

A TEACHING MANUAL 11-16 Years Key Stages 3 & 4

# SCHOOL GYMNASTICS

Vol 1

by Val Sabin



Teaching Guide • 7 units of work divided into 45 phases  
CD of Music • Wall Display • Fully Inclusive



VAL SABIN PUBLICATIONS



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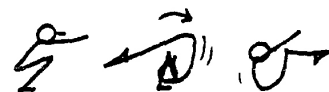
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## (1) FORWARD ROLL

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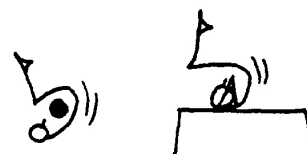
### (i) INDIVIDUAL FLOOR

Forward roll -- on floor as an individual



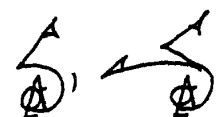
### APPARATUS

Forward roll over/around apparatus



### (ii) PARTNERWORK FLOOR

Forward roll at same time as partner - same shape/different shape



### APPARATUS

Use partner as part of the apparatus and roll over.



### (iii) THREE'S WORK FLOOR

In three's link elbows with two partners and forward roll between them.



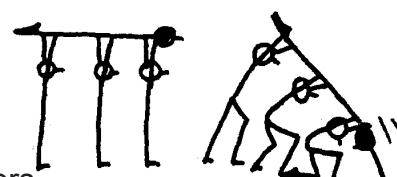
### APPARATUS

Kneel on apparatus - link elbows and roll off onto floor



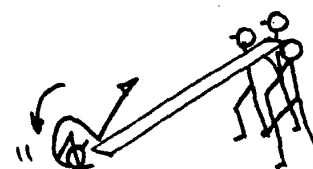
### (iv) GROUP WORK FLOOR

Lifted high by three or more others and gently let down into a forward roll onto floor.



### APPARATUS

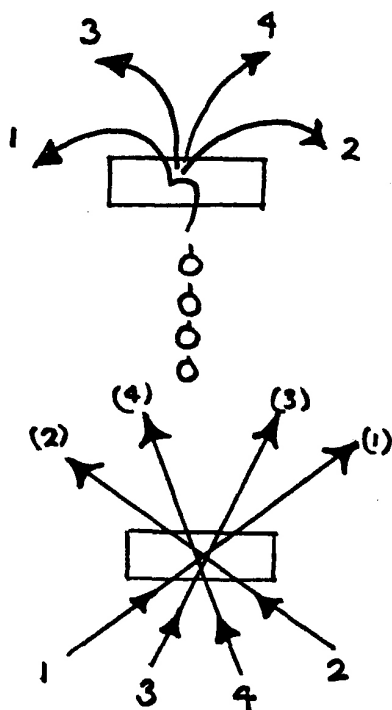
Three or more holding a bench on a slope - roll off the end.



GYMNASTICS - MINIMUM EXPECTED STANDARDS (BY THE AGE OF 14 YEARS (END OF KS3))	
<p><b>1 – FOCUS ON:- CANON AND SYNCHRONISATION IN SMALL GROUPS</b></p> <p><b>Most pupils will be able to:</b></p> <ul style="list-style-type: none"> <li>(a) In a group travel, jump and turn in different directions using canon rhythm.</li> <li>(b) Maintain the canon rhythm whilst all perform different movements on different levels.</li> <li>(c) Synchronise (<i>start at the same time and finish at the same time</i>) with each group member showing different movements, directions and levels.</li> <li>(d) Create and develop a sequence to show knowledge of canon and synchronisation, group awareness and unity and appropriate use of direction, levels and speeds.</li> <li>(e) Adapt and transfer skills and principles onto suitable apparatus at every stage of learning. Utilise, adapt and develop canon and synchronisation into the choreography of all group sequences.</li> </ul> <p>(N.B.) Specific skills should be taught, reinforced and developed at strategic and appropriate times and pupils should show an increased range in their movement vocabulary, level of competence, performance and creativity.</p>	
<p><b>2 - FOCUS ON:- MATCHING, MIRRORING, CONTRASTING AND DEVELOPING GROUP RELATIONSHIPS</b></p> <p><b>Most pupils will be able to:</b></p> <ul style="list-style-type: none"> <li>(a) travel, balance, jump and turn to match or mirror each other in 2's, 3's or larger groups.</li> <li>(b) identify and demonstrate contrasting shapes/movements and use them to travel over a partner(s).</li> <li>(c) understand the need for good body tension, extension and clarity of body shape to create high quality work.</li> <li>(d) know and use a range of partner/group relationships. create a sequence on the floor to show matching/mirroring/contrasting and use a range of partner/group relationships. Demonstrate planned changes in shape, speed and direction and use individual linking skills.</li> <li>(f) adapt and transfer sequences onto apparatus to exploit changes of levels and show planned variations in shape, speed and direction.</li> </ul>	<p><b>3 – FOCUS ON:- ASSISTED FLIGHT</b></p> <p><b>Most pupils will be able to:</b></p> <ul style="list-style-type: none"> <li>(a) know and identify the five basic jumps and show flight using body parts other than feet.</li> <li>(b) identify and show flight over a partner without making contact.</li> <li>(c) understand and demonstrate flight in two's exploiting both passive and active launches.</li> <li>(d) design and refine at least three different forms of flight in two's. Create a varied floor pattern and show appropriate planned variation in shape and level and be able to repeat the sequence accurately.</li> <li>(e) identify and demonstrate the basic grips and supports for lifting, lowering and launching in three's.</li> <li>(f) know and show how to transfer pair and group work safely and creatively onto apparatus at every stage of learning,</li> </ul>

## PHASE 2

### CANON - EXPLORING DIFFERENT DIRECTIONS



(i) Instead of following one another in rigid file order, travel over the apparatus in canon in a different way.

(a) Follow one another over the apparatus in canon but travel out of it in a different direction (*forwards, sideways, backwards*) Don't lose the rhythm of the canon.

Experiment and look at ideas – initially all use the same jump and develop precision, control and fluency.

(b) Now experiment with starting from different positions. Approach the apparatus from different positions and jump off into different positions.

Give out jumping cards. Experiment and look at ideas.

### CANON AND SYNCHRONISATION - JUMPING SHAPES

### CARD 1

WHEN TRAVELLING ON / OFF APPARATUS IN DIFFERENT DIRECTIONS IT IS SAFER AND EASIER TO TAKE OFF FROM TWO FEET.

**ALWAYS LAND ON TWO FEET WHEN JUMPING FROM APPARATUS.**

DIRECTIONS ARE:- FORWARDS, BACKWARDS, SIDEWAYS.

