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Physical education and sports for democracy and  
human rights (SPORT)

Learners' involvement in the learning process

by

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Last edition: **October, 2015**

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This training unit has been developed in the trainer training course :  
« Physical education and sport for democracy and human rights (SPORT) »  
organised by the [Pestalozzi Programme](#)  
of the [Council of Europe](#)  
[in cooperation with EPAS](#)

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## Learners' involvement in the learning process

### Brief description

This training unit consists of 3 different parts. First is presenting modified games within purpose of learners' motivation and more involvement with the activity. The second part is about convivencia and cooperative learning. It will take place in the part of the curriculum when learning to dance is the topic. Learners will be in the groups working their way through presenting and teaching the basic step of the English waltz and the quarter turn. The third part is in the role playing mode trying to make learners see and act about non respecting human rights.

### Expected outcomes

- Readiness to take responsibility and to be accountable for my actions and choices (A\_COOP\_3)
- Ability to promote convivencia (S\_HR\_1)
- Knowledge about the different forms of discrimination and violence (K\_HR\_3)
- Understanding of the subjective nature of all knowledge of self and others (K\_SELF\_2)
- Capacity to face the challenge of doubt and uncertainties (S\_SELF\_1)
- Willingness to act and encourage others to act against discrimination, prejudices, stereotypes and injustices (A\_HR\_4)

### Activities

	Duration	Methods used
Activity 1 - MODIFIED GAMES	270 MINUTES ( 3X90')	Introduction speech, Brain storming
Activity 2 - COOPERATIVE WORK	270 MINUTES ( 3X90')	Cooperative learning structures (jig saw)
Activity 3 - ROLE PLAYING	270 MINUTES ( 3X90')	Role play
Debriefing /evaluation	45' (5' at the end of every session)	

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## Background and context

This material was piloted in high school with students from 14 to 18 years in sports gym during Physical Education classes. It is important to understand here that this type of training is not usual in Croatian context and from that arrives 3 activities that tackle specific outcomes. It is necessary to address issues written above in sensitive manner and respect of given curriculum in this context and after that develop more material with students in cooperation.

**Activity 1: MODIFIED GAMES**

Duration: 270 min

<p>Expected outcome</p> <ul style="list-style-type: none"> <li>✓ Better involvement of the learners in the learning process</li> <li>✓ Ability to promote convivencia</li> <li>✓ Acceptance of the fact that every individual constructs knowledge differently</li> </ul>
<p>Methods/ techniques used</p> <ul style="list-style-type: none"> <li>✓ Playing group games and then modified ones</li> <li>✓ Introduction speech</li> <li>✓ Brain storming</li> <li>✓ Debriefing</li> </ul>
<p>Resources</p> <ul style="list-style-type: none"> <li>✓ Any material that some can have with described rules for 3 games that we will modify</li> </ul>
<p>Practical arrangements</p> <ul style="list-style-type: none"> <li>✓ Arrange and secure gym with necessary requisites needed</li> </ul>
<p>Procedure</p> <p>Step 1 (75 min)</p> <ul style="list-style-type: none"> <li>• DODGEBALL: 1. First we play original game (shortly address the rules of the game); 2. Then we play with 2 modifications: with learners that were hit standing on the side of the opponent field and participate in the game; 3. Game on points - nobody gets out, we only count points for hitting the opponents</li> </ul> <p>Step 2 ( 75 min )</p> <ul style="list-style-type: none"> <li>• VOLLEYBALL: 1. First we play original game 6 on 6; 2. Then we play 2 modifications: boys vs. girls with points when the third ball is over the net, serving one for one; 3. boys vs. girls with points when the ball is over the net after everyone has touched it JUST once, serving one for one;</li> </ul> <p>Step 3 ( 75 min )</p> <ul style="list-style-type: none"> <li>• FOOTBALL: 1. First we play original game 5 on 5; 2. Then we play 2 modifications: everybody has to touch the ball before it is in the goal (small sided game); 3. Passing to the correct number (every player in the team has a number and has to pass the ball to the next number: 1-2, 2-3, 5-6, 7-8 etc...)</li> </ul>

