

Gymnastics Unit Plan: A Peer Teaching Approach

Teacher Resource Kit



2012

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Introduction

This unit plan and resource kit has been developed to effectively deliver a gymnastics unit with a particular focus on a peer teaching model. The unit is aimed at a Year 9 physical education class and should be conducted across a 4 week period. Gymnastics is a highly complex sport which most students have had minimal exposure to. It is vital, therefore, to clearly structure and plan out all components of a gymnastics unit in order to optimise the effectiveness of its delivery. This document details the important components of the unit, including: information about peer teaching approaches, assessment throughout the unit, the connections to curriculum frameworks (VELS), and an outline of each lesson with a list of resources. A list of learning objectives will also be stated throughout the plan, which will provide a basis for assessment and activity design.

Rationale

Gymnastics is a sport that is quite unfamiliar to most students. The unique nature of gymnastics requires movements, skills and body control that are unlike that of any other sport. Performing such unfamiliar skills demands a high level of confidence and self-efficacy, and students who are particularly self-conscious will view themselves as highly vulnerable to public humiliation. As a result, many students are often reasonably apprehensive and reluctant to optimise their participation and involvement in gymnastics activities. This is why gymnastics units are advised not to be included in Year 7 curriculums, as many students are still establishing their social groups and are very protective of their image, and do not want to worry about potential humiliation. Although this unit is targeted at a Year 9 level, the students' reluctance to engage in gymnastics activities is in no way eliminated, but simply reduced. Since self-consciousness is the primary limitation in a gymnastics program, it is important to adopt a teaching model that will address this issue. A peer teaching model is the approach that I believe would be highly effective in overcoming the barriers to optimal involvement and personal development in gymnastics.

A peer teaching model is an approach whereby the students take on a teaching role (along with teacher guidance) to assist other students in learning particular skills or concepts (Cothran et al, 2008). Although students are still under direct instruction, peer teaching is less teacher-centred than a more traditional teaching approach. Peer teaching can either be conducted in partners or in small groups of students. There are many benefits to adopting a peer teaching approach, particularly in a unit like gymnastics. One of the major advantages of peer teaching in gymnastics is that students are able to experiment and perform unfamiliar skills within the comfort of their own social groups. This means that the students are not required to perform in front of the whole class, which could be quite confronting for many students who have never executed skills of this nature. While gymnastics will always be rather intimidating for many students, peer teaching provides a means to increase levels of self-efficacy and confidence to perform skills. If skills are developed in this more comfortable setting, students are more likely to gain optimal benefits from the tasks.

Another major benefit of utilising a peer teaching approach in a gymnastics unit includes the provision of constant feedback for students. Gymnastics movements are highly complex and unfamiliar to most students in any given school. Since most of these students have had minimal exposure to these movements, they require constant feedback about how they are currently coordinating their body, and how they can better coordinate their body. By correctly informing the students about the proper techniques in gymnastics, students are able to use peer teaching to take on a teaching role and provide constant feedback to the students practicing the skills. This means that instead of students simply observing their peers, they can utilise their knowledge as a teaching resource for physical education. This is known as *intuitive validation* (Metzler, 2000). Teaching approaches like this also enhances skills of interpersonal development, as students are required to take on more responsibility as they work collaboratively in a group. Additionally, providing constant feedback through peer teaching can also be a helpful tool in managing safety hazards. Gymnastics, if not taught properly, can have severe consequences in terms of injury. It is important to ensure students are following correct progressions in order to advance towards more complex skills. If these progressions are not abided by, they can lead to physical harm. Peer teaching can be used to assist the teacher in ensuring optimal safety for each of the students.

Curriculum Framework

It is important to ensure that all components of the unit plan are in alignment with a curriculum framework. Since this unit is being delivered to a Year 9 class, it is appropriate to plan the unit based on the curriculum framework provided in the Victorian Essential Learning Standards (VELS) for level 6. This framework will outline the learning standards that are being developed and assessed throughout the unit. Not only will these learning standards focus on the health and physical education domain, but also communication, personal learning and interpersonal development domains which are all outlined in the VELS strands. The following table highlights the key learning standards for each domain being addressed through undertaking the gymnastics unit:

Victorian Essential Learning Standards for Level 6 Gymnastics Unit:

<i>Strand</i>	<i>Domain</i>	<i>Dimension</i>	<i>Standards Assessed</i>
<i>Physical, Personal and Social Learning</i>	<i>Health and Physical Education</i>	<i>Movement and Physical Activity</i>	<ul style="list-style-type: none"> ○ Students demonstrate proficiency in the execution of manipulative and movement skills during complex activities. ○ They use training methods to improve their fitness level, and participate in sports, games, recreational and leisure activities that maintain regular participation in moderate to vigorous physical activity. ○ They demonstrate advanced skills in selected physical activities. ○ They assume responsibility for conduct of aspects of a sporting competition in which roles are shared and display appropriate sporting behaviour.
	<i>Interpersonal Development</i>	<i>Working in Teams</i>	<ul style="list-style-type: none"> ○ Students work collaboratively, negotiate roles and delegate tasks to complete complex tasks in teams. ○ Working with the strengths of a team they achieve agreed goals within set timeframes. ○ Students describe how they respect and build on the ideas and opinions of team members and clearly articulate or record their reflections on the effectiveness of learning in a team. ○ They develop and implement strategies for improving their contributions to achieving the team goals.

		<i>Building Social Relationships</i>	<ul style="list-style-type: none"> ○ Students demonstrate awareness of complex social conventions, behaving appropriately when interacting with others. ○ They evaluate their own behaviour in relationships, identify potential conflict and employ strategies to avoid and/or resolve it.
	<i>Personal Learning</i>	<i>The Individual Learner</i>	<ul style="list-style-type: none"> ○ Students seek and respond to feedback from peers, teachers and other adults to develop and refine their content knowledge and understanding, identifying areas for further investigation. ○ They determine the factors that contribute to the creation of positive learning environments and establish, follow and monitor protocols for a variety of learning situations.
		<i>Managing Personal Learning</i>	<ul style="list-style-type: none"> ○ They take responsibility for their learning environments, both at school and at home, anticipating the consequences of their actions. ○ Students review and modify the criteria they use to check that their work is relevant, accurate and meets task objectives and make appropriate changes to completed tasks using these criteria.
<i>Interdisciplinary Learning</i>	<i>Communication</i>	<i>Listening, Viewing and Responding</i>	<ul style="list-style-type: none"> ○ Students identify the ways in which complex messages are effectively conveyed and apply this knowledge to their communication. ○ They use complex verbal and non-verbal cues, subject-specific language, and a wide range of communication forms. ○ Students use pertinent questions to explore, clarify and elaborate complex meaning.
		<i>Presenting</i>	<ul style="list-style-type: none"> ○ They provide constructive feedback to others and use feedback and reflection in order to inform their future presentations. ○ They use subject-specific language and conventions in accordance with the purpose of their presentation to communicate complex information.

Unit Learning Objectives

Gymnastics in schools is run differently to a competitive, Olympic-based program at a gymnastics club. The primary goal of gymnastics in a school setting is to challenge the students to confidently manage their body in a variety of unique and unfamiliar situations. The movements and progressions developed in this gymnastics unit will build fundamental skills that can be transferred and utilised in other physical activities. While the activities in this gymnastics unit clearly enhance psychomotor development through body-control skills, it also targets several fundamental cognitive and affective elements in student development. A list of these psychomotor, cognitive and affective developmental benefits is included below:

Psychomotor Development:

- Students will gain an understanding of the Dominant Movement Patterns (DMPs). These include static shapes, rotations, locomotions, swings, springs, landings.
- Students will be able to perform a variety of different body control movements.
- Students will be able to perform a variety of different balances.
- Students will be able to perform different types of locomotions.
- Students will be able to perform/demonstrate different types of safety landings and falls
- Students will be able to perform a variety of different rolls and rotations.
- Students will be able to perform/demonstrate different types of springs (jumps)
- Students will be able to perform/demonstrate different types of swings and other skills on swinging apparatus.
- Students will be able to perform and effectively demonstrate a variety of rotations and complex balances.
- Students will have to design and perform a group performance/dance sequence that combines elements of all of the main DMPs

Cognitive Development:

- Students will have an understanding of safety considerations needed for gymnastics class.
- Students will be able to demonstrate their knowledge of safety concerns in the gym.
- Student will gain an understanding of the biomechanics of skills, and why particular techniques are employed to achieve a skill most efficiently.
- Students will be able to accommodate for varying skill levels during the group routines.
- Students will gain knowledge of the main DMPs of gymnastics
- Through an emphasis on exploration and sequencing students are encouraged to listen, problem solve, make decisions, create and take risks.

