



Co-funded by the
Erasmus+ Programme
of the European Union



Expanding soft skills borders, PasSPORT in education

Sports:

● dancesport

● martial arts

● football

● zumba

● chess

● fitness

● pilates



INFORMATIVE BROCHURE

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I. About the project

The project **Expanding soft skills borders, PasSPORT in education** approaches the beneficial impact of sport techniques as educational method that can be applied in educational courses for development of beneficiaries soft skills. The project is co-funded by the Erasmus+ Programme of the European Union.

The project supports the importance of soft skills, as a basis for further development of specialized competences and the development of soft skills seen as transversal skills that are needed for any individual in the professional training.

Opportunities that support knowledge, skills and attitudes acquired through non-formal and informal learning have an important role in enhancing employability and life quality. In this consideration competent resource people in grassroots sport and education are essential for raising awareness and putting in value the benefits that sport can bring on development of transversal skills.

Aim and objectives

The aim of the project is to enhance the awareness on the added value of sport and physical activity in non-formal education, as a practical solution of skills development.

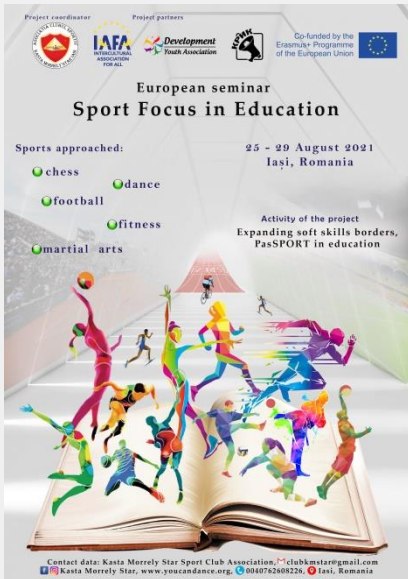
The objectives of the project:

1. To create, test and develop 10 learning methods in non-formal education based on sport methodology through dance, chess, football, fitness and martial arts.
2. To promote the application of sport techniques in education by developing participation opportunities through grassroots sport for supporting social inclusion.
3. To support synergy among grassroots sport and non-formal education through relevant stakeholders involvement at community level.

Project main activities

- International seminar Sport focus in education;
- Local trainings in Iasi - Romania; Barcelos - Portugal; Skopje - North Macedonia; Sivas - Turkey;
- Awareness campaign *Added value of sport in education* including on line means, local workshops and public sport events in each local community;
- Project Dissemination in media, online and outdoor.

The International seminar **Sport focus in education**



The International seminar **Sport focus in education** emphasized the benefits of sport impact in education, values sharing and opportunities creation in development of soft skills.

The seminar supported an interactive framework of putting together the know how in sport and non-formal education aiming to develop 10 non formal methods using sport. Two of the methods created are dedicated to involving young people with disabilities.

Sports approached: dancesport (cha cha and slow waltz), zumba, chess, football, fitness and martial arts.

Participants' profile: youth workers, trainers, sport specialists with experience in sport and non-formal education.



II. The project partnership:



The Sport Club Association “Kasta Morrely Star” Iași, Romania supports the implementation of sport activities among the young generation to increase the awareness on the importance of physical activities, active participation and equal access to sport activities. Kasta Morrely is affiliated at the Romanian Dance Federation and its members have won numerous places on the podium in sportive dance. Kasta Morrely Star has dance champions, multi-qualified specialists and coaches authorized by the Romanian Dance Federation.

In 2019 Kasta Morrely Star coordinated the project *Dance for yourh health, live your heart passion*, co-funded by the Erasmus+ Programme of the European Union that was developed and continued with the project *Expanding soft skills borders, PasSPORT in education*.



Intercultural Association For All (IAFA), Barcelos, Portugal is a non-profit organization involved in projects based on equal opportunities, social justice, economic growth and interculturality.

Areas of activities:

- Combating unemployment;
- Developing skills of organizations, for a more efficient management of resources and projects, by promoting training in the area of new information technologies, management, ethics and communication;
- Monitoring, support, evaluation and consulting people, organizations and institutions in developing and implementing projects and action plans.



Development Youth & Sports Association, Sivas, Turkey is a non-governmental organization, which unites people of different age, social class, nation and interest but with same goal: make the world of 21st century a better and friendlier to its inhabitants. The main activities are: education, democracy, ecology, sports and culture. Youngsters believe that these aspects are not only closely connected with the majority of youth problems, but also provide a wide space for growth, innovational thinking and creativity, which can be accumulated firstly by youngsters.



Centre for youth activism KRIK, Skopje, North Macedonia is non-governmental, non-profit organization. Krik works on achieving social inclusion and integration of young people with fewer opportunities, more exactly young people with intellectual and sensor disabilities, young people having problems fit in the society, having difficult social and economic background. With the activities delivered Krik offer space for social and personal development of young people through different educational activities on local and international level.

III. Non formal methods on sport techniques

III.1. Dancesport – cha cha

- Group size: 15 – 30 participants
- Time: 2 hours
20 min – introduction
1h 20 min – practicing the cha cha
20 min – debriefing and evaluation
- Overview

Dance is a set of rhythmic movements performed on a certain tempo of a song, used as a means of socialization, physical development and maintaining health.¹

In the instructive-educational process of dancesport, regardless of the level of the participants, general and specific physical training plays an important role.²



The effort in dancesport is specific, dynamic, requires all motor qualities and promotes the formation of motor skills and special dynamic stereotypes. It gives the locomotor a high degree of coordination and precision of movements performed alone and/or with a partner, and volition helps to develop willpower, perseverance, courage, self-confidence and maximize the ability to mobilize for maximum effort.³

Cha-cha-cha is a type of Latin American dance and music that has its origins in Cuba. They were invented by the Cuban composer and violinist Enrique Jorrín (1926 - 1987) in 1953.

It is a very fast, jerky dance, in which the muscles of the abdomen and legs (especially the thighs) are used intensively, as the predominant movement in the cha-cha consists of chases performed left-right (lateral, close, lateral), or front-back. The abdomen works at maximum capacity, as the movement of the hips is undulating, in the shape of the number eight, similar to the movement in the rumba, but at a much faster pace. Frequent breakups and recurrences that are

¹ Jelescov, Cristina - Dans Sportiv, Universitatea Spiru Haret. Editura Fundației România de Măine

² Nastase, Viorel Dan – Dans Sportiv, Metodologia performantei, Ed. Paralela 45, Pitesti, 2011

³ Visan, Alice - Dansul pentru educatia corporala, Ed. Cartea Universitara Bucuresti, 2005

part of choreography greatly demand the whole body and improve physical balance. The pirouettes run quickly, with the back perfectly straight, to keep the axis vertical during rotation.

The effort made to practice cha-cha helps to obtain firm muscles, because during the dance, the joints are strongly demanded, but over time, their mobility increases, they become stronger and more elastic.

- Objectives

Strengthening and maintaining optimal health;

Stimulating the cardiovascular system;

Harmonious physical development;

Preventing the installation of deficient attitudes;

Development of coordination skills;

Educating the ability to perceive and reproduce rhythm and tempo.

- Materials

Open room, flipchart, markers, laptop, music, speakers.

- Preparation (for the facilitator)

Ensure the necessary working place and materials;

Prepare music – preferably a song with 2 different tempos – a slower and a regular one;

Inform the participants on having comfortable clothes and shoes;

The evolution of the class needs to advance step by step, so that all the participants may follow the same course regardless of their dance knowledge and abilities.

Preparation of the class programme steps:

Teaching rhythm and tempo by performing claps;

Performing hand claps on different songs;

Teaching the basic cha-cha steps;

Putting the basic steps on music;

Making a small choreography with the basic steps learned.

- Instructions (for the participants)

To be dressed in a light outfit (sweatpants or tights, T-shirt that allows them to move the bars, body and legs and change shoes with a thin and flexible sole (sneakers, ballerinas, shoes).



- Tips for facilitators

Any physical activity causes anatomical, physiological, psychological and biochemical changes. The efficiency of physical activity derives from the elements that characterize it: duration, distance and repetitions (volume), load and speed (intensity) and frequency of performance (density).

When planning the dynamics of the training, these variables must be taken into account.

- Rules of the method



The count should be done with three slow steps followed by two quick steps (Slow x3, Quick x2). It is easiest to count saying: 1, 2, 3, cha, cha. Slow steps should take a single beat, while quicker steps will be performed during a half-beat. This means that the last two steps should be done across a single beat.

This is how you can perform the Basic Cha Cha step:

- Leader steps to the left with their left foot, follower steps to their right with their right foot;
- Leader steps to the left and slightly back with their right foot, follower mirrors by stepping to the right and slightly forward with their left foot;
- Leader transfers weight to their left foot, follower shifts weight to their right foot;
- Leader steps forward and to the right with their right foot (original position), follower steps backward and to the left with their left foot (original position);
- Leader moves their left foot to the side by their right foot, follower moves their right foot to the side by their left foot;
- This completes half of the basic sidestep. The movement repeats now, except in a different direction;
- Leader steps to the right with their right foot, follower steps to the left with their left foot. Leader steps to the right and slightly forward with their left foot, follower mirrors by stepping to the left and slightly back with their right foot;
- Leader transfers weight to their right foot, follower transfers weight to their left foot;
- Leader steps backward and to the left with their left foot (original position), follower steps forward and to the right with their right foot (original position);

- Leader closes by moving their right foot next to their left foot, follower does the same by moving their left foot next to their right foot.

Details can be seen in the Annex 1.

- Debriefing and evaluation

Start with a short general discussion about what people understand by soft skills. Now brainstorm all sides of soft skills and note the keywords on flipchart paper and continue the discussion by asking the participants:

- How did you feel in your role?
- Did everyone feel able to participate fully?
- Did someone feel that they were at an advantage or disadvantage?
- Are you satisfied with the result?
- What did you learn?
- Did you learn anything new about yourself?
- How could you improve your results?
- What problems did you encounter?
- Which was the toughest moment of the session? Why? How did you overpass it?
- What skills did you use?
- How can this knowledge be applied in practice and everyday life?
- How can dancesport contribute to developing soft skills?
- What benefits can we get out of this?
- Did you enjoy the activity?