POSSIBLE SHAPES ARE:-

POSSIBLE SHAPES ARE:-



STAR



PIN



TWISTED



TUCKED



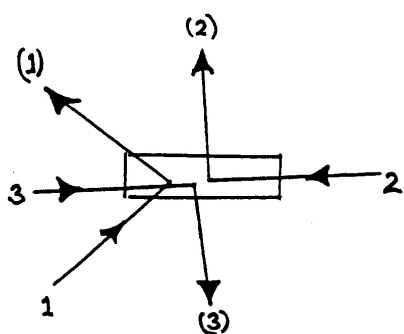
TURNIN

TEACHING POINTS:-

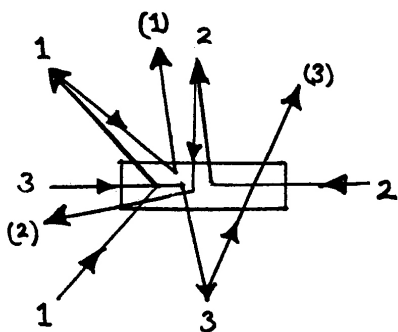
- STRONG THRUST FROM LEGS AND SWING OF ARMS TO LAUNCH INTO THE AIR.
- HEAD UP
- STRONG BODY TENSION.
- CLARITY OF BODY SHAPE.
- "GIVE" IN HIPS, KNEES AND ANKLES TO LAND WITHOUT JARRING.

(N.B. TUCKED JUMP - HEAD MUST REMAIN UP, BACK STRAIGHT AND KNEES ARE BROUGHT UP TO CHEST. DO NOT LEAN FORWARD OR ROTATION WILL OCCUR.)

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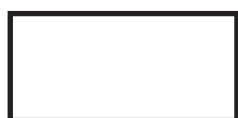


- (c) Start from different points around the apparatus and work out an order for crossing so you don't collide. Maintain the rhythm. Choose type of jump and all do the same.



- (d) Join two consecutive rounds of canon movements together-show a starting position and a finishing position. Each person uses two different jumps of his/her own choice.

*(It is more constructive at this point to use low pieces of apparatus or single springboards. This will enable pupils to both maintain and listen to the rhythm.)*



- (e) Take out pairs or squares of mats – give each group a card on directions in canon (card 2)



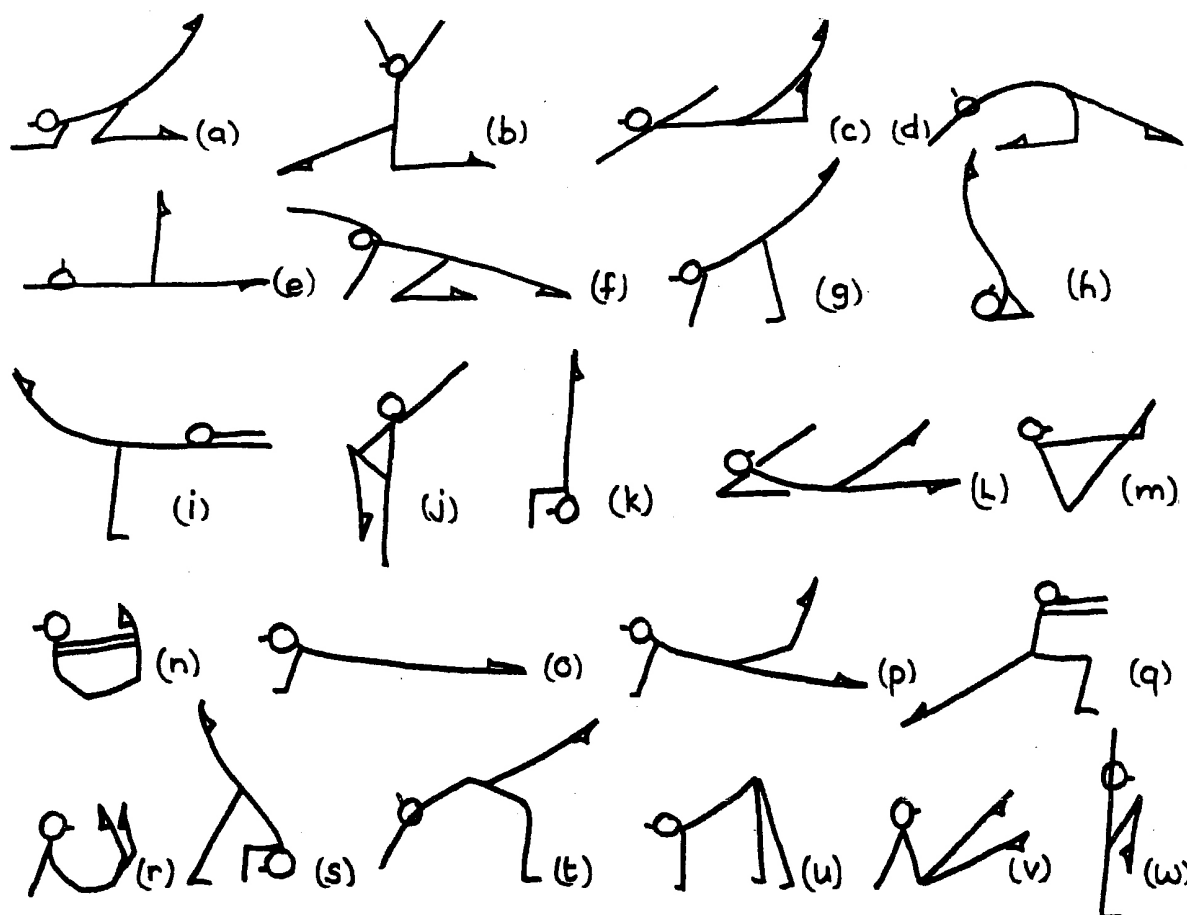
*(Canon is an important component of sequence construction. Therefore, exploring different directions and rhythms gives pupils a deeper knowledge and understanding of its use. On the card, groups of three are used for examples, however, group size should be appropriate to ability. In any one class there could be groups ranging from two's to four's.)*



The following card could encourage acquisition and development of a variety of matched shapes.

## MATCHING BALANCES “PERFORM, PLAN AND COMPOSE”

**CARD 6**



- (1) EXPLORE SOME OF THESE SHAPES WITH YOUR PARTNER AND HOLD STRONG MATCHING BALANCES. DO ANY OF THESE ALLOW YOU TO HAVE A POINT OF CONTACT WITH YOUR PARTNER?
- (2) TRY BALANCES
 

<ol style="list-style-type: none"> <li>(a)</li> <li>(b)</li> <li>(c)</li> <li>(d)</li> </ol>	<ol style="list-style-type: none"> <li>SIDE-BY-SIDE WITH YOUR PARTNER</li> <li>ONE BEHIND THE OTHER</li> <li>FACING ONE ANOTHER</li> <li>BACK TO BACK</li> </ol>
--	--
- (3) CAN YOU CREATE ANY OTHER DIFFERENT BALANCES?
- (4) PICK OUT FOUR OF YOUR FAVOURITE MATCHED BALANCES AND JOIN THEM TOGETHER IN A SEQUENCE – DON'T ALWAYS WORK SIDE-BY-SIDE. INCLUDE A JUMP SOMEWHERE IN YOUR SEQUENCE.  
LINKING MOVEMENTS SHOULD BE INDIVIDUAL AND NOT MATCHED.

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**N.B.** A piece of music could be used to give the sequence a rhythmic structure.