Affective Development:

- Students will be able to work with peers and groups with varying skill levels and abilities.
- Students will be able to provide positive feedback and constructive criticism to aid the development of other learners.
- Students will enjoy the gymnastics program.
- Students will develop team work/team building skills.
- Students will enhance their self-efficacy and gain confidence in their abilities and DMPs of gymnastics.
- Social skill development - encouraged through partner and group work, peer tutoring and assessment.

Assessment Overview

‘Peer Teaching’ – Specific Assessment:

Assessment methods in a peer teaching model are rather unique because peers become the primary assessor, rather than the teacher. Metzler (2000), refers to peers as ‘tutors’ when they are the ones who are observing the learners and providing feedback. Assessment, however, cannot solely be the responsibility of the tutor because they must be provided with a comprehensive assessment framework by the teacher. Therefore, the teacher’s role in assessment includes designing and communicating appropriate assessment techniques to the tutor so that they are aware of exactly how to assess the learner’s behaviour (Metzler, 2000). ‘*Observational checklists*’ are common assessment designs in peer teaching, and will be the primary mode of assessment throughout this gymnastics unit. These checklists include key teaching points and ‘correct technique’ that must be observed while the learner is executing a skill. The teacher has the role of educating the tutor about how to identify whether or not a skill is executed correctly. A major benefit of using observational checklists for assessment is that it reinforces learning for the tutor, not only the learner. While the tutor is providing feedback to the learner, they are reminded of all the performance techniques required for when it is their turn to execute the skill (Metzler, 2000). Other assessment practices will also play a significant role in each gymnastics lesson, ensuring that there is sufficient assessment ‘*of*’, ‘*as*’, and ‘*for*’ learning.

Formative Assessment:

Formative assessment occurs on a continuous basis to assess what students *already* know, and what they still *need* to know. The benefit of formative assessment is that it allows for immediate informative feedback to consolidate the students’ towards their learning expectations. Formative assessment also provides the teacher and tutor with direct feedback about the effectiveness of their teaching methods and pedagogy. Formative assessment ranges from formal and planned assessment to informal and spontaneous assessment, both of which will occur throughout the gymnastics unit. The following points include the formative assessments that will be used throughout the unit to assess ‘*as*’ and ‘*for*’ learning:

- Direct observation (teacher, peers)
- Checking for understanding
- Task completion
- Discussion periods
- Observational checklists
- Student engagement assessment
- Peer feedback
- Self-assessment and corrections

Summative Assessment:

Summative assessment is an assessment *of* learning (rather than ‘for’ or ‘as’ learning), to determine a student’s level of knowledge and understanding about a certain topic. This type of assessment is undertaken periodically and is always planned into the documented curriculum. Summative assessment is usually implemented at the end of a unit or semester because the summative function is to test students’ knowledge about a topic (or several topics) as a *whole*. This significantly differs from that of formative assessment, whereby assessment of topic ‘segments’ takes place in order to improve understanding of the whole topic. Students who undertake summative assessment are assessed on their achievement relative to the content standards. Examples of summative assessment will be presented in this gymnastics unit plan, whereby the students’ knowledge and practical application of that knowledge is assessed and compared to the content standards outlined in VELS and the learning objectives/outcomes for the unit. Although summative assessment does not provide teachers with informative feedback about their teaching, it does, however, outline the effectiveness of certain programs, such as this peer teaching program, in order to assist with curriculum development. The following points outline the summative assessment methods that will be integrated into the gymnastics unit:

- Observational checklists
- Student reflections
- End of unit group performances

Unit Outline

Lesson Number	Objectives	Learning Activities	Resources	Assessment
1	<ul style="list-style-type: none"> Understand dominant movement patterns (DMP's). Demonstrate safety considerations with gymnastics. Explore types of 'static shapes' – a DMP. 	<ol style="list-style-type: none"> Introduction to gymnastics and dominant movement patterns Outline of safety considerations Warm-up game: 'Natural Disasters' Static shapes – task cards: peer teaching and assessment Students create 15 strength exercises that stem from the static shapes learnt (3 exercises for each static shape). Partner static shapes – task cards: peer teaching and assessment. 	<ol style="list-style-type: none"> Appendix 1 – – Appendix 2 – Appendix 3 	<ul style="list-style-type: none"> Peer assessment. Direct observation. Checking for understanding. Ability to create own exercises with static positions learned.
2	<ul style="list-style-type: none"> Explore types of 'locomotion' – a DMP. Use variety of locomotion to achieve a team goal. Challenge strength, stability and speed through unique locomotions. 	<ol style="list-style-type: none"> Warm-up game: 'Lucky Hoops'. 'Skin the snake' – activity that promotes different locomotion on feet and on ground to achieve team goal. Practicing unique locomotions that will be taught through peer teaching task cards. Conduct a relay race with all class members which includes each of the locomotions practiced. 	<ol style="list-style-type: none"> Appendix 4 Appendix 5 Appendix 6 - 	<ul style="list-style-type: none"> Direct observation (from teacher and peers). Checking for understanding. Relay success
3	<ul style="list-style-type: none"> Understand safety in landings and why there are several types of landings Practice landings from a number of different situations. Explore and experiment with the DMP of 'spring'. Learn to control and manipulate body in the air through different movements. Integrate safe landings into spring 	<ol style="list-style-type: none"> Warm-up Game: "Across the Alligator Pit". Watch 4 YouTube clips that explain different types of safety landings and falls. Students must write down the key points. After writing key teaching points, students must use these criteria for teaching and assessing their peers. Students play the game "stick it". Students have to bounce from a mini trampoline, perform a particular task (i.e. tuck 	<ol style="list-style-type: none"> Appendix 7 Appendix 8 Appendix 9 – 	<ul style="list-style-type: none"> Written cues for landings from the YouTube clips. Peer assessment. Progressions through the game 'stick it'. Teacher observations/

	activities.	jump, half turn etc.) and then hold a motorbike landing for 3 seconds. If they are successful, they move on to the next skill.		
4	<ul style="list-style-type: none"> Gain understanding of the DMP 'rotations', where students will have to perform several rolls Enhance spatial awareness/body awareness Understand safety considerations involved 	<ol style="list-style-type: none"> Warm-up Game: Wheelbarrow Tag Teacher demonstrates a number of rolls or supporting manoeuvres while the students watch and take notes of the skill cues. Students are asked to complete a circuit of activities in pairs. Simple task cards are given to the students to prompt their memory of the skill demonstrated by teacher. Assessment of gymnastics skills on the floor space – peer assessment – breaking skills down into parts or segments. 	<ol style="list-style-type: none"> Appendix 10 – Appendix 11 Appendix 12 	<ul style="list-style-type: none"> Peer assessment. Teacher observations. Checking for understanding. Notes taken on each of the activities in the circuit.
5	<ul style="list-style-type: none"> Gain understanding of how competitive gymnastics is graded. Aim to demonstrate perfect performances with minimal deductions. Understanding of the role of judging in gymnastics. Linking movements together to form skill combinations and routines. 	<ol style="list-style-type: none"> Warm-up Game: 'Card Shark Fitness' Teacher plays YouTube clip of the same floor routine that students will attempt in today's class. Students are provided with the routine manual – explaining each skill's technical description and the common errors ('typical deductions'). This manual will be used to aid the practice of routines and form the basis for assessment. Students are asked to video their peer's routine (after many practices) in order for a detailed peer/self-assessment. Students will fill out peer and self-assessment form. 	<ol style="list-style-type: none"> Appendix 13 http://www.youtube.com/watch?v=z5sjX7Cer68 Appendix 14 – Appendix 15 	<ul style="list-style-type: none"> Video analysis. Peer assessment. Self-assessment. Teacher observations. Checking for understanding.
6	<ul style="list-style-type: none"> Test physical strength abilities. Determine areas for improvement. Accountability of peers Peer support and 	<ol style="list-style-type: none"> Warm-up game: 'Simon Says – with gymnastics skills' Students are taken through the procedure for each of the strength tests to be conducted in today's class 	<ol style="list-style-type: none"> – – 	<ul style="list-style-type: none"> Results from strength test. Tests monitored by peers. Direct observation (ensuring tests

