aims

1. I don't want to tell the story of 'no-future-Europe' to my grandchild of three years old. 'La condition humaine' (Nietzsche) is that nowadays many people are afraid and are losing contact with reality. My motivation for the project is to learn the way young people deal with that situation. They have to be flexible in order to live in a changing, diverse and uncertain life (Bauman, 1995). Maybe they should enjoy diversity and 'the anarchy of modern city life', where everything is mixed' (Sennett, 2003). Howard Gardner said 'diversity is the normal situation'. 'The future is not like it was before' (Helen Fischer, 2000).
2. The aim is that young people learn how to develop an own European identity and they know, understand and respect each other better. They are getting more conscious of their authenticity and maybe the diversity will be greater, because the authenticity is emphasized.
3. Before the Second World War we lived according to great stories or ideologies, but most of the 'isms' became 'wasms' such as fascism and communism. The 'isms' resulted in the nation, the class and the race. We all know the disastrous consequences.

On the other hand the need of religious and other collective identities is growing again (Castells, 1996). On the toilet-wall of my English colleague Doug Springate in London was written: *'God is not dead, he's just working at a less ambitious project'*.



**The map of Europe and four quadrants**

With this project we try to find a new framework that prevents the 'earth-gnome' to go out of hand. Human rights are a good framework and a compensation for the loss of religion and ideology. We need something that makes us feel safe and free. Before modernity, when we were normal humans and we had to free ourselves from animal lusts and divine madness. We listened to the myths. In modern times the utopia was our guiding light and in post-modern times the soap. Now soap-artists are like friends, acting like our substitutes. It's an aim to make young people conscious of that situation.

3. A concrete aim of the project is a learning-arrangement with information, routes, instructions and material. The material consists of images, video's and the music-cd's 'The musical history tour' (with The Gathering) and 'Sound of Europe' (with European bands Katalena and Scanner (composer of the international anthem for Europe 25), Sander Oldersma, Layla Radjab and Martine Lijkelema). We want to make European trans-music for, about and by European bands and we will try to find some 'big fishes' in the near future.
5. Another aim is communication between young people and teachers. The meeting point is the website ([www.europemci.com](http://www.europemci.com)). They may even co-design their identity in a clip or a song. On the website a digital network of the concept 'The field of view' and guidelines for the teacher are placed.

6. Young people may know, understand and respect other young Europeans in an aesthetical way with music, dance and images. For the project 'Multiple choice identity' diversity (empathy) is the starting point and the end. But that doesn't mean that young people may change their identity like a pair of jeans. There are some choices, but the number is restricted. "According to Iris Murdoch one of the traditional factors of individuals' humanisation, i.e. art, must regain its value. For art is the very field of human creativity that warns us from slipping into egocentric fantasies by revealing to us, through artistic imagination, the truth of our own story and the personal stories of other people surrounding us (Murdoch 1983). Or, in the words of Kratsborn and Kramer: 'Music is an (authentic, R. K.'s note) interplay of autonomy and contingency. "Autonomy is about universality and the sublime transcendence of specific meaning. Contingency is about historical concreteness and the intelligible production of specific meaning" (Kramer 2003)" (Kratsborn 2005). Thus art, and music especially, as a sense-opener, enables the critical treatment of reality, is an ideal means of communication and a media of connecting cultures, and simultaneously strengthens an individual's reflexive consciousness (idem)." (Kroflie 2005) Music is the most direct and concrete way to give meaning to reality and to the own person.
7. It's the aim to balance and interchange theory, practice and reality. Young people learn in a meaningful way, because it's transferable into real life. It's 'real learning'. That's why colleagues from the inner circle are doing research to make the theoretical and the practical foundation as broad, deep and visible as possible in order to transfer the concept into reality.