Method supported within the International Seminar “Sport focus in education” by Corina Lapteş, President of Kasta Morrely Star Sport Club Association, dancesport coach and referee.

III.2. Dancesport – slow waltz

- Group size: 15 – 30 participants
- Time: 2 hours
20 min – introduction
1h 20 min – practicing the slow waltz
20 min – debriefing and evaluation

- Overview:

At the origin of the Slow Waltz was Boston, a dance that disappeared with the end of the First World War. Boston (imported from the USA) was first danced in a select club in England in 1874. The Boston dance bears no resemblance to today's Slow Waltz. The position of the partners was different: the partners danced next to each other.

The Slow Waltz takes shape after the First World War, when it is decided that the movement is: step, step, near. The modern version of this dance was created around 1910 by dance teachers in England.

At the 1922 championship, Victor Sylvester won by dancing a combination that consisted only of the figures "Natural Turn", "Change of direction" and "Reverse turn", less than a beginner learns today.

The dance has been improved since 1926, when the basic movement changed to: step, side, side. Then came many other figures, which came to be standardized by the Imperial Society of Teachers of Dancing (ISTD). Most of them are still used today in dance sport.

Victor Sylvester, Miss Josephine Bradly, Maxwell Steward and Pat Sykes, the first English champions, made important contributions to the development of the Slow Waltz.

- Objectives



- Strengthening and maintaining optimal health, mental and emotional balance;
- Harmonious physical development;
- Preventing the installation of deficient attitudes;
- Development of coordination skills;
- Correcting the body posture;
- Educating the ability to perceive

and reproduce rhythm and tempo;

Relaxation and detachment through dance, the participants having the opportunity to focus only on rhythmic movement.

- Materials

Open room, laptop and music, speakers.

- Preparation (for the facilitator)

The structure of the training lesson comprises 3 or 4 parts, which allow the coach and the athlete to follow the principle of progressive increase and decrease of work.

Introduction: assembly, attendance control and explanation of topics and objectives.

Preparation: general and specific "warm-up", development of motor skills.

Main part: may have technical content and / or motor skills. If athletes are beginners, the following sequence must be observed: the initiation for learning of a movement or technical element in its entirety, the development of speed or coordination, after which strength develops and finally endurance.

Conclusion: the part of the training in which one works for the return of the body after the effort, in which assessments are made and conclusions are drawn regarding the activity carried out.

- Instructions (for the participants)

To be dressed in a light outfit that allows them to move the bars, body and legs and change shoes with a thin and flexible sole.

- Tips for facilitators

The evolution of the class need to advance step by step, so that all the participants to may follow the same course regardless of their dance knowledge and abilities. The alternation of static activity with dynamic one is one of the most important peculiarities.

- Rules of the method

In this stage of initiation into dance they will learn:

- Basic rhythm;
- Posture;
- The action of the feet.

It is executed in a static position or with a small movement in front or on the side.

1. Face one side of the room. Stand with your feet hip distance apart and your arms relaxed at your sides.
2. Step your left foot forward. Land softly to give the step a light, airy feel. Bend your left leg slightly, stepping on the ball of your foot.
3. Step your right foot forward so it is parallel to your left foot. Your feet should be side by side, a bit more than hip distance apart.
4. Move your left foot to meet your right foot. Your feet should be just touching, side by side.

5. Step back with your right foot. Bend your right leg slightly as you step back, keeping your upper body straight and relaxed.
6. Move your left foot back so it is parallel to your right foot. Make sure your feet are side by side, with about 1 foot (0.3 m) distance between them.

The characteristic action of raising and lowering the waltz is repeated cyclically at each measure as follows:

1. the ascent begins on step 1,
2. continuous ascent during steps 2 and 3
3. go down at the end of step 3.

Returns in both directions (clockwise and counterclockwise) predominate in the choreographic structures characteristic of this dance. The basic movements at the beginning level include a sequence of steps called "Chasse turn", the legs approaching on the third step. The exception is, as mentioned above, the action of hesitation, in which only one step is taken on the first beat of the measure, the position remaining on the other two.

Details can be seen in the Annex 2.

- Debriefing and evaluation



Start the discussion by asking each participant a feedback word of the activity. Then go on to discuss on the implementation of the session.

What do you understand by the term dancesport?

How did you feel in your role?

What did you learn?

Did you learn anything new about yourself?

How could you improve your results?

What problems did you encountered?

What skills did you used? Are you satisfied with the result?

How can this knowledge be applied in practice and everyday life?

What benefits can we get out of this?

Did you enjoy the activity?

To what extent is education a key to practice more sport?

To what extent is dancesport a key to be more healthy?

Method supported within the International Seminar "Sport focus in education" by Corina Lapteş, President of Kasta Morrely Star Sport Club Association, dancesport coach and referee.

III.3. Pilates

- Group size: 15 – 20 participants
- Time: 60-90 min
10 min – introduction
40/60 min – practicing the exercises
10 min – debriefing and evaluation
- Overview

Pilates is a fitness method created in the beginning of the 20th century from Joseph Hubertus Pilates, gymnast of Greek descent living in Germany (born 9 December 1883 in Monchengladbach Germany, died 9 October 1967 New York City, US at 83 years).

Suffering from asthma and rickets, he devised this method with the intention of strengthening his sensitive and diseased body, and later used the same method to rehabilitate wounded soldiers in World War I. With this in mind, there is no doubt that Pilates exercises have a therapeutic power over our physical and mental health.

This system of exercises strengthens and shapes the muscles, straighten/ corrects the posture/stance, gives elasticity and balance, unites the body and the mind and improves the shape of the body.

Pilates tries to properly coordinate the breathing routine with movement, including breathing instructions with each exercise. Joseph believed that the muscles in the center of the body were the source of energy (the center of power) that was directed toward the extremities, and that the focus of the exercise was on that part of the body.

- Objectives

To facilitate whole body movement and activate different types of muscles;

To raise the positive energy of each person involved;

To relax after an intensive mind or body activity.

- Materials

Mats, sport/comfortable clothing, no shoes, a bottle of water.

- Preparation (for the facilitator)

Prepare the background music, which should be a calming music.

Need a large space with space among the participants.

Have all the programme with the exercises in a structured way, with how many series of each exercise.

- Instructions (for the participants)

Announce the participants to bring proper clothes and water before the method. Establish some common rules: listen, be focused on the instructions given by the coach, pay attention to the practical exercises made by the coach, try to keep the rhythm with the coach and the team and to do all in the same time the exercises.

Try to breathe in rhythm with the movement.

Ask if you don't understand something.

Stop exercising if you feel any kind of pain.

- Tips for facilitators

Give simple directions, speak loud and clear.

Be aware about the level of physical resistance of the participants and take care that the level of difficulty of the exercises to be aligned with the group level of resistance.

Be sure that all the participants are included, do not focus only to some of them.

If is the case assure individual explanations to the people that don't understand or don't execute the correct movements.

- Rules of the method

First step is to show the exercise in practice and afterwards make it together with the all the participants.

1. Start with inhaling as you raise your arms.



2. Exhale as you lower your arms. Repeat x 10



3. Lock your fingers above you head, elbows straight.



4. As you inhale lift your heels, as you exhale put them down. X 10



5. Exhale as you lower your arms and put them on the waist.
6. Open the chest and go back with inhale.
7. Go down parallel to the floor while exhaling. X 10
8. Spread your legs and go to Warrior II; Inhale and go to revolved warrior while exhaling – knee bent. x10
9. From Warrior II, go to revolved warrior – knee extended while going in revolved. X10
10. Sit down and bent the legs, arms behind.



11. Raise your buttocks as you inhale, lower yourself as you exhale. X 10



12. Lift your buttocks of the floor and do reverse push ups X 10 (inhale down, exhale up)



13. Sit and release your wrists

14. While sitting – raise one leg and clap your hands under the leg x 10 each leg

15. Raise both legs and clap your hands under the leg x 10 each leg

16. The bridge (lying on the back) lift your buttocks while inhaling, lower while exhaling x 10

17. Stretching the legs – each leg 5 times (lying on the back). Cobra - stay with 5 breaths.

18. Elbows under the shoulder and we go up and straighten our elbows while inhaling, and go down exhaling- again x 10
19. Lying – push up (knees on the floor) lift your body and inhale, go back and sit on your heels exhale, go back to push up again while inhaling and slowly lie down with exhale) x 10
20. Sitting – side stretch x 5 each side
21. Rotate right and left – x 5 each side
22. Shoulder circles x 5 each side
23. head circles x 3 each side.

Finish the Pilates class with smile and 3 deep inhales and exhales. :)

- Debriefing and evaluation

What did you observe about you and your body?

How did you feel before and after the class?

Have you observed your evolution process during the class?

What would you improve at your performance during the class?

How do you perceive that pilates contributes to mind and body transformation?

How is this useful in your daily life?

Method supported within the International Seminar “Sport focus in education” by Marina Pestic – physical education teacher, pilates instructor.

III.4. Fitness

- Group size: 15 – 30 people

Population: All kind/ No restrictions

- Time: 50 min.

10 min – introduction

30 min – practicing the exercises

10 min – debriefing and evaluation

- Overview

Each fitness class is structured with a warm-up, a balanced workout and a cool-down. The warm-up is designed to help raise properly your the heart rate while loosening the joints and muscles before jumping into strenuous activity. The instructor must coach the participants through each segment of the workout. The cool-down will help to safely lower the heart rate and stretch all the major muscles worked during class.

- Objectives

Group fitness is a great way to help motivate all participants to dig deeper and push harder in workouts. It also increase strength, encourage teamwork, helps to develop and improve physical condition and cardiorespiratory resistance, provide weight loss, greater body flexibility, unilateral functionality of the upper and lower limbs and integration of body movements;

Benefits:

People who exercise regularly have a lower risk of developing many long-term (chronic) conditions, such as heart disease, type 2 diabetes, stroke, and some cancers.

Fitness classes helps increases self-esteem, decreases depression due it relieves stress. Increases well-being, helps to reduce social isolation and to maintain autonomy. It allows more health and quality of life.

- Materials

Speaker, mat, cone (5 un.)