	encouragement.	3. Students complete gymnastics-specific strength tests. Peers are responsible for recording an individual's results.	3. Appendix 16	are completed in the desired manner).
7	<ul style="list-style-type: none"> Gain understanding of the DMP 'swing', where students will have to perform swing movements on horizontal bar, rings and parallel bars. Understand how individuals can contribute towards peer performance through 'spotting' or 'padding'. Challenge students to take the progressions to achieving skills they would never have thought possible. 	<ol style="list-style-type: none"> Warm-up Game: "Octopus" – using different gymnastics locomotions rather than just running (i.e. crab walk, frog hops, lame dog etc.) Demonstration of skills on each apparatus (horizontal bar, rings, parallel bars) to aid the simplified task cards. If teacher cannot demonstrate, video footage will be necessary (i.e. YouTube). Task cards – student work in pairs to attempt the progressions on each apparatus. There will be 3 pairs on each apparatus at any given time. Pairs who are waiting for their turn should be considering safety cautions. Peer assessment of skills. 	<ol style="list-style-type: none"> – – Appendix 17 Appendix 17 	<ul style="list-style-type: none"> Direct observation (from teacher and peers). Checking for understanding. Peer assessment
8	<ul style="list-style-type: none"> Students begin to develop own ideas and express their creativity through skill combinations and group movements. Students practice a range of group balances, movements and supports. Students become even more aware of the importance of spotting and the risks involved in group holds. 	<ol style="list-style-type: none"> Warm-up game: 'Lucky Hoops'. Students are handed a copy of the National Acrobatic Levels Manual which includes over 250 different group/partner holds and formations. Students will select the movements they wish to practice in peer groups and demonstrate their safety considerations to the teacher before practicing movement. Students begin to develop group routine for end of gymnastics performance – integrating acrobatic group balances practiced during the class 	<ol style="list-style-type: none"> Appendix 4 'Gymnastics Australia National Acrobatic Levels Manual – Levels 0-10', Gymnastics Australia, 2010. 	<ul style="list-style-type: none"> Peer observation and feedback Demonstrating safety considerations throughout movements Teacher observations Checking for understanding.
9	<ul style="list-style-type: none"> Students begin to develop own ideas and express their creativity through skill combinations 	<ol style="list-style-type: none"> Warm-up Game: "Across the Alligator Pit". Students continue to develop their peer group performance – incorporating 	<ol style="list-style-type: none"> Appendix 7 – 	<ul style="list-style-type: none"> Peer observation and feedback Demonstrating safety considerations

	<p>and group movements.</p> <ul style="list-style-type: none"> ○ Students practice a range of group balances, movements and supports. ○ Students become even more aware of the importance of spotting and the risks involved in group holds. 	<p>all elements learned throughout the unit (apart from swings).</p> <p>3. Students read through criteria to ensure they are covering all of the essential requirements of the routine.</p>	<p>3. Appendix 18</p>	<p>throughout movements</p> <ul style="list-style-type: none"> ○ Teacher observations ○ Checking for understanding.
10	<ul style="list-style-type: none"> ○ Students contribute towards the overall routine performance. ○ Students demonstrate encouragement and support towards other peer, both within and outside of their own peer group. ○ Students incorporate all gymnastics elements learned throughout the gymnastics unit. ○ Students express their creativity, with their routine forming an art rather than simply technical skill performance. 	<p>1. Warm-up: students develop their own warm-ups within their group. A warm-up that will prepare students for their group routine requirements.</p> <p>2. Observing and assessing “end of gymnastics group performances”.</p>	<p>1. –</p> <p>2. Appendix 18</p>	<ul style="list-style-type: none"> ○ Peer and teacher assessment – MAJOR assessment for gymnastics unit.

APPENDICES

Appendix 1

The Building Blocks of Gymnastics

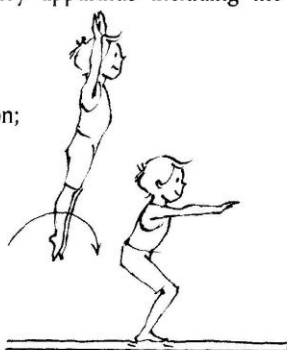
Dominant Movement Patterns (DMP)

General gymnastic movements are based on the use of Dominant Movement Patterns (DMP) as a means of planning movement experiences for children.

Gymnastic movements are classified into the following six DMP's.

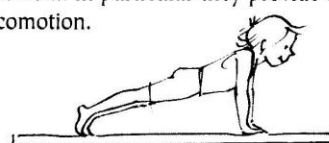
Body control on landing is most important because it is performed with every apparatus including the floor.

- Landings on feet;
- Landings on hands;
- Landings with rotation;



Statics are held or still positions that are fundamental to all movement. In particular they provide a good basis for locomotion.

- Supports;
- Hangs;
- Balances



Locomotion is movement across working space or along apparatus.

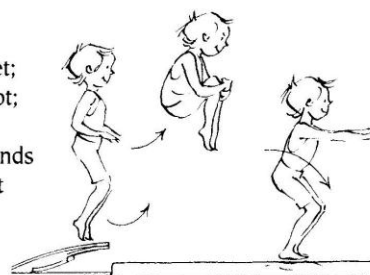
- on the hands;
- on the feet;
- on the hands & feet;
- in support;
- in hang.



Springs are activities which produce upward, sideways, backward or forward movement of the body.

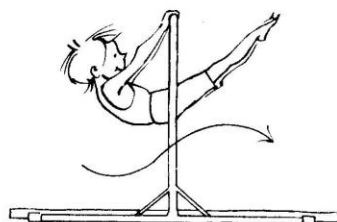
- Unassisted
 - from 2 feet;
 - from 1 foot;
 - and
 - from 2 hands and 2 feet

- Assisted:
 - from a mini-trampoline
 - from a beatboard



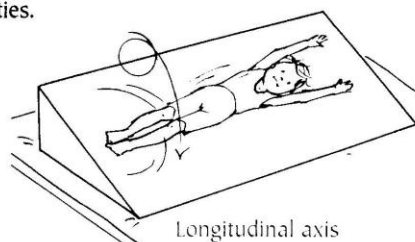
Swings are movements of the body, forward or backward, pivoting around a part of the body. They develop spatial awareness, body tension and grip strength.

- in hang;
- in support.



A Rotation is any turn or spin around an internal axis of the body.

- Longitudinal axis, eg. turns left/right;
- Transverse/broad axis, eg. rolls forward/backward;
- Anterior/posterior axis, eg. cartwheel group of activities.



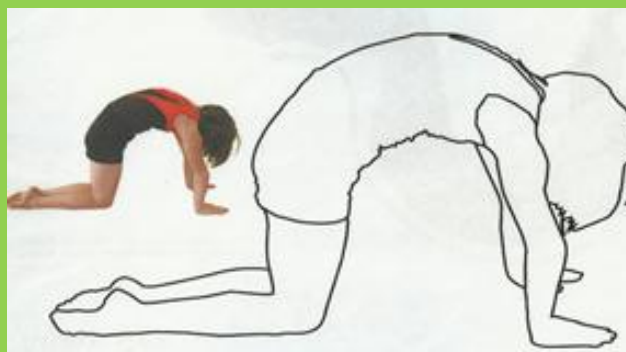
Source: ACHPER, 2010

Appendix 2

Static Position 1 - Angry Cat

Technique Checklist:

- Shoulders are directly over hands.
- Hands are shoulder width apart
- Arms are straight.
- Knees bent at a 90 degree angle.
- Back is curved towards the roof.



Angry Cat Assessment

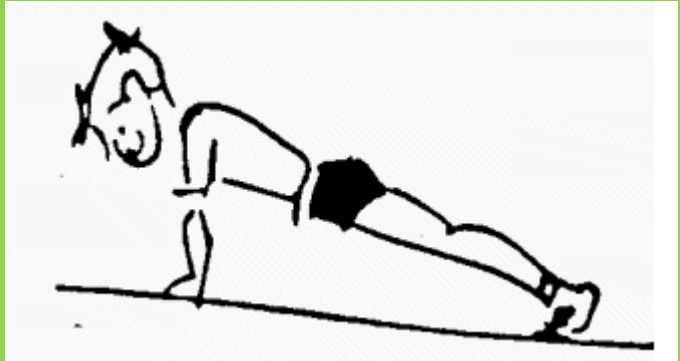
Watch your partner perform this static shape. If you see your partner do the following skill cues, mark a smiley face 😊 in the circle. If your partner does not, mark a cross ✖ in the circle and give them a cue to help them improve the skill.

