

Unit Title:	8.6 Moving in Time			Stage/Year:	Stage 4/Year 8
Strand(s):	Strand 2 Movement Skill and Performance			Unit length:	12 lessons
Unit description:	Students develop skills through participation in a range of gymnastics and dance activities. Students use the elements of composition to create and perform compositions/sequences and identify the relevant components of fitness.				
Major outcomes A student:				Evidence of Learning A student:	
<ul style="list-style-type: none"> 4.4 - demonstrates and refines movement skills in a range of contexts and environments 4.5 - combines the features and elements of movement composition to perform in a range of contexts and environments 4.14 - engages successfully in a wide range of movement situations that displays an understanding of how and why people move 4.15 - devises, applies and monitors plans to achieve short-term and long-term goals 				<ul style="list-style-type: none"> demonstrates skills in a variety of gymnastics and dance activities (4.4, 4.14) selects music and designs a 2 minute movement performance based on an allocated theme (4.4, 4.5, 4.14, 4.15) devises fun and challenging activities that improve the components of fitness needed for gymnastics and dance (4.4, 4.14) 	
Contributing outcomes					
<ul style="list-style-type: none"> 4.10 - explains how personal strengths and abilities contribute to enjoyable and successful participation in physical activity 					
Cross Curriculum Content	✓	Key Competencies	✓	Catholic Dimension:	
ICT		Collecting, Analysing		Strand 2: This strand recognises the enjoyment and active participation present in a range of movement contexts, and encourages students to make clear and concrete choices about their preferred forms of physical activity. Just as Strand 1 focused on the link between self and others, so too this Strand is understood in the Catholic Christian tradition in terms of a link between the beauty, inherent skill and complexity of the body and other necessary dimensions such as the soul, heart or spirit. This tradition is based on God's word in Genesis that all creation is good, as well as the Incarnation where Jesus took on human, bodily form and lived as fully human yet fully divine. The clearest expression of this unity of body and spirit comes from Paul: 'Do you not know that your body is a temple of the Holy Spirit within you, which you have from God, and that you are not your own?' (1Cor 6:19).	
Work & Employment		Communicating Ideas	✓		
Aboriginal & Indigenous		Planning	✓		
Civics & Citizenship		Working with others	✓		
Difference & Diversity	✓	Work mathematically	✓		
Environment		Solving problems			
Gender	✓	Work with ICT applications			
Literacy					
Multicultural	✓				

Students learn about:	Students learn to:
<ul style="list-style-type: none"> • Contexts for specialised movement skills <ul style="list-style-type: none"> - dance - gymnastics • Types of movement skills <ul style="list-style-type: none"> - fundamental - specialised - locomotor and non-locomotor - manipulative • Aspects of movement skill development <ul style="list-style-type: none"> - body control and awareness - object manipulation and control - anticipation and timing - technique • The features of movement composition <ul style="list-style-type: none"> - purpose - responding to stimuli - improvising - planning - sequencing - performing • The elements of composition 	<ul style="list-style-type: none"> • demonstrate movement skills through a range of experiences including: <ul style="list-style-type: none"> - dance from contexts such as cultural, social, contemporary and current - gymnastics from areas such as general and artistic • practise and refine fundamental and specialised movement skills in predictable and dynamic learning environments • participate in a variety of movement activities to demonstrate and enhance body control, body awareness, object manipulation, anticipation and timing • participate in a range of movement activities that demonstrate and enhance their ability to: <ul style="list-style-type: none"> - understand the influence of purpose when composing movement - respond creatively to stimuli, eg music, ideas, player movements - improvise movements to solve problems, eg defending or attacking strategies, expressing ideas - communicate or achieve a set purpose using different subject matter, eg ideas from growing and changing, music - combine simple movement patterns into logical sequences or phrases • provide and make use of constructive feedback to refine movement performances • participate in individual and group movement activities which: <ul style="list-style-type: none"> - demonstrate their ability to use space in different movement contexts