- Preparation

5 cones put in a circle that represents five boxes with different fitness exercises (the exercises should be chosen according to the 20' fitness class that will be given after);

Choose 5 different exercises for the exercise stations.

If you choose to do the crunch exercise or the shoulder tap you must put the mat on the station that the exercises will be done.

- Instructions (for the facilitator)

Warm up (10 minutes);

Split the group in 5 small groups for the five different boxes;

Explain the exercise that participant should do in each station exercise;

Each exercise will take 30 seconds, after it, all participants has 10 seconds to go to the next exercise station (clockwise);

Each round takes 3 minutes and 20 seconds.

All participants should do 3 rounds.

- Tips for facilitators

According to the group age you can do exercise progression on each round.

- Rules of the method

In the warm-up, stimulate the muscle groups that will be worked in the different exercises chosen. There must be one person responsible for each box, who teaches the exercise to be performed.

Station 1 - stationary race



Lift your right arm and left foot at the same time.

Raise your knee as high as your hips.

Then switch to the opposite foot, quickly lifting your right foot to hip height.

At the same time, move your right arm back and your left arm forward and up.

Continue these movements.

Station 2 - Jumping Jack



Stand upright with your legs together, arms at your sides.
Bend your knees slightly, and jump into the air.
As you jump, spread your legs to be about shoulder-width apart. Stretch your arms out and over your head.
Jump back to starting position.
Repeat.

Station 3 - abdominal crunches



Lie down and place your feet hip's width apart with your knees up.
Place your hands on your chest (crossed is most comfortable).
Inhale and contract your abs.
Slowly exhale and lift your head and shoulders off the floor using your ab contraction to guide the motion.

Station 4 - plank touching the shoulder (shoulder tap)



Get in a high-plank position on your mat, with shoulders stacked over wrists.
Engage your core to stabilize your body as you lift your right hand off the ground and touch your left shoulder. Repeat with your left hand, making sure to keep your hips stable.

Station 5 - Squat



- Step 1: Stand straight with feet hip-width apart.
- Step 2: Tighten your stomach muscles.
- Step 3: Lower down, as if sitting in an invisible chair.
- Step 4: Straighten your legs to lift back up.
- Step 5: Repeat the movement.

Main Class (30 min)

The Aerobic classes should be based and includes on the previous exercises done in the circuit already done with 5 exercises, 30 seconds active and 10 seconds for exercise change.(Squat, jumping jack, abdominal crunch, stationary race and plank touching the shoulder

We finished with 2 aerobics bands, using all the exercises we learned in the circuit.

For details please see Annex 3.



- Debriefing and evaluation

Material required: a box with a mirror inside.

Each participant should be asked to look inside the box and, without revealing who or what is presented there, say loud for the whole group to hear something positive about what they saw in the box. At the end of the activity, everyone can be invited to reflect on the dynamics and importance of physical activity in our lives and the life.



Method supported within the International Seminar “Sport focus in education” by Joice Farias – Fitness Group class instructor.

III.5. Zumba

- Group size: 10-30 participants

- Time: 90 min

20 min – introduction

50 min – practicing the zumba

20 min – debriefing and evaluation

- Overview

Zumba was created in the 1990s by dancer and choreographer Alberto "Beto" Pérez in Cali, Colombia. Pérez, an aerobics instructor, forgot to bring his regular music to his aerobics class; however, he happened to have cassette tapes of Latin dance music (salsa and merengue) and danced to them instead—which Pérez later taught as "Rumbacize."

In 2001, Pérez partnered with Alberto Perlman and Alberto Aghion to officially launch Zumba, and the trio released a series of fitness videos sold via infomercial.

Zumba is a fitness program that combines Latin and international music with dance moves. Zumba routines incorporate interval training — alternating fast and slow rhythms — to help improve cardiovascular fitness.

Zumba take the "work" out of workout, by mixing low-intensity and high-intensity moves for an interval-style, calorie-burning dance fitness party. A total workout, combining all elements of fitness – cardio, muscle conditioning, balance and flexibility, boosted energy and a serious dose of awesome in each class.

Zumba is perfect for everybody and every body! Each Zumba class is designed to bring people together and make them to feel happier.

Zumba is a fitness/dance-craze epidemic for a reason: everyone can do it. And with the different types of Zumba, it's pretty indisputable.

Here are the current types offered:

Zumba Fitness: This is your standard class. It has high-energy rhythms and distinctive Latin beats that will guarantee you're sweating and having a great time.

Zumba Toning: With this class, you use toning sticks. Think of them as fitness maracas for your abs, glutes, arms, and thighs.

Zumba Gold: This class is aimed at baby boomers and above. The class is a bit calmer than the standard, though it follows the same basic principles.

Zumba Gold Toning: No surprises here, it's Zumba Toning for the wise-beyond-their-years population. A large group, for the record!

Aqua Zumba: Effectively marketed as a "Zumba pool party." Do the same (and more) Zumba moves, only halfway emerged in water.

Zumba Sentao: This class is centered around a chair. It helps strengthen the core, work on balance, and steps up the cardio in a new and dynamic way.

"Zumba Step": All of the Step toning and strengthening for legs and glutes plus all of the Zumba fitness-party fun.

Zumba in the Circuit: This combines Zumba and circuit training. It combines dancing with exercises to get an all-around workout.

Zumba Kids: For the little ones!

- Objectives

Calorie and fat burning: At its core, Zumba classes provide a large calorie burn through aerobic activity done with interval training in mind. The average person will burn around 600 to 1,000 calories in a Zumba class. With the classes choreographed to provide intervals of intensity in both pace of music and type of movements, class members' energy expenditure is maximized for fat-burning benefits.

Improved coordination: By joining a Zumba class, most students improve their coordination, which is extremely important to maintain as they grow older.

Full body workout: Zumba is both a dance class and a fitness class. Aside from its heart-health benefits, Zumba provides a workout for the whole body. From head and shoulder rolls that loosen up the neck and warm up the upper body, to footwork that strengthens and stretches calves and ankles, this fitness method touches on nearly every muscle and joint. Even those who are just learning the dance steps will find themselves waking up the day after a Zumba class with a definitive post-workout feeling.

Aerobic benefits: Zumba makes reaching target heart rate much easier than standard workout routines. It does this by using songs that play around 145 beats per minute. This fast pace makes it feel natural to move around quickly.

Everyone can join in: Classes are offered at all levels, including standard Zumba, Zumba Gold for senior citizens, Zumba for kids and even Aqua-Zumba done in swimming pools. Because Zumba is based on music and dance, it seems to speak a universal language that people of all nations can relate to. There is no large learning curve in a Zumba class, either. New participants may receive small-scale step rehearsals before some longer dances, but in most cases, first-timers can simply jump right into a class and follow along with the instructor.

Increased confidence: Thanks to all that dancing that a Zumba workout requires, it lowers inhibitions, improves posture, allows better coordination and makes people feel good about themselves. These changes will reflect immediately on the mood and on appearance of the students. Someone who feels good also has greater confidence.

Mood boosting: Zumba is the perfect workout to take to get rid of all that stress accumulated during every day. The upbeat moves specific to this type of workout favor the release of those mood-improving endorphins, and by joining a Zumba class, surely all will be able to feel their worries melt away as they lose themselves in the music.

It's social: At a Zumba class, it will be able to meet and interact with interesting and fun people. This type of workout could be done for at least two or three times per week and allows to get to socialize and make a lot of new friends among Zumba classmates.

- Materials

Speaker, flipchart, markers. Datashow, computer, a room with space.

- Preparation (for the facilitator)

Prepare the room with enough space to dance, the speaker and the computer with datashow.

Prepare the flipboard with a before and after words for participants to describe Zumba classes.

Start the activity by doing the welcome and presentation of the theme, ask the participants to write a word that describes zumba in the flipchart and show the video presentation.

Ask the participants to stand up and start the zumba choreography workshop with the music “color esperanza 2020”

After the workshop, the 30’ of zumba class starts.

In the end ask the participants to write another word that describes what they felt during the class.

Debrief and evaluate the class.



- Instructions (for the participants)

Must be dressed with sports clothes. Enjoy the activity and to free themselves from any feeling of shame, from taboos or other kinds of bad feeling.

Write a word in the flipchart that describes zumba. What they think zumba means. One word before and another after the activity.

- Tips for facilitators

Evaluate the group participants and adapt the class to it. Speak clearly and explain the movements that will be made during the choreography.

Zumba is also unique in that its instructors don't speak much. Instead, use cueing on what to do with hand signals of which direction to move, or a loud hand clap that signifies that it's time to move to a new move. Overall, participants learn as they go through repetition and by example

Due to that, before implementing the choreography, you should repeat each movement until the class knows it and build up the choreography by increasing

the steps to be repeated. Divide the choreography into blocks and dance it along with the music. After the complete blocks, dance the complete choreography.

- Rules of the game

A typical Zumba class will feature merengue, salsa, cha-cha, reggaeton, bachata, samba, soca, hip-hop, bellydance, bhangra. The overall effect is that exercise feels more like a party than working out at the gym.

5' Welcome and presentation;

5' Ask to write one word that classifies Zumba (before);

10' Video presentation;

5' Explain the challenge and prepare the space;

30' Choreography Workshop

20' Zumba Class;

5' Ask to write one word that classifies Zumba (after);

10' Debriefing and evaluation.

Please see details in Annex 4.



- Debriefing and evaluation

How did you feel during the exercise?

If any, what were the differences that you felt before and after the exercise?

Do you think that zumba class can be used as a social inclusion process?

Describe, in one word, what zumba is for you.

Did you enjoy the activity?



Method supported within the International Seminar “Sport focus in education” by Luciana Silva – zumba class instructor.

III.6. Football

- Group size: 20 – 30 participants

- Time: 90 min.

10 min – introduction

30 min – practicing the warm up team work exercises

10 min - break

20 – football game

20 min – debriefing and evaluation

- Overview

Football is considered to be the most beloved and most played sport in the world. Football is played by over 250 million players in over 200 countries, making it the most popular and most played game in the world.

The first historical evidence of football is in the English chronicles of 1175. In France in the fourteenth century the game was played La Soule, and in Italy Il giuoco del calico (foot game).