Shoulders are directly over hands	<input type="radio"/>
Hands are shoulder width apart	<input type="radio"/>
Arms are straight	<input type="radio"/>
Knees bent at a 90 degree angle	<input type="radio"/>
Back is curved towards the roof	<input type="radio"/>

Static Position 2 - Front Support

Technique Checklist:

- Shoulders are directly over hands.
- Hands are shoulder width apart
- Arms and legs are straight.
- There is a straight line from shoulders to ankles (hips aren't sagging or too high).
- Back is curved towards the roof.



Front Support Assessment

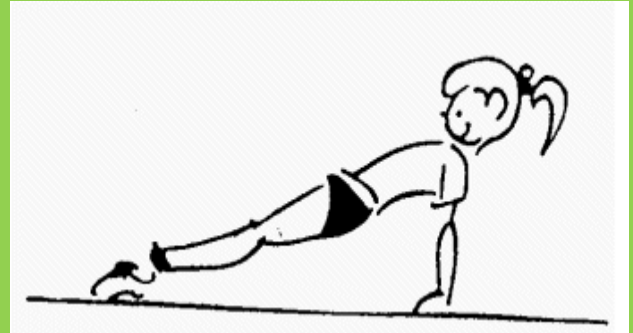
Watch your partner perform this static shape. If you see your partner do the following skill cues, mark a smiley face ☺ in the circle. If your partner does not, mark a cross ⊗ in the circle and give them a cue to help them improve the skill.

Shoulders are directly over hands	○
Hands are shoulder width apart	○
Arms and legs are straight	○
Straight line from shoulders to ankles	○
Back is curved towards the roof	○

Static Position 3 – Back Support

Technique Checklist:

- Shoulders are directly over hands.
- Hands are shoulder width apart
- Arms and legs are straight.
- There is a straight line from shoulders to ankles (hips aren't sagging or too high).
- Chin is pointing towards chest (not towards the roof)
- Fingers are pointing towards feet



Back Support Assessment

Watch your partner perform this static shape. If you see your partner do the following skill cues, mark a smiley face ☺ in the circle. If your partner does not, mark a cross ⊗ in the circle and give them a cue to help them improve the skill.

Shoulders are directly over hands	○
Hands are shoulder width apart	○
Arms and legs are straight	○
Straight line from shoulders to ankles	○
Chin is pointing towards chest	○
Fingers are pointing towards feet	○

Static Position 4 – Dish Shape

Technique Checklist:

- Only bottom and lower back is touching the floor.
- Chest is scooped (similar to front support).
- Legs are straight.
- Legs are squeezed together.
- Feet and toes are pointed.
- Chin is pointing towards chest.



Dish Shape Assessment

Watch your partner perform this static shape. If you see your partner do the following skill cues, mark a smiley face ☺ in the circle. If your partner does not, mark a cross ⊗ in the circle and give them a cue to help them improve the skill.

Only bottom and lower back is touching the floor	<input type="radio"/>
Chest is scooped	<input type="radio"/>
Legs are straight	<input type="radio"/>
Legs are squeezed together	<input type="radio"/>
Feet and toes are pointed	<input type="radio"/>
Chin is pointing towards chest	<input type="radio"/>

Static Position 5 - Superman Shape

Technique Checklist:

- Chest, arms and lower legs are lifted off the floor.
- Arms and legs are straight.
- Legs are squeezed together.
- Feet and toes are pointed.
- Hands are shoulder-width apart.



Superman Shape Assessment

Watch your partner perform this static shape. If you see your partner do the following skill cues, mark a smiley face 😊 in the circle. If your partner does not, mark a cross ✖ in the circle and give them a cue to help them improve the skill.

Chest, arms and lower legs are lifted off the floor	<input type="radio"/>
Arms and legs are straight	<input type="radio"/>
Hands are shoulder-width apart	<input type="radio"/>
Legs are squeezed together	<input type="radio"/>
Feet and toes are pointed	<input type="radio"/>

Appendix 3

Partner Static Position 1

Technique Checklist:

- Arms are held out horizontally straight.
- Partners' shoulders and hips are in line with each other.
- Backs are completely straight.
- Knees bent at a 90 degree angle.
- Position is held for at least 5 seconds.



Position 1 Assessment

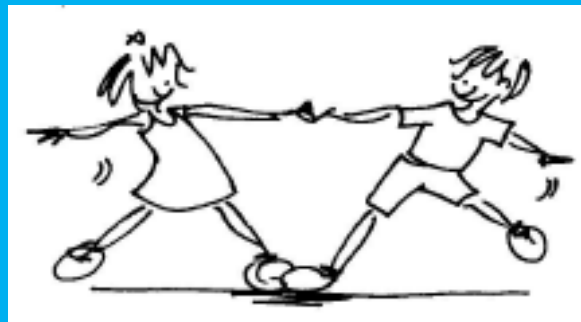
Watch a pair of students perform this static shape. If you see that they do the following skill cues, mark a smiley face ☺ in the circle. If they do not, mark a cross in the circle and give them a cue to help them improve the skill.

Arms are held out horizontally straight	<input type="radio"/>
Partners' shoulders and hips are in line with each other.	<input type="radio"/>
Backs are completely straight	<input type="radio"/>
Knees bent at a 90 degree angle	<input type="radio"/>
Position is held for at least 5 seconds	<input type="radio"/>

Partner Static Position 2

Technique Checklist:

- Arms are held out horizontally straight.
- Both partners' middle feet are touching.
- Arms and legs are forming 'star' shape.
- Both partners' outside feet are raised of the ground.
- Position is held for at least 5 seconds.



Position 2 Assessment

Watch a pair of students perform this static shape. If you see that they do the following skill cues, mark a smiley face ☺ in the circle. If they do not, mark a cross in the circle ☒ and give them a cue to help them improve the skill.

Arms are held out horizontally straight	<input type="radio"/>
Both partners' middle feet are touching	<input type="radio"/>
Arms and legs are forming 'star' shape	<input type="radio"/>
Both partners' outside feet are raised of the ground	<input type="radio"/>
Position is held for at least 5 seconds	<input type="radio"/>

Partner Static Position 3

Technique Checklist:

- Head and upper-back are the only parts contacting the floor.
- Both partners' feet are touching.
- Hands are place on their own hips.
- There is a straight line from shoulders to feet.
- Position is held for at least 5 seconds.



Position 3 Assessment

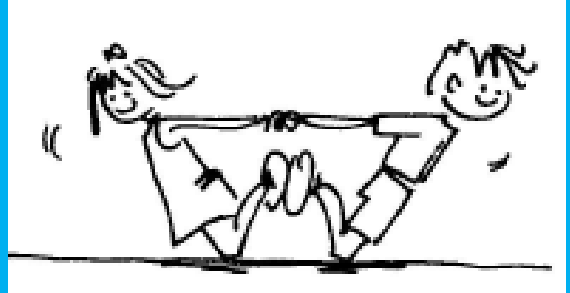
Watch a pair of students perform this static shape. If you see that they do the following skill cues, mark a smiley face ☺ in the circle. If they do not, mark a cross in the circle and give them a cue to help them improve the skill.

Head and upper-back are the only parts contacting the floor	○
Both partners' feet are touching	○
Hands are place on their own hips	○
There is a straight line from shoulders to feet	○
Position is held for at least 5 seconds	○

Partner Static Position 4

Technique Checklist:

- Partners are holding each other's hands and their feet are touching.
- Knees are the only body part contacting the floor.
- Arms are held out horizontally
- There is a straight line from shoulders to knees.
- Position is held for at least 5 seconds.



Position 4 Assessment

Watch a pair of students perform this static shape. If you see that they do the following skill cues, mark a smiley face ☺ in the circle. If they do not, mark a cross in the circle and give them a cue to help them improve the skill.