## PHASE 7

### TRANSFERRING ASSISTED FLIGHT ONTO AND FROM LARGE APPARATUS

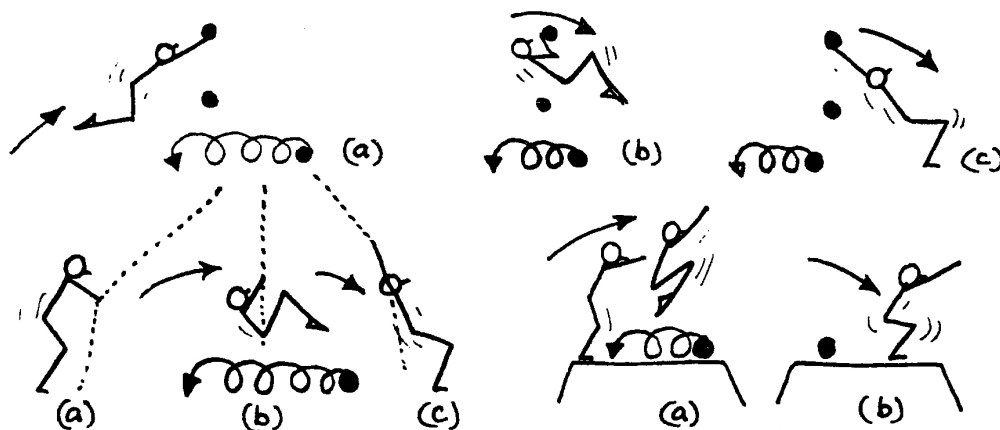
Pupils move in pairs onto groups of apparatus designed by the teacher. Each group comprises two pairs. The apparatus should be designed to provide different levels and a sloping piece of apparatus. The base area of the apparatus arrangement should be as large a spread as possible providing a variety of exits and entrances.

This apparatus could be constructed as an organised class activity under the instruction of the teacher, or alternatively each group could be given a detailed apparatus card and use their initiative to set it up. On the card should be the order in which apparatus is taken out i.e. largest pieces first, benches and springboards next, and mats last. The order for putting it away is i.e. mats first, benches and springboards next, large pieces of apparatus last.

- (i) Travel about the room using all the apparatus as individuals freely exploring all aspects of the apparatus (*except ropes*).
- (ii) Move onto your own apparatus and experiment with how you can experience flight over a partner without making contact.  
(Remember the moves that were used on the floor. Give out a simple example card to stimulate ideas.)

#### ASSISTED FLIGHT CONVERSION PARTNER FLYING OVER LOG ROLL

CARD 24

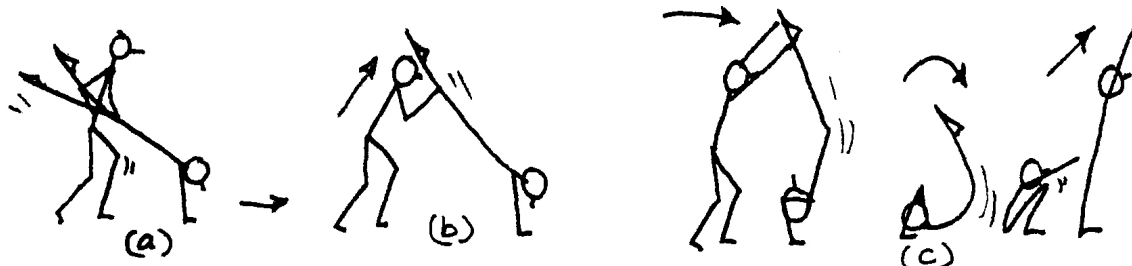


- (A) TRY OUT THE LOG ROLL AND FLIGHT MOVEMENT WHICH IS APPROPRIATE FOR YOUR APPARATUS.
- (B) CAN YOU ADAPT AND REFINE OTHER MOVEMENTS INVOLVING FLIGHT OVER A MOVING OBSTACLE THAT YOU HAVE LEARNED ON THE FLOOR? © Val Sabin

(iii) Now experiment with ways of launching your partner onto or from apparatus.  
**EXTREME CARE - YOUR PARTNER IS YOUR RESPONSIBILITY. REMEMBER TO TIME THE MOVEMENT CAREFULLY AND DO NOT BEGIN UNTIL BOTH OF YOU ARE READY. MAINTAIN STRONG BODY TENSION AND BALANCE WHEN IN THE AIR.**

## ASSISTING A PARTNER TO TURN

## CARD 31 (E)



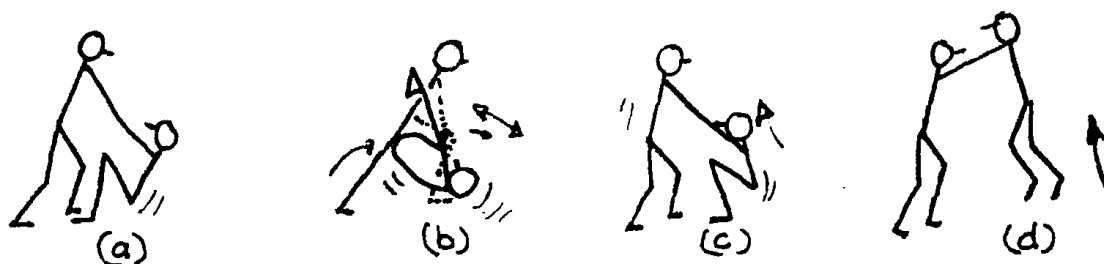
- (1) BODY TENSION IS ESSENTIAL AND THE MOVEMENT SHOULD BE SLOW AND CONTROLLED.
- (2) HOW CAN YOU ARRIVE SMOOTHLY IN THE "WHEELBARROW" POSITION AT THE BEGINNING?
- (3) HOW CAN THE SUPPORTER MOVE OUT OF THE AGILITY AND STAND UP AT THE SAME TIME AS THE PERFORMER?

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## ASSISTING A PARTNER TO TURN

## CARD 32 (E)

N.B. ROCK TWICE THEN PULL UP TO STAND ON THE THIRD ROCK

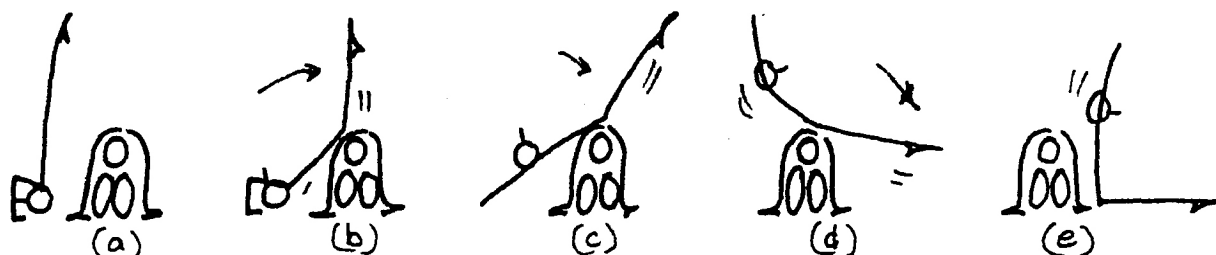


- (1) IT IS ESSENTIAL TO KEEP IN A TIGHTLY CURLED-UP POSITION WHILST YOU ARE BEING ROCKED BACK AND FORWARD.
- (2) CAN THE SUPPORTER PULL THE PERFORMER UP TO JUMP AND TURN?
- (3) WHICH DIFFERENT BODY SHAPES CAN BE MADE BY THE PERFORMER IN THE AIR?
- (4) HOW CAN YOU HOLD A COMBINED FINISHING POSITION?