The ancestor of football was born over 2000 years ago in distant China. The Chinese game was called cuju and had rules very similar to the rules of today's football,

The laws of the game, ie its rules, were formed in England by The Football Association in 1863. During this period the game was called soccer as an abbreviation of the word “association” in Oxford.

Gaming laws have emerged to standardize the rules of games played in various schools in the UK. Sheffield F.C. Club Founded in 1857, it is the oldest football club in the world. The first football league was created in England in 1888 by Aston Villa club president William McGregor and contained 12 teams.

The gold goal and the silver goal are 2 methods of drawing. The golden goal can be scored when the teams are tied at the end of the game and an extension time is allowed until the first goal. The silver goal can be scored at the end of the first extra time if one of the teams has an advantage at that moment on the scoreboard. The gold goal was used at the 2002 World Championships (South Korea-Japan), and the silver goal at the 2004 European Championships (Portugal).

Women's soccer was not a very popular sport in the beginning, but despite all the social and cultural barriers, the first women's soccer match was played in London in 1895.⁴

⁴ Historia, <https://www.historia.ro/sectiune/general/articol/top-10-lucruri-de-stiut-despre-fotbal>

- Objectives

To develop cognitive skills, agility, decision making abilities, emotional intelligence.

To help you learn to work in a team, to focus for a common goal and on your teammates, as well as to improve team communication;

To improve physical resistance, muscle functions and running rhythm;

To bring positive effects on the cardiovascular system.

- Materials:

6 (3+3 different colors) markers, 10 cones, 2 balls, 4 goals, whistle, stopwatch.

- Preparation (for the facilitator)

The instructor needs to set up the environment, to ensure the necessary materials for the different games, to know and explain clearly the rules of the games.

Being involved several types of exercises short breaks should be included between the methods.

- Instructions (for the participants)

The participants need to have proper clothes and shoes for movement and running, water and towel if necessary.

- Tips for facilitator

The exercises involved competition games. In this regard the facilitator should encourage the fair play and team work during the session implementation.

- Rules of the method

The activity itself can start with few preparatory short energizing team competitions.

Please find below few proposals:

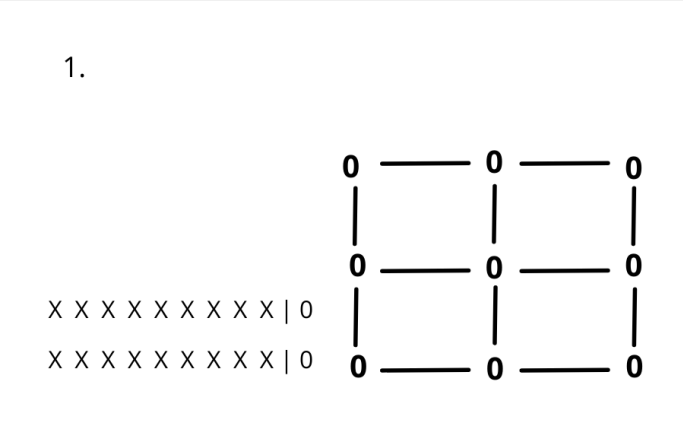
Game 1: X and 0

The participants are split in 2 teams with 10 participants/team.

The participants are split in 2 rows each one behind the other, from the start point. In front of the participants we have to put 9 stop cones in 3x3 shape. The first participant has markers in his hand. One at the rows has 1 color and the other team has a different color marker. The referee starts the game with the whistle. The first

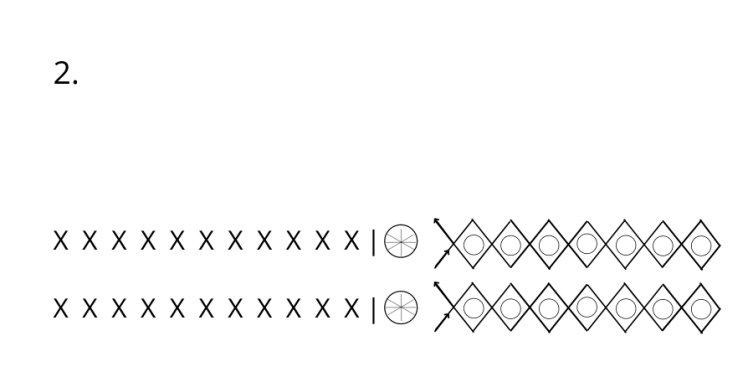


participants from each row start together and put the markers on the cone they like and get back to the row to clap hands with the next participant from his row. The second participant must wait to clap hands so they go and put marker down. If all of the markers are down and there is no winner, the participants can change the marker position until someone wins.



Game 2: Zig-zag

The participants are split in 2 teams, each team should have 10 participants in 2 rows. There are needed 2 balls, 1 ball for each team. In front of every team there are 8 cones in straight line. Every participant has to go through the cones with the ball in a zig-zag track. The winner is the team that finishes faster.

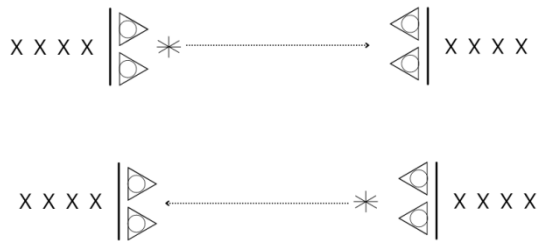


Game 3: precision

The participants are split in 4 teams, and each 2 teams are placed on the opposite side from the other 2 teams. We make small gates from the cones (about 1m) and the teams are in distance of 10 m on the opposite side. Every participant should kick the ball and they score the goal.



3.



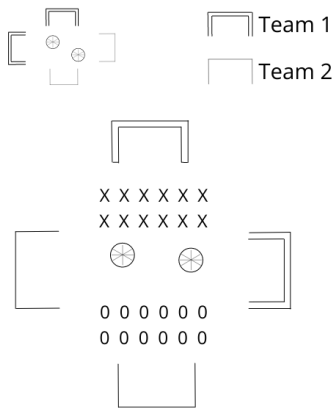
Game 4: football with 4 goals and 2 balls

Trainer divides the students into two teams, sets the 4 goals on the football field and determines the start of the game. Each team has to defend two goals that are placed on the same side of the field. The purpose of this lesson is to apply the elements already learned in the game and to improve the perception in the game so that we have to react to two balls, and defend two goals, the students have a great responsibility and they need to react quickly.



The referee starts the game with the wistle and throws 2 balls at the same time, the game doesn't stop even if a goal is scored. There should be no goalkeeper, all participants must play.

4.



- Debriefing and evaluation

How did you enjoy through the exercise?

How do you feel after the exercise?

How did you work in teams?

How did you take the decision within the team?

Method supported within the International Seminar “Sport focus in education” by Vesna Nikolova – physical education teacher.

Martial Arts – Wushu (Kungfu)

- Group size: 15-30
- Time: 90 -120 min.
10 min – introduction
10 min –body warm up exercises
50/80 min – teaching martial arts
20 min – debriefing and evaluation

- Overview

Wushu (also known as kung-fu or martial arts) is one of the typical demonstrations of traditional Chinese culture. It is a sport which utilizes both brawn and brain.

The theory of Wushu is based upon classical Chinese philosophy, while the skills of Wushu consist of various forms of fighting: fist fights, weapon fights, and other fighting routines (including such offence and defense acts as kicking, hitting, throwing, holding, chopping and thrusting) and unarmed combats.

Wushu is not only a sporting exercise but also an artistic form. It is used to cure illness as well as for self-defense and is a comprehensive form of culture of the human body.

Functions

Wushu boasts versatile functions, of which the most outstanding are:

1. Moral Cultivation

As a human practice which stresses cultivation of moral characters and demon-stration of spirit and temperament, Wushu is conducive to developing good manners and conduct. It also helps adjust one's psychology. The moral characters and etiquette are held in esteem by all schools of Wushu masters.



2. Offence and Defense

Wushu practitioners can master various offence and defense techniques of armed and unarmed combat for self defense through a great number of training exercises. Many of the Wushu techniques can also be utilized in military and police training programs.

3. Curative Effect

Tai Chi Quan, one of the traditional schools of Chinese shadow Chuan, and the various still standing exercises emphasize the adjustment of one's breathing, thinking and psychology. These exercises have been proven to have good curative and rehabilitative effects on sufferers of chronic diseases of many kinds. As these exercises help strengthen the coordination of the human body and its immunity, they are ideal for preventing and curing diseases.

4. Health Improvement

The practice of the basic exercises and routines of Wushu are effective methods for improving the pliability of the joints and the suppleness of the back and legs. The generation of energy, the jumping and leaping and the changes from one stance to another, all help enhance human strength and speed of movement. Wushu, therefore, can be taken as the basic exercise for other sporting activities.

5. Artistic Effect

The graceful movement of the body, especially the typical oriental charm revealed during exercises and practice of Wushu, has an impressive artistic effect and provides visual delight. People can benefit mentally as well as physically from the display of the Wushu offence and defense skills and the exertion of forces through the display (Figs. in the Annex 4).

6. Intelligence

While stressing the development of physical prowess, Wushu also emphasizes the exercise of thinking. By adjusting various human functions, Wushu also helps improve the nervous system and is therefore good for intellectual development.⁵

- Objectives

Strengthening and maintaining combat efficiency

Developing an inner harmony that strengthens the connection between their mind, spirit, and body.

Learning the value of being respectful and courteous to others.



⁵ china-window.com

- Materials

Open area, training carpet, proper training clothes and shoes, a bottle of water and towel.

- Preparation (for the facilitator)



Ensure that the room is spacious enough so as to avoid any sort of injury. Start the training using with basic warmup and stretching technics. Because preparing your body for the rigors of wushu is an important step before you even get on the carpet.

- Instructions (for the participants)

The Wu Bu Quan is the fundamental Wushu routine for beginners. The Chang Quan movements forms the basis in this Wu Bu Quan routine.

This technique works on several areas that are crucial to proper wushu.

Specifically

1. It contains two of the main stances in wushu, the Ma Bu and Gong Bu;
2. It emphasizes a strong stance transition;
3. It makes you focus on good body alignment — especially with the hips;
4. It focuses your attention on how to generate power from the ground, legs, hips, torso and through the arms and fist.