Partners are holding each other's hands and their feet are touching	<input type="radio"/>
Knees are the only body part contacting the floor	<input type="radio"/>
Arms are held out horizontally	<input type="radio"/>
There is a straight line from shoulders to knees	<input type="radio"/>
Position is held for at least 5 seconds	<input type="radio"/>

Partner Static Position 5

Technique Checklist:

- Partners are holding each other's hands and their feet are touching.
- Bottoms are the only body part contacting the floor.
- Arms are held out horizontally
- Partners create a perfect 'W' shape with their bodies.
- Position is held for at least 5 seconds.



Position 5 Assessment

Watch a pair of students perform this static shape. If you see that they do the following skill cues, mark a smiley face ☺ in the circle. If they do not, mark a cross in the circle and give them a cue to help them improve the skill.

Partners are holding each other's hands and their feet are touching	○
Bottoms are the only body part contacting the floor	○
Arms are held out horizontally	○
Partners create a perfect 'W' shape with their bodies	○
Position is held for at least 5 seconds	○

Appendix 4

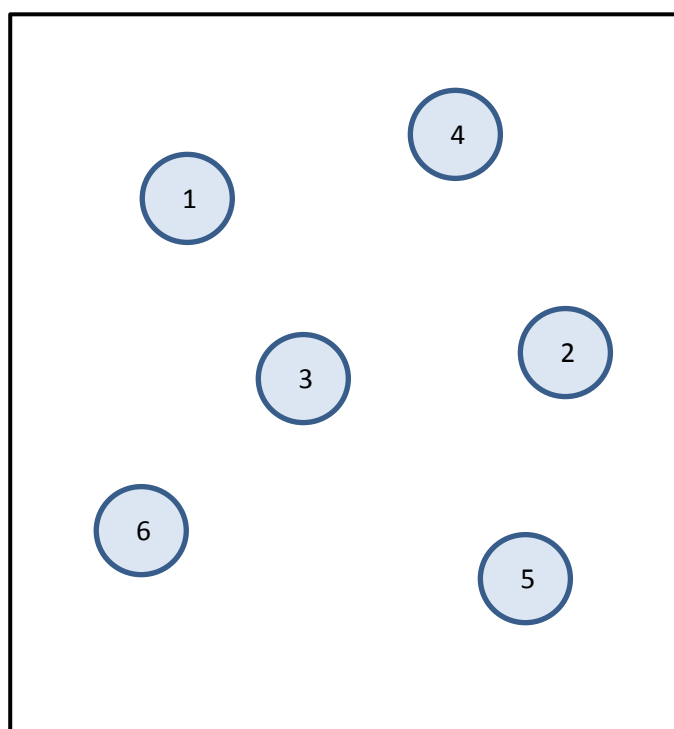
LUCKY HOOPS – Warm-up Game

Equipment and Setup: 6 Hula hoops are spread around the floor in random order. Each hoop is labelled 1-6 (written with chalk in the middle of hoops). When the teacher starts the music, students move around the room in the locomotor skill indicated by the teacher. When the music stops students must find a hoop to stand in (there will be more than one student in some hoops). The teacher will then roll a big dice, and the number that it lands on will be the 'safe hoop' for that round. All students (apart from the students in the 'safe hoop') must perform an action nominated by the teacher. When students have completed this action, the teacher will give a different locomotor skill to move around the room to the music. This pattern continues for 5-10 minutes.

Locomotor skills may include:

- Side skipping/stepping
- Hopping
- Skipping
- Jogging
- Galloping
- Bear walk
- Crab walk
- Bunny hops
- Jogging backwards
- Jumping
- Step kicks

Diagram of set-up:



Possible actions for when music stops:

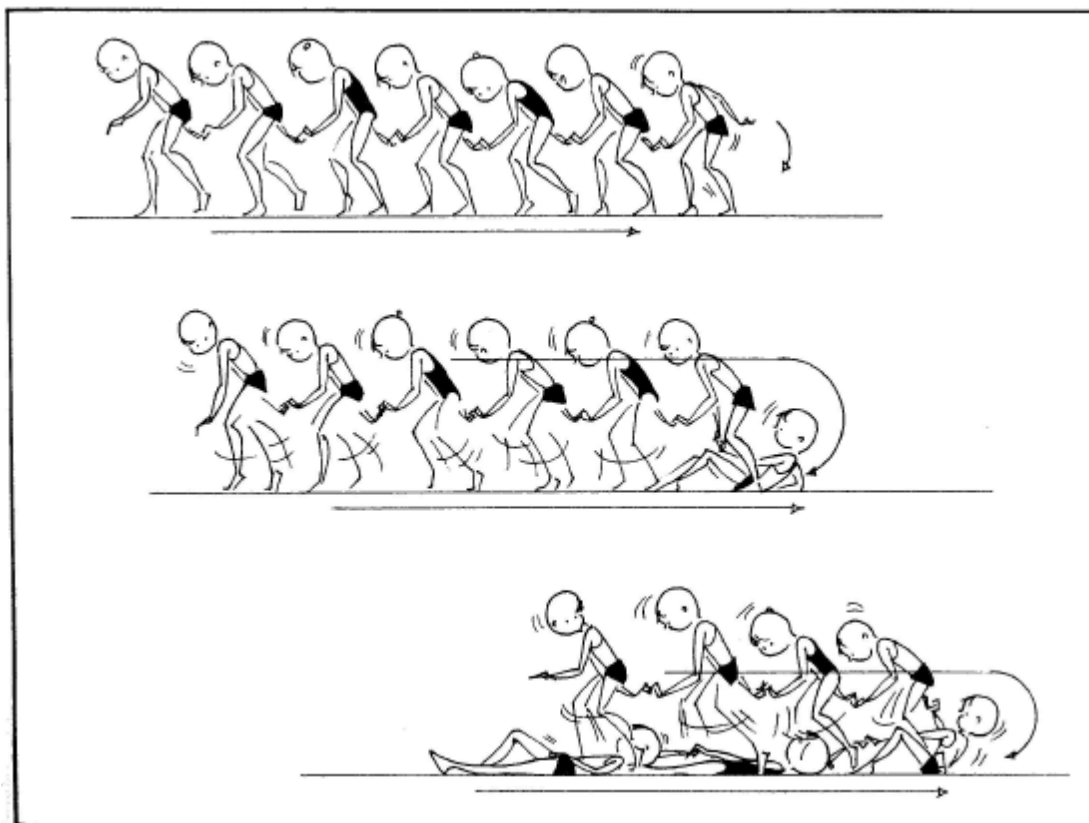
- 10 star jumps
- One-legged squats
- 10 sit-ups
- Hop around outside of hoop
- 10 highest jumps possible
- Run on the spot for 10 seconds

Appendix 5

SKIN THE SNAKE

In 2 teams of 10, line up behind one another with everyone holding their left hand out in front, and their right hand behind themselves. Each student should grab hold of the student's hands in front of them and behind them. The student at the back of the line must then make their way to the front, through the legs of their team members', without breaking the link. All students must complete this process until the student at the front of the line originally is now at the back.

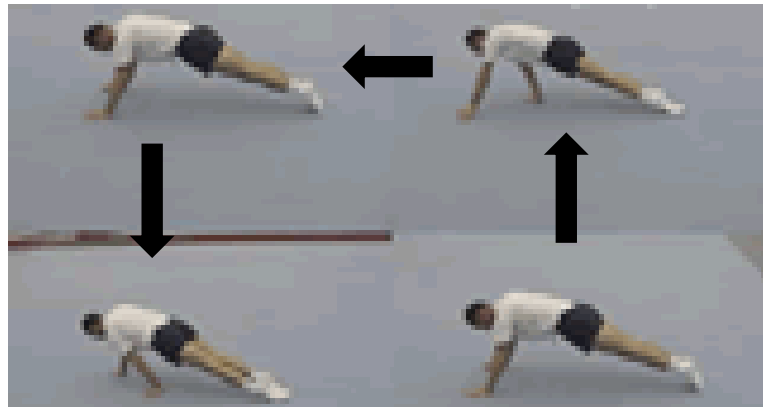
Diagram of activity:



Appendix 6

TASK CARD 1

SEAL WALK



Back of task card:

SKILL INSTRUCTIONS:

- Start in a front support position with the toes pointed
 - keep legs straight and together
- Walk forward by taking steps with the hands and dragging the feet
- Ensure front support shape is maintained and hips don't sag
 - Walk 20 hand steps

TASK CARD 2

BEAR WALK



Back of task card:

SKILL INSTRUCTIONS:

- Students begin on all fours on the floor
 - legs are in the straddle position
- students walk on their hands and feet, “scurrying” across the mats
 - Arms and legs are kept straight the whole time
- Bottom should be raised as high as possible (not in front support position)

TASK CARD 3

FROG JUMP



Back of task card:

SKILL INSTRUCTIONS:

- Start in a tuck/squat position
- students lean and reach forward with their hands
- as weight is transferred from feet to hands, students jump their feet forward to tuck close to hands
- This pattern repeats as student moves across the floor

TASK CARD 4

LAME DOG



Back of task card:

SKILL INSTRUCTIONS:

- students start in front support position, but with opposite arms and legs in the air
 - students keep the back leg straight
- move forward by hopping, on bent leg, while pushing the floor behind with the supporting hand
 - Do the same movement with other arm/leg supporting

Appendix 7

Warm-up Game – Cross the Alligator Pit

Cross the Alligator Pit

Time: 10 – 20 minutes

Goal: To improve agility, to stretch out the body, and to promote cooperation.

