

PE Overview Gymnastics and Dance

Concepts

Concept: To develop a lifelong love of physical activity

Concept: To build, develop and demonstrate resilience

Concept: To experience being part of a team and understand their role within it.

Concept: To develop a sporting attitude being fair, kind and respectful

Concept: To understand how to set realistic goals and work towards achieving them

Concept: To develop essential skills in coaching, leadership and teamwork

Concept: To be knowledgeable about the impact and importance of physical activity on their bodies, health and well-being

Curriculum Progression- PE Gymnastics - Year 3

Topic Knowledge	Skill	Gymnastics - Travelling	Gymnastics - Balance	Dance skills
	Link to school values	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we do our best Pupils work cooperatively and effectively as part of a group, bringing a sense of togetherness and shared responsibility for a task or activity.
	New Key Vocabulary	Pathway Zigzag Curved Straight Pivot turn	Static balance Synchronicity Contact points	Beat Movement patterns Formation Staggered
	End points	To choreograph a simple, controlled gymnastics routine (using the floor and low-level apparatus) along 3 defined pathways incorporating different ways of travelling and a pivot turn to link movements.	To demonstrate an ability to perform 4 static balances - using the floor in a synchronised routine with a partner.	To perform a refined sequence of 3 movements, responding to the structure and rhythm of a piece of music as part of a small group, understanding their role within a formation.
	Crucial knowledge Knowledge & Skills	- To perform a dynamic warm up - To understand the concept of a pathway - the movement pattern that a gymnast follows whilst performing a travelling movement. - To move along a defined pathway: a straight line, a curved pathway and a zigzag route. - To demonstrate an ability to travel using movements including; walking, tiptoeing, hopscotch, bear crawl, sidestepping and skipping. - To master the skill of performing a pivot turn to change direction along pathway. - To perform a short routine evidencing an ability to move along a defined pathway showing a range of controlled travelling movements with a pivot turn.	- To perform a dynamic warm up - To understand the steps involved in performing a static balance demonstrating stillness, stability, body tension and body alignment. - To perform the following balances: tuck balance, one-legged balance, front plank and a simple bridge balance - To perform a sequence of 3 static balances with a partner showing synchronicity of movement.	- To perform a warm up to prepare the body for movement - To understand the concept of the 32-count music structure - To practice, refine and perform 3 linked movements, responding to the rhythm of a piece of music as part of a small group - To demonstrate a pattern of movement within a clearly defined formation.
Mo	Declarative knowledge - How	Detailed knowledge of movement	Detailed knowledge of movement	Detailed knowledge of movement

well do pupils recall the key points for success in a movement/movement patterns they have learned. AIM: Accurate movements, movement patterns, movement techniques and sequences Declarative Knowledge about movement ie knowing the difference about different types of jump, knowing what a warm up is. Using correct vocabulary to describe movement.	Pathways are a pattern of movements that a gymnast follows whilst performing a travelling movement. The pathways I can travel along are a straight line, a zigzag pathway and a curved pathway. Travelling movements should be controlled and should show an awareness of body parts (recognising and isolating body parts & exploring movement with specific body parts). A pivot turn in gymnastics is a controlled turn performed on one foot. Pivot turns can be used to connect movements. Recall from Y2 Knowing how to find a space. Travelling means moving from one place to another by rolling, skipping, hopping, jumping or leaping. To travel with changes of speed. A sequence is a range of movements put together to create a routine. Recall Vocabulary Pathways Straight Zigzag Curved Movements	A static balance in gymnastics is a position where the gymnast holds their body still and stable for a specified period of time. To perform a successful static balance, I should demonstrate: • Stability • Stillness • Body tension - using the muscles in my body • Alignment - ensuring my body parts are in position. Balances Balances should show a stable position using various parts of my body considering how my body is positioned and the number of contact points with the ground. To support the stability of my balance, I should focus on a point. Synchronised routine A synchronized routine in gymnastics refers to a performance where two or more gymnasts work together to perform identical movements simultaneously.	The 32-count music structure is made up of 4 blocks, with each block having 8 counts or beats. The first beat (in block 1) will be exaggerated to indicate the start of the new block of 32 counts - it usually sounds bigger, louder and a little different. Movement patterns in dance describe how dancers move in their defined space - following a straight line, curved, circular or zigzag pathway. Patterns can show a change in direction or levels (high, medium or low). Patterns of movement in dance refer to the structured and recurring ways in which dancers move through space and time, often creating visually pleasing sequences or conveying specific emotions or narratives. The 6 principles of dance are: • Travel (moving from one place to another) • Turn (changing direction) • Jump (leaving the ground) • Stillness (still like a photograph) • Levels (high, mid-level or low) • Gesture (telling a story) Dancing in formation A formation is the arrangement or positioning of dancers in their space. Formations can create patterns of movement in dance routine. Formations can be organised in a line, a circle or a staggered pattern.
Procedural Knowledge - How well do pupils demonstrate accurate, safe and efficient movement patterns. Skill Based Procedural Knowledge 'in' movement e.g.	Concept: To build, develop and demonstrate resilience Pathways Pupils should be able to follow a pattern of movements along a defined pathway: straight line, curved pathway and a zigzag pathway. Pupils should be able to move along a defined pathway in a forwards direction demonstrating different forms of movement in varying contexts - using the floor and low-level apparatus (over, under and around). Travelling movements Pupils should be able to demonstrate an ability to travel using controlled movements including: walking, tiptoeing, hopscotch (one foot, two feet to one foot movement) bear crawl (crawling on hands and feet with your hands being slightly wider than	Concept: To build, develop and demonstrate resilience Static Balances Pupils should be able to perform a static balance demonstrating focus, strength and control. Pupils should be able to demonstrate: Proper Body Alignment - ensuring their body is aligned, with a straight spine and the head in a neutral position. Distribution of weight - weight should be evenly distributed through the contact points with the floor - using arms for additional stability. Focus on a fixed point- pupils should focus on a fixed point to help support their balances.	Concept: To experience being part of a team and understand their role within it. The 32-count music structure Pupils should be able to use the 3-step approach to support their understanding of the structure of music. Step 1 - Pupils should listen to the music and familiarise themselves with the chosen piece of music listening to the beat before they start to dance. Pupils should clap along to the beat - starting to hear that music is in counts of 8. This is called a block. Blocks of 8 beats should be counted.