It also helps with both parts of stance work: the passive stance holding for endurance of the muscles, as well as active stance transitions for power generation and execution.

Besides the standing punch, this is probably the first technique most of us learn (and often the bane of our existence as a beginner wushu student). But

when someone does this one right, it is just amazing.

- Tips for facilitators

This set has many versions and variations and is practiced by modern Chinese martial arts schools. The focus is on strong and proper footwork. New students also learn to coordinate their upper and lower body movements. Each of the movements, of course have martial arts applications, but these are often considered of secondary importance to learning the foundations of movement. Regular practice gives the student a strong foundation and improves body coordination.

- Rules of the game

There are specially choreographed or mandatory routines for performance display.

The duration of each performance may vary depending upon the type of event. It lies between 50 seconds to 6 minutes.

Competitors must finish their performance including first salute before the stipulated time.

If the participant requires music in the background, the event management plays the recorded music. The music must not contain lyrics, words, or any verbal cues of actions.

Please find the figures and detailed instructions in the Annex 4.

- Debriefing and evaluation

How do you feel after the session?

What have you noticed about yourself during the session?

How did you perceive the process of involvement and your evolution?

What would motivate you to continue practicing martial arts?

How can we introduce tactical approach to stimulate learning of martial arts skill?

Two of the qualities most appreciated in martial arts practices is balance and proprioception (Proprioception, otherwise known as kinesthesia, is your body's ability to sense movement, action, and location). How can we put in value these qualities in the daily life?

Aside from the physical skills, what are the one main attributes people can learn from martial arts?

Method supported within the International Seminar “Sport focus in education” by Olcay Atbin – martial arts instructor and non-formal education trainer.

Chess



- Group size: 25-30 participants

- Time: 60 - 90 min.
15 min – introduction
30- 60 – practicing the chess
15 min – debriefing and evaluation

- Overview

It is estimated that the game of chess appeared between the third and fourth centuries, but historical sources attest to the fact that chess was played in the sixth century in Persia, where the game was called chatrang. It spread in the 7th century with the Islamic invasion of the Middle East, North Africa, Byzantium, Italy, Eastern Europe and Spain. In the Middle Ages, chess was considered by the nobles to be an elite game. By the 16th century with the adoption of the game in Europe, it had undergone a series of changes, so it can be said that at that time modern chess appeared. At that time it was a game spread mainly in Spain, France and England and later in Russia, where most of the world chess champions come from.

With the beginning of the Renaissance period, the most important changes in the structure of the game will be made, so that the pawn will be able to move two houses and the Vizier will have changed its name to Queen. The role and importance of the queen will make modern chess also be called the Queen's Chess.

The finalization of the rules of the modern game will take place in the 19th century.

Chess was transformed into a sport with the first chess championship held in London in 1851. The tournament, to which the most representative players of the time were invited, was won by the German Adolf Anderssen.

The literature abounds in research on the educational valences of the game of chess. An impressive number of scientific studies over the years have proven the potential of the "mind game" in developing mental abilities, skills and qualities.

- Objectives

To develop memory abilities and learning to recognize different patterns;

To improve concentration skills;

To develop logical thinking and increase level of developing a logical strategy;

To support judgment and creativity by the necessity of taking assumed decisions;

To develop the ability to predict the consequences of your actions, to organize and operate with information;

To enhance the determination towards the established goal;

To develop the level of concentration, the resistance to distraction and the capacity of predictability;

To explore new ideas and meet new people.



- Materials

A room with tables and chairs, chessboards and 32 chess pieces/chessboard.

- Preparation for facilitators

Make sure to have the complete chess materials for the participants, prepare a short informative introduction on the chess rules and framework, ask the level of participants' knowledge on chess.

- Instructions for participants



Before you can play chess, you have to learn the rules. The more you practice, the better you become. You have to be ready to lose and learn from mistakes.

Throughout the game, you need to have a plan, but your opponent's moves will require you to constantly review your action strategy. You must make preventive moves to block your

opponent's progress, capture your opponent's key pieces, and make some defensive moves to protect your own king.

While playing you create many variations in mind. You explore new ideas, try to predict the consequences and interpret surprising revelations. You decide on a hypothesis, make the move and test it.



- Tips for facilitators

Chess is a game that can be played by anyone at any age.

Each move in chess can change the game.

Mistakes are inevitable and chess, is an endless learning process.

- Rules of the game

At the beginning each player has 16 pieces: 8 pawns, 2 rooks, 2 knights, 2 bishops, a king and a queen. One player controls the white pieces and the other controls the black pieces. Players move one by one, following certain rules; the first move (beginning of the game) goes to the player with white pieces. The object of the game is to get the mat. It occurs when a king is attacked and cannot avoid capture.

In chess, the figure (or major piece) is any piece except the pawn. The major parts are divided into two groups: heavy parts (rook and queen) and light parts (bishop and knight). For the quantitative analysis of a position, there is a convention that assigns a score to each piece. Thus the queen receives 7-12 points, each rook 4-6, each bishop 3-4, each knight 3-4 each and each pawn 1.

Each piece of chess has its own way of being moved. If an opponent's piece is in the final position of the move, then that piece is captured. The only exception is the pawn that can only be captured by moving diagonally forward.

Details of the game please find in Annex 5.

- Debriefing and evaluation



A chess play is a framework for facing a competition and developing leadership skills. How did you face the competition?

In this situation what have you noticed about your limits?

Did your reactions have changed during the game?

Chess gives the opportunity to experiment. How can you turn this

experience in solving similar problems?

Did you assumed a risky strategy or rather preferred a safe approach? Why? Are you satisfied with the results? What would you change?

What did you do right/wrong?

One of the basic conditions for success in chess is to overcome emotion. How did you perceive your emotions?

Informative material created with the support of Mr. Vlad Ungureanu, County Chess Association Iași, Leader of the Chess in School Program, FIDE (International Chess Federation) expert.
Session sustained within the Seminar by Mr. Vlad Stegariu - chess instructor, County Chess Association Iași.

IV. Methods for young people with special needs

IV.1. Football game in pairs

- Group size: 10 – 12 participants

- Time: 50 min.

10 min – introduction

10 min – warm up exercises

20 min – football game

10 min – conclusions and debriefing

- Overview

Football can increase the capacity for social inclusion and combating exclusion for young people in risk categories generated by disabilities, economic, geographical or socio-cultural difficulties. This sports game is a means very good socializing, an important means of recreation and leisure through which you can make friends, you can easily interact with people from various environments, you can get benefits in terms of health and social action.

Practicing football has multiple, varied and profound influences on practitioners depending on the attitude and level of involvement, the purpose of the involvement, depending on the forms of its practice as well as on the organizational framework in which the educational process through football takes place.

Football contributes to formation and consolidation of positive character and personality traits such as the skills to act in a team, formation and development of moral and will capacities, the improvement of this capacity, implicitly, increasing the capacity for social inclusion and combating exclusion for young people at risk.

- Objectives

Improving respect and appreciation for young people at risk;

Increasing chance of equality in practicing sport;

Enhanced sense of fair play, responsibility and accountability;

Increased willingness to include others, regardless of gender, ability, age or background;

Enhanced dignified behavior on the field and a fair play attitude,

Increased ability to emphasize, and other moral skills of great value.

- Materials

08 cones with which you create the football gates, 2 balls, 4 gates, whistle, stopwatch.

- Preparation

The participants need to be informed on the aims of the methods and to encourage the team support.

The participants should have comfortable clothes and shoes.

The room need to be oxygenated, should be as open as possible, avoiding obstacles that might cause accidents.

Ensure the materials used within the method.

- Instructions

The participants are split in 2 teams. Each team is formed by participants in pairs who hold their hands and support each other during the game.

Each team need to defend 2 gates. There is no goalkeeper, the teams are defending their gates while playing.

The participants need to score the adverse team gates.

The game is played with 2 balls. Each of the ball can be used to score the gate.

- Tips for facilitators

Coaches should be limited to moderately verbal encouragement of the athletes.

At the end of the match the two teams will gather in the middle of the field and will shake hands before leave the field.

Special attention must be paid to the permanent improvement of the homogeneity of the group, homogeneity that ultimately leads not only to an optimal ability to play the game of football but also to aim increased capacity related to social inclusion specific to this branch of sport, which during the development can provide optimism, joy, good mood.

- Rules of the game

The game starts with a warm up activity for 15 min. The participants are prepared for the activity with body warm ups.

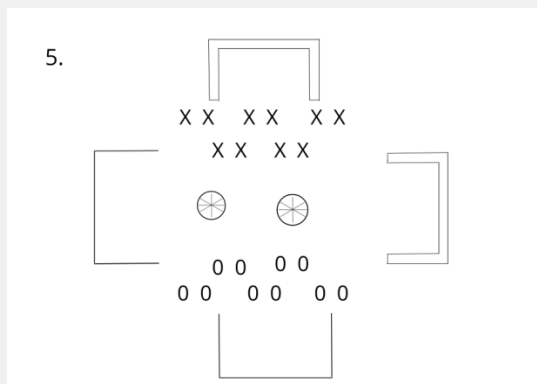
We split the team of participants in 2 teams by 5/6 people. The participants should hold hands and play keeping hand in pairs of 2.

We place the gates on each side and the teams have 2 gates each. The gates are indicated for each team.

The referee starts the game with the whistle and throws 2 balls at the same time, the game doesn't stop even if a goal is scored.

There should be no goalkeeper, all participants must play.

The game continues for 20 min. and the goals are counted for each team.



- Debriefing and evaluation

How can football contribute to the promotion of inter- and intra-community relations?

How can bottom-up initiatives in sport contribute to peaceful coexistence and social inclusion?

How can football contribute to sport for all, equality of chances in sport, combating stereotypes and encouraging community participation?

How can we increase and strengthen the active participation of young people at risk in grassroots football and in sport activities in general?

Method supported within the International Seminar “Sport focus in education” by Vesna Nikolova – physical education teacher.

IV.2. Zumba for all

- Group size: 15 – 20 participants
- Time: 50 min.