Equipment: Matted floor area, targets (tape marks or other indicators), various gymnastics equipment (wedge mats, beams or benches, or other equipment that can be used in the manner described).

Formation: Teams of students (size of the teams based on class size and available space)

Description: Equipment is arranged so that the students can move safely from target to target on or over the equipment from a starting point to a finish point. Equipment and targets are set up so the team members will have to work together to get from a target to a piece of equipment. The targets and equipment are arranged around the floor with enough space between them that students must jump, leap or stretch to get to the next area. Team members help each other by providing a reaching assist, helping maintain balance upon landing, helping across the equipment (lifting, pulling, pushing, supporting each other), etc. Designate how each piece of equipment is to be crossed (by climbing over, crawling under, swinging under, walking across, etc.). The space between targets and equipment is the “alligator pit.” The object of the activity is to avoid the alligator pit (with help from team members) from the time the activity starts (on command of the teacher) until it ends (when students reach the last target or piece of equipment and can reach the end of the pit in safety). Targets and equipment must be crossed in the order designated by the teacher.

Appendix 8

Students watch the following YouTube clips, write down the key teaching points, and then teach their peers to do the same:

1/ Motorbike Landings:

<http://www.youtube.com/watch?v=R38UhOxgl5c>

2/ Commando rolls/shoulder rolls/parkour rolls:

<http://www.youtube.com/watch?v=RgPd29MIHpg&feature=related>

3/ Break falls:

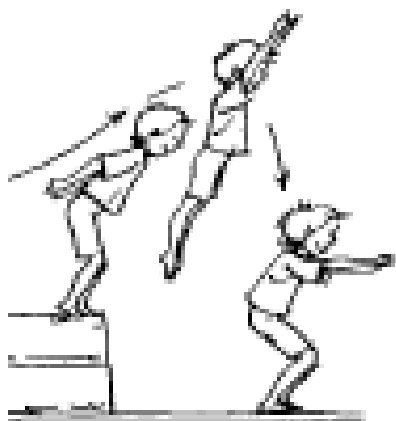
http://www.youtube.com/watch?v=cFZAfrTipTU&feature=results_main&playnext=1&list=PL10C7768E30C2A7EC

4/ Rotation and landings:

<http://www.youtube.com/watch?v=el29kqOfGI>

Appendix 9

Safety Landings



Key Teaching Points for safety landings:

1/ _____

2/ _____

3/ _____

4/ _____

5/ _____

6/ _____

Assessing safety landings

My partner demonstrated an excellent ability to:

To improve their landings, my partner should:

Appendix 10

Warm-up Game:

Wheelbarrow Tag

Time: 5 minutes

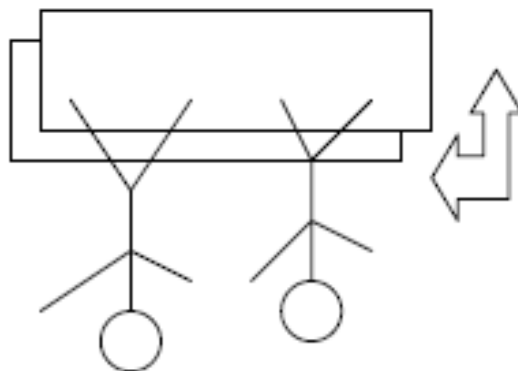
Goal: To improve shoulder support strength and muscular endurance.

Equipment: Matted floor area, folded mats.

Formation: Partners

Description: This is a tag game for pairs. Each partner assumes a front support (push-up) position with feet placed in the top surface of a folded panel mat, hands placed on the floor. The game starts with partners at opposite ends of the mat. The object of the game is for the player who is “it” to try and tag the partner’s hand while players walk on their hands in a front support position around the mats.

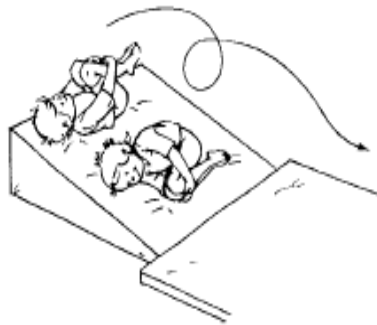
Diagram of activity:



Appendix 11

Rotation 1 Task Card

Egg rolls (sideways tuck rolls) - down hill, along flat, up hill, along box, extra challenge with hand apparatus



Rotation 2 Task Card

Shoulder rolls forward and backwards – commando and Charlie's Angel rolls



Rotation 3 Task card

Forward rolls – rock and roll with partner, down hill, along flat, up hill, along box, varied entry and exit positions, extra challenge with hand apparatus. Keep bottom high and head tucked in – head and neck never touch the floor



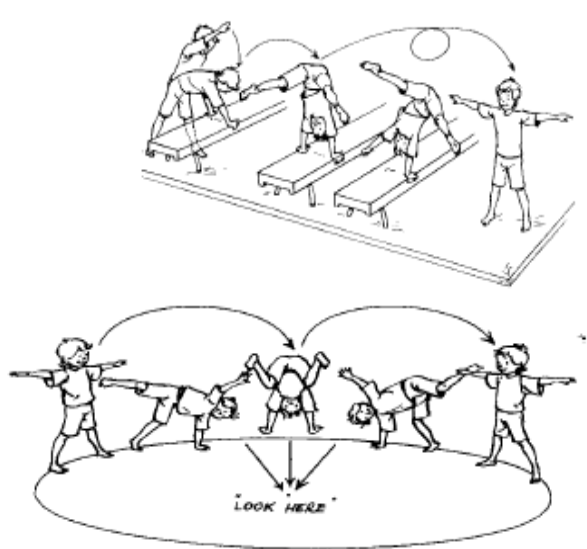
Rotation 4 Task card

Backward rolls – down hill, along flat, varied entry and exit positions. Use arms crossed overhead for neck support or strong hands into floor (squashing the cream pies). Technique is squat and touch bottom, shoulders hands to the floor in quick succession. Remember, a fast backward roll is a good backward roll!



Rotation 5 Task Card

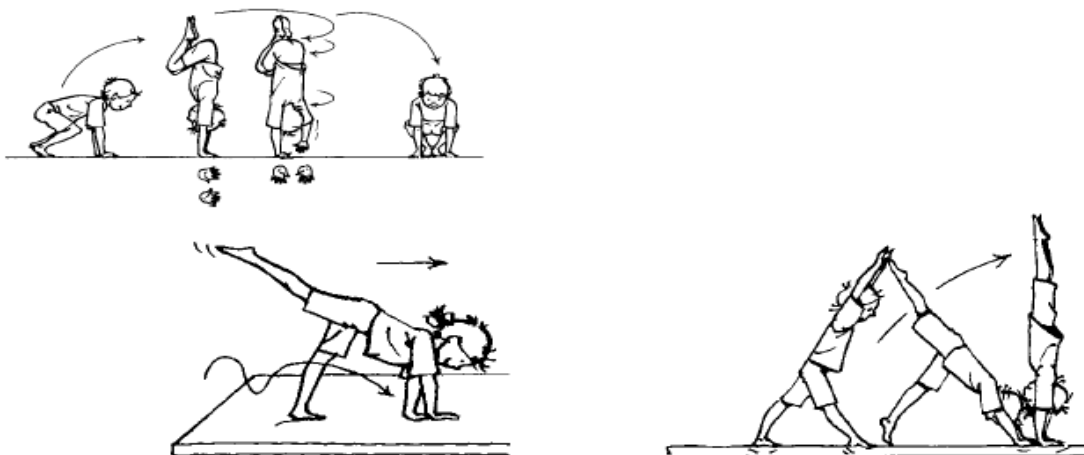
Cartwheels – in hoops (upside down Mickey Mouse ears), around circular line, over bench, along straight line, use opposite leg, continuous cartwheels, one armed cartwheels



Rotation 6 Task Card

Handstands:

Lead-ups: bear walk, front support activities, front support with feet elevated, Spiderman up wall (with $\frac{1}{4}$ turn out for safe exit), bunny hops (with $\frac{1}{4}$ turn out for safe exit), scorpion walks, change leg scorpions, handstand variations (star, genie, soldier etc).