demonstrating a warm up, showing what different jumps in gymnastics looks like.	shoulder-width apart, and your feet should be about hip-width apart) sidesteps and skipping. Pivot turns To perform a pivot turn, pupils should demonstrate the following movements: 1) Starting Position: Stand tall with feet together or in a lunge position, arms extended to the side or overhead for balance. 2) Lift One Foot: Place weight on one foot (usually the ball of the foot) while the other foot is lifted slightly off the ground or kept lightly on the toes. 3)Turn: Rotate 90° or 180° maintaining a tight core and straight posture. The turn is initiated by the shoulders and hips while the head spots a focus point, helping maintain balance. 3) Finish: Complete the turn by bringing both feet together, arms either extended or returning to the starting position.	Maintain a strong base - ensuring the base of their balance is solid. Balances To perform balances, pupils should demonstrate the following movements: Tuck Balance: Sitting on the floor, balancing on your bottom with knees tucked into the chest and arms outstretched. One-Legged Balance: Standing on one leg, with the other leg extended forward, backward, or sideways. Plank (Front Support): Holding a straight body position while supporting yourself on hands and toes. Simple bridge balance: Lying on your back with your feet flat on the floor and knees bent, you push through your hands and feet to lift your hips, creating a bridge-like shape. Synchronised routine In pairs, pupils should be able to perform a sequence of 3 to 4 balances, working together to perform identical or complementary movements simultaneously. Gymnasts should focus on precision of timing, coordination and form using counting to support the fluidity of movements.	Step 2 - Pupils should walk around the room, moving in time with the music, counting out the beats as they move (this will support the recognition of each block of 8 counts. Children should change direction on the 1st beat of every 8, calling out ONE as they change direction. Step 3 - Children should listen out for the four blocks of 8 counts - this is their 32-count music phrase. When the children hear "THE BIG ONE", they should jump in the air and shout "ONE" loudly. Understanding the BIG ONE is important because it will help children to structure and remember blocks of choreography Movement patterns: Travelling, turns and jumps Exploration of body shapes / movement patterns linked to the Ancient Greek Olympic Games: 1) chariot racing 2) discus throwing 3) pankration Teach, practice and refine 3 key movements so that children are able to recall movement patterns. Pupils should begin to demonstrate travelling, jumps and turns as part of their dance routines In small groups, children to organise these moves into their own choreography (they can put them in any order). Some groups may want to start to consider their formation. Movement patterns: Formation Exploration of body shapes / movement patterns linked to the Ancient Greek battle formations using visual prompts and their understanding of the structure of music. Teach, practice and refine 3 key movements so that children are able to recall movement patterns. In small groups, children to organise these moves into their own choreography (they can put them in any order). Pupils should be able to demonstrate patterns of movement within basic formations - lines, circles and staggered patterns. Pupils to perform their sequence of 3 movements within a defined formation linked to the battle formations (Phalanx) from the Ancient Greeks. Children should show an awareness of their position with the formation and of timings - responding to the beats / counts of the music. Synchronised movement within a formation Performing choreographed movements whilst maintaining a specific pattern with other dancers. Movements to show: • Spatial awareness • Timing and synchronisation
--	---	---	--

				• Movement pathways • Role within the formation
Rules, Strategies and tactics – knowing how to apply	Declarative knowledge – How well do pupils recall and describe the tactic, rule and strategy and know what it looks like in practice and when it is used.	Pathways Understand how to use body movements to travel along different pathways. Travelling Movements Understand how to use a range of travelling movements, using varied footwork, core control and arm movements to move along defined pathways, using a variety of directions (forwards, backwards and sideways). Pivot turns Understand how to use our bodies showing coordination and control to perform a turning motion through 90 and 180 degrees.	Static balances Balances Synchronised routines	The 32-count music structure Movement patterns Movement patterns: Formation
	Procedural knowledge – How well do pupils perform the tactic or strategy and through their actions they are able to showcase their knowledge.	Pathways Travelling Movements Pivot turns	Static balances Balances Synchronised routines	The 32-count music structure Movement patterns Movement patterns: Formation
Healthy Participation	Declarative knowledge – How well do pupils recall the rules, tactics and strategies for success they have learned?	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle. Concept: To be knowledgeable about the impact and importance of physical activity on their bodies, health and well-being	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle. Concept: To be knowledgeable about the impact and importance of physical activity on their bodies, health and well-being	Warming up in dance is important for children because it prepares their bodies and minds for movement, reduces the risk of injury, builds focus and concentration, eases nervousness and helps to create a routine. A warm up in a dance lesson should include light cardio, dynamic stretching and breathing activities to help children to focus. Concept: To be knowledgeable about the impact and importance of physical activity on their bodies, health and well-being

	Procedural knowledge - How well do pupils demonstrate safe practice of how to participate?	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the low-level apparatus - performing a dismount safely and carefully.	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the low-level apparatus - performing a dismount safely and carefully.	Together we do our best Pupils are able to develop and refine fine and gross motor skills supporting their safe movement through improved coordination, balance and endurance. In learning and practising routines, pupils' memory and recall is improved and focus and concentration. Pupils are able to develop team working skills, working safely and cooperatively within small groups, recognising their roles and the roles of other children.
--	--	--	--	--

Year 4

Topic Knowledge	Skill	Gymnastics - Travelling	Gymnastics - Balance	Dance skills
	Link to school values	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we do our best Pupils work cooperatively and effectively as part of a group, bringing a sense of togetherness and shared responsibility for a task or activity.
	New Key Vocabulary	Chasse step Gliding Gallop Direction Perpendicular Quadrilateral	Bridge balance Dynamic balance Stability	Body percussion Repetition Intention Dynamics Texture
	End points	To choreograph a controlled gymnastics routine (using the floor and low-level apparatus) along 3 defined pathways. The routine should incorporate different travelling movements in different directions with turns to link motor movements.	To demonstrate an ability to perform 4 static balances (including a bridge balance) -using the floor and apparatus in a synchronised routine with a partner.	To perform a refined sequence of patterns of movement using body percussion to add rhythm, texture, dynamics and visual interest to a dance routine.
	Crucial knowledge	- Dynamic warm up to prepare the body for movement - To understand the concept of a pathway - the movement pattern that a gymnast follows whilst performing a travelling movement. - To move along a defined pathway: a perpendicular line, a repeating zigzag pathway and a quadrilateral shaped pathway. - To demonstrate an ability to travel using movements including; the chasse step, bear walks (crab walks sliding / gliding & galloping). - To link simple motor movements of travelling to perform a synchronised routine with a partner evidencing a clear defined pathway with 3 contrasting travelling movements showing different directions of travel.	- Dynamic warm up to prepare the body for movement - To understand how to move into a static balance from a stable position using the apparatus. - To understand how to move out of a static balance showing control and coordination, using the apparatus. - To perform the following balances: peg leg balance, warrior balance, front plank balance and the half way handstand. - To demonstrate an ability to perform a bridge balance using either the floor or apparatus. - To perform a synchronised routine with a partner evidencing an ability to perform 4 controlled static balances.	- To perform a warm up to prepare the body for movement - To understand and demonstrate the concept of the 32-count music structure - To practice, refine and perform a pattern of movements - within a defined pathway (spirals, circular, zigzag) - To use body percussion techniques to generate a variety of sounds contributing towards the visual impact of the dance routine as part of a small group. - To show movement as part of an organised formation within a dance routine.
Motor Competency	Declarative knowledge - How well do pupils recall the key points for success in a movement/movement patterns they have learned. AIM: Accurate movements, movement patterns, movement	Detailed knowledge of movement Pathways are a pattern of movements that a gymnast follows whilst performing a travelling movement. The pathways I can travel along are a perpendicular line (right angle), repeated zigzag pathway - using the floor and apparatus, and a quadrilateral-shaped pathway. Travelling movements should be controlled and should show an awareness of body parts (recognising and isolating body parts & exploring movement with specific body parts).	Detailed knowledge of movement Static Balance A static balance in gymnastics is a position where the gymnast holds their body still and stable using the apparatus (bench, balance beam or floor mat) for a specified period of time. To perform a successful static balance using the apparatus I should demonstrate: - Stability - Stillness - Body tension - using the muscles in my body - Alignment - ensuring my body parts are in position.	Detailed knowledge of movement The 32-count music structure is made up of 4 blocks, with each block having 8 counts or beats. The first beat (in block 1) will be exaggerated to indicate the start of the new block of 32 counts - it usually sounds bigger, louder and a little different. Different parts of the body (thighs, arms, face, hands) can be tapped to create different sounds and identify the beat within the music. Sounds can be sharp and staccato or smooth and flowing.