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## ASSISTING A PARTNER TO TURN

## CARD 33 (E)



- (1) BODY TENSION AND STRAIGHT BACK ARE ESSENTIAL
- (2) CAN THE PERFORMER TRAVEL OVER WITH LEGS ASTRIDE?
- (3) WHEN THE PERFORMER HAS LANDED HOW CAN THE BASE AND PERFORMER RISE TO STANDING (THEY CAN ASSIST EACH OTHER)

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## PHASE 2

### MATCHING AND MIRRORING BALANCE BY THE MEMBERS OF THE GROUP FOR THE THIRD TO PASS OVER OR UNDER

- (i) Explore some matching and mirroring balances in twos, which enable a third person to pass underneath. (Remind pupils of Counter-balance and Counter-tension - Unit 6 Phase 2 or Unit 2 Phase 1 Matching and Mirroring in two's. Perhaps they could use some of those balances to produce a gap or barrier for a third person to travel over/under.)

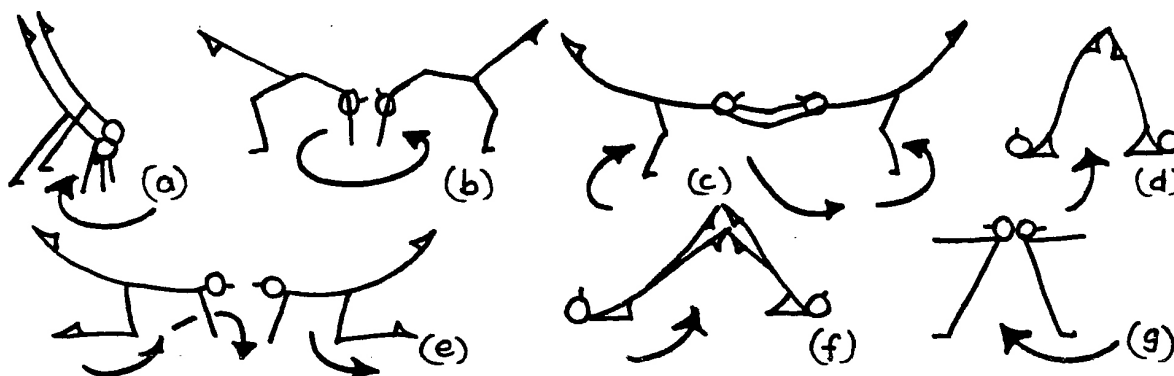
\* Explore symmetrical and asymmetrical shapes.

\* Give out cards to stimulate ideas. Balances should be on a medium or high level to enable a person to pass underneath.

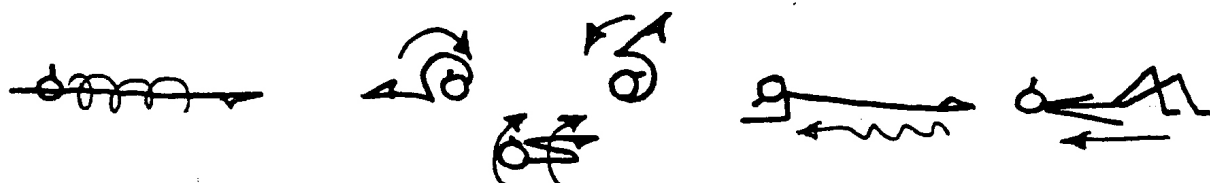
#### HOLES AND BARRIERS

CARD 74

#### MATCHING AND MIRRORING SHAPES TO PASS UNDER



- (A) EXPLORE THE IDEAS ABOVE. TWO GROUP MEMBERS HOLD A MATCHING OR MIRRORING BALANCE AND THE THIRD ONE PASSES UNDERNEATH, THROUGH THE GAPS WHICH HAVE BEEN CREATED.
- (B) CAN YOU EXPERIMENT WITH OTHER MATCHING AND MIRRORING BALANCES FOR A GROUP MEMBER TO PASS UNDER?
- (C) TRY TO MAKE EACH PASSING-UNDER MOVEMENT DIFFERENT.



- (D) SELECT THREE DIFFERENT MATCHING AND MIRRORING BALANCES FOR A THIRD PERSON TO PASS BENEATH AND LINK THEM EFFECTIVELY AND FLUENTLY. EACH MEMBER OF THE GROUP SHOULD PASS UNDERNEATH -A BALANCE.

SHOW CHANGES IN SPEED AND DIRECTION AND FINISH WITH A GROUP BALANCE.

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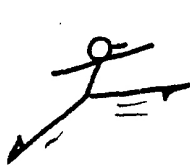
## HOLES AND BARRIERS

CARD 75

### MATCHING AND MIRRORING SHAPES TO PASS OVER



- (A) EXPLORE THE IDEAS ABOVE. TWO GROUP MEMBERS HOLD A MATCHING OR MIRRORING BALANCE AND THE THIRD ONE PASSES OVER.
- (B) CAN YOU EXPERIMENT WITH OTHER MATCHING AND MIRRORING BALANCES WHICH CAN MAKE OBSTACLES FOR A GROUP MEMBER TO PASS OVER? DO THE OBSTACLES HAVE TO BE STATIONARY OR CAN THEY BE MOVING?
- (C) TRY TO MAKE EACH PASSING-OVER MOVEMENT DIFFERENT.



- (D) SELECT THREE DIFFERENT MATCHING AND MIRRORING MOVEMENTS FOR A THIRD PERSON TO PASS OVER AND LINK THEM EFFECTIVELY AND FLUENTLY. A DIFFERENT MEMBER OF THE GROUP MUST PASS OVER THE BALANCE EACH TIME.

SHOW CHANGES IN LEVEL AND DIRECTION AND FINISH WITH A HIGH GROUP BALANCE.

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- (ii) Add a bench.

### Sequence

Select four matching/mirroring balances on or against the bench for a third person to move over, under or through. Link them effectively and fluently to show different levels, directions and speeds. Each member of the group must take a turn at travelling over, under or through a balance.

A TEACHING MANUAL 11-16 Years Key Stages 3 & 4

# SCHOOL GYMNASTICS

Vol 2

by Val Sabin



4 units of work divided into 22 phases  
Teaching specific skills in detail • fully inclusive