<p>Step 4 - Debriefing (45 min)</p> <p>It is important to debrief with learners on this questions</p> <ul style="list-style-type: none"> <li>• Have you noticed something different while playing those games? What? Why do you think there was better involvement (if they noticed)? Do you think that is important for more people to be involved in other aspects of life? Why?</li> <li>• In this part debriefing could be done with group work: 10' for work and discuss inside the group and 3' for presenting the group's conclusions</li> </ul>
<p>Tips for trainers</p> <ul style="list-style-type: none"> <li>✓ Might be problems with understanding the new rules.</li> <li>✓ Prepare modified games good with all the informations for the learners to understand them easy. That saves time.</li> <li>✓ Make the groups at least week before the session so they have enough time to prepare. Let them make the groups themselves but try to make the groups with similar number of the learners.</li> <li>✓ Make very strict instructions for the learners involved in behavior changing role.</li> </ul>

## Activity 2: COOPERATIVE WORK

Duration: 270 min

<p>Expected outcome</p> <ul style="list-style-type: none"> <li>✓ Ability to cooperate</li> <li>✓ Ability to promote convivencia</li> <li>✓ Acceptance of the fact that my actions can reflect my personal values and beliefs more authentically than words</li> <li>✓ Aptitude to elicit and respond to others' beliefs, values and feelings and behaviours</li> </ul>
<p>Methods/ techniques used</p> <ul style="list-style-type: none"> <li>✓ Cooperative learning structures</li> </ul>
<p>Resources</p> <ul style="list-style-type: none"> <li>✓ any internet web page from where learners can legally download music</li> <li>✓ videos from dancing schools (eg. <a href="https://www.youtube.com/watch?v=9C8zlp7atvw">https://www.youtube.com/watch?v=9C8zlp7atvw</a>)</li> </ul>
<p>Practical arrangements</p> <ul style="list-style-type: none"> <li>✓ Be sure to secure all materials needed for this activity. You might need: computer or mobile phones with internet connection, papers, duck tape, markers in 4 colours</li> </ul>
<p>Procedure</p>

Step 1 (225 min)

- ✓ we divide learners in 4 groups by blindly choosing different colour marker
- ✓ we explain the tasks
- ✓ each expert group will get printed material related to the definitions of the framework.
- ✓ group members read their material – individual and group level (appendix 1)
- ✓ they present their new knowledge and use it to teach everyone else in other groups with the same marker colour
- ✓ compare it to the control group (other classroom) where Waltz was learned using usual methods to teach particular dance steps

Step 2 - Debriefing (45 min)

- ✓ What do you think about this way of learning when you are more involved?
- ✓ Do you think it is better way to learn? Why?
- ✓ What do you think your results are comparing to the other classes?

Tips for trainers

- ✓ If you have some trouble with finding out particular material on internet use books and prepare material from there

### Activity 3: ROLE PLAYING

Duration: 270 min

<p>Expected outcome</p> <ul style="list-style-type: none"> <li>✓ Willingness to act and encourage others to act against discrimination, prejudices, stereotypes and injustices</li> <li>✓ Acceptance of the fact that my actions can reflect my personal values and beliefs more authentically than words</li> <li>✓ Knowledge about the different forms of discrimination and violence</li> <li>✓ Capacity to face the challenge of doubt and uncertainties</li> </ul>
<p>Methods/ techniques used</p> <ul style="list-style-type: none"> <li>✓ Role playing</li> </ul>
<p>Resources</p> <ul style="list-style-type: none"> <li>✓ Non violent conflict resolution brochure (like: <a href="http://unesdoc.unesco.org/images/0012/001266/126679e.pdf">http://unesdoc.unesco.org/images/0012/001266/126679e.pdf</a>)</li> </ul>
<p>Practical arrangements</p> <ul style="list-style-type: none"> <li>✓ Have an arrangement in Gym that you might need for role play</li> </ul>
<p>Procedure</p> <p>Step 1 (225 min)</p> <ul style="list-style-type: none"> <li>✓ Introduction of Forum Theatre: “Augusto Boal (1931- 2009) founded the “Theatre of the Oppressed” movement. He was deeply influenced by Freire's Pedagogy of the Oppressed, using the stage as a platform for social dialogue to ultimately change society. We use Boal's methods of Image Theatre and Forum Theatre to encourage the participation of audience members as “sect-actors,” as he liked to call them, rather than mere spectators. Like Boal, our goal is to engage you in a theatrical rehearsal for real-life human rights issues. “</li> <li>✓ Teacher should emphasize: „Forum Theatre should begin with a dramatic introduction that captivates the audience's attention. The introduction should be enjoyable, entertaining, and confident. Then we explain the rules of the game like: “First we play, then you play, then we discuss!”</li> <li>✓ actors rehearse their roles by scenario they choose or this one:             <ol style="list-style-type: none"> <li>1) An introductory scene, 2) A rising action, 3) A crisis, and 4) The resolution.</li> </ol> </li> </ul> <p><b>SCENE 1:</b> father and daughter (ANA) talking, Ana is saying that she doesn't want to go to school tomorrow because she hasn't learned enough for biology... Father asked is it the only reason and Ana breaks down and admits that there's a girl, Sasha in the classroom that teases her for not having money, i phone 5 or some expensive wardrobe... Father says that he can't give her more and she has to learn how to deal with it..</p> <p><b>SCENE 2:</b> in the classroom: Ana is sitting alone, behind her are Sasha (rich girl - bully), her friend Marko (also rich kid, taking Sasha's side) and behind them Veronica, girl playing with her Smartphone and doesn't react on anything..</p> <p>Sasha is talking to Marko that Ana can hear her: She is so stupid, she got a bad mark on biology</p>