	techniques and sequences <u>Declarative</u> Knowledge about movement ie knowing the difference about different types of jump, knowing what a warm up is. Using correct vocabulary to describe movement.	Direction is the way I move or face whilst travelling across the floor or apparatus. Directional travelling helps to develop my skills, balance and coordination.	Balances on the apparatus should show a stable starting position using various parts of my body - starting with a stable base, focussing on a fixed point, engaging core muscles and exiting a balance with control. Bridge Balance A bridge balance is a position where my body forms a bridge like shape, supported by my hands and feet. Synchronised routine A synchronised routine in gymnastics refers to a performance where two or more gymnasts work together to perform identical movements simultaneously.	Movement patterns in dance describe how dancers move in their defined space - following defined pathways: spirals, zigzags or circles. Patterns can show a change in direction (forwards / backwards) or levels (high, medium or low). Patterns of movement in dance refer to the structured and recurring ways in which dancers move through space and time, often creating visually pleasing sequences or conveying specific emotions or narratives. The 6 principles of dance are: • Travel (moving from one place to another) • Turn (changing direction) • Jump (leaving the ground) • Stillness (still like a photograph) • Levels (high, mid-level or low) • Gesture (telling a story) Dancing in formation A formation is the arrangement or positioning of dancers in their space. Formations can create patterns of movement in dance routine. Formations can be organised in a line, a circle or a staggered pattern.
--	---	---	---	---

Procedural Knowledge - How well do pupils demonstrate accurate, safe and efficient movement patterns.	Concept: To build, develop and demonstrate resilience Pathways Pupils should be able to follow a pattern of movements along 3 defined pathways: a perpendicular line (a right-angled pathway), a repeated zigzag pathway and a quadrilateral (4 -shaped) pathway. Pupils should be able to move along a defined pathway in a forwards, backwards and sideways direction demonstrating different forms of movement in varying contexts - using the floor and low-level apparatus (over, under and around). Travelling movements Pupils should be able to demonstrate an ability to travel using controlled movements including: the chasse step, bear walks (travelling on hands and feet keeping hips high, crab walks - travelling on hands and feet with the stomach facing forwards, sliding / gliding - moving smoothly along beams or benches with fluid motions, galloping - light footed steps where one leg always leads the movement stepping forwards and the other leg follows by chasing the leading leg without over taking it. How to Perform a Chassé Step: 1. Starting Position: Stand with one foot slightly forward or to the side, depending on the direction of travel. Keep your knees slightly bent for a springy motion. 2. The Motion: Slide the leading foot forward or sideways. Push off the trailing foot, bringing it to meet the leading foot in a light hop. Continue the movement by alternating which foot leads. 3. Key Characteristics: The movement should feel light, smooth, and rhythmic. Both feet are off the ground briefly during the hop. The body remains upright with controlled arm movements Direction Pupils should be able to show travelling across the floor or apparatus in different directions showing spatial awareness and a variety of movement. Directions should include:	Concept: To build, develop and demonstrate resilience Static Balance Pupils should be able to perform a static balance using the floor and apparatus demonstrating focus, strength and control. To perform a successful static balance using the apparatus I should demonstrate: • Stability • Stillness • Body tension - using the muscles in my body • Alignment - ensuring my body parts are in position. Balances on the apparatus should show a stable starting position using various parts of my body - starting with a stable base, focussing on a fixed point, engaging core muscles and exiting a balance with control. Pupils should understand how to perform the following balances using the floor and apparatus: 1) The peg leg balance (stork stand) Balancing on one foot while the other foot rests against the supporting knee 2) A Front Support (Plank) Body is held straight, supported by hands and feet. 3) The warrior balance • Begin standing tall on a gymnastics mat or balance beam with your feet together. • Moving into the balance - shifting your weight onto one foot and extending the other leg straight behind you. • Simultaneously stretching your arms forward or to the sides to form a 'T' shape with your body. • Move into the balance by shifting your weight onto one foot. • Extend the other leg straight behind you, keeping it lifted and parallel to the ground. • Simultaneously, stretch your arms forward or to the sides to form a "T" shape with your body. 4) The halfway handstand is a balance which involves lifting the legs and body partway towards a vertical position while maintaining balance on the hands. How to Perform a Halfway Handstand	Concept: To experience being part of a team and understand their role within it. The 32-count music structure Pupils should be able to use the 2-step approach to support their understanding of the structure of music. Step 1 - Pupils should listen to the music and familiarise themselves with the chosen piece of music listening to the beat before they start to dance. Pupils should tap different parts of their bodies (thighs, arms, hands, face) to create a range of sounds recognising and responding to the beat of the music. Step 2 - Pupils to count out the beats for each block, travelling around the room and changing the type of sound produced (loud, soft, staccato, smooth) for each block. Movement Patterns: Children to create a pattern of movement within a defined pathway (spirals, zigzags, circles) showing a set of repeating movements whilst creating different sounds. Dancers to use body percussion techniques using their bodies to generate sounds through: • Clapping • Slapping thighs, chest or arms • Finger snapping • Stomping • Hopping • Bouncing Dancers to start their movement pattern in a straight line and transition into a circular, spiral or zigzag pathway choreographing a routine individually and as part of a duet. Movement Patterns: Formations Dancers to create their own formations and each dancer to contribute towards the visual impact of the routine. Movements to show a range of dynamics - large, exaggerated movements such as stomping, slapping with contrasting sharp, precise staccato movements and sounds. Group formations to be carefully choreographed to amplify / quieten sounds generated.
---	--	--	---