10min – introduction

30 min in – Zumba session

10 min – conclusion and debriefing

- Overview



A session of zumba for all creates conditions and opportunities for all people to involve, regardless of gender, religion, ethnicity, social class, income level, physical ability or sexual orientation. Zumba dance sessions do not look at stereotypes, prejudices about people and ensure that every segment of the community

has access to sport services. The Zumba for all is based on the principle of sport for all. In this way, it contributes to the cohesion of the community, helping the people involved to learn about each other and coexist in harmony.

To do otherwise would be to limit the ability of the community, of a group of individuals, to realize their full potential. It is essential to create supportive sport environments so that everyone feels good and respected.

- Objectives

To create a sport environment adapted to the needs of young people with different abilities.

To develop participants' sensitivity to inequality and the skills to promote equal rights.

To use proactive methods to combat stereotypes.

To encourage participants to reflect on their own stereotypes and prejudices.

To increase positive reactions to understanding and acceptance of differences.

To promote understanding of differences in background, culture, ethnicity, gender, disability, sexual orientation, beliefs, religion, nationality, and question stereotypes and prejudices.

To offer opportunities for young people to collaborate with others who differ in their background, culture, ethnicity, gender, or abilities.



- Materials

Spacious room, speaker, latino music.

- Preparation (for the facilitator)

Inform yourself on the specific of the group of participants.

The choreography prepared shall consist in simple steps, accessible and easy to follow, including mostly repeated movements rather than complex dance steps.

Prepare the session environment to be open, conformable, friendly and without impediments that might cause accidents.

- Instructions (for the participants)

Cotton clothing is recommended, especially since Zumba classes make you sweat excessively and dance shoes that offer a pretty good support while performing the movements. Also, it is useful to have a towel and a bottle of water.

- Tips for facilitators

Compared to other types of choreography, Zumba for all should be lighter and spontaneous, adapted to the group of participants.

- Rules of the game



The most popular Zumba choreographies include songs and dance moves from various musical styles, usually Latin American. During the sessions, the participants practice choreography based on songs from styles such as salsa, merengue, mambo, tango, rumba, chachachá, cumbia and reggaetón.

Any Zumba session starts with the specific warm-up, after which the basic movements of latin dances are slowly repeated. The exercises at the beginning are meant to set the basic steps and the correct execution of the movements. Also, at this stage the body is prepared for the effort, considerably reducing the risk of injuries.

Please find details in Annex 7.

- Debriefing and evaluation

What benefits of Zumba for all dance session have you identified?

What changes do you think it produced?

How do you feel after the session?

How do feel your socialization level?

How did you perceived the relaxed and collaborative atmosphere?

How do you feel in group activities?



Method supported within the International training “Expanding soft skills borders, PasSPORT in Education” by Luciana Silva – zumba class instructor.

V. Useful resources in sport and educational activities

Sport policy at EU level

The Directorate General for Youth, Sport, Education and Culture (DG EAC), is the branch of the European Commission charged with the development and implementation of European policy in the field of sport.

DG EAC has three main areas of activity in the field of sport

- **integrity of sport** - in particular promoting good governance including the safeguarding of minors, the specificity of sport, combatting corruption and match fixing, as well as fighting doping
- **economic dimension of sport** – in particular innovation in sport, and sport and the digital single market
- **sport and society** – in particular social inclusion, the role of coaches, education in and through sport, sport and health, sport and environment and sport and media as well as sport diplomacy

White Paper on sport

WHAT IS THE AIM OF THE WHITE PAPER?

- This white paper was one of the European Commission's main contributions to the theme of sport and its role in the daily lives of European Union (EU) citizens.
- It recognised the impact which sport can have on other EU policies.
- It also identified the needs and specific characteristics of the world of sport.
- It opened up future prospects for sport at EU level, while respecting EU law, the principle of subsidiarity and the independence of sports organisations.

Along with the white paper, the Council adopted a work plan for 2014-2017.

The European Union Work Plan for Sport (2021-2024)

The document outlines the guidelines and objectives of the European Union on the subject of Sport and establishes the following priority areas:

- Protect integrity and values in sport;
- Socio-economic and environmental dimensions of sport;
- Promotion of participation in sport and health-enhancing physical activity.

Tartu call for healthy lifestyle

The Tartu Call for a Healthy Lifestyle was launched at a seminar on healthy lifestyles organised during the opening of the 2017 European Week of Sport in Tartu, Estonia. Commissioners **Navracsics**, **Andriukaitis** and **Hogan** signed the Tartu Call warning against childhood obesity, unhealthy diets or physical inactivity. It contains 15 commitments bringing together work in a range of fields, such as sport, food, health, innovation and research, to promote healthy lifestyles.

Beyond strengthening cooperation across different Commission departments, the Tartu Call sends a strong signal on the importance of healthy lifestyles, and invites EU Member States and civil society to contribute.

Erasmus+ Sport Actions

Erasmus+ actions in the field of sport promote participation in sport, physical activity, and voluntary activities.

They are designed to tackle **societal** and **sport-related** challenges. Opportunities are available for organisations under 3 Calls which address these challenges.

The actions

Cooperation Partnerships

Designed for organisations to develop and implement joint activities to promote (among others) sport and physical activity, as well as deal with threats to the integrity of sport (such as doping or match-fixing), promote dual careers for athletes, improve good governance, and foster tolerance and social inclusion.

Cooperation Partnerships are anchored to the priorities and policy frameworks of each Erasmus+ sector, both at European and national level, while aiming at producing incentives for cross-sectoral and horizontal cooperation in thematic areas.

Which types of organisations are eligible to participate in the project?

Irrespective of the field impacted by the project, Cooperation Partnerships are open to any type of organisation active in any field of education, training, youth, sport or other socio-economic sectors as well as to organisations carrying out activities that are transversal to different fields (e.g. local, regional and national authorities, recognition and validation centres, chambers of commerce, trade organisations, guidance centres, cultural and sport organisations).

Setting up a project

A Cooperation Partnership project consists of four stages, which start even before the project proposal is selected for funding: planning, preparation, implementation and follow-up. Participating organisations and participants

involved in the activities should take an active role in all those stages and thus enhancing their learning experience.

- Planning (define the needs, objectives, project and learning outcomes, activity formats, schedule etc.);
- preparation (planning of the activities, development of work programme, practical arrangements, confirmation of the target group(s) of envisaged activities, set up of agreements with partners etc.);
- implementation of activities;
- follow-up (evaluation of the activities and their impact at different levels, sharing and use of the project's results).

Small-scale Partnerships

For grassroots organisations, less experienced organisations and newcomers to the Programme. Small-Scale Partnerships have simpler administration, smaller grants and shorter durations than Cooperation Partnerships.

Not-for-profit European Sport Events

Designed to encourage sporting activity, implement EU strategies for social inclusion through sport, foster volunteering in sport, fight against discrimination and encourage the participation in sport and physical activity.

Horizontal aspects

Environmental sustainability

Projects should be designed in an eco-friendly way and should incorporate green practices in all its facets. Organisations and participants should have an environmental-friendly approach when designing the project, which will encourage everyone involved in the project to discuss and learn about environmental issues, reflecting about what can be done at different levels and help organisations and participants come up with alternative, greener ways of implementing project activities.

Inclusion and Diversity

The Erasmus+ Programme seeks to promote equal opportunities and access, inclusion and fairness across all its actions. To implement these principles, an Inclusion and Diversity Strategy has been devised to support a better outreach to participants from more diverse backgrounds, in particular those with fewer opportunities facing obstacles to participate in European Projects. Organisations should design accessible and inclusive project activities, taking into account the views of participants with fewer opportunities and involving them in decision making throughout the whole process.

Digital dimension

Virtual cooperation and experimentation with virtual and blended learning opportunities are key to successful Cooperation Partnerships. In particular,

projects in the field of school education and adult education are strongly encouraged to use the eTwinning, the School Education Gateway and the EPAL Platforms to work together before, during and after the project activities. Projects in the field of youth are strongly encouraged to use the European Youth Portal and the European Youth Strategy Platform to work together before, during and after the project activities.

Annex 1 - Cha Cha dancesport

1. Starting with a Prep Step



Start with your feet together. Understanding the syncopated step (4 and 1) is key to executing a good cha cha. Your feet should be together when you begin, with your left foot popped up slightly so that you are balancing on the ball of your foot. Most of your weight should be supported by your right foot.



2. Step out to the left. Keep your right foot in the same place, and step out to the left, just past the width of your shoulders. As you step to the left, let your hips follow your foot. Your left hip should be popped out slightly to the left side, just over your left foot.



3. Slide your right foot to meet your left and then back. Once your left foot is popped out, lightly slide your right foot across the floor to meet your left foot. Then slide your right foot behind you. As you slide your right foot back, lift your left foot up slightly.



4. Rock forward to your left foot. Once your right foot is in place behind you, rock forward so that your weight shifts from your right foot to your left foot. Then bring your right foot up to meet it. This is the main starting position for the cha cha.



Part 2: Performing a Basic Cha Cha Step

1. Start with a triple step. Your feet should be together. Pop your right foot up slightly, but keep the ball of your foot on the floor. Lower your right heel to the floor as you raise your left foot up. Then lower your left heel to the floor and raise your right heel. Repeat once more on the right side.

- The rhythm of this step is the "cha cha cha" that gives the dance its name. It should take two beats of whatever song you're dancing to.
- You should end with your right heel on the floor and your left heel lifted off the floor slightly, resting on the ball of your foot.
- This triple step is one of the most basic cha cha steps, so it's important that you practice it.



2. **Take a rock step forward with your left foot.** Don't take a huge step – your left foot should only extend about a foot in front of you. As you step forward, your right heel should come up off the floor as you rock onto the ball of your right foot.

- This step should happen on the third beat of the song.
- The rocking step should be pretty smooth. Both of your feet should always be partially touching the floor as you transfer your weight from one foot to the other.



3. Perform a rock step from your right to left foot. Rock your right foot back so that your heel is on the floor again. As you do this, bring your left foot back to meet your right foot in the starting position.

- This step should happen on the fourth beat of whatever song you're dancing to.



4. Repeat the triple step. Once you replace your left foot, repeat the triple step, beginning with your left foot this time.