### **Concept**

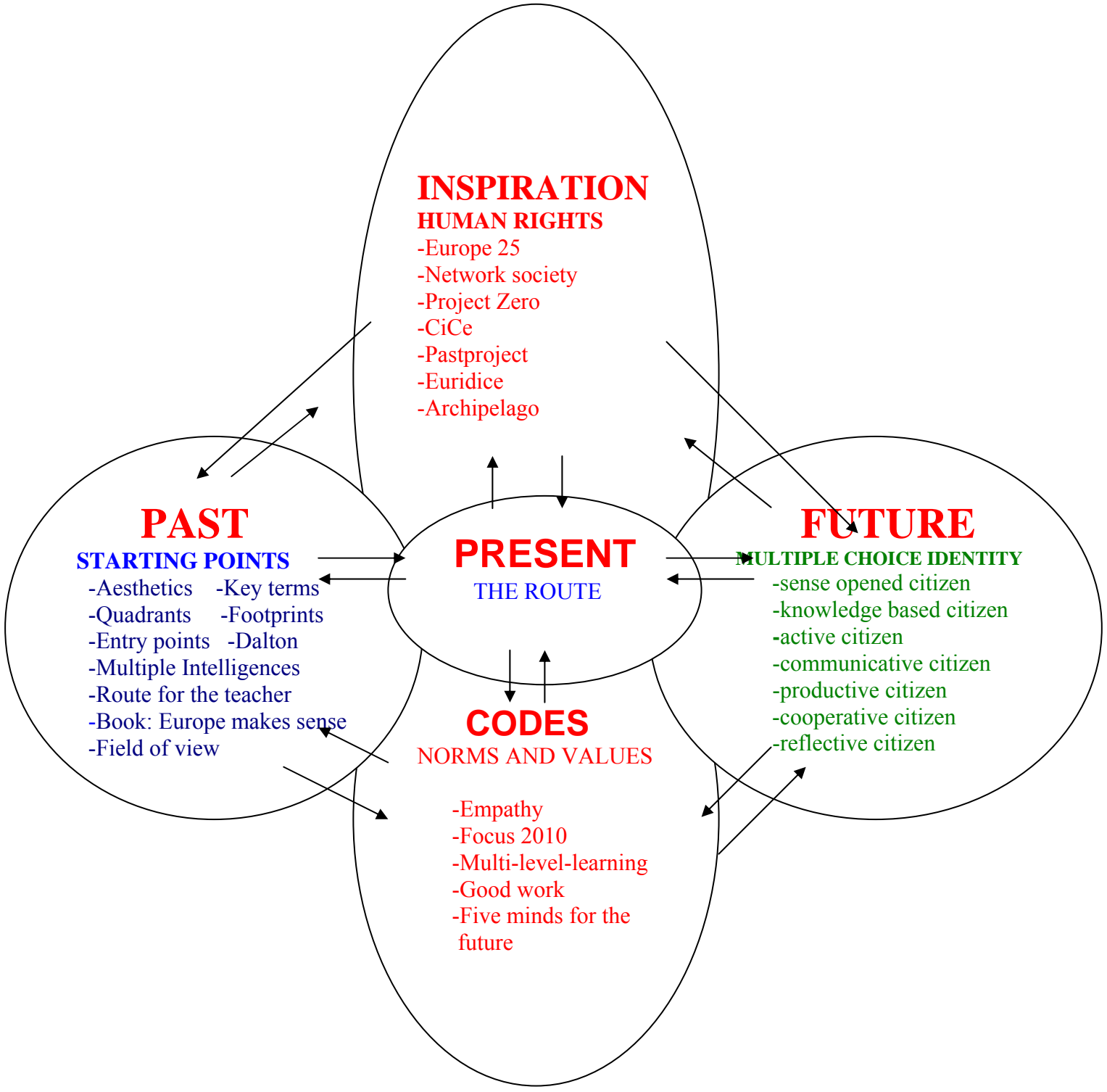
The project is based on a theoretical and didactical concept, developed during fifteen years in cooperation with many European colleagues, students, children and especially from the Pedagogical Academy of the Hanze University Groningen. In the concept, the network-society, network-thinking and network-learning are integrated with the learning theory of multiple intelligence. During my visit to Project Zero Classroom 2005 the concept was fine tuned, inspired by Howard Gardner and David Perkins) and Alison Marshall.