	Travelling Forwards Moving in a straight line ahead. Travelling Backwards Moving directly away from the starting point. Travelling sideways (lateral) Moving to the left or right without turning the body forward or backward. Travelling in a diagonal direction Traveling at an angle rather than directly forward, backward, or sideways.	Starting Position: Begin in a lunge position: One foot forward with the knee slightly bent. The back leg straight and extended behind you. Arms stretched straight overhead, close to your ears. Move into the Halfway Handstand: Place your hands on the floor in front of you, shoulder-width apart. Shift your weight onto your hands. Kick your back leg up to about halfway (45-60 degrees) between the ground and vertical. Your second leg can stay lower or lightly join the first leg, depending on your control. <u>Key Body Position</u> Your body forms a diagonal line instead of being fully vertical. Keep your arms straight and shoulders pushed up (shrugged). Engage your core muscles to stabilize the position. Point your toes and straighten your legs as much as possible. Hold and Balance: Try to hold the position for 3 seconds Focus on balancing the weight evenly across your hands. Exit the Position Safely: Lower your legs back down in a controlled manner. Return to the lunge position and stand up tall. <u>Bridge Balance</u> <u>The traditional bridge balance</u> Lie flat on your back on the floor or bench. Bend your knees so your feet are flat on the floor, hip-width apart. Place your hands flat on the floor near your ears, with fingers pointing toward your shoulders. Push into the Bridge: Press firmly through your hands and feet. Lift your hips and chest upward while pushing into the floor. Straighten your arms as much as possible while arching your back. Keep your head relaxed, looking toward the floor or between your hands. Holding the Bridge Balance: Once in position, hold the bridge for 3-5 seconds (or longer as you improve). Focus on between your hands and feet. Keep your legs and arms strong and straight. Safely Exiting the Bridge: Lower your body gently back to the floor. Tuck your chin toward your chest to protect your neck. Slowly roll down, starting with your shoulders, back, and then hips. <u>The front-facing bridge balance</u>	
--	---	---	--

			The gymnast begins in a plank or push-up position with their hands directly under the shoulders and feet hip-width apart. The gymnast lifts their hips into the air whilst keeping their arms and legs straight forming an inverted 'V' shape. Body weight is distributed between the hands and feet. The head is aligned with the body. Synchronised routine In pairs, pupils should be able to perform a sequence of 3 to 4 balances using the floor and apparatus, working together to perform identical or complementary movements simultaneously. Gymnasts should focus on precision of timing, coordination and form using counting to support the fluidity of movements. Gymnasts should be able to move into and out of a static balance starting to show fluidity.	
Rules, Strategies and tactics	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Pathways Travelling movements Direction	Static Balance Bridge balance Synchronised routine	The 32-count music structure Movement patterns Movement patterns: Formation
	Procedural knowledge - How well do pupils demonstrate rules strategies and tactics in a specified context.	Pathways Travelling movements Direction	Static Balance Bridge balance Synchronised routine	The 32-count music structure Movement patterns Movement patterns: Formation

Healthy Participation	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up in dance is important for children because it prepares their bodies and minds for movement, reduces the risk of injury, builds focus and concentration, eases nervousness and helps to create a routine. A warm up in a dance lesson should include light cardio, dynamic stretching and breathing activities to help children to focus.
	Procedural knowledge - How well do pupils demonstrate safe practice of how to participate?	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can perform the steps involved in performing a rolling motion considering the position of their necks to avoid injury. Pupils are able to recognise that when a forwards roll, at this level, is too challenging and perform log and tuck rolls to avoid injury. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the low-level apparatus - performing a dismount safely and carefully.	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the low-level apparatus - performing a dismount safely and carefully.	Together we do our best Pupils are able to develop and refine fine and gross motor skills supporting their safe movement through improved coordination, balance and endurance. In learning and practising routines, pupils' memory and recall is improved and focus and concentration. Pupils are able to develop team working skills, working safely and cooperatively within small groups, recognising their roles and the roles of other children.

Year 5

Topic Knowledge	Skill	Gymnastics - Travelling	Gymnastics - Balance	Dance skills
	Link to school values	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we do our best Pupils work cooperatively and effectively as part of a group. Dancers work together in: planning, creating, collaborating, rehearsing and refining and performing a dance routine.
	New Key Vocabulary	Fluidity Linking movements Momentum Rotate	Complex balance Alignment Transition Fluidity	Ensemble Dynamics Facial expression Gestures Isolation
	End points	To use the floor and apparatus to perform a refined routine to show an ability to link 2 - 3 controlled jumps with 2 - 3 gymnastic rolls in a fluid routine - showing a clear start and finish.	To demonstrate an ability to choreograph a refined routine with a partner / small group using the floor and apparatus. The routine should include 3 controlled complex balances combined with 2 - 3 gymnastic rolls showing a clear start and end to the routine.	To perform and showcase refined dances to the class in groups of 4/6 showing a repetition of movements to give rhythm and shape to their dances using a number of techniques (facial expressions, dynamics, effective use of space and connecting with the audience) to convey the atmosphere of the dance.
	Crucial knowledge	- Dynamic warm up to prepare the body for movement - To perform a clear straight jump, star jump, straddle jump, tuck jump, a cat leap and a jump with a half turn showing a well-controlled, safe landing. - To use the floor mat and perform a controlled log and tuck roll showing control, alignment and fluidity. - To know the steps involved in mastering a forward roll. - To use linking movements effectively to transition from a jump to a roll or a roll to a jump. - To practice and refine a short routine linking 2/3 different jumps with 2/3 contrasting rolling motions using the floor and apparatus.	- Dynamic warm up to prepare the body for movement - To understand how to move into and out of a complex balance from a stable position using the apparatus. - To perform the following balances: V-sit or tuck hold, arabesque and candlestick balance using the floor and apparatus - To perform a roll (forwards roll, tuck roll & log roll) into and out of a complex balance, showing smooth transitions between movements. - To perform a synchronised routine with a partner / small group evidencing an ability to perform 2/3 complex balances combined with rolls, moving into and out of the balances.	- To perform a warm up to prepare the body for movement - To understand the concept and structure of the 32-count music structure - To perform 4 movement patterns: side stepping, jumps, hip and arm movements - showing clear body shapes. - To use facial expressions and movement dynamics to convey the mood and atmosphere of the dance to the audience. - To perform a dance routine, showing 4 different movement patterns, within an ensemble.
	Declarative knowledge - How well do pupils recall the key points for success in a movement/movement patterns they have learned.	Jumps A jump is a movement where the gymnast uses their leg muscles to propel their bodies off the ground, landing back on the floor or apparatus, showing control and coordination. Rolls A roll is a movement where the gymnast's body rotates along the floor or apparatus. Pupils are able to define what the steps are in performing a tuck, log and forward roll. Linking / transitional movements Linking or transitional movements in gymnastics are movements within a routine, which allow the gymnast to move from one position or movement pattern to another.	Complex (static) Balances A complex balance is a more challenging balance requiring the gymnast to show coordination, control and flexibility. Complex balances should show a stable starting position and a smooth transition into the balance - demonstrating control and a fluidity of movement. To perform a successful complex (static) balance using the apparatus I should demonstrate: - Stability - Stillness - Body tension - using the muscles in my body - Alignment - ensuring my body parts are in position.	The 32-count music structure is comprised of 4 blocks, with each block having 8 beats. The first beat (in block 1) is exaggerated to indicate the start of the new block of 32 counts. Movement patterns in dance are sequences of movements that are repeated or varied to create a sense of rhythm, flow or structure. Movements can be demonstrated through using: body actions, space (levels, direction, pathways), timings (tempo and rhythm), dynamics and linking movements with other dancers in the group / formation. To convey the mood and feeling of the dance