5. Rock step backward with your right foot. Extend your right leg back so that the ball of your foot touches the floor. As you rock backward and your right heel takes your weight, lift your left foot up so that the ball of your foot comes off the floor and your heel stays in place. Then rock back onto your left foot and bring your right leg back to starting position.

- It is good to learn cross body lead, basic ladies turn, and the basic step to get started.

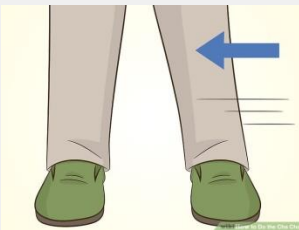
Part 3: Trying a Side Basic Step



1. Start with a prep step. The side basic step starts with the same basic prep step as the basic Cha Cha step. Stand with your feet together, then slide your left foot out to the side, transferring your weight there. Slide your right foot toward your left and then back, rocking back so it takes your weight, lifting your left foot in the process. Then rock back forward, letting your left foot take your weight again.



3. Step to the right. Instead of bringing your right foot back to meet your left foot and returning to starting position, bring your right foot up to your left foot and then out to the side. Your right foot should be just wider than shoulder width.



4. Slide your left foot to meet your right. Transfer the weight of your body to your right foot, and lightly slide your left foot to meet your right. You should pop up your right foot as your left meets it.



5. **Step to the right again.** Once your feet have returned to starting position, transfer the weight of your body to your left foot and step out to the right again, taking the weight of your body.



6. **Take a rock step forward.** With your right foot still out slightly, step diagonally with your left foot, so your feet are closer than shoulder width apart but your left foot is in front of your right. Place your left foot on the ground, rocking forward so your right heel lifts up. Then rock back onto your right foot, returning your left foot to the starting position.



7. **Repeat the side step on your left side.** Bearing your weight on your right foot, step to the left. Then lift your right foot off the ground so just the ball of your foot maintains contact. Then slide your right foot to your left so they're together, taking the weight on your right foot. Then step to the left one more time.



8. **Take a rocking backstep.** Transfer your weight to your left foot, and step back with your right. Once your right heel hits the floor, lift your left foot slightly so only your heel makes contact. As you move your right foot forward again, step out to the right and repeat the side step.

Part 4. Making Your Cha Cha Look Professional



1. Keep your hips moving. You may learn the dance for social or competitive purposes. The motion in your hips is one of the most important components of the Cha Cha. Your hips should move to follow your feet. Move your hips to the left as you pop your left foot out. Roll them back and to the right to follow your foot back.



2. Keep your arms loose. If you're dancing the Cha Cha alone, your arms will be loose without a partner to hold onto. Feel free to keep moving them to the rhythm of the music, following your hips as you move them match your feet.



3. Dress like a Cha Cha dancer. If you're a woman, wear a skirt or dress that's flowy with a lot of movement. You can also wear a scarf around your hips to accentuate their movement. Men can wear long pants with a high waist to accentuate the length of their legs. Men and women should both wear dancing shoes.

Source: <https://www.wikihow.com/Do-the-Cha-Cha>

Annex 2: Slow Waltz

Doing the Lead's Steps

1. **Face one side of the room.** Stand with your feet hip distance apart and your arms relaxed at your sides.



2. **Step your left foot forward.** Land softly to give the step a light, airy feel. Bend your left leg slightly, stepping on the ball of your foot.



3. **Step your right foot forward so it is parallel to your left foot.** Your feet should be side by side, a bit more than hip distance apart.



4. **Move your left foot to meet your right foot.** Your feet should be just touching, side by side.



5. **Step back with your right foot.** Bend your right leg slightly as you step back, keeping your upper body straight and relaxed.



6. **Move your left foot back so it is parallel to your right foot.** Make sure your feet are side by side, with about 1 foot (0.3 m) distance between them.



7. **Place your right foot next to your left foot.** This will end the “box step” or basic steps of the waltz. You will perform these steps in sequence, drawing small boxes with your feet, when you perform the waltz with a partner.



Performing the Follow's Steps

1. **Begin facing one side of the room.** Place your feet hip distance apart and keep your arms relaxed by your sides.



2. **Step back with your right foot.** Bend your right leg slightly as you step so you are on the ball of your foot first. Keep your upper body straight and relaxed.



3. **Place your left foot back so your feet are parallel.** Make sure there is a 1 foot (0.30 m) distance between your feet and they are facing the same direction.



4. **Move your right foot next to your left foot.** Your feet should just be touching, side by side



5. **Step your left foot forward.** Bend your left knee slightly as you step your foot forward so you land softly on the ball of your foot.[13]



6. **Move your right foot forward so it is parallel to your left foot.** Your feet should be side by side, slightly more than hip distance apart.[14]



7. **Place your left foot next to your right foot so they just touch.** This is the final step in the “box step.” You will repeat these steps, forming a box shape with your partner, when you perform the waltz.[15]



Source: <https://www.wikihow.com/Dance-the-Waltz>

Annex 3: Fitness

EXERCICES:

- SQUATS



- JUMPING JACKS



- STATIONARY RACE



- BOARD



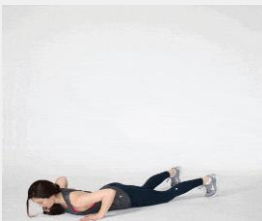
- ABDOMINAL



- PUSH UPS



- BURPEES



- LUNGE



- SHOULDER TAPS



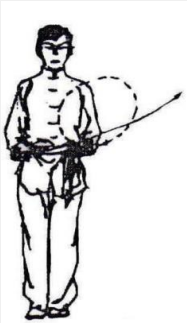
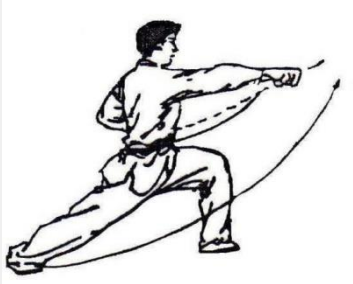
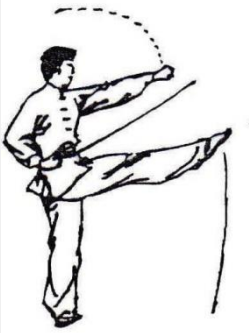
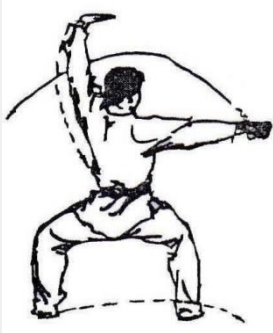
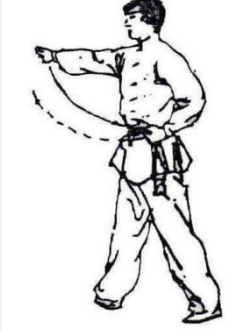

- SKATER JUMPS

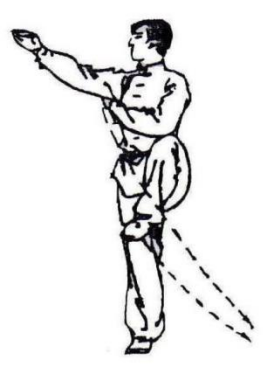


Annex 4: Zumba

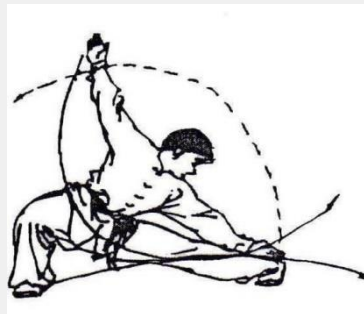
THEME / SPORTS APPROACHED		ZUMBA	
MUSIC LINK		Color Esperanza 2020 - Various Artists (Official Video)	
TC	SONG PART	CHOREOGRAPHY	REPS
0:08	INTRO	tap front right foot & clap your hands	16X
0:18	CHORUS	Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	
0:24		Step touch (slide to the right) 1x step touch front and back (turn the body to the right) 1x Step touch (slide to the left) 1x step touch front and back (turn the body to the left) 1x	3x
0:34		tap front 4x	
1:12	OTHER	Merengue step Step touch single, single, double 4x	1x
1:21		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	
		Step touch (slide to the right) 1x step touch front and back (turn the body to the right) 1x Step touch (slide to the left) 1x step touch front and back (turn the body to the left) 1x	3x
		tap front 4x	
		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	1x
2:25		open your harms and scream out laugh	1x
2:27		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	
		Step touch (slide to the right) 1x step touch front and back (turn the body to the right) 1x Step touch (slide to the left) 1x step touch front and back (turn the body to the left) 1x	4x
		tap front 4x	

Annex 5: Martial Arts – Wushu (Kungfu)

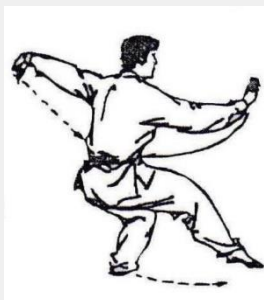
	
<p>Starting posture</p>	<p>Bow stance block and punch</p>
	
<p>Low snap kick and punch</p>	<p>Horse stance and punch</p>
	
<p>Empty stance and low block</p>	<p>Cross stance and strike</p>



Perch and block



Crouch stance and thrust palm



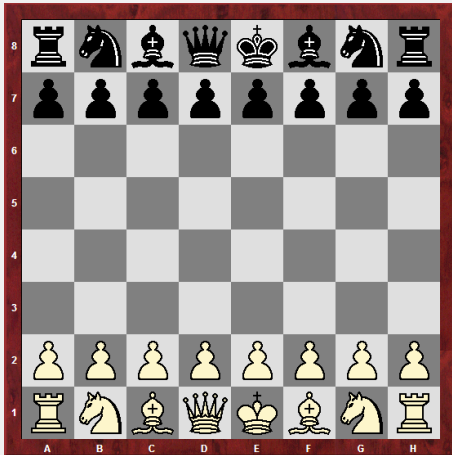
Empty stance and palm strike



Closing movement

Annex 6: Chess

Placing the pieces on the board



Starting position

For numbering, white will be placed on lines 1 and 2, and black on lines 7 and 8. The queens keep their colors: the white queen will be positioned on the white field d1, and the black one on the black field d8.

White always moves first.