test!!! Can you imagine?! She should know all about mould - she lives in it... Ana turns and starts yelling at Sasha to leave her be, and Sasha starts yelling back together with Marko... In that moment teacher enters the classroom and says that it is enough of this insulting. She has papers with the names of students and everybody has to pick one name and do something nice for that person. The game is named Guarding Angel.

**SCENE 3:** one week later, teacher asks has everybody done task from guarding angel. Marko? Marko says that he pulled out Veronicas' name and helps her with maths and she got a better grade. Great, Marko! Sasha? Sasha, of course, pulled out Ana's name and said that she started a foundation to collect some money so Ana can buy some clothes and nice phone... Ana cries out of the classroom.

- ✓ participants have 2 options. We can freeze scene so that they can ask questions or they can play themselves any role except bully.

Step 2 - debriefing (45 min)

- ✓ Is this something that can happen in your school? Is it common situation?
- ✓ Will anybody take part of any actor (except bully) and show different reaction?
- ✓ Who can make something to solve that problem? What?
- ✓ Can all participants do something to solve this problem? What? (actions for every participant)
- ✓ What really happened here? What were you doing? Why did/didn't you try to help?
- ✓ What will you do if you were a victim? What if your best friend was?
- ✓ How should we react and resolve this?
- ✓ Why is so important to act when something like this happened?.

Tips for trainers

- ✓ let the actors act (stay in the role) even when you stop the activity and start investigating what really happened to make it more realistic
- ✓ make some kind of a sign, indicator, what will tell the violators when to stop acting
- ✓ explain to all what you really were doing
- ✓ be sure that all the actors at the end step out of their roles
- ✓ let the students investigate what happened, don't point anything, don't lead them, they should find a solution on their own.

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## Evaluation and impact assessment

Duration: 30 min

Expected outcome <ul style="list-style-type: none"><li>✓ Better understanding of the human rights</li><li>✓ Willingness to act and encourage others to act against discrimination, prejudices, stereotypes and injustices</li><li>✓ Ability to promote convivencia</li><li>✓ Knowledge about the different forms of discrimination and violence</li></ul>
Methods/ techniques used <ul style="list-style-type: none"><li>✓ talking</li></ul>
Practical arrangements <ul style="list-style-type: none"><li>✓ we are doing the evaluation in the gym sitting and standing on the floor so try to prepare protection mats</li></ul>
Procedure <p>Step 1</p> <p>We do “weather forecast” activity. Learners stand up and describe “how they were feeling” during these activities in terms of weather: sunny, foggy, cloudy etc.</p>

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## References

- <http://www.theatreoftheoppressed.org/en/index.php?nodeID=3> (last assessed on October 2015)
- <https://en.wikipedia.org/wiki/Waltz> (last assessed on October 2015)
- <https://www.youtube.com/watch?v=9C8zlp7atvw> (last assessed on October 2015)
- <http://unesdoc.unesco.org/images/0012/001266/126679e.pdf> (last assessed on October 2015)
- <http://www.wright-house.com/dance/istd-international-standard-syllabus-ballroom-dance.html> (last assessed on October 2015)

## Appendices

### Appendix 1

Material for cooperative learning structure (jigsaw) – English waltz

#### Group 1 – History

**Waltz** is one of the five dances in the Standard (or Modern) category of the [International Style ballroom dances](#). It was previously referred to as **Slow Waltz** or **English Waltz**.