			Balances on the apparatus should show a stable starting position using various parts of my body – starting with a stable base, focussing on a fixed point, engaging core muscles and exiting a balance with control. Rolls A roll is a movement where the gymnast's body rotates along the floor or apparatus. Pupils are able to define what the steps are in performing a tuck, log and forward roll (recall from travelling unit of work Y5). Synchronised routine combining balances and rolls A synchronised routine in gymnastics refers to a performance where two or more gymnasts work together to perform identical movements simultaneously.	Emotions in dance refer to the feelings or moods expressed through movement, helping to convey a story, theme or message to the audience. Techniques include: facial expressions, movement dynamics, use of space, pauses and connecting with the audience. To choreograph a dance within an ensemble An ensemble is a group of dancers who perform together.
	Procedural Knowledge – How well do pupils demonstrate accurate, safe and efficient movement patterns.	Concept: To build, develop and demonstrate resilience Jumps Pupils to perform jumping movements generating a propelling motion using the leg muscles and arm motions to enhance momentum and support control, coordination and balance during take-off and landing. Gymnasts to perform a straight jump, a star jump, a straddle jump, a tuck jump, a cat leap and a jump with a half turn. Straddle jump: jumping into the air and splitting legs into a V-shape, keeping the body upright and aligned. Tuck jump: pulling the knees up towards the chest whilst in the air. A cat leap: starting with weight on one foot, non-supporting leg raised and bent, pushing off supporting foot to propel upwards, swinging arms forwards, landing on non-supporting leg and then supporting leg. A jump with a half-turn twist: rotating 180 degrees from two feet to two feet using head, shoulders and neck to initiate the turning motion. Rolls Pupils to perform a rotational movements along the floor mats. Rolls to be performed from a seated, squatted or standing position. Rolling motions to include: a tuck roll, a log roll and the steps involved to perform forward roll. The tuck roll	Concept: To build, develop and demonstrate resilience Complex balances Pupils should be able to perform a complex balance using the floor and apparatus demonstrating focus, strength and control. Pupils should be able to demonstrate: Proper Body Alignment – ensuring their body is aligned, with a straight spine and the head in a neutral position. Distribution of weight – weight should be evenly distributed through the contact points with the floor – using arms for additional stability. Focus on a fixed point – pupils should focus on a fixed point to help support their balances. Maintain a strong base – ensuring the base of their balance is solid. Pupils should understand how to perform the following balances using the floor and apparatus: Pupils should understand how to perform the following balances using the floor and apparatus: 1) An Arabesque balance This is a balance where the gymnast stands on one leg whilst extending the other leg behind them. Stand tall with feet together and arms relaxed by your sides. Shift your weight onto your supporting leg and lift the other leg straight behind you, keeping it extended and pointed. Aim for the lifted leg to be parallel to the floor.	Concept: To experience being part of a team and understand their role within it. The 32-count music structure Pupils should be able to use the 2-step approach to support their understanding of the structure of music. Step 1 – Pupils should listen to the music (Samba) and familiarise themselves with the chosen piece of music listening to the beat before they start to move. Pupils should recognise the beat & clap along to the beat – recognising that the music is organised into counts of 8. Step 2 – Pupils to demonstrate an ability to move, pose, jump and turn using the 8 beats in the music – changing movement patterns on the 1st beat, creatively responding to the rhythm, the tempo and the beat of the drum. Movement patterns Pupils to perform 4 movement patterns, responding to the style and beat of the music focusing on controlling, moving and isolating body parts – showing clear body shapes. 1) Side-stepping movement patterns 2) Jumps – with varying heights 3) Isolating hips 4) Isolating arms Pupils to practice, refine, reorganise and choreograph a dance routine demonstrating an ability to use their bodies to show 4 clear dance movements, responding to the structure and beat of the music. To convey the mood and feeling of the dance

	The tuck roll is a roll where the gymnast pulls their knees to their chest (tucking) as they roll, focusing on compactness and control. How to perform a tuck roll: Begin in a squat or sitting position. Roll forward or backward while keeping the body tight and in a tucked position, with knees pulled toward the chest. Use the arms and hands to help guide the roll and maintain control. <u>The log roll</u> The log roll involves rolling on the floor with the body extended in a straight line, like a log. This is a common drill used to develop body awareness and control. How to perform a log roll: Lie down on your back with your body fully extended and your arms stretched out. Push off with your legs and rotate your body in a rolling motion, using your arms to help maintain control and direction. A forward roll: How to perform a forward roll: Begin in a squat position, bending your knees and placing your hands on the floor. Tuck your chin to your chest and roll over the top of your head. Push with your hands to help rotate the body, keeping your legs tucked and feet close together. As you roll, use your hands to help guide the movement, and continue rolling until your feet come back to the ground, landing in a standing or squat position. <u>Linking / transitional movements</u> Gymnasts to perform transitional movements to link a jump with a roll and a roll with a jump using the floor and low-level apparatus. Linking movements to include a turn, pivot, leap and chasse step.	To counterbalance the lifted leg, lean the torso slightly forwards from the hips, keeping the back straight. Extend your arms for balance - either to the sides, one arm forwards and the other to the side or both arms reaching forwards. To exit the balance, slowly lower the extended leg bringing your torso to an upright position Pupils should understand how to perform the following balances using the floor and apparatus: 2) A V sit or tuck balance This is a balance where the gymnast balances on their bottom creating a V shape or tuck shape with their legs and torso. <u>To perform a V sit balance</u> Starting Position: Sit on the floor with your legs extended straight out in front of you and arms by your sides. Engage your core Lift your legs: Raise both legs off the ground, keeping them straight and together. Aim for about a 45-90-degree angle relative to the floor. Lean Back Slightly: To balance, lean your upper body slightly backward, keeping your back straight. Extend your arms: Reach your arms forward toward your legs to maintain balance. Alternatively, some gymnasts place their hands on the ground for support during practice. Hold the Position: Maintain the "V" shape, creating a straight line from your chest to your toes. Focus on keeping your legs straight and toes pointed. To exit the balance lower your legs gently and return to a seated position with control. <u>To perform a tuck balance</u> The tuck balance is a simple variation of the V-sit balance. When you raise your feet off the ground, bring your knees close to your chest with your shins parallel to the ground. 3) The candlestick balance This is a static, complex balance that involves balancing on the upper back whilst holding the vertically. <u>To perform the candlestick balance</u> Lie flat on your back on a gymnastics mat. Extend your arms along your sides, palms facing down. Raise your legs off the floor together, keeping them straight and pointing your toes.	Pupils to show an ability to add expression and emotion to their dance routines using facial expressions, body language (big / small body movements), isolating hands and arms to show dramatic gestures and adding dynamic movements with contrasting stillness poses. <u>To choreograph a dance within an ensemble</u> Pupils to practice, refine and perform a dance routine, as part of a group of 5/6, conveying the atmosphere and style of a Samba dance, demonstrating an ability to respond to the structure and beat of the music. • Planning the structure of the routine • Choreographing the movements to reflect the atmosphere / theme of the music • Collaborating with the dancers • Conveying the atmosphere of the dance to the audience • Rehearse and refine • Finalise and perform the dance routine
--	--	---	--