Appendix 12

FORWARD ROLL

Partner Evaluation Sheet

Performer: _____

Observer: _____

Does Your Partner:

Yes A bit Not at all

1. Start with feet together and crouch down



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Put hands shoulder width apart on the mat

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Tuck their chin to their chest

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Strong push



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Roll on the shoulders together



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Tuck knees tight to their chest

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Reach forward to stand



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Finish tall

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Feet together, arms straight in the air

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

BACKWARD ROLL

Partner Evaluation Sheet

Performer: _____

Observer: _____

Does Your Partner:

Yes A bit Not at all

1. Start with feet together and crouch down



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Place their hands on your shoulders, palm facing upward.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Tuck their chin to their chest

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Roll back onto shoulders



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Keep chin to chest and tuck knees tight

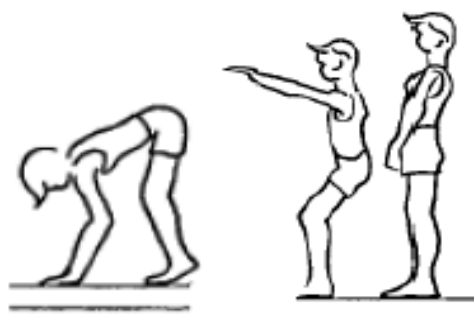
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. When hands touch the mat push off strongly

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. After pushing, land both feet on the floor



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Raise body up to standing

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Feet together, arms straight in the air

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

HANDSTAND

Partner Evaluation Sheet

Performer: _____
Observer: _____

Does Your Partner:

Yes A bit Not at all

1. Start with feet together



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Have a straight body shape

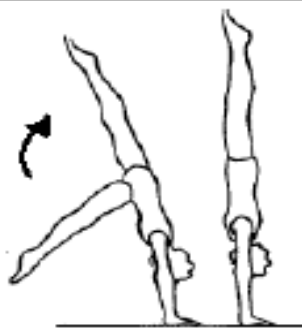
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Place their hands on the mat shoulder width apart

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Swing their back leg up above their head



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Raise the other leg to meet at the top

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Point their toes and tense their stomach

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Slowly lower one leg to the ground



2. Repeat with other and stand

OR



3. **ADVANCED:** Tuck their chin to their chest, bend legs and roll forward

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

CARTWHEEL

Partner Evaluation Sheet

Performer: _____

Observer: _____

Does Your Partner:

Yes A bit Not at all

1. Start with feet together



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Raise arms and take one large step forward

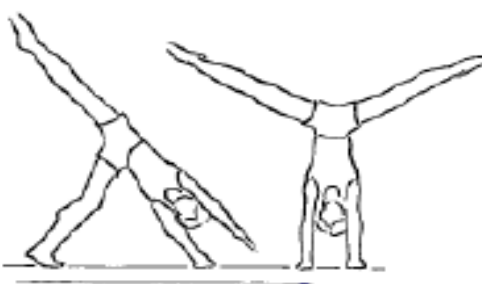
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Place their hands one after the other on the mat, shoulder width apart

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Swing their back leg up above their head



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Keep arms straight and tense stomach

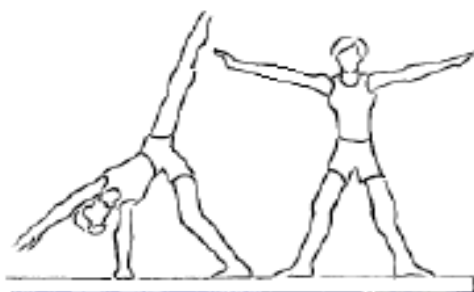
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Straddle legs and point toes

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

Comment

1. Lower front leg to ground



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

2. Push off strongly when it lands

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

3. Lift arms upwards and sideways back to stand

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------

ROUND-OFF

Partner Evaluation Sheet

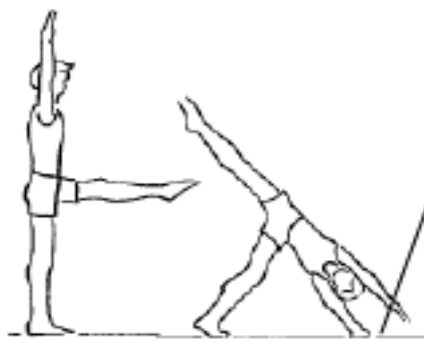
Performer: _____

Observer: _____

Does Your Partner:

Yes A bit Not at all

1. Start with feet together



2. Raise arms and take one large step forward

3. Place their hands one after the other on the mat in the shape of a 'T'.

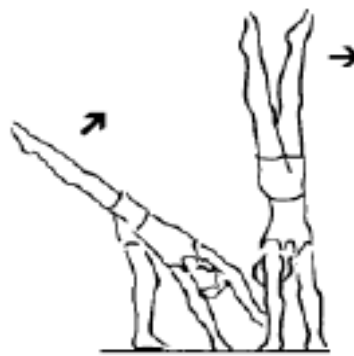
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comment

1. Push off strongly with your leading leg

2. Swing your back leg up with a quarter turn inwards

3. Keep arms straight and tense stomach



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comment

1. Push off strongly with arms

2. Bend at the middle and snap legs down towards floor

3. Raise arms above head and hold to finish



<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Comment

Appendix 13

Card Shark Fitness

Time: 10 minutes

Goal: Development of any selected gymnastics skills and exercises

Equipment: Mats, playing cards, 4 posters with playing card suit symbols, 4 lists of various gymnastics skills, music and equipment to play it on

Formation: Suit posters are hung on each wall (one suit per wall) with lists or pictures of skills hung beside them. In the centre of the gym floor, place two decks of playing cards scattered face down. Students are scattered around the gym.

Description: When music begins, students pick up one card each from the centre and then run quickly to the wall that matches the suit of the card. Each skill on the list beside the poster must be performed the number of times indicated by the playing card (numbered cards count at face value, jacks are 11, queens are 12, kings are 13, and aces are 14). The students then return to the centre of the gym and choose another playing card and proceed to the station matching the suit of that card.















Application to Gymnastics: This game provides students with an opportunity to practice a variety of gymnastics skills while warming up or working on fitness. Skills must be performed quickly but correctly, as they would need to be done during a gymnastics routine.

Appendix 14


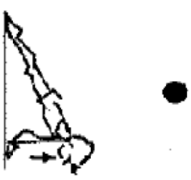
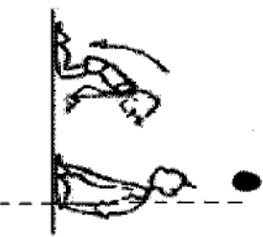


FLOOR – LEVEL 2

No Bonus Element

Deductions for landing errors (steps, unsteadiness, fall etc) apply

Item	Skill 1	Skill 2	Skill 3	Skill 4	Skill 5
Element Value	1.5	1.5	1.0	1.5	0.8
Required Skill	Cartwheel with ¼ turn inward to stand	Backward roll	Shoulder stand	Bridge	180° roll sideways
Bonus Element					
Technical Description	    				
	 				
Typical Deductions	    				
	 				

FLOOR – LEVEL 2 (Cont.)

