

PROGRESSION 4

Warm-up - preparation

3b

GENERAL WARM-UP
"CHANGE STEP"
(TRACK 3)

- (i.) Deliver general warm-up No3 (b) "Change Step". Explain that the activity now requires not only a change of **step**, but also changes in **direction**. Pupils change step with reminders from the teacher, **BUT** keep changing direction and pathway as an individual when they choose. (Ask pupils to clarify the different directions and describe a variety of pathways i.e. forwards / backwards / sideways / diagonally – zig-zag pathways, straight pathways and curving pathways.
- (ii.) Remember the two stretches (D) and (G) and practise how you performed them with your partner including jogs / side steps etc. (*Allow time to remember and practise.*)

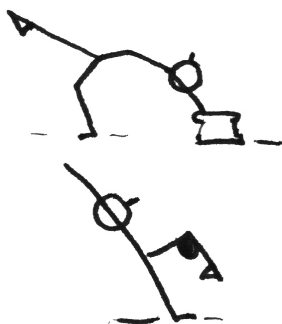
A

WARM-UP
"STRETCH"

- (iii.) Introduce warm-up stretch A – perform it all together then add it to your existing warm-up sequence by jogging / side skipping in a different relationship or using different pathways (8 steps x2) before performing the stretch x4 (*allow time to practise and perform accurately.*)

Apparatus

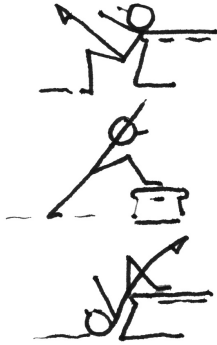
- (i.) Take the apparatus out in "waves". Pupils move in / out / under the apparatus in between each "wave" to maintain momentum and allow the teacher to check locks, levers and position of apparatus. (*Encourage pupils to look at all these safety issues as they move in and out of the apparatus and draw attention to anything they feel needs adjusting.*)



- (ii.) **Exploratory tasks** – As an individual move in / out / under apparatus freely, then on a signal, stop and push or pull against the nearest free piece of apparatus to create a balanced position (*i.e. counter balance or counter tension*).
- (iii.) Same task but can you now explore different body

parts that can push or pull against the apparatus to hold a balance (*show demonstrations of different balances to show variety*).

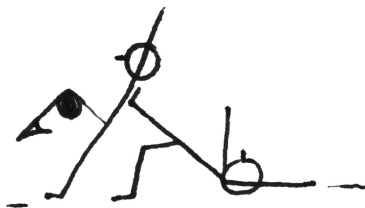
Ideas could include:- e.g.



- Feet on floor ... Hands or elbows pushing or gripping to pull.
Chest, back or side of the body pushing against apparatus.
One foot on floor, one foot / leg pushing against the apparatus or linked to it.
- Hands on floor ... Feet, hips back, side of body pushing or leaning against the apparatus.
Leg linked to pull against the apparatus.
- Shoulders on floor ... feet, hips, back leaning or pushing against the apparatus.
- Knees on floor ... head, elbows, hands pushing or leaning against apparatus.

(iv.) Allow time for exploration and emphasise body tension, extension and clarity of body shape. (*Show more demonstrations and ask pupils to describe what they see i.e. is it counter-balance or counter-tension – why is it an effective balance?*)

(v.) Join together with your partner or in the 3 you worked in on the floor, and move in / out /under apparatus in a follow-my-leader formation. On a signal No1 pushes or pulls against the apparatus to create a balanced position then No2 explores how to push or pull against No1 (*and No3 completes it*) to create a combined counter-balance / counter-tension position. (*This is repeated several times to allow exploration of different pieces of apparatus and to show demonstrations of effective balances. Pupils are asked to comment on different balances, body parts in contact and sometimes how No1 may be for example holding a counter-balance position against the apparatus but No2 (or No3) is holding a counter-tension balance against No1.*)



(vi.) Pupils travel in **different ways** between the apparatus in follow-my-leader formation and stop and balance in their own time against a free piece of apparatus (*encourage them to change the leader each time the combined balance is achieved*).

6_{abc}
 “COUNTER-BALANCE
 AND COUNTER-
 TENSION”

(vii.) Move back to your own set of apparatus. Explore combined counter-balance / counter-tension

12

“COUNTER-BALANCE
AND COUNTER-
TENSION IN THREE’S”

balances on different parts of your own apparatus or adapt, modify and extend balances you used on the floor (*hand out card 6a, b, c so pupils can refer to them if they wish*). Remember you can make it more interesting by showing different **levels** e.g. No1 on apparatus, No2 on floor (No3 on either) **or** both (all) on different pieces of apparatus. (*Three’s could use card 12*)

(viii.) Find a favourite balance and hold it for 3 seconds. Evaluate your own balance and decide how it could be improved. Find a way of travelling **from** the balance very **slowly and smoothly** in a controlled manner.

(ix.) Now find another balance on a **different part of your apparatus** and practise holding it for 3 seconds – how can you travel **from** it in a **fast or explosive** way? (*Allow time for practise and show demonstrations which illustrate good ideas.*)

(x.) Combine the movements fluently to produce a well-balanced sequence.

- Hold the first balance, move away slowly ...
- Travel into the second balance
- Move away quickly or in an explosive way.
- Travel into a finishing position. Hand out card 7 “Counter-balance / counter-tension on apparatus”.

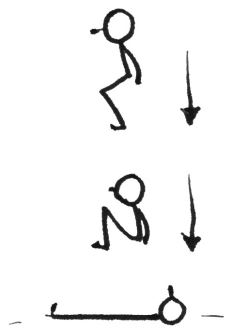
7

“COUNTER-BALANCE
/ COUNTER-TENSION
ON APPARATUS”

Evaluation

Evaluate another pairs’ sequence – what did you like about it? Does it contain a travel jump turn and balance? As a result of the evaluation, modify or improve your own sequence.

Cool-down



(i.) On your own – lie on the floor. How many **different** ways can you stand up and lie down again – **slowly and with control**.

(ii.) Choose two different ways. Perform one, then slowly walk to another space and perform the other. Keep repeating the movement and walks in between until, on a signal from the teacher, you stand up and stretch tall.