Let's concentrate on the what, the how and the why of the concept, visualised in a 'Field of view'. The forty items inside the project are anchors or guidelines for the student and the teacher.

#### **What?**

The 'Field of view' is a multi-perspectivistic view. In each field important items are situated related to economical, political, cultural, educational, philosophical or historical content. The items may be theoretical or practical, abstract or concrete. All the items in the fields are linked to get a 'top sight'.

The project 'Multiple choice identity' is about the design of a European identity by young people in education. The 'Field of view' is useful to teachers to understand the interrelatedness between society, education, codes of behavior and European identity and to find their own inside in the concept.



**‘THE FIELD OF VIEW’**

The ‘Field of view’ is a cross, a multi-perspectivistic view from the past, the future, the inspiration and the codes. The strongest links are from the upper to the lower field, from ‘**INSPIRATION**’ to ‘**CODES**’ and from the left to the right field, from ‘**PAST**’ to ‘**FUTURE**’. From the left to the right is the time axis linking the past and the future. Top-down is the link between abstract ideas and concrete behavior. In the center is the ‘**PRESENT**’ with the didactical route of seven steps.

What's going on in and between the fields? The upper field **'INSPIRATION'** is filled with several sources of inspiration: big ideas, important developments, networks or new learning theories. The items are human rights, Europe 25, the network-society, Project Zero, The Pastproject and the networks of CiCe, Eurydice and Archipelago. Human rights are the framework of European identity.

From the top to the bottom of the 'Field of view', the upper field **'INSPIRATION'** is connected to the lower field **'CODES'** with norms and values consisting of empathy, diversity or communication. In essence these norms and values are performances of human rights. Furthermore in the lower field concrete examples of good practice are situated such as the project 'Good work' from Project Zero and Howard Gardner's new book 'Five minds for the future'. Last but not least two Dutch examples are situated in the lower field: 'Multi-level-learning' from Fred Korthagen, a new way to look at learning and teaching and 'Focus 2010', a strategic plan of the Hanze University Groningen.

The time-axis is from the left field **'PAST'** to the right field **'FUTURE'**. The field from the past is filled with concrete

starting points or items such as aesthetics, the four quadrants, multiple intelligences, entry points, a route for the teacher, didactical footprints, my new book 'Europe makes sense', the field of view and key terms. These are concrete starting points in the project.

In the right field **'FUTURE'** the learner should be able and willing to design a European 'multiple choice identity' consisting of seven features: the sense opened, knowledge based, active, communicative, productive, cooperative and reflective citizen.

It's essential to realize that European identity is up to the individual learner as long as it's inside the framework of human rights.

How?

The first important organizer is the 'Field of view', a network, linking the forty items of the concept (see the website on [www.europemci.com](http://www.europemci.com)). First an item is described in the context of the project 'Multiple choice identity' and linked to 3 items in other fields. The other organizer is the route, a didactical way to design European identity. The route is divided in three columns. In the left column 'information' is situated about the gathering of knowledge and skills. The right column is about performing or activating knowledge and skills. The middle column is about the development of the subjective concept or identity. The route is a guide through Europe 25 and the network-society, the destination is an own European identity.

In step 1, prior knowledge, skills and attitudes are activated in a multiple intelligent way. Knowledge, skills and attitudes are broadened and deepened in step 2 from six different entry points according to Europe 25. The learners may choose his own entry point ('Chocicism').

The learner may learn in different ways: philosophical, hands-on, interpersonal, narrative, logical-quantitative or aesthetical. These new knowledge, skills and attitudes are activated in step 3 and shared in step 4 with learners from the own quadrant and other quadrants. This communication is important for the design of a European identity. In step 5 and 6 the learners are constructing and presenting in a multiple intelligent way, using different entry points. All the items in the fields are legitimized in the presentation. Finally in step 7 the learner reflects on the route and he gets and gives feedback from and to the other quadrants.

On the next pages you'll find two routes 'Feeling for Europe' for the students of 3 to 6 and 17 to 25 years. Each step is a step to an own European identity.