VAL SABIN PUBLICATIONS



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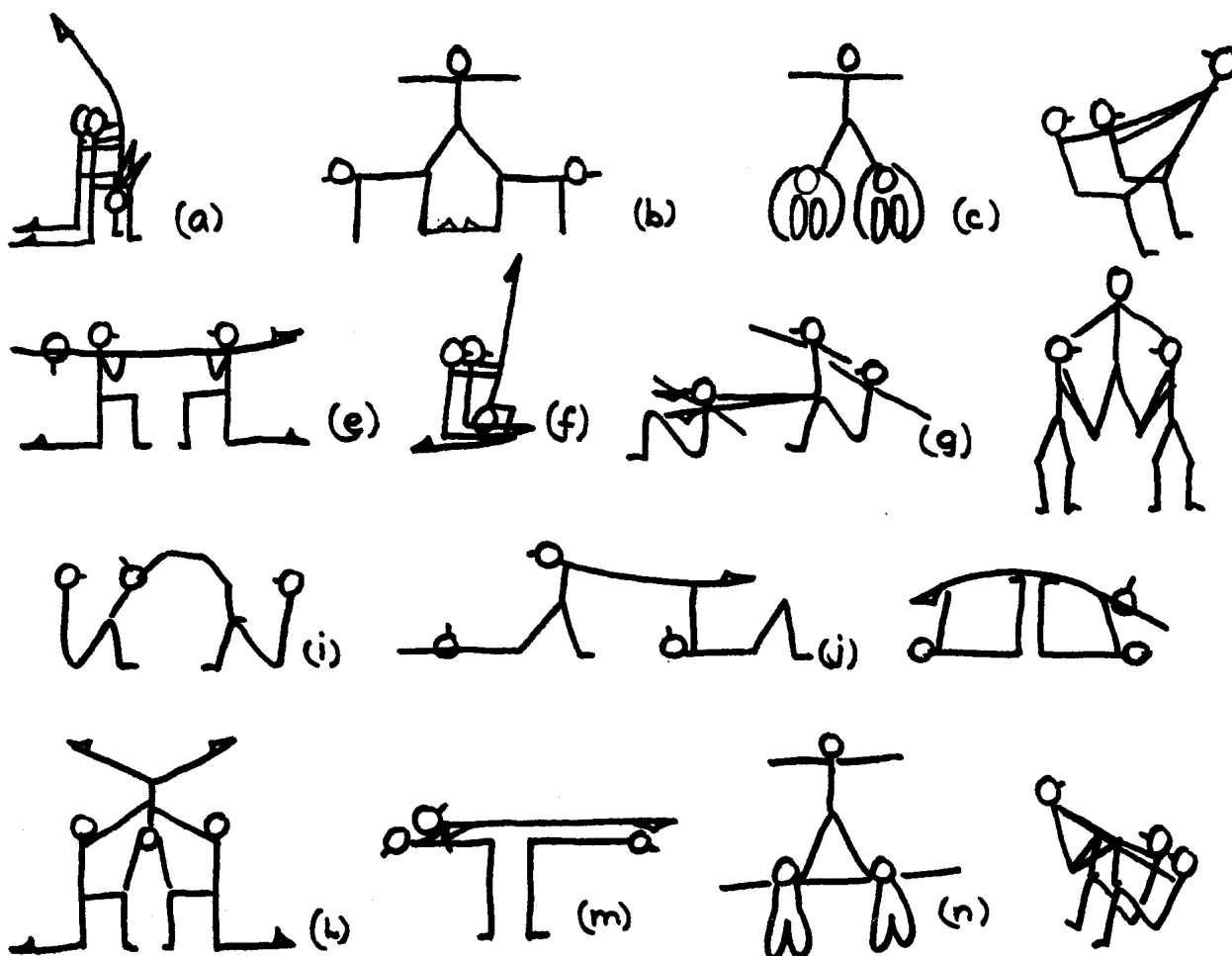
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## BALANCE IN THREE'S

CARD 91

### TAKING THE ENTIRE WEIGHT OF A PARTNER TWO MATCHING POSITIONS AND ONE DIFFERENT



- (A) EXPLORE SOME OF THESE BALANCES AND CHANGE THEM TO SUIT YOUR GROUP.
- (B) WHEN YOU HAVE PERFECTED A BALANCE, WORK OUT HOW YOU CAN MOVE SMOOTHLY INTO IT WITH (1) ALL THREE APPROACHING FROM DIFFERENT DIRECTIONS OR (2) TWO APPROACHING FROM ONE DIRECTION AND THE THIRD FROM A DIFFERENT DIRECTION.
- (C) FIND AN EFFECTIVE WAY OF MOVING OUT OF THE BALANCE.

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#### (ii) Sequence

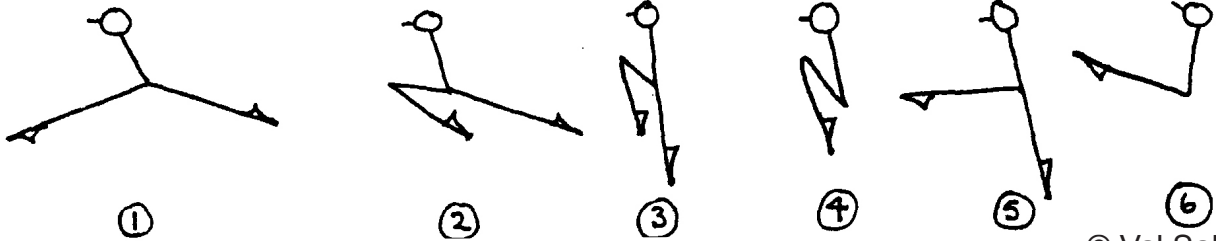
The teacher selects a piece of music for the class (a smooth-moving piece which will allow for balances to be made and held).

Pupils take sequence card 92.

## LIFTING, CARRYING AND LOWERING SUPPORTED LIFT - UPRIGHT BODY POSITIONS

CARD (A) 95

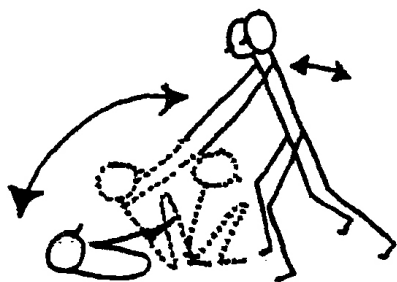
EXPERIMENT WITH THESE POSITIONS WHEN BEING LIFTED.



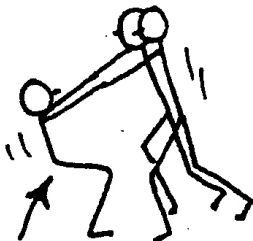
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## LIFTING, CARRYING AND LOWERING "ROCKING" INTO THE LIFT

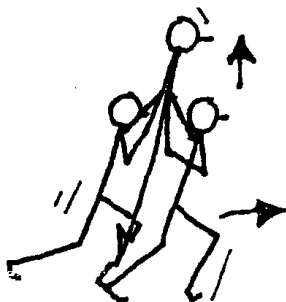
CARD (B) 96



- (A) ACTION: ROCK BACKWARDS AND FORWARDS TWICE (KEEP KNEES CLOSE TO CHEST AND ROUNDED BACK)  
TEACHING POINTS: SUPPORTERS' GRIP "SHAKE HANDS" AND JUST ABOVE THE ELBOW. MOVE WITH THE ROCKING ACTION TO ALLOW THE CENTRE PERSON TO GAIN MOMENTUM.



- (B) ACTION: ON THIRD ROCK FORWARD PUSH HARD ON LEGS AS SUPPORTERS PULL UPWARDS.  
TEACHING POINTS: SUPPORTERS AND LIFTED PERSON MUST TIME THE PUSH FROM FEET AND PULL FROM ARMS.



- (C) ACTION: SUPPORTERS PUSH UPWARDS INTO THE LIFTING POSITION WITH MOMENTUM CARRYING THE MOVEMENT FORWARD. TEACHING POINTS: SUPPORTERS CONVERT THE PULL IMMEDIATELY TO PUSH TO HOLD THE CENTRE PERSON IN THE LIFTED POSITION. STRONG BODY TENSION IS ESSENTIAL.

- (1) PERFECT THIS "ROCKING INTO THE LIFT". TRY WITH DIFFERENT PEOPLE IN THE CENTRE POSITION.  
(2) CAN YOU DEVISE ANY OTHER WAY OF MOVING INTO THE LIFT?