Each player can move one piece at a time.

Each player has 8 pawns, 2 knights, 2 bishops, 2 rooks, a queen and a king.

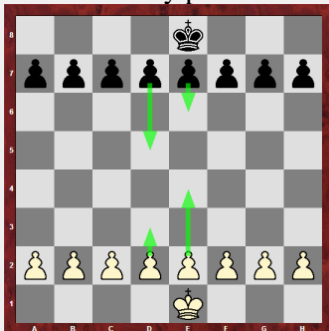
The pawn

The weakest piece, with only one point.

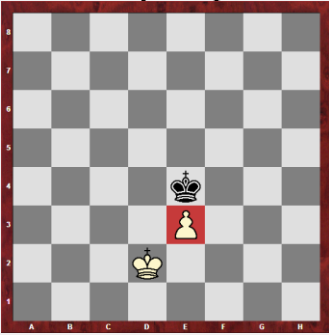
There are 8 white pawns and 8 black pawns on the board.

The pawn moves forward on the column, a single square. If they are in the starting positions, the pawns can also move two squares forward, at any time during the game.

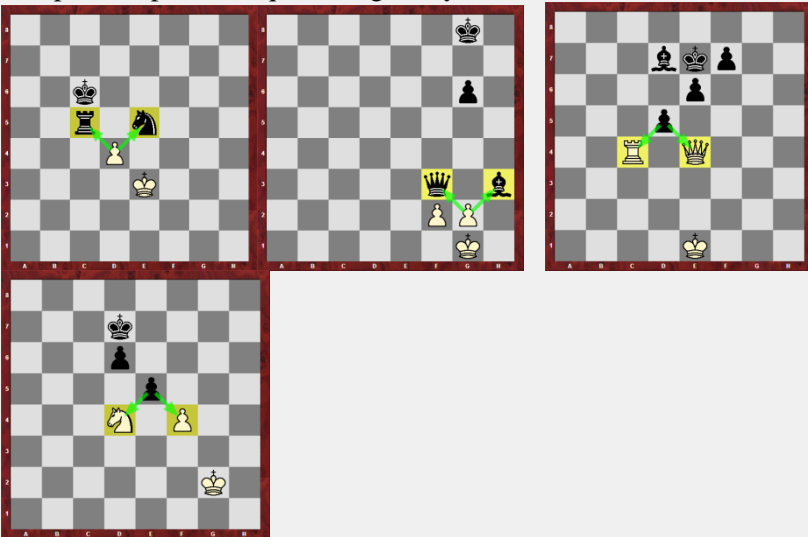
The pawn is the only piece that cannot turn back.



If on his way, the pawn encounters another piece, then it gets stuck.



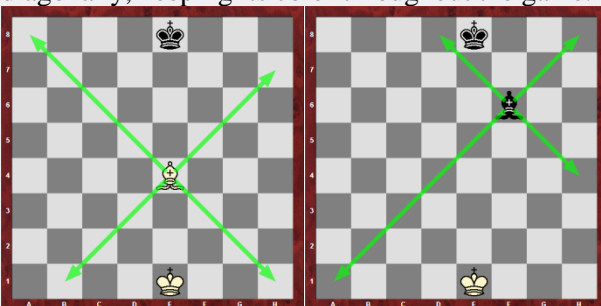
The pawn captures a square diagonally in front.



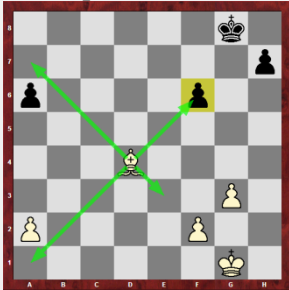
The bishop

The bishop has 3 points and, together with the knight, they are called light pieces.

There are two white bishops and two black bishops on the board. It moves diagonally, keeping its color throughout the game.

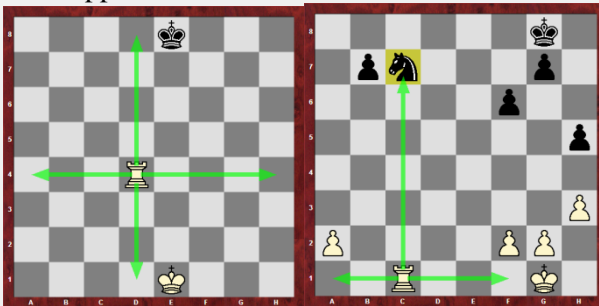


If it encounters a piece on the board, it can capture it if it is a different color and stop if it is the same color.



The rook

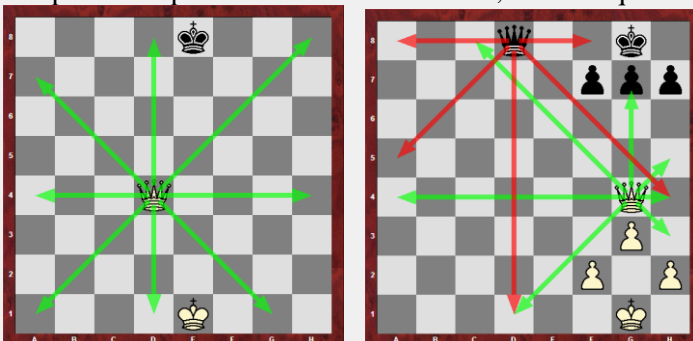
Together with the queen, the rooks are called strong pieces because they have a high value - 5 points. On the board it moves straight on the line and on the column, stopping if it encounters a piece of the same color and capturing if the piece is the opposite color.



The queen

The strongest of the pieces having 9 points and being the equivalent of three light figures or a rook, bishop and pawn. It moves on all three main lines (line, column, diagonal), hence its strength, ease in capturing opposing figures.

If during the match, the queen encounters a piece of reverse color, then she can capture that piece. If it is the same color, then the queen is stuck.

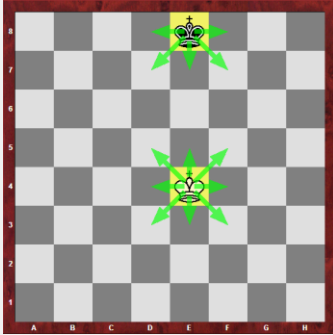


The king

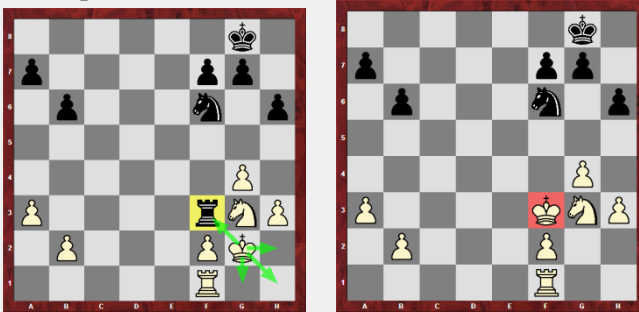
The king is the most important piece, which must be present on the board at any time during the game.

The king is the only piece that cannot be captured. So we can't give it a point value.

The king moves one square in any direction.



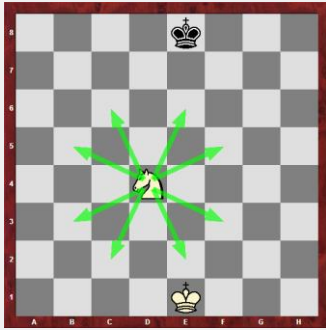
If on his way, the king encounters an opposing piece, then he can capture it, and if the piece is the same color he must avoid it.



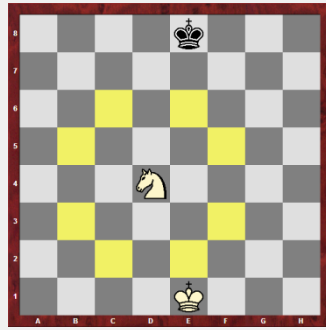
The knight

It is the most surprising piece of all. Together with the bishop, it belongs to the category of light pieces, having the same value of 3 points. The difference of the bishop is that it handles better in small spaces, closed games and it is harder to handle in open spaces, not having a very high "speed".

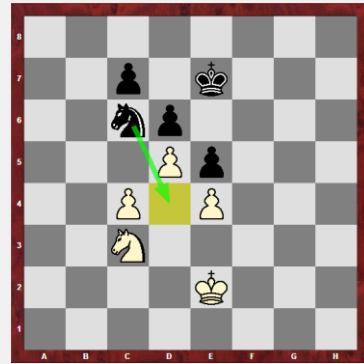
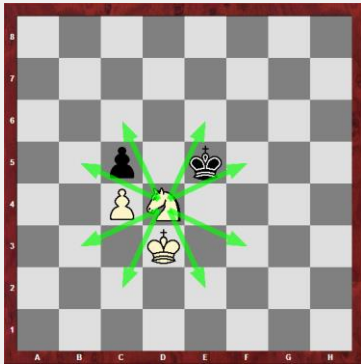
It moves on the game board, in the shape of the letter "L" having, in the center of the board, 8 possibilities to move.



or



The knight is the only piece that can jump over other pieces!
The knight only captures those pieces that are in the final field.



Annex 7 – Zumba for All

THEME / SPORTS APROACHED		ZUMBA	
MUSIC LINK		Color Esperanza 2020 - Various Artists (Official Video)	
TC	SONG PART	CHOREOGRAPHY	REPS
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0:24		Step touch (slide to the right) 4x Move shoulder with arms side- side (start with the right arm) 6x	3x
0:34		open your arms in front (from the center to the christ position) 1x & tap front 4x	
1:12	OTHER	Step touch single, single, double 4x & arms in the opposite direction	1x
1:21		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	
		Step touch (slide to the right) 4x Move shoulder with arms side- side (start with the right arm) 6x	3x
		open your arms in front (from the center to the christ position) 1x & tap front 4x	
		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	1x
2:25		open your harms and scream out laugh	1x
2:27		Step front right foot 2x & tap front 4x Step front left foot 2x & tap front 4x	
		Step touch (slide to the right) 4x Move shoulder with arms side- side (start with the right arm) 6x	4x
		open your arms in front (from the center to the christ position) 1x & tap front 4x	

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<https://www.wikihow.com/Dance-the-Waltz>

Romania



Portugal



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