- space
- dynamics
- rhythm and timing
- relationships

- **Health-related components of fitness**

- cardio-respiratory endurance
- muscular strength
- muscular endurance
- flexibility
- body composition
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- **Skill-related components of fitness**

- power
- agility
- coordination
- balance
- reaction time
- speed

- explore force and flow
- use self-paced and externally-paced movements to explore rhythm and timing
- explore relationships, eg with a partner/group/team member, opposition players, equipment and apparatus, the performance environment

- use the elements of composition to create and perform:

- dance compositions
- gymnastics sequences
- participate in a range of enjoyable activities which elevate heart rate to understand concepts of intensity and time and their relationship to maintaining health and developing fitness

- participate in a range of enjoyable activities which elevate heart rate to understand concepts of intensity and time and their relationship to maintaining health and developing fitness

- participate in physical activities to develop selected health-related components of fitness, eg flexibility during gymnastic activities

- participate in physical activities to develop selected skill-related components of fitness, eg agility and speed during invasion games

- identify components of fitness required for enjoyment and success in the physical activities they participate in

Teaching, learning and assessment activities	Resources
<p>Elements of Composition</p> <p>Space</p> <ul style="list-style-type: none"> ▪ Students use a hoop to explore their personal and general space. Students imagine that they are a ‘bubble’ and form, float, turn in their general space, bounce off other bubbles and finally pop! In groups of 4, students create a ‘bubble dance’. ▪ Students position themselves in a small designated area with several intersecting lines (basketball court) and imagine that they are business people on a street at lunchtime. The purpose of the activity is to explore different directions and change direction when they meet another student. ▪ In pairs, students create 5 simple movements and mirror and then contrast their partner. For example, if 1 student creates a tall/wide shape, their partner contrasts with a low/small shape. ▪ In pairs, students create a human sculpture by one student assuming a position and the other student filling the space of the body position. ▪ Students run, jump, hop, skip, leap, twist, turn, roll, gallop, side step, chasse in a designated general space. Students play ‘Follow the Leader’ by mirroring the movement that their leader performs. Change leaders regularly. ▪ Students use skipping ropes, chalk lines, masking tape lines on a court/ground to create a space maze. The maze must use a variety of directions – zigzag, diagonal, sideways etc. Students swap mazes and follow the lines and experiment with different directions of movements and different movements. (direction) ▪ Giraffe, Toilet Seat, Gnome – Students perform a variety of movements (run, hop, skip, leap) in a designated space. On ‘freeze’ students must assume one of the positions giraffe (high), toilet seat (medium) or gnome (low). The teacher has his/her back to the class and calls one of these positions. Any student who is in that position gains a letter. Threes chances and they are eliminated. (levels) ▪ Bridge, Rock, Tree – In groups of 4, student spread out evenly on lines on a court. Student 1 is the runner, student 2 stands with feet apart and forms a bridge, student 3 crouches on the floor forming a rock, student 4 poses in a tree position. On ‘go’ student 1 runs and crawls under the bridge, runs and jumps over the bridge, runs and runs twice around the tree and returns to their starting line. Students swap positions and the game restarts. (levels) ▪ Students explore the space available on the mats for a floor routine. Consider the directions and levels that can be used. Students explore the space for use on a low bench or beam. Travel in different directions, use poses and different levels (turns, squats). In pairs, one student travels using as much of the general space of the floor area and their partner, maps (draws lines) on paper their movements. <p>Dynamics</p> <ul style="list-style-type: none"> ▪ In pairs, students imagine that they are having a tug of war with a huge rope, string and elastic. Students’ 	<p>Hoops</p> <p>Marker cones</p> <p>Chalk Masking tape Skipping ropes</p>

movements should emphasize the type of force needed to pull the varying 'ropes'. (force)