There are several references to a sliding or gliding dance—a waltz—from the 16th century, including the representations of the printer H.S. Beheim. The French philosopher [Montaigne](#) wrote of a dance he saw in 1580 in [Augsburg](#), where the dancers held each other so closely that their faces touched. Kunz Haas (of approximately the same period) wrote, "Now they are dancing the goddess *Weller* or *Spinner*." "The vigorous peasant dancer, following an instinctive knowledge of the weight of fall, utilizes his surplus energy to press all his strength into the proper beat of the measure, thus intensifying his personal enjoyment in dancing".

The peasants of Bavaria, Tyrol, and Styria began dancing a dance called Walzer, a dance for couples, around 1750. The [Ländler](#), also known as the Schleifer, a country dance in 3/4 time, was popular in Bohemia, Austria, and Bavaria, and spread from the countryside to the suburbs of the city. While the eighteenth century upper classes continued to dance the [minuet](#), bored noblemen slipped away to the balls of their servants.

In the 1771 German novel *Geschichte des Fräuleins von Sternheim* by [Sophie von La Roche](#), a high-minded character complains about the newly introduced waltz among aristocrats thus: "But when he put his arm around her, pressed her to his breast, cavorted with her in the shameless, indecent whirling-dance of the Germans and engaged in a familiarity that broke all the bounds of good breeding—then my silent misery turned into burning rage."

Describing life in Vienna (dated at either 1776 or 1786<sup>[5]</sup>), Don Curzio wrote, "The people were dancing mad [...] The ladies of Vienna are particularly celebrated for their grace and movements of waltzing of which they never tire." There is a waltz in the second act finale of the opera "Una Cosa Rara" written by [Martin y Soler](#) in 1786. Soler's waltz was marked Andante con moto, or "at a walking pace with motion", but the flow of the dance was sped-up in Vienna leading to the Geschwindwalzer, and the Galoppwalzer.

In the transition from country to town, the hopping of the Ländler, a dance known as Langaus, became a sliding step, and gliding rotation replaced stamping rotation.<sup>[5]</sup>

In the 19th century, the word primarily indicated that the dance was a turning one; one would "waltz" in the [polka](#) to indicate rotating rather than going straight forward without turning.

The Viennese custom is to slightly anticipate the second beat of each measure, making it sound as if the third is late and creating a certain buoyancy. The younger Strauss would sometimes break up the one-two-three of the melody with a one-two pattern in the accompaniment along with other rhythms, maintaining the 3/4 time while causing the dancers to dance a two-step waltz. The metronome speed for a full bar varies between 60 and 70, with the waltzes of the first Strauss often played faster than those of his sons.<sup>[8]</sup>

Shocking many when it was first introduced,<sup>[9]</sup> the waltz became fashionable in [Vienna](#) around the 1780s, spreading to many other countries in the years to follow. It became fashionable in [Britain](#) during the [Regency period](#), having been made respectable by the endorsement of [Dorothea](#)

[Lieven](#), wife of the Russian ambassador.<sup>[10]</sup> Diarist [Thomas Raikes](#) later recounted that "No event ever produced so great a sensation in English society as the introduction of the waltz in 1813."<sup>[11]</sup> In the same year, a sardonic tribute to the dance by Lord Byron was anonymously published (written the previous autumn). Influential dance master and author of instruction manuals, Thomas Wilson published *A Description of the Correct Method of Waltzing* in 1816. [Almack's](#), the most exclusive club in London, permitted the waltz though the entry in the Oxford English Dictionary shows that it was considered "riotous and indecent" as late as 1825. The waltz, and especially its closed position, became the example for the creation of many other ballroom dances. Subsequently, new types of waltz have developed, including many folk and several ballroom dances.