#### Route **'Feeling for Europe'** (3-6 years)

- Aims:**
1. The children experience the roles in the circus and relate these to their own emotions or identity.
  2. The children develop empathy for each other and for the children in another quadrant.

#### **STEP 1**

**Task 1:** Exploring the instruments. Who can make a sound?

**Task 2:** Draw people who are dancing on the sounds

**Task 3:** Moving on the song 'Circus Europe'. Let's dance together.

#### **STEP 2**

**Task 4:** Listen to the story 'The circus is in town' and reflect on the four roles.

An alternative is to tell a local story about a circus.

The aim is that children gather knowledge about the norms and values in the circus.

Do a circle-talk about the experiences of the children with the circus.

**Task 5:** Combine the cards.

### **STEP 3**

**Task 6:** Children construct individually their own identity by finding a solution for a problem in the story or another problem.

**Task 7:** Making instruments about a role.

**Task 8:** Take photo's of the visual objects.

### **STEP 4**

**Task 9:** Reflection on the solved problems

Sending the solution in photo's to other quadrants and give feedback on the solutions of the other quadrants

### **STEP 5**

**Task 10:** Preparing the performance of the circus in two groups.

Make a theatre and make the objects

**Task 11:** Practice it all together.

### **STEP 6**

**Task 11:** Performance of the new 'Circus Europe'

Starring: the children and their music.

Take it on video.

### **STEP 7**

**Task 13:** Looking at the video's with the performances of the other countries.

**Task 14:** Reflection on all the different feelings.

Route '**Feeling for Europe**' (17-25 years)

- Aims:**
1. The students gather knowledge in a multiple intelligent way about the norms and values in Europe from the perspectives of the quadrants.
  2. The students visualize the European identity of a quadrant in a clip and communicate about it.
  3. The students reflect on the feedback and fine tune their European multiple choice identity.

### **STEP 1**

**Task 1:** Listen to the music (Scanner, 'Europa 25'). What does Europe mean to you?

**Task 2:** Visualize your feelings with an image, words, music and movement

Present your 'sense opener' to other students and talk about it.

What feelings, mysteries, actions or dreams would

you like to share with young people from the other quadrants?

Place it as a message, inclusive music and images on the website.

**Task 3:** Gather information outside the school or institution for step 2

### **STEP 2**

**Task 4:** Gather knowledge about the norms and values in the four quadrants

Use the message from step 1 and the result of task 3.

**Task 5:** Place the four quadrants on 'Europe's values map'

### **STEP 3**

**Task 6:** Divide the class in 4 groups or quadrants and choose as a group one of the quadrants. Look at Europe from that quadrant, using and deepening the knowledge of step 1 and 2.

**Task 7:** Visualize it in a 'field of view' through words,

Images and music (urban)

Put your Field of view on the website

**Task 8:** What can you do with urban, a new trans-culture from the Netherlands

#### **STEP 4**

**Task 9:** Communicate about: 'What's in it for a European

Multiple Choice Identity'? What about human rights?

Use the 'Placemat-method\*' to agree or disagree about different and common views between the quadrants

#### **STEP 5**

**Task 10:** Gather knowledge about your subject using your favourite entry point

**Task 11: Make a clip of 5 minutes about European identity** with your quadrant-group

Use information from books, sites, image and music (urban).

#### **STEP 6**

**Task 11:** Present the field of view and the clip to the own class and to the other quadrants. Integrate the key terms, the dimensions and the placemat. Place the clip on the website.

**Task 12:** Use the ladder of feedback towards the field of view and the clip. What's the feeling for Europe?

What norms and values are the same or different?

What's the relation to human rights?

#### **STEP 7**

**Task 13:** Reflect on your process and product and integrate the feedback in your clip. Place the new version on the website. Look at the new clips from the groups in the other quadrants and communicate about that.

**Task 14:** Integrate your feeling for Europe in reality, visualizing it in a mindmap. Go to the next route '

### **Why?**

This is the right time to learn young European people from 3 till 25 years to develop an own European identity in an open sensed, knowledge based, active, communicative, productive, cooperative and reflective way. We're challenged by young people who haven't made their minds up yet. The route gives the structure and in each step there's a lot of space to choose ('Choicism'). The European project is a 'self-denying prophecy' because a good European citizen is a also good global citizen.