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## PHASE 5

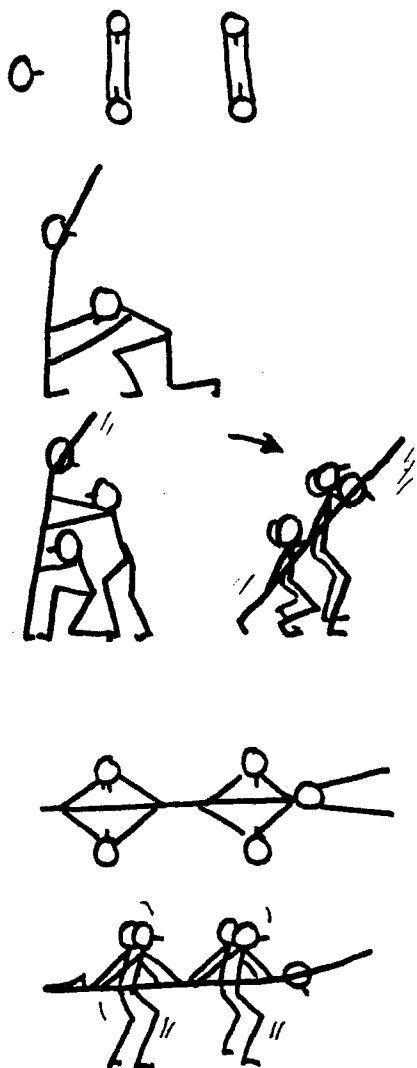
### LIFTING, CARRYING AND LOWERING IN LARGER GROUPS

When pupils have mastered grips and techniques in three's and four's the lifting, carrying and lowering can be adapted and made more exciting in larger groups.

#### Points to emphasise

- The body tension of the lifted person is now of prime importance.
- Everyone in the group must work together to produce a successful and safe lift. •- Good timing is essential.

Each of the basic multi-lifts should be demonstrated initially and taught as a class activity to enable teaching points and safety factors to be emphasised and checked at every stage of the movement.



- (i) to understand the importance of group co-operation, spacing and timing is essential, therefore, teach the simple group lifts first e.g.

- (a) In two's facing each other with hands linked, the person to be lifted stands at the side.

First two supporters bend down and make contact below the knee and on the thigh of the person to be lifted.

Second two supporters close in on the first two supporters and make contact on waist and chest of person to be lifted.

Person to be lifted tenses the body and leans forward slowly for the supporters gradually to receive the weight and lift him/her above the ground.

(The number of supporters can be increased to 6 if necessary.)

## PHASE 5

### TRAVELLING AND BALANCING, TAKING THE WEIGHT OF A PARTNER ENTIRELY UPON THE POLE

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Pupils should have completed successfully all the work in Unit 9 before embarking on this phase of mobile poles. Teachers decide on group sizes and select suitable activities for the class.

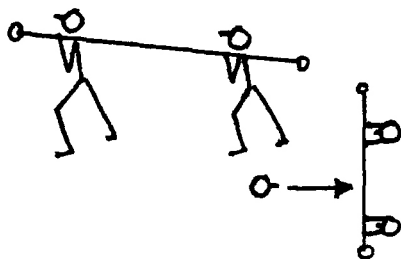
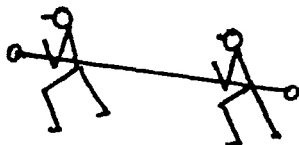
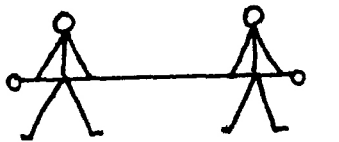
#### Safety:

**You are entirely responsible for the safety of your partner!**

If you feel your grip is insecure, let your partners know immediately so the move may be discontinued.

Teaching of grips is vital – plus essential points of weight-bearing and levers.

- (i) For this phase it may be necessary to have larger groups (this will also produce many more and varied lifts). Most lifts can be accomplished by using the three bar positions on the left.



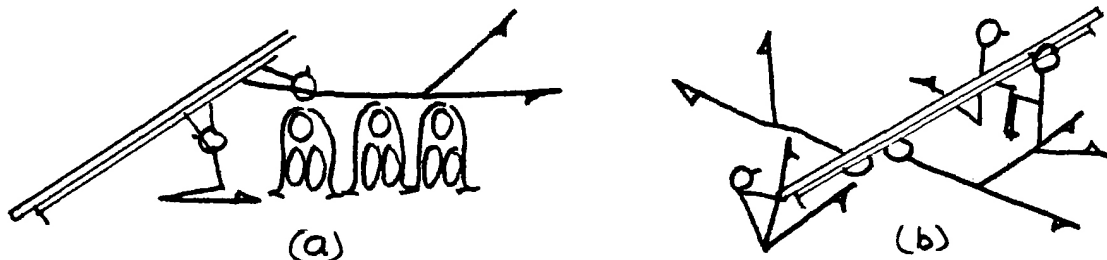
- (a) **Low Height Pole**  
Supporters must have backs straight, heads up, legs straight or wide stance (side to side or front to back) and arms straight.
- (b) **Medium Height Pole**  
Elbows bent, fists with palms toward you, bar held in the bend of the elbow. Supporter's back straight, head up, wide stance (forward and back).
- (c) **High Pole**  
Elbows bent, hands gripping the pole, palms upwards, pole gripped close to the body in line with the shoulders.

**N.B.** If the person to be lifted approaches the bar and springs onto it, e.g. run and lift up to balance on stomach on the bar then s/he must approach the pole **FACING** the supporters so they can absorb any momentum from the run.

## MOBILE BENCHES (B) SLOPING BENCHES BALANCES UNDERNEATH THE SLOPE

CARD 112

SAFETY: ENSURE THAT THE SLOPE IS SECURELY HELD



- (A) EXPLORE THESE BALANCES (YOU SHOULD BE ABLE TO HOLD THE COMPLETED BALANCE FOR THREE SECONDS.) TAKE IT IN TURNS TO SUPPORT THE SLOPE.
- (B) CAN YOU CREATE ANY OTHER BALANCES UNDERNEATH THE SLOPING BENCH?
- (C) PRACTISE AND PERFECT TWO BALANCES.  
CREATE WAYS OF MOVING INTO AND AWAY FROM THE BALANCES  
- ONE OF THE ENTRANCES OR EXITS SHOULD USE MATCHING OR MIRRORING MOVEMENTS.