Taken from: <https://en.wikipedia.org/wiki/Waltz>

### Group 2 – Music

International Standard Waltz is a [Waltz](#) dance and danced to slow [waltz music](#), preferably 28-30 bars per minute (84-90 beats per minute). Waltz music is in 3/4 [time](#) and the 1st [beat](#) of a [measure](#) is strongly accented.

In the 19th and early 20th century, numerous different waltz forms existed, including versions performed in 3/4 or 6/8 (sauteuse), and 5/4 time (5/4 waltz, half and half)

In the 1910s, a form called the "**Hesitation Waltz**" was introduced by [Vernon and Irene Castle](#).<sup>[16]</sup> It incorporated "hesitations" and was danced to fast music. A hesitation is basically a halt on the standing foot during the full waltz measure, with the moving foot suspended in the air or slowly dragged. Similar figures ([Hesitation Change](#), [Drag Hesitation](#), and [Cross Hesitation](#)) are incorporated in the [International Standard](#) Waltz Syllabus.

The **Country Western Waltz** is mostly progressive, moving counter clock wise around the dance floor. Both the posture and frame are relaxed, with posture bordering on a slouch. The exaggerated hand and arm gestures of some ballroom styles are not part of this style. Couples may frequently dance in the [promenade position](#), depending on local preferences. Within Country Western waltz, there is the Spanish Waltz and the more modern (for the late 1930s- early 1950s) Pursuit Waltz. At one time it was considered ill treatment for a man to make the woman walk backwards in some locations.<sup>[17]</sup>

In California the waltz was banned by Mission priests until after 1834 because of the "closed" dance position.<sup>[18]</sup> Thereafter a Spanish Waltz was danced. This Spanish Waltz was a combination of dancing around the room in closed position, and a "formation" dance of two couples facing each other and performing a sequence of steps. "Valse a Trois Temps" was the "earliest" waltz step, and the Rye Waltz was favored as a couple dance.

- In contemporary [ballroom dance](#), the fast versions of the waltz are called [Viennese Waltz](#) as opposed to the [Slow waltz](#).
- In [traditional Irish music](#), the waltz was taught by traveling dancing masters to those who could afford their lessons during the 19th century. By the end of that century, the dance spread to the middle and lower classes of Irish society and traditional triple-tune tunes and songs were altered to fit the waltz rhythm. During the 20th century, the waltz found a distinctively Irish playing style in the hands of [Céilidh](#) musicians at [dances](#).
- [International Standard Waltz](#) has only closed figures; that is, the couple never breaks the embrace.
- The [American Style Waltz](#), part of the [American Smooth](#) ballroom dance syllabus, in contrast to the [International Standard](#) Waltz, involves breaking contact almost entirely in some figures. For example, the Syncopated Side-by-Side with Spin includes a free spin for both partners. Open rolls

are another good example of an [open dance figure](#), in which the follower alternates between the lead's left and right sides, with the lead's left or right arm (alone) providing the lead. Waltzes were the staple of many American musicals and films, including "Waltz in Swing Time" sung by [Fred Astaire](#).

- The [Scandinavian Waltz](#), performed as a part of [Scandinavian folk dance](#), can be fast or slow, but the dancers are always rotating.
- The [Peruvian Waltz](#) is called and recognized in Peru as *vals criollo*.
- The [Mexican Waltz](#) (*vals mexicano*) follows the same basic rhythmic pattern as the standard waltz, but the melodies reflect a strong Spanish influence. Mexico's [Juventino Rosas](#) wrote "[Sobre las Olas](#)" or "Over the Waves", commonly known in the U.S. as a circus song played during a trapeze show.
- The [Cajun Waltz](#) is danced progressively around the floor, and is characterized by the subtle swaying of the hips and step very close to ordinary walking. It is danced entirely in the closed position.
- The Cuban (or Tropical) Waltz follows the pattern of the standard waltz throughout the song.
- The [Venezuelan waltz](#) provided a basis for distinctive regional musical composition.
- The Contra Waltz (Freeform Waltz), included in most [contra dance](#) evenings, uses both open and closed positions, and incorporates moves from other dances such as [swing](#), [modern jive](#) and [salsa](#). Basically the dancers progress around the dance floor with a waltz step, but with no constraints on what moves they can use.
- The [Valse Musette](#), a form of waltz popular in France, started in the late 19th century.
- The [cross-step waltz](#) (French Valse Boston) developed in France in the early 20th century and is popular in social waltz groups today.
- In folk dance from the [Alsace](#) region, waltzes in odd meters such as 5/4, 8/4 and 11/4 are found. In modern [bal folk](#), waltzes in even higher meters are played and danced.