In essence the concept is brain-based, society-based, learner-based and future-based and now I would like to invite you to look at the surplus value of the project.

### **Who?**

The members of the inner circle are:

Wim Kratsborn (Pedagogical Academy, Hanze University Groningen)

Martine Lijkelema (Hanze University Groningen)

Anja Sinnige (University of Groningen)

Henk Visser (De Verbeelding / The Imagination)

Robi Kroflic (University of Ljubljana)

Katja Jeznik (University of Ljubljana)

Petra Stirn (University of Ljubljana)

Harry Litjes (Fontys-Pabo Eindhoven)

Henrik Bak (Institute of Social Education, Hindholm)

Sandra Rone (Gymnasium and Teacher Training Institution, Riga)

Anabella Craveiro (Teacher Training Institution, Porto)

Amandio Barros (Teacher Training Institution, Porto)

Darja Stirn (Kindergarten Ljubljana)

Loes Mulders (Amnesty)

John Leek (Beeld en Geluid/ Media Experience, Hilversum)

Manon Ketz (dean Pedagogical Academy, Hanze University Groningen)

Outside the inner circle is the outer circle with colleagues, students and many young people from 3-25 years with their teachers.

## Where?

On pre-school, primary, secondary and higher schools of education in Groningen, Eindhoven, Riga, Ljubljana, Copenhagen/Hindholm and Lisbon/Porto in cooperation with Amnesty (Amsterdam), CiCe (Londen), Media Experience (Hilversum) and maybe Casa da Musica (Porto).

## Synchronisation

To understand the concept, it's necessary to clarify the interchange and the balance between:

1. Theory and didactics
2. Practice and reality
3. Structure and flexibility
4. Management and energy
5. Process and levels

1. The theories of social constructivism, multiple intelligence, cooperative learning, systems thinking, multi-level-learning and blended learning legitimise the project. That's why research is needed about theoretical subjects like autonomy, authenticity, identity and empathy. Dr. Robi Kroflic is writing essays about these subjects and three members of the inner circle are doing (Katja Jeznik) or will do (John Leek and Harry Litjes) their PhD, related to the project. The subjects are the relation between youth culture and identity, the relation of sound, image and new learning strategies and the efficiency of the multiple intelligent learning strategy. I'm researching European identity, music, gaming and aesthetics.

During the design of the project students and colleagues will get specific tasks to investigate such as the use of drama or the creative use of language

The result will be written in the book 'Europe makes sense', a mix of philosophy, sociology, psychology, musicology, history, anthropology and aesthetics.

The theoretical foundation is concretely and directly transferred into didactics. This means, that multiple intelligent sources of knowledge are a song, an image, a dance and that different entry points may be used.

2. In the route the transfer to reality is integrated in the right column and in step 7, the integration into reality. Another feature is the route itself, because the learner may find his way in the network-society step by step and the linking of the steps is a way of network-learning and thinking. The use of aesthetics is a direct and concrete link to the real world, which also gives space to the learner.

3. Through the route with the seven steps and the concept with the forty items, the project is clearly structured. The effect may be that teachers and learners don't feel free to be active and creative. The route with the seven steps and the concept are necessary organizers to make communication between the quadrants possible. The context and the educational learning style between the quadrants are very diverse. The participants know what they are talking about and where they are in the learning-process. Through the use of multiple intelligence and aesthetics there's enough space to adapt a step to the own context. That's what happened during the testing the route 'Feeling for Europe'. Sometimes another song, story or instruction was used to integrate it better in the context.

