

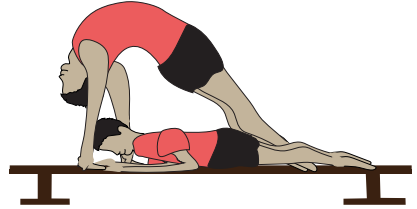


# Developing sequences on apparatus

Pupils will develop their bridge sequences on apparatus.

## Structure

- In pairs, pupils are going to form a sequence. Partner one chooses an individual bridge balance on apparatus, partner two moves over or under partner one's bridge balance.
- Partner one then moves out of the balance and both pupils travel to a new piece of apparatus
- Once they have travelled to a new piece of apparatus, they need to create a linked / connected bridge balance.



Pupils move to the side of their partner's bridge instead of moving over or under them.

Pupils move under, over and through apparatus as they travel to their new apparatus.



## Key Questions

- Can we move out of our individual balance and travel to a new piece of apparatus with our partner?
- What different ways can we move out of our balances ensuring flow?
- Do we move using the same movements as our partners or different movements?
- Are we moving over/under/around apparatus as we travel to our new piece?

Flow must be applied to the movements over and under the balances and then as pupils travel to new apparatus.



Can pupils execute movements over or under their partners' bridge balances?



Do pupils understand what flow is?



Are pupils collaborating effectively with their partners?



Can pupils continue to try new movements even when they are finding it challenging?



# Exploring the role of a 'ringmaster'

Pupils will create a motif that represents the role of the ringmaster in the circus.

## Structure

- Discuss with pupils the role of the ringmaster.
- Ask pupils to make a list of words that describe a ringmaster. Words could include; inspirational, motivational, leader.
- Ask pupils to create a short motif that represents a ringmaster.
- Can pupils replicate the words in their performance?
- Do pupils perform their motif with flow?



Give pupils a list of key words to help support their creation of a motif.

Pupils create a start and finish frozen position that represents their ringmaster.



## Key Questions

- How can we move like an excellent dancer?
- What is the role of a ringmaster?
- What ideas do we have for moving like a ringmaster?
- Who is moving like a ringmaster with expression and creativity?

Excellent dancers interpret the music, perform with good timing, show expression and creativity.



Can pupils include a change of speed?



Can pupils make improvements to another pupils' work?



Can pupils focus on the movement sequence with accurate timing?



Do pupils enjoy improving other pupils' performances?

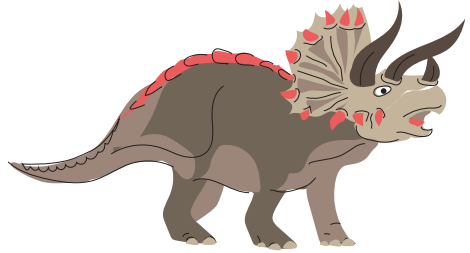


# Developing our dinosaur movement ideas

Pupils will create movements as dinosaurs searching their habitat looking for food.

## Structure

- Explain to pupils that their dinosaur is going to be moving through the swampland looking for food.
- Pupils perform a movement that summarises how their dinosaur would move searching for food.
- Do pupils perform their movements with control?
- Do pupils facial expressions show that their dinosaur is searching for food?



Repeat key words such as much and pick and scoop to help pupils will ideas.

Add cones that pupils can search under or hoops that pupils can jump into.



## Key Questions

- How can we move like champion dancers?
- What different ideas do we have as dinosaurs looking for food?
- Who can move like a dinosaur looking for food?
- What do we mean by expression?
- Who is staying in character as their dinosaur?

Champion dancers move with control, respond to the rhythm and move in relation to the music.



Can pupils move their bodies with big actions?



Can pupils experiment moving in different ways?



Can pupils listen to others ideas?



Can pupils travel with confidence?

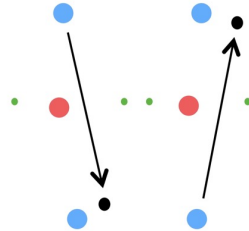


# Piggy in the Middle (2v1)

Pupils will pass the ball with accuracy and control away from the defender.

## Structure

- Split the class into groups of three. Two pupils start as the attackers and stand opposite each other.
- The other pupil known as the piggy (defender) starts between two cones.
- The attackers pass the ball through the cones, past the defender.
- How many successful passes can the attackers make without the defender stopping the ball?



The 'piggy' (defender) cannot move.



Challenge the attackers to make five successful passes in an allotted amount of time.



## Key Questions

- What does the word, 'possession,' mean?
- Why do we need to keep possession of the ball?
- Why do we want to keep the ball away from the defenders?
- What is the consequence if the defender gains possession of the ball?
- Why do we need to be accurate when sending the ball?



The defender cannot knock the ball out of an attackers hands. No contact is allowed.



Can pupils pass a ball towards a target using their hands?



Do pupils look at their partner when passing?



Do pupils listen to their partner and team members.?



Are pupils able to pass and move with increasing accuracy?