			Bring your legs up toward the ceiling, ensuring they remain aligned. Hold the position for a few seconds, maintaining stillness and control. To exit the balance, lower your hips and legs slowly back to the floor. Rolls Pupils to perform rotational movements along the floor mats. Rolls to be performed from a seated, squatted or standing position. Rolling motions to include: a tuck roll, a log roll and the steps involved to perform forward roll. <u>Rolling into a balance</u> 1. Start in a standing, tuck or seated Position 2. Prepare for the Roll – tuck, log or forwards roll engage your core muscles to control the movement. • Tuck your chin to your chest to protect your neck during the roll. • Round your back slightly into a "C" shape. 3. Perform the Roll 4. Transition into the Balance As your roll reaches its peak, find your balance point For a candlestick balance: Extend your legs upward, forming a straight line from shoulders to toes. For a tuck or V – sit balance: Stop the roll as you balance on your sitting bones, keeping your knees tucked close to your chest. For an arabesque balance transition to the standing position and transfer your weight onto the supporting leg. <u>Rolling out of a balance</u> 1. Prepare to exit the balance Maintain control in the balance position (e.g., candlestick, tuck, or another balance). Slowly lower your legs toward the floor in a controlled manner. 2. Initiate the roll Use your core to guide your movement. For a forward roll: Tuck your chin to your chest and rock forward off your back.	
--	--	--	--	--

			For a tuck or log roll: Sink to the floor mat and transition into the starting position for a tuck / log roll. 3. Finish in a stable position Finish the roll in a sitting, kneeling, or standing position, depending on your routine: Aim for a fluid movement focussing on smooth transitions between rolls and balances. <u>Examples of rolling into and out of balances</u> • Tuck Roll to Tuck Balance: Roll backward into a tuck balance and roll forward back to a seated position. • Candlestick Roll: Tuck roll onto back and then moving into a candlestick position, hold the balance, then continue the roll to stand. Synchronised routine combining balances and rolls In pairs / small groups, gymnasts should be able to perform a sequence of 2 / 3 balances and rolls using the floor and apparatus, working together to perform identical or complementary movements simultaneously. Gymnasts should focus on precision of timing, coordination and form using counting to support the fluidity of movements. Gymnasts should be able to move into and out of a complex balance using a rolling motion showing fluidity and smooth transitions between movements.	
Rules, Strategies and tactics	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Jumps Rolls Linking / transitional movements	Complex balances Rolls Synchronised routine combining balances and rolls	The 32-count music structure Movement patterns To convey the mood and feeling of the dance To choreograph a dance within an ensemble
	Procedural knowledge - How well do pupils demonstrate rules strategies ad tactics in a specified context.	Jumps Rolls Linking / transitional movements	Complex balances Rolls Synchronised routine combining balances and rolls	The 32-count music structure Movement patterns To convey the mood and feeling of the dance To choreograph a dance within an ensemble

Healthy Participation	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up in dance is important for children because it prepares their bodies and minds for movement, reduces the risk of injury, builds focus and concentration, eases nervousness and helps to create a routine. A warm up in a dance lesson should include light cardio, dynamic stretching and breathing activities to help children to focus.
	Procedural knowledge - How well do pupils demonstrate safe practice of how to participate?	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can perform the steps involved in performing a rolling motion considering the position of their necks to avoid injury. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the apparatus - performing a dismount safely and carefully.	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can perform the steps involved in performing a rolling motion considering the position of their necks to avoid injury. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the apparatus - performing a dismount safely and carefully.	Together we do our best Pupils are able to develop and refine fine and gross motor skills supporting their safe movement through improved coordination, balance and endurance. In learning and practising routines, pupils' memory and recall is improved and focus and concentration. Pupils are able to develop team working skills, working safely and cooperatively within small groups, recognising their roles and the roles of other children.

Year 6

Topic Knowledge	Skill	Gymnastics - Travelling	Gymnastics - Balance	Dance skills
	Link to school values	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we are safe Pupils know and can show how to safely prepare for movement patterns, movement techniques and sequences.	Together we do our best Pupils work cooperatively and effectively as part of a group. Dancers work together in: planning, creating, collaborating, rehearsing and refining and performing a dance routine.
	New Key Vocabulary	Dismount Transitional movement Refine Synchronicity	Counter balance Canon effect Refine Formation	Posture Transition Interpretation Spiral Elongation
	End points	To use the floor and apparatus to perform a refined, synchronised routine -within a small group - to show an ability to link 2/3 controlled jumps (using the apparatus) with 2/3 gymnastic rolls in a fluid routine - showing a clear start and finish.	To use the floor and apparatus to choreograph and perform a refined routine with a small group. The routine should include 3 different controlled counter balances combined with transitional movements evidencing successful movement patterns.	To use and apply basic ribbon movements demonstrate basic movement patterns (circles, figure eights, vertical and horizontal waves and spirals) to choreograph a refined dance routine in a group responding appropriately to the music.
	Crucial knowledge	- Dynamic warm up to prepare the body for movement - To perform a number of jumping movements to dismount & mount the apparatus, and along the apparatus (benches) including: a vertical jump, a tuck jump, a straddle jump, half-turn jumps, a leap and a flick jump. - To perform a rotational movement along the floor or low-level apparatus. Rolling motions to include: a forward roll, backward roll and a cartwheel roll. - Pupils to use rotational movements to link movements. - To practice and refine a sequence of 2/3 jumps with 2/3 rolls using the floor and low-level apparatus with control and coordination.	- Dynamic warm up to prepare the body for movement - To perform a standing, seated and side-by-side controlled counter balance with a partner and small group using the floor and apparatus. - To link counterbalances with synchronised transitional movements. - To choreograph and perform a refined routine with a partner and small group evidencing an ability to perform 3 counterbalance formations combined with transitional movements (synchronised or a canon effect) to evidence a smooth and complex routine.	- To perform a warm up to prepare the body for movement - To identify the structure and rhythm of a piece of music - To be able to hold a ribbon correctly and to demonstrate basic movement patterns (circles, figure eights, vertical and horizontal waves and spirals showing control of the ribbon - To use dynamic movements of the ribbon and facial expressions to convey the mood and atmosphere of the dance to the audience. - To practice, refine and perform a dance routine, as part of a group showing controlled movement patterns within a defined formation.
	Declarative knowledge - How well do pupils recall the key points for success in a movement/movement patterns they have learned.	Detailed knowledge of movement Jumps using the low-level apparatus A jump is a movement where the gymnast uses their leg muscles to propel their bodies off the low-level apparatus, landing back on the floor or apparatus. showing control and balance. Jumps can vary in complexity, height and type of movement involved. Rolls A roll is a movement where the gymnast's body rotates along the floor or apparatus. Each type of roll has its own technique and purpose: direction, length of travel and use as part of a sequence. Pupils are able to define what the steps are in performing a: forward roll, a backward roll and a cartwheel.	Detailed knowledge of movement Counter balances A counterbalance in gymnastics is a position or movement in which two or more gymnasts use their body weight and strength to balance and support each other while maintaining equilibrium. This requires teamwork, trust, and the careful distribution of weight. Synchronised routine combining counter balances and transitional movements A synchronised routine in gymnastics refers to a performance where two or more gymnasts work together to perform identical movements simultaneously.	Detailed knowledge of movement The 32-count music structure relates to the structure and rhythm of a piece of music. There are 8 beats within each block and the first beat (in block 1) is exaggerated to indicate the start of the new block of 32 counts. Movement patterns in dance are sequences of movements that are repeated or varied to create a sense of rhythm, flow or structure. Movements can be demonstrated through using: body actions, space (levels, direction, pathways), timings (tempo and rhythm), dynamics and linking movements with other dancers in the group / formation. The ribbon can be used to create fluid and elegant movements. Basic movements include: swings, circles. figure eights, vertical & horizontal waves, spirals and snakes.