4. The project is energy. The clear structure makes it possible to direct, share and create that energy: 'energie'. That's why the project is constructed like a natural and creative system: an artwork. After internalising the concept, a participant may go in there to create in an active, authentic and cooperative way. This energetic system was constructed together with Henk Visser. As a mental coach he fine-tuned the process of managing, inspiring and creating in a holistic way. First the spirit of the coordinator should be as pure and strong as possible to protect the concept and to interchange it with the inner circle. A lot of concentration, creativity, flexibility and motivation is needed. A positive point is, that most of the members of the inner circle are working together for many years in CiCe-project-groups ('Democracy' and 'Aesthetics') or projects such as the Masters Course or the Pastproject. They will have to inspire the teachers in their quadrant and the teacher will have to do the same with the learners. Then the circle is round and the whole process may start again. I did see, feel and hear it, when I was in Ljubljana, observing the children and talking to the students and the teachers. It's recycling of energy.

That's what Mihaly Csikszentmihalyi and Fred Korthagen call 'the flow' (Gardner, 2001). An authentic and natural drive that makes it possible to do good work and to communicate without words.

The flow re-energizes and that's what the colleagues of the inner circle, the children, the pupils and the students are constantly doing.

The whole process is from the beginning coached by Henk Visser. He helps me by eliminating blockades and focusing the energy positively on the right places. He also coaches on finding the balance between a clear and rational organisation and creative and intuitive management style. How may the drive, the fire be transferred to all the participants in the project, including teachers and pupils.

5. The interchange of energy has a lot to do with the process, occurring on different levels. That means that the learning process of the coordinator, the inner circle, the teachers and the students are essentially be the same. When this synchronization of energy doesn't work well, the impact is diminished. When the teacher has no good musical-rhythmic intelligence, then the musical-rhythmic intelligence of the pupils will not react strongly. A multiple choice identity is not only important for the student, but also for the teacher.

The Achilles-heel of the project is the teacher as a medium between the inner circle and the students. Is he acquainted with multiple intelligence and a student-oriented and creative learning style? What does Europe 25, globalisation, ict, new learning styles and music mean to him? For many teachers the project is a 'paradigm shift' on different levels. It's a game that he will have to enjoy by himself in order to be able to play with his students. In 2007 in-service-courses will start to train the teacher working with the concept (multiple intelligence, step-by-step-method, creative and blended learning).