Today both the faster Viennese Waltz, made forever popular by the Strauss family, and the slower American and International style waltzes are extremely popular with dancers of all ages.

### Group 3 – Character

Like all Standard category dances, Waltz is a [progressive dance](#), meaning that dancers travel along a path known as the [line of dance](#). It is characterized by [pendulum swing](#) movements and incorporates general elements of ballroom technique such as foot parallelism, rise and fall, [contra body movement](#) and [sway](#).

Most of the basic figures have one step per beat (three per measure), whereas advanced figures have four to six steps per measure. The faster pace of the advanced figures, especially when combined with [dance turns](#), results in fast-paced, dynamic dancing despite the relatively slow music tempo. Slow steps and elegant poses are often used to contrast fast-paced dance segments, resulting in what is sometimes referred to as *light and shade*.

The [promenade position](#) is described differently in various dance categories. See also [counter promenade position](#).

In [ballroom dances](#) their common trait is that the dance couple moves (or intends to move) essentially sidewise to the leader's left while partners nearly face each other, with the leader's right side of the body and the follower's left side of the body are closer than the respective opposite sides. Steps of both partners are basically sidewise or diagonally forward with respect to their bodies. Normally the dancers look in the direction of the intended movement.

In [square dances](#) it is a close side-by-side position in various handholds with the general intention to move together forward, "in [promenade](#)".

In [American Tango](#), the partners shift their shoulders, hips and heads to a variable degree less and up to 90 to that of their original position, while their feet: Man's left; Woman's right are rotated respectively leftward and rightward to make a "V" [to the left/right]. This exact position is also called semi-open in some dance books, by some authors/teachers, especially in American Smooth Ballroom dance. The shift in [Argentine/Salon style Tango](#) is less pronounced and more individualized: the hold similarly variable but usually very close especially in the upper body, less in the hips. In some [Swing; East Coast; Triple-count; Country; or Single-count](#), the feet are more opened/rotated in their respective directions to lie parallel to each other and exactly perpendicular to their original Closed position placement. The intention, is for the position to anticipate a change in direction of movement, to direct each partner of the couple/partnership, and to lead the follower to step in the direction of the rotation between their bodies; similarly for the counter promenade position, q.v.

### Group 4 – Syllabus

This is the [ISTD International Standard](#) syllabus. A category of dances in [International Style](#) ballroom competitions. Sometimes in the context of competitions it is called **Ballroom** or **International Ballroom**, confusing as it might be. (In England, the term "Modern" is often used, which should not be confused with "Modern Dance" that derives from Ballet technique) It includes [waltz](#) (also called "slow waltz"), [tango](#), [foxtrot](#), [quickstep](#), and [Viennese waltz](#). This category loosely corresponds to the [Smooth](#) category of [American Style](#) ballroom.

The **Imperial Society of Teachers of Dancing (ISTD)** is a dance teaching and examination board based in [London, England](#), and operating internationally. Established on 25 July 1904 as the *Imperial Society of Dance Teachers*, it changed to its current name in 1925 and is now a registered educational charity. The ISTD provides training in a range of dance styles, with examination syllabi for students, and training courses for people wishing to become certified dance teachers. The work of the ISTD is organised into two main boards, one for [Dancesport](#) and the other for [Theatre dance](#). The society also incorporates the Cecchetti Society, which exists to preserve the [Cecchetti method](#) of classical ballet training. The ISTD is an awarding body recognised by the [Qualifications and Curriculum Authority](#) and the [Council for Dance Education and Training](#) and is also a member of the [British Dance Council](#). The ISTD is also represented on the committees of numerous other arts, dance and culture related organisations. The ISTD also hosts various competitions in many different faculties, including [Modern Ballroom](#), [Latin American](#), [Disco Freestyle](#), [Classical Ballet](#) and [Tap Dance](#).

Visit this site and explain one from each category: <http://www.wright-house.com/dance/istd-international-standard-syllabus-ballroom-dance.html>