	Linking / transitional movements Rolls can be used in routines as a linking movement between jumps and balances enabling the gymnast to move from one position or movement pattern to another.	The Canon effect The canon effect in gymnastics refers to a choreographic technique where a sequence of movements are performed by multiple gymnasts in a staggered or overlapping manner. Each gymnast begins the movement at slightly different times, creating a ripple-like or layered effect that is visually dynamic and engaging.	To convey the mood and feeling of the dance Emotions in dance refer to the feelings or moods expressed through movement, helping to convey a story, theme or message to the audience. Techniques include: facial expressions, movement dynamics using the ribbon, use of defined space, pauses and connecting with the audience. To choreograph a dance within an ensemble An ensemble is a group of dancers who perform together.
Procedural Knowledge - How well do pupils demonstrate accurate, safe and efficient movement patterns.	Concept: To build, develop and demonstrate resilience Jumps Pupils to perform jumping movements generating a propelling motion using leg muscles and also using arm motions to enhance momentum and to support control, coordination and balance during take-off and landing. Gymnasts to explore a range of jumping movements to dismount / mount the apparatus and along the apparatus including: a vertical jump, a tuck jump, a straddle jump, a half-turn jump and a leap and a flick jump. A leap How to Perform: From a standing position, jump forward while extending one leg in front of you and the other behind you or to the side, creating a split-like position in the air. Land on the foot that was extended forward. A flick jump How to Perform: From a standing position, jump and kick one leg forward, keeping the other leg straight behind you. Land softly on both feet. Rolls Pupils to perform a rotational movement along the floor mat. Rolls to be performed from a seated, squatted or standing position on the floor or low-level apparatus. Rolling motions to include the steps involved in mastering the following: a forward roll, backward roll and a cartwheel. <u>A forward roll</u> How to perform a forward roll: Begin in a squat position, bending your knees and placing your hands on the floor. Tuck your chin to your chest and roll over the top of your head.	Concept: To build, develop and demonstrate resilience Counterbalance Pupils to perform counter balances using the floor and apparatus with a partner and small group demonstrating an understanding of the key features of counterbalance Opposing Forces: Gymnasts lean or pull in opposite directions to create balance. Weight Sharing: The weight of one gymnast counteracts the weight of another to maintain stability. Core and Strength: Strong core engagement and proper alignment are crucial for holding the position. Communication and Trust: Gymnasts must work together and communicate to ensure balance and safety. Gymnasts to perform a standing, seated and side by side counterbalance with a partner, progressing to a small group. 1. Standing Counterbalance Description: Two gymnasts stand facing each other, hold hands, and lean backward whilst keeping their arms straight, creating a diagonal line with their bodies. How to Perform: 1. Stand facing your partner, about an arm's length apart. 2. Hold each other's hands firmly. 3. Slowly lean backward while extending your arms, keeping your body straight. 4. Stop leaning when both partners feel evenly balanced and stable.	Concept: To build, develop and demonstrate resilience The 32-count music structure Pupils should be able to use the 2-step approach to demonstrate their understanding of the structure and rhythm of music. Step 1 - Pupils should listen to the music and familiarise themselves with the chosen piece of music listening to the beat before they start to move. Pupils should identify the beat & clap along to the beat - recognising that the music is organised into counts of 8. Step 2 - Pupils to demonstrate an ability to move, pose, jump and turn using the 8 beats in the music - changing movement patterns on the 1st beat, creatively responding to the rhythm and the tempo of the piece of music. Movement patterns Pupils should be able to hold the ribbon correctly gripping the ribbon's stick lightly but firmly with your dominant hand. Pupils should use their thumb and fingers to allow for smooth, controlled movements. Wrists should be able to be rotated to guide the ribbon's flow - avoiding jerky or stiff movements. Pupil should perform basic movements using their ribbon: <u>Basic movements</u> Swings - swinging the ribbon in large, smooth arcs in front of their body. Circles - drawing continuous circles in the air (clockwise and anticlockwise) Figure Eights - creating an infinity symbol by moving their hands in a flowing motion side to side. Vertical Waves - moving their hands up and down quickly focussing on making the waves even and rhythmic Horizontal Waves - moving their hands side to side at waist height to create horizontal waves Spirals - moving the ribbon in a tight, controlled spiral shape

	Push with your hands to help rotate the body, keeping your legs tucked and feet close together. As you roll, use your hands to help guide the movement, and continue rolling until your feet come back to the ground, landing in a standing or squat position. <u>Backward roll</u> How to perform a backward roll: Start in a squat position, with your feet flat on the floor and your hands placed behind your head. Tuck your chin and push your hips up and backward while rolling backward over your head and shoulders. Use your hands to push against the floor and help your body complete the rotation. Land on your feet in a standing position, using your legs to absorb the impact. <u>A cartwheel</u> Steps to Performing a Cartwheel: <i>1. Starting Position:</i> • Stand tall: Begin by standing up straight with your feet about shoulder-width apart. Your arms should be extended above your head. • Choose your leading hand: Decide which hand will lead the cartwheel. This is typically based on which side feels more natural for you, either your left or right hand. If you're unsure, try both sides to see which feels more comfortable. <i>2. Preparation (Lunge):</i> • Step forward with your leading foot: Take a lunge step with your dominant foot (the foot that will lead the cartwheel). Bend your knee slightly, keeping your body tall and centered. The arms should be raised overhead in preparation for the move. • Reach your arms up: As you lunge forward, raise both arms above your head, ready to push off the ground. <i>3. Hand Placement (Kick into the Cartwheel):</i> • Start the kick: Begin by kicking one leg into the air (the leg opposite to your leading hand). For example, if you're using your right hand as the leading hand, you would kick your left leg into the air first.	2. Seated Counterbalance Description: Two gymnasts sit on the floor, facing each other, with their feet touching and hands clasped, leaning back to counteract each other's weight. How to Perform: 1. Sit on the floor with your partner, facing each other. 2. Place the soles of your feet against your partner's. 3. Hold hands firmly. 4. Lean backward slowly, extending your arms and straightening your backs. 5. Balance with equal tension pulling from both sides. 3. Side-by-Side Counterbalance Description: Two gymnasts stand side-by-side, hold onto each other's arm or waist, and lean outward in opposite directions. How to Perform: 1. Stand beside your partner, linking arms or holding onto their waist. 2. Step one foot out for a wide stance. 3. Lean away from each other slowly, keeping your balance. 4. Use the linked arm or grip for stability and maintain tension. Performing a counterbalance in a small group 1. Choose a Formation Circular: Gymnasts form a circle, holding hands or linking arms, and lean outward. Linear: Gymnasts form a straight line, with the middle person acting as the anchor while others lean away. Triangle: Three gymnasts create a triangular shape, with each gymnast leaning against the tension provided by the other two. 2. Set the Starting Position Begin standing or seated, depending on the skill level and type of counterbalance.	Snakes - guiding the ribbon to mimic a snake slithering along the ground Travelling movements with the ribbon combining ribbon movements with chassis steps, leaps and turns (jumping and pivot turns) To convey the mood and feeling of the dance Pupils to show an ability to add expression and emotion to their dance routines using: facial expressions, body language (big / small body movements) and adding dynamic movements with contrasting stillness poses whilst combining ribbon movements into the dance. To choreograph a dance within an ensemble Pupils to practice, refine and perform a dance routine with the ribbons, as part of a group of 4/6, conveying the atmosphere of the music demonstrating an ability to respond to the structure and beat of the music. • Planning the structure of the routine • Choreographing the movements to reflect the atmosphere / theme of the music • Collaborating with the dancers • Conveying the atmosphere of the dance to the audience • Rehearse and refine • Adjust formations of movement • Finalise and perform the dance routine
--	--	--	--