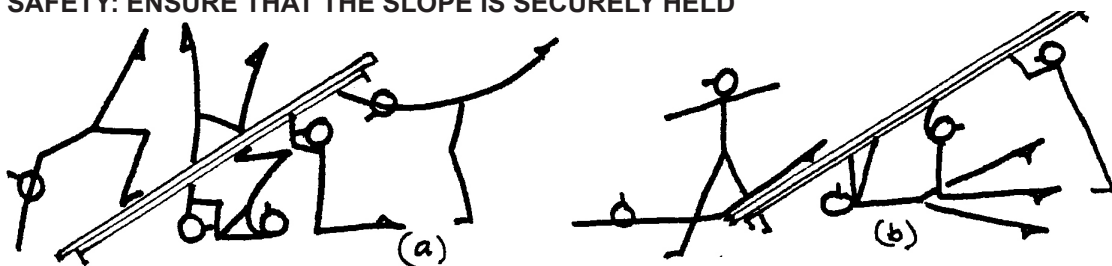
WHEN YOU HAVE COMPLETED (C) TAKE CARD 113

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## MOBILE BENCHES (B) SLOPING BENCHES BALANCES ALL WHERE GROUP MEMBERS HOLD DIFFERENT POSITIONS ON DIFFERENT LEVELS

CARD 113

SAFETY: ENSURE THAT THE SLOPE IS SECURELY HELD



- (A) EXPLORE THESE BALANCES (YOU SHOULD BE ABLE TO HOLD THE COMPLETED BALANCE FOR THREE SECONDS). TAKE IT IN TURNS TO SUPPORT THE SLOPE.
- (B) CAN YOU CREATE OTHER BALANCES WHERE ALL GROUP MEMBERS HOLD DIFFERENT POSITIONS?
- (C) PRACTISE AND PERFECT TWO BALANCES.  
CREATE WAYS OF MOVING INTO AND AWAY FROM THE BALANCES  
- ONE OF THE ENTRANCES OR EXITS SHOULD USE MOVEMENTS WHERE YOU TRAVEL OVER OR UNDER OTHER GROUP MEMBERS.  
WHEN YOU HAVE COMPLETED (C) TAKE CARD 114

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### (viii) Handspring

The handspring is preceded by a short run and a skip-up. This initiates the movement and creates the momentum required for performing the skill.

- (1) Run towards the mat and on the penultimate step arms swing down and back.
- (2) As the take-off foot thrusts upwards and forwards strongly from the ground, arms swing in the same direction to extend the body and take it into the air with the other leg slightly in front. (The skip-up is in fact a large hop and the take-off leg is the arc which swings over the head first in the handspring.)
- (3) The second foot touches the ground in a long step with hands reaching forward for the floor.
- (4) As hands touch the floor the kicking leg swings up vigorously to initiate rotation.
- (5) This is followed immediately by the take-off leg which thrusts from the ground to initiate elevation and "catch-up" with the leading leg.
- (6) As legs snap together the hands thrust strongly forwards and upwards from the floor to assist flight back onto feet.

- Very important:**
- (i) Head position and body tension should be maintained through flight.
  - (ii) The lead-in step after the skip-up should be a long one.



- Common faults:**
- (a) Gymnast lands on feet but there is no flight from take-off.
  - (b) Gymnast maintains stretched body position through the air but lands on heels and falls backwards.
  - (c) Maintains stretched position through the air but over-rotates and overbalances forward when landing.

- Remedy:**
- (a) The effect is one of an over-fast handstand-crab-standup. There is little or no upward thrust and no maintenance of body shape and tension.
  - (b) Too little thrust from the kicking leg, therefore too little rotation. The gymnast needs to practise the stage which develops the long step and thrust from the kicking (swinging) leg as this initiates rotation.
  - (c) Over rotation caused by not enough elevation and snapping the legs down too soon. The gymnast should be taken back to the practice which can emphasise and develop the thrust from the take-off leg and "snap" of catching up the leading leg.

**N.B.** When the cause of the problem has been isolated and practised the gymnast may then be supported through the whole skill.

## (vi) HEADSPRING ON THE FLOOR



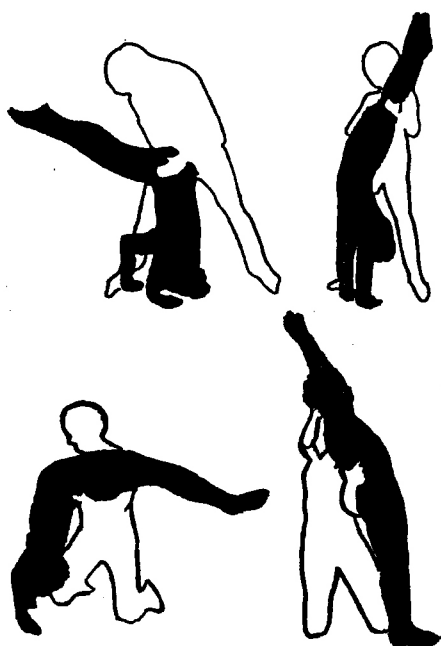
- (1) Start in crouched position - head up - arms reaching forward - weight on the balls of feet.
- (2) Spring from both feet and Place hands and top of forehead simultaneously on the floor. (Fingers pointing forward) Head and hands closer than for headstand balance.
- (3) Move hips over base. Stretch and extend legs.
- (4) Hips pass over head and hands - thrust with hands and vigorously extend the body.
- (5) Strong push from arms.
- (6) Maintain the extended body position and land with arms above head.

**Very important:** to get the correct timing of leg and arm thrust and to keep the body extended during flight.

**Common faults:**

- (a) to curl the body at the thrust, and land on feet but in a tight ball shape.
- (b) to over-stretch the abdomen, producing a very hollow back and over-rotation forwards - this means there is very little flight and the movement produced is more like a speeded-up headstand-into-bridge-and-stand-up

**Remedy:** The gymnast is supported from the "jack-knife" position to thrust into handstand.



The supporter stands to the rear of the gymnast and firmly grips both sides of the hips. The gymnast simultaneously thrusts legs upwards and over whilst vigorously pushing from hands to straighten arms. This can be repeated as many times as necessary and will help the gymnast with the timing of the two actions. The supporter can give as much assistance with the lift as required. Overbalance is prevented by the supporters shoulder and body.

To progress, the supporter can kneel down beside the gymnast and support from the same "jack-knife" position. The nearest hand is placed under the gymnast's shoulder and the other hand in the small of the back. As the gymnast thrusts upwards and forwards, the supporter can assist with the lift and help him/her return safely to feet. This can be repeated until the skill is familiar and then the supporter can assist the gymnast with a running headspring.

## (ii) FORWARD ROLL TO STANDING

The teaching points for the forward roll identified on the previous page remain the same but add...

- 4 Roll onto feet - push head forward, reach forward with hands. Move through the squat position by giving a strong thrust upwards with legs. Push into a stretched standing position to finish.



The roll to standing can be initiated from either a squat position or a standing position.

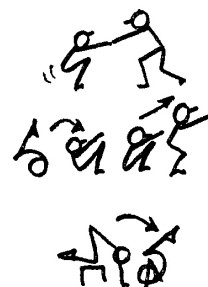
**Very important:** Emphasise chin on chest and taking weight on the back of the head and shoulders. The thrust from the legs when initially turning into the roll is extremely important, as is the strong thrust from the legs back into the standing position at the completion of the roll.

**Common fault:** Using the hands on the floor to push into standing at the end of the action.

**Remedy:** To maintain the momentum of the roll, tuck the heels well under the hips as the feet touch the ground and reach forward with the arms at the same time as thrusting with the legs.

**Practices:** If a child still has difficulties, the teacher can stand in front and grasp the hands which are stretched forward. The teacher pulls the child forwards and upwards. After feeling the correct action several times the child should be able to reproduce it unaided. If there is still a problem, the following two practices might help:

- (i) Sit on the floor in a tightly curled-up position with arms around knees, rock backwards and forwards several times until enough momentum is gained to rock forwards and up onto feet, by tucking heel as close under the hips as possible and by reaching forward with hands and head.
- (ii) Another helpful practice is to kneel on a bench, place hands on the floor at the side, tuck chin on chest and push over into a forward roll from the bench - hips start very high so the rolling action is made considerably easier.