- Students imagine that they are lifting a heavy wheelbarrow, carrying bricks, pushing a broken down car, carrying full shopping bags, pushing a loaded supermarket trolley, pulling a boat onto a trailer, chopping wood, smashing a rock, digging a hole, hammering a nail. Compare these movements to light movements such as tiptoeing into a baby's room, sneaking up on a friend, sliding along a polished floor, ice skating.
- Students clap out the number of syllables in their name. For each syllable of their name, students devise a movement. The movement needs to reflect the 'strength' of their name, for example, Bill might be a star jump while Sue might be a twirl in a circle (force). Students form a circle and perform their name movements and the movements 'move' around the circle. In groups of 4 students perform a canon of each group member's name movements.
- Students use leaps, rolls, turns and balances to reflect different types of force and flow. For example, arabesque, frog balance, tuck jump, cartwheel, egg roll, log roll

Rhythm and Timing

- Students create movements that are in-time and off-beat to a variety of music types. In pairs, students create movement sequences in which one student moves in-time and one student moves off-beat to music.

Relationships

- Students participate in tag games that create different formations, for example, pair tag, chain tag, octopus.
- In groups of 4, students devise 3 different formations, for example, in line one behind the other, in pairs with one pair forward and one pair behind, two students in front close together and the other pair staggered behind.
- Students explore ways to move between formations. This 'joining' movements need to flow.
- Students explore movements using equipment, for example, hoops, ribbons, batons, ropes, balls, balloons, streamers.
- In groups, students use their body to create letters and numbers.
- In groups, students create movement sequences that represent mechanical objects such as lawn mower; whipper snipper; juicer; blender; and popcorn maker.

Themes

- **(A) Movement themes:** In small groups, students create movements to themes, for example:

1. clowns;
2. puppets;
3. machinery;
4. farming;
5. bubbles;
6. dragons;
7. pirates;
8. fireworks;

Variety of music

Music

Equipment as needed – ropes, balls, streamers, ribbons, masks, balloons, batons.

9. seaside;

10. space;

For example:

Bullying - consider the differences in types of bullying (physical, social and emotional) and the different ways boys and girls bully (boys often punch, kick, extort possessions; girls tend to gossip, spread rumours and isolate). For example, strong, forceful movements in a space general space, with students close together, movements are fast (boys), with loud, fast, 'jerky' style music.

Students select music and design a 2 minute movement performance based on an allocated theme.

FEEDBACK: Students use the elements of composition to self-assess during rehearsal/practise lessons and peers provide feedback during presentation/performance.

Solving problems

- In small groups, students are allocated a problem. For example, while balancing on a low beam or bench, students are required to join hands and pass a hoop from one end of the beam/bench to the other without using their hands.

Statics

- Individually, students participate in a variety of statics/balances. For example, frog balance, stork stand, knee scale, squat sit, handstand, headstand, V sit, front support, rear support, inverted shoulder support. (Teacher Note: *Ensure that each of these skills is suitably scaffolded for students by teaching lead-ups and ensuring safety*).

Rotations

- Students participate in a variety of rotation activities. For example, quarter turn, half turn, full turn, egg roll, straddle roll, forward roll, backward roll, and cartwheel.

These skills can be transferred to gymnastics equipment such as mini tramp, beam.

(A) Fit for Gym and Dance

- In small groups, students participate in and devise fun and challenging activities that improve the components of fitness needed for gymnastics and dance. For example, strength – 6 students form a line in front support position side by side. The first student crawls under the tunnel created by the other students. Upon reaching the front of the tunnel, the student assumes a front support and the next student at the back of the line continues.

FEEDBACK peer verbal feedback is provided during the design of games. Teacher verbal feedback is

Schembri, G. (1983). *Introductory Gymnastics. A guide for coaches and teachers*. Australian Gymnastics Federation: Australia, p.39-44.

provided during the design and implementation of activities with a focus on ensuring safety and promoting high quality activities.