	• Place your hands on the floor: As your leading leg kicks up, your leading hand (right hand if you're using your right) should come down to the floor. Place your leading hand first, followed by your other hand (left hand if your right is leading), ensuring your hands are shoulder-width apart. ◦ Important: Your hands should be flat on the ground, and the fingers should be spread wide for better balance. 4. <i>The Aerial Moment (Midway Point):</i> • Body position: While your body is upside down in the air, keep your legs extended, and your back straight. The legs should be in the other leg (the non-leading leg) coming down. • Look at your hands: Keep your eyes focused on your hands while in the air. This helps with balance and orientation. • Kick your legs over: Push off with both hands to send your legs over your body. You should be aiming to rotate your body around in a fluid motion, like a wheel. 5. <i>Landing:</i> • Prepare for landing: As your legs come over your body, get ready to land with your feet. Your feet should land one after the other, with your arms now by your sides for balance. • Absorb the landing: Land with both feet together, knees slightly bent to absorb the impact. Try to land softly with your feet flat on the floor. You can use your arms to help with stability if needed. • Stand tall: Once you've landed, stand up straight and complete the movement by bringing your arms to a raised position above your head (optional in some routines). Linking / transitional movements Pupils to use rolling movements to link jumping movements. Vertical jump sinking to a forward roll Half turn jump sinking into a backward roll Cat leap to a cartwheel movement	Ensure all gymnasts are equally spaced and aligned to distribute weight evenly. 3. Establish Contact Points Hand Grips: Partners hold hands securely with strong, straight arms. Shoulder Holds: For more advanced balances, gymnasts may link at the shoulders or arms. Waist Holds: Partners can hold onto each other's waists for stability. 4. Lean Into the Counterbalance Each gymnast leans outward or away from the centre point of the group. Adjust the lean so that the tension created by each gymnast's weight keeps the balance steady. Keep arms and backs straight to maintain alignment. 5. Maintain Core Engagement Tighten your abdominal muscles to stabilise your body and avoid collapsing into the balance. Use leg strength to support the position and prevent sliding. 6. Hold the Position Once all members of the group are stable, hold the counterbalance for a few seconds (e.g., 5 - 10 seconds). Focus on communication to ensure everyone feels secure. 7. Exit the Balance Safely Return to a neutral standing or seated position by slowly leaning back toward the centre and releasing tension gradually. Synchronised routine combining counter balances and transitional movements In pairs / small groups, gymnasts should be able to perform a sequence of 3 counter balances and linking transitional movements using the floor and apparatus, working together to perform identical or complementary movements simultaneously. Gymnasts should focus on precision of timing, coordination and form using counting to support the fluidity	
--	--	--	--

			of movements. Gymnasts should be able to move into and out of a counterbalance using smooth transitional movements. A canon effect Gymnasts to use a canon effect for transitional movements to add visual interest and artistic flair to their routines. Gymnasts to choose the movement e.g. chassis step, rolling motion, cat leap, select the interval at which each gymnast will start and practice and refine the sequence to create a smooth, cohesive, staggered movement.	
Rules, Strategies and tactics	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Jumps Rolls Linking / Transitional movements	Counterbalance Synchronised routine combining counter balances and transitional movements A canon effect	The 32-count music structure Movement patterns To convey the mood and feeling of the dance To choreograph a dance within an ensemble
	Procedural knowledge - How well do pupils demonstrate rules strategies ad tactics in a specified context.	Jumps Rolls Linking / Transitional movements	Counterbalance Synchronised routine combining counter balances and transitional movements A canon effect	The 32-count music structure Movement patterns To convey the mood and feeling of the dance To choreograph a dance within an ensemble

Healthy Participation	Declarative knowledge - How well do pupils recall the rules, tactics and strategies for success they have learned?	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up is important in a gymnastics lesson because it prepares our bodies and minds for the activity. A warm up helps to ensure that our muscles and joints are ready for gymnastics movements and our heart rate is increased. Warming up also reduces the risk of injury. A warm up in a gymnastics lesson will also include dynamic and static stretches (and this will be different to a warm up in football). Exercise is important as it boosts our self-esteem, strengthens our bodies, helps us to sleep well and builds a foundation for a healthy lifestyle.	Warming up in dance is important for children because it prepares their bodies and minds for movement, reduces the risk of injury, builds focus and concentration, eases nervousness and helps to create a routine. A warm up in a dance lesson should include light cardio, dynamic stretching and breathing activities to help children to focus.
	Procedural knowledge - How well do pupils demonstrate safe practice of how to participate?	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can perform the steps involved in performing a rolling motion considering the position of their necks to avoid injury. Pupils are able to recognise that when performing a forward / backward roll, at this level, is too challenging and perform log and tuck rolls to avoid injury. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the apparatus - performing a dismount safely and carefully.	Together we are safe. Pupils can move around the hall safely, handle the apparatus: floor mats, benches, gymnastic boxes and beams safely. Pupils can perform the steps involved in performing a counterbalance considering the other gymnasts in their group. Pupils can recognise when they need to hydrate and need a rest from exercise. Pupils can safely negotiate the apparatus - performing a dismount safely and carefully.	Together we do our best Pupils are able to develop and refine fine and gross motor skills supporting their safe movement through improved coordination, balance and endurance. In learning and practising routines, pupils' memory and recall is improved and focus and concentration. Pupils are able to develop team working skills, working safely and cooperatively within small groups, recognising their roles and the roles of other children.