To emphasise the importance of getting the heels under the hips to stand, the roll could be taken into jumps.

- (i) Forward roll - into a star jump.
- (ii) Forward roll-into a straight jump.
- (iii) Forward roll - into a tuck jump



(Remember that in the tuck jump the head must be kept up. The knees are brought up towards the head, the head is NOT brought down towards the knees.)

# HANDSTAND

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## (i) Introductory Activities

### Kicking Horses

This activity is very good for developing arm strength and co-ordination but is also very useful for developing confidence in being upside-down only on hands. It is good to use in the early stages of developing a handstand.



- Hands on the floor about shoulder width apart.
- Strong, straight arms.
- Fingers pointing forwards, head up, bottom up.
- Swing a bent leg up, then push the other leg up behind it.
- The legs change over in the air (*i.e. the first leg into the air is the first leg to come down to the ground*)

**Very important:** To keep the head up.

**Common fault:** To swing forcefully and lose balance in the air.

**Remedy:** Practise pushing two feet up into the air together.

### Front Support and Back Support

This will help to develop strength and body tension.

#### Front Support



- Head up and look forward.
- Strong straight arms shoulder width apart - fingers pointing forward.
- Body strong and tense, straight and in line with the head.

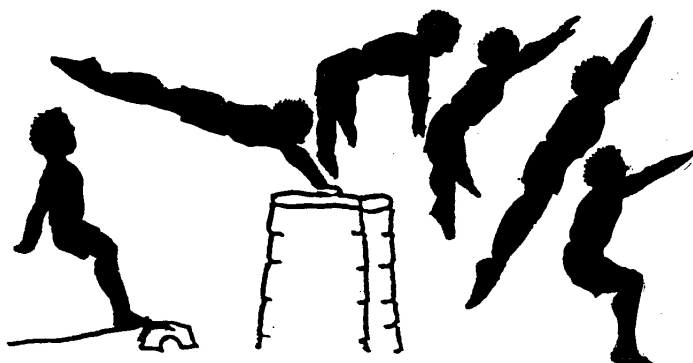
#### Back Support



- Head in line with body
- Strong straight arms shoulder-width apart
- Fingers pointing towards feet.
- Hips pushed upwards to maintain a straight strong body in line with the head.

**Extension:** Lead with an extended arm to turn slowly sideways from one support to the other - maintain body shape.

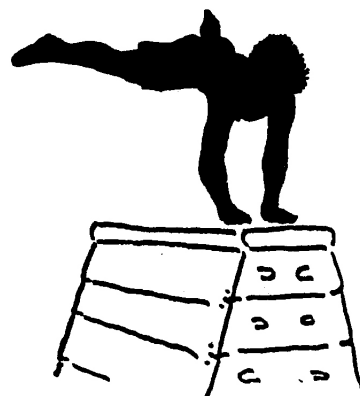
### (iii) Straddle Over a Widthways Box



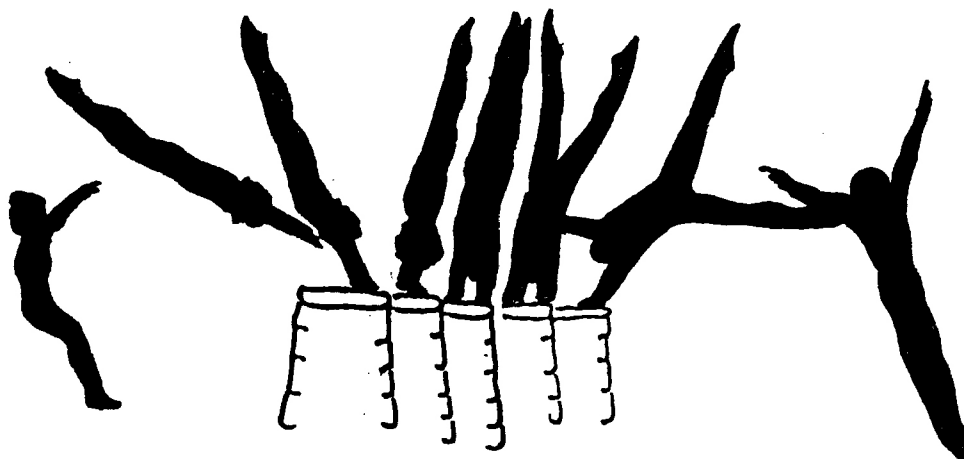
This shows the flight path of a confident vaulter and this height and thrust will not be achieved immediately. The “layout” position is shown at the approach to the box. The gymnast can gradually progress towards this position by increasing thrust and by moving the springboard further away in stages. This “layout” position is the one which a gymnast passes through when performing a straddle vault over a lengthways box - (Longfly).

### (iv) Straddle Vault over a Box Lengthways (Longfly)

- (1)
  - Take off from two feet with strong thrust from hips, thighs, knees and ankles.
  - As feet push off, arms swing forwards and upwards, hands reaching for the end of the long box.
  - Take off from balls of feet with slight angle in hips, thrust hard to elevate hips in flight onto the box.
  - Hands placed firmly approximately 30 cm from the further end of the box -fingers pointing forwards.
  - Arms tense to take the weight. Head up - strong body tension.
- (2)
  - \* Immediately after take-off legs are straight and together before spreading into the straddle position as arms receive the weight of the body.
  - \* As the shoulders move past the hands, the thrust from hands is upwards and forwards to continue the transference of weight over the box.
  - \* Arms remain firm throughout. Head up - legs straight - toes extended.
- (3)
  - \* After the thrust from the arms, legs are snapped close together as they clear the end of box
  - \* Land with two feet together - give in hips, thighs, knees and ankles to receive the weight of the body. Keep the head up.
  - \* Stretch arms and land in the extended position.



### (ix) Long-arm Overswing with Quarter-turn and Wheel-out



This vault also has the initial stage common with the long-arm overswing but again the placement of the hands on the box is different and controls the rest of the movement.

There are two versions of this vault, the first one being the easier.

#### Version 1

Run up and flight onto hands is the same as for "Long-arm" but then as the body moves through the vertical one hand is moved to the furthest end of the box with fingers pointing sideways. This placement initiates the turn and the legs stretch out to the astride position to "wheel out" of the movement. Legs are brought sharply together to land.

#### Version 2

This version can be compared with an elevated cartwheel that lands with two feet together. Immediately after take-off the first hand is placed on the front of the box with the fingers pointing forward and the second hand on the furthest side of the box, fingers pointing sideways. This hand placement initiates the turn in the body.

Immediately the second hand makes contact, the first is released and the arm stretched out as the legs stretch to the astride position to "wheel" out of the movement.

Legs snap together to land, give in hips, knees and ankles to absorb the momentum.

**N.B.** The tendency initially is to begin to move into the "wheeling" shape almost before contact with the box. The inverted position must be reached with the hand stand shape showing before opening out into the "wheel".

#### Support

The supporter stands as for a long-arm overswing support to the rear of the gymnast when the "wheeling-out action" takes place.

Nearest hand to the box grips under the shoulder and furthest hand from the box is placed under the side of the descending hips to help control the flight off and initially to give the gymnast sufficient time to snap the legs together for landing.