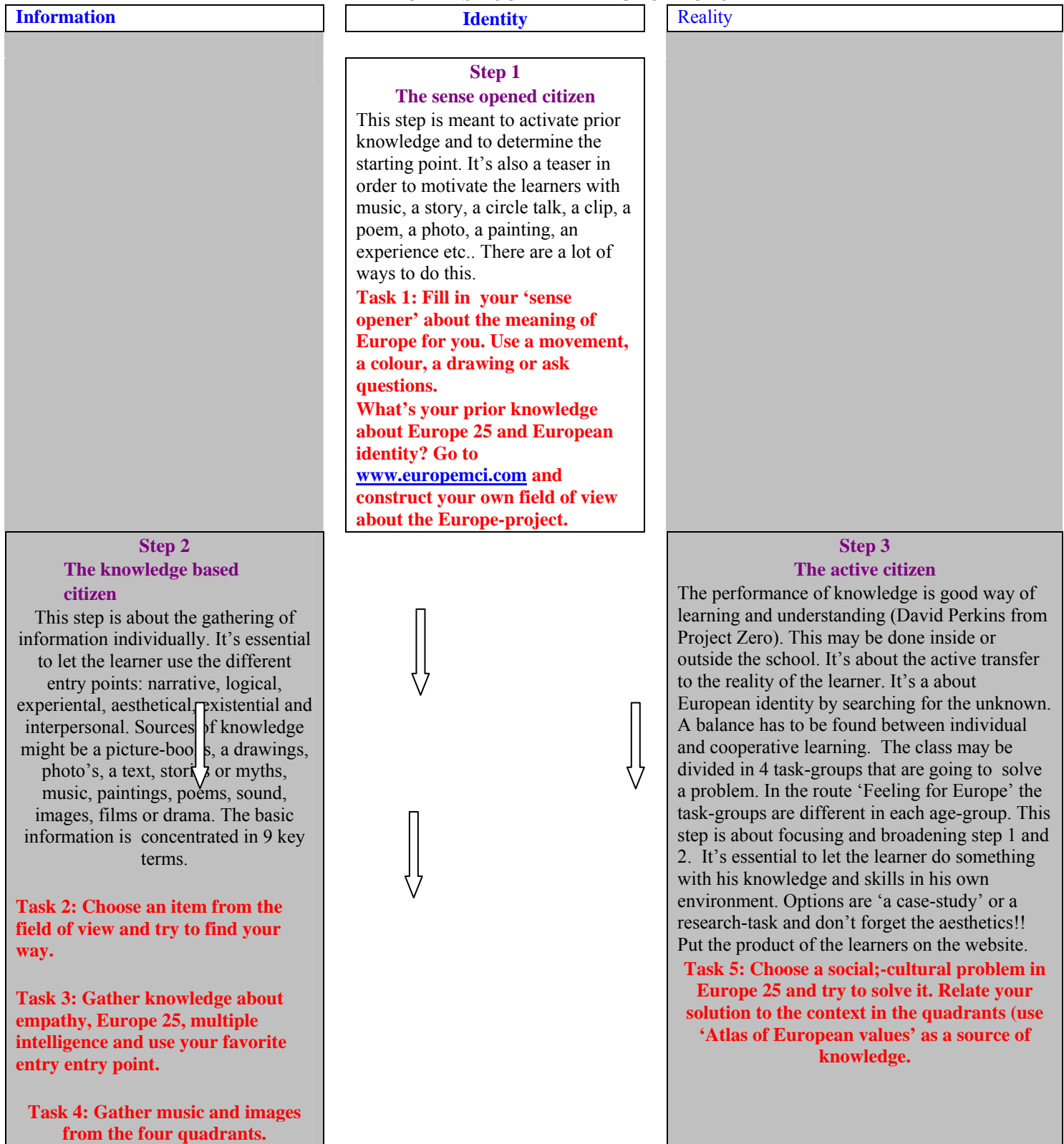
### **Guidelines for the teacher**

*'If you don't know where to go, you will end somewhere else'*

These are some guidelines for the teacher to be able to work with the learners:

1. The project is about activating, knowing, visualizing and sharing the identity of the learner(s).  
The project is full of energy that every participant may share and enlarge. It's a conscious balance between authenticity, autonomy, the self and openness, creativity and the other.
2. It's about European identity. That's why communication with other quadrants is so essential. One way is to look at each others products, to give feedback, to learn from another perspective and/or to integrate the products from the different quadrants.  
The most essential aspect is the development of a European identity by the learner. It's a process always under construction.  
It's not the aim to strive for a uniform European identity. Colleagues and students from the quadrants are, for different reasons, afraid that somebody is going to tell them what they'll have to do. Learning is not me and not you, but somewhere between us.  
That's why it's so important that colleagues from the different quadrants have contributed to the content of the routes. Route 1 is a mix of Ljubljana (Robi, Katja and Petra), Porto (Alexandra and Gabriela), The Haydnschool in Groningen, students, Martine and Anja. I hope that in route 2 especially the colleagues from Hindholm, Porto and Riga will inspire us.
3. The route gives the necessary structure to realize the aims and to communicate with the other quadrants. The teacher and the learner may follow the process in the other quadrants step by step and learning cooperatively. They are dealing with the same problem, in the same step and at the same time.  
For every theme a teacher's route is constructed and below you see a fragment of the teacher's route for the first theme.
4. Inside a step there's enough space for initiatives and creativity of the teacher and the learner. So a step is not prepared completely and sometimes alternatives are offered. It's ok to use another song, image, story, task, presentation or way of reflection. From that perspective it's a good idea to try to get help from students of the teacher training institution. Students are great in original and creative ideas. It's also good to get new ideas from the quadrants. In each step multiple intelligence is used as a source of knowledge, a learning style, a working and a presentation form. It's even a way to assess. After route two we will ask students to give us ideas for the next routes.
5. The project is about aesthetics and especially music and dance.  
*'Without music life would be a mistake'* (Friedrich Nietzsche).  
Music goes deep into the self and that's a good starting point to know the other.  
Music is a reflective way to understand myself and the other better. It's a cross-over.  
Another aspect is that music and especially hiphop (Black Eyed Peas) and RMB are very important for young people all over Europe. Music is a very important link, working together with Project Zero (Howard Gardner), Amnesty, Media Experience and CiCe. In the near future Martine Lijkelema and I will concentrate even more on the music as a learning style, an entry point, a source of