Item	Skill 6	Skill 7	Skill 8	Skill 9
Element Value	0.5	1.2	0.5	1.5
Required Skill	Front support	Kneel stand	Front support	Forward roll stretch jump
Bonus Element				
				
Technical Description	Circle arms sideways to bent position by chest and push to front support (hold 2 secs).	Place knees on the floor. Grasp heels and press hips forward (hold 2 secs).	Circle arms overhead, place hands on the floor and jump through momentary front support to squat support.	Tucked forward roll and vertical stretch jump to stand.
Typical Deductions	a) Body not straight during push-up 0.1-0.5 b) Poor posture in front support. 0.1-0.5 c) Lack of rhythm 0.1-0.3 d) Front support not held 2 seconds 0.3 e) No stop in front support 0.5	a) Lack of hip extension 0.1-0.5 b) Lack of rhythm 0.1-0.3 c) Balance not held 2 seconds. 0.3 d) No stop in balance 0.5	a) Poor posture in front support. 0.1-0.5 b) Lack of rhythm 0.1-0.3	a) Legs not stretched in forward roll 0.1-0.5 b) Lack of rhythm 0.1-0.3 c) Body not extended in jump. 0.1-0.5 d) Lack of height in jump (minimum 20cm). 0.1-0.3

Appendix 15

Peer Assessment

The following assessment rubric should be completed as both a peer- and self-assessment. Both the 'peer' and the 'performer' should review the floor performance recorded on the video camera, before completing the rubric. In order to complete the rubric, you must circle the amount that should be deducted from each skill cue. Once you have completed the assessment, add up the total deductions and minus that from a total of 20.0 marks.

	<i>Skill Cues - Typical Deductions</i>	<i>Deduction Given (please circle ONE)</i>			
Cartwheel	Cartwheel off line	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Excessive pike down in cartwheel	No deduction	0.1	0.3	0.5
	Legs bending	No deduction	0.1	0.3	0.5
Backward roll	Lack of rhythm	No deduction	0.1	0.2	0.3
	Lack of control	No deduction	0.1	0.3	0.5
	Incorrect arm/head position	No deduction	0.1	0.3	0.5
	Poor tuck position	No deduction	0.1	0.3	0.5
Shoulder Stand	Lack of rhythm	No deduction	0.1	0.2	0.3
	Poor body position	No deduction	0.1	0.3	0.5
	Balance not held 2 seconds	No deduction	0.3		
	No stop in balance (slight movements)	No deduction	0.5		
Bridge	Shoulders not vertical over hands	No deduction	0.1	0.3	0.5
	Bent knees/arms	No deduction	0.1	0.3	0.5
	Balance not held for 2 seconds	No deduction	0.3		
	No stop in balance (slight movements)	No deduction	0.5		
180° roll sideways	Lack of rhythm	No deduction	0.1	0.2	0.3
	Lack of body tension	No deduction	0.1	0.3	0.5
	Bent arms/legs (each)	No deduction	0.1	0.3	0.5

Front support	Body not straight during push up	No deduction	0.1	0.3	0.5
	Poor posture in front support	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Front support not held 2 seconds	No deduction	0.3		
	No stop in front support	No deduction	0.5		
Kneel Stand	Lack of hip extension	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Balance not held 2 seconds	No deduction	0.3		
	No stop in balance (slight movements)	No deduction	0.5		
Front support	Poor posture in front support	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
Forward roll stretch jump	Legs not stretched in forward roll	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Body not extended in jump	No deduction	0.1	0.3	0.5
	Lack of height in jump (minimum 20cm)	No deduction	0.1	0.2	0.3
TOTAL DEDUCTIONS: _____ 20.0 - total deductions _____					
Final score: _____/20					

Comments:

Self-Assessment

The following assessment rubric should be completed as both a peer- and self-assessment. Both the 'peer' and the 'performer' should review the floor performance recorded on the video camera, before completing the rubric. In order to complete the rubric, you must circle the amount that should be deducted from each skill cue. Once you have completed the assessment, add up the total deductions and minus that from a total of 20.0 marks.

	<i>Skill Cues - Typical Deductions</i>	<i>Deduction Given (please circle ONE)</i>			
Cartwheel	Cartwheel off line	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Excessive pike down in cartwheel	No deduction	0.1	0.3	0.5
	Legs bending	No deduction	0.1	0.3	0.5
Backward roll	Lack of rhythm	No deduction	0.1	0.2	0.3
	Lack of control	No deduction	0.1	0.3	0.5
	Incorrect arm/head position	No deduction	0.1	0.3	0.5
	Poor tuck position	No deduction	0.1	0.3	0.5
Shoulder Stand	Lack of rhythm	No deduction	0.1	0.2	0.3
	Poor body position	No deduction	0.1	0.3	0.5
	Balance not held 2 seconds	No deduction	0.3		
	No stop in balance (slight movements)	No deduction	0.5		
Bridge	Shoulders not vertical over hands	No deduction	0.1	0.3	0.5
	Bent knees/arms	No deduction	0.1	0.3	0.5
	Balance not held for 2 seconds	No deduction	0.3		
	No stop in balance (slight movements)	No deduction	0.5		
180° roll sideways	Lack of rhythm	No deduction	0.1	0.2	0.3
	Lack of body tension	No deduction	0.1	0.3	0.5
	Bent arms/legs (each)	No deduction	0.1	0.3	0.5
Front support	Body not straight during push up	No deduction	0.1	0.3	0.5
	Poor posture in front support	No deduction	0.1	0.3	0.5
	Lack of rhythm	No deduction	0.1	0.2	0.3
	Front support not held 2 seconds	No deduction	0.3		
	No stop in front support	No deduction	0.5		

Reflection:

[illegible]

Appendix 16

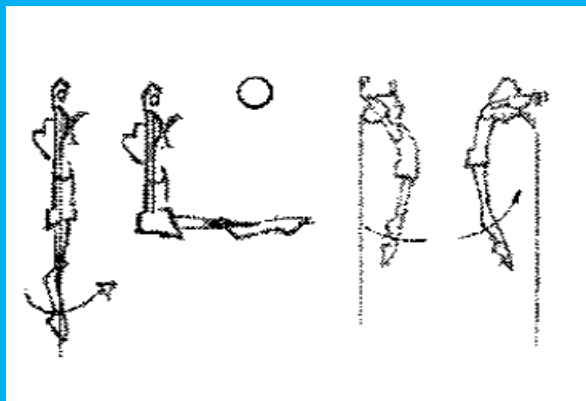
The following strength test is to be completed in pairs, ensuring that the correct procedures are followed. All exercises must be completed at least once, and a second trial is available if you choose. Record your results in the following table:

<i>Exercise</i>	<i>Trial 1</i>	<i>Trial 2</i>
Chin-ups (AMAP)		
Standing long jumps (m)		
Leg lifts (AMAP)		
Dips (AMAP)		
Sprints (timed over 20m)		
Sit ups (as many in 30sec)		
Push ups (as many in 30 sec)		
Box Jumps (as many in 30sec)		
Rope Climb (timed to touch top from standing)		
L-hang (ALAP)		
Tuck sit (ALAP)		

Note: ALAP = As long as possible, AMAP = As many as possible

Appendix 17

L-hang → tension swings



Lift legs to momentary L hang.
Tension swing backwards and forwards once.

Key Tips:

- Legs straight and horizontal in L-hang.
- Tension swings must be performed quickly.
- Keep body squeezed tight!
- Keep chin to chest
- If confident, perform more than 1 tension swing (i.e. 5 in a row)

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

□ 1. _____

□ 2. _____

□ 3. _____

Performer is ready to move on to the next skill progression (tick box):

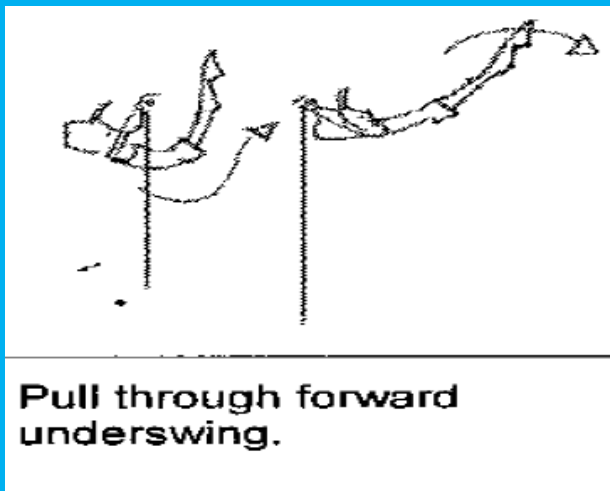
☐

Yes

☐

Not just yet

Underswing



Key Tips:

- Toes should lightly touch the bar at start of underswing.
- Legs must be kept straight throughout entire skill
- Keep body squeezed tight.
- Push toes towards roof (