THE TEACHER'S ROUTE 'FEELING FOR EUROPE'



Step 1, 2 and 3 of the teacher's route

knowledge, a working form and a way of presentation and reflection. The next months we will produce the song 'It's alright', about human rights and 'The recycling song' about the four quadrants. Also other aesthetical sources such as dance, fantasy design, drama, gaming, paintings, film or poetry will be in the spotlight.

6. There's a progressive line from the first age-group (3-6) to the students (17-25). The individual learner may follow all the twenty routes ( 5 x 4) and develop his European identity in 22 years. For example in the first route the children from 3-6 look and react on a presentation from another quadrant. The children from 7-11 integrate elements of the other presentations inside their own presentations. The age-group of 12-16 mixes and the students (17-25) look from the perspective of another quadrant to Europe and themselves.
7. It's essential to communicate all the time on the level of the inner circle, the teachers and the learners, legitimizing the concept and the aims. This may be done on the website as the meeting point and/or by checking the routes, the materials, practice and the discussions on the forum (by Martine Lijkelema).

### **Surplus value**

\* The Europe-project is a 'paradigm shift' from several perspectives.

The project is developed from a social-cultural perspective. Europe is a piece of art, that may be created further. Especially through music (urban) young people are motivated to contact, understand and respect other young people in Europe.

\* The starting point is not the national state but the quadrant. According to the Dutch economist Geert Hofstede Europe may be divided in four quadrants. Each quadrant has his own balance (dimensions) between the collective and the individual, the masculine and the feminine, ratio and emotion, distance of power and the vision on the future.

\*The routes are co-designed by colleagues from the four quadrants. It's a European route from four perspectives or quadrants.

\* Scientific research will be done about the efficiency of the learning-style and we will contact Professor Greetje van de Werf of the RUG (University of Groningen).

\* The application of the theory of multiple intelligence on content and didactics.

\* The coordinator is writing the book 'Europe makes sense' (2008) with background-information about European history, European identity, the concept of the project, the meaning of music, the project 'Multiple choice identity' and the future.

\* The project is about the future. Howard Gardner's new book about 'Five minds for the future' (Gardner, 2005) is also linked to the future. The Disciplined Mind considers the way of thinking in major disciplines like science, history, mathematics and the arts and to transform it into lifelong learning. The Synthesizing Mind makes it possible to summarize information accurately, productively and to make it meaningful. This interdisciplinary way of thinking fits with aesthetics as a way to read the world whilst not avoiding complexity. Music is holistic in essence and the musical experience is too. The Creating Mind is very essential. At the premium will be the person who can go beyond disciplinary and interdisciplinary synthesis to uncover the new problems, the new questions, the new phenomena -and make progress in resolving them...until the next puzzle comes along (Gardner, 2005). It's good to think outside the box, for example by using hiphop, RMB (urban), opera or to work with organisations like Amnesty or Media Experience. The Respectful Mind tolerates those who look different. Music may promote a European, multicultural or even global identity. The Respectful Mind is capable to make contact with 'the otherness' and accepts the diversity of life (empathy). The Ethical Mind belongs to world with honest, considerate, constructive individuals, who are willing to look beyond self-interest toward the needs and desires of the broader community. That's a world where I would like my grandchild to live in.

I would like to end this paper with a quote from Howard Gardner's about the project in a mail of 7-3-2006: *'A very promising project'*

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**Contact**

Do you want to know more or give feedback? Go to the website [www.europemci.com](http://www.europemci.com).

You may order the cd 'The musical history tour', a travel through European history in eleven songs with the Dutch band The Gathering: [www.gathering.nl](http://www.gathering.nl) or [www.pastproject.com](http://www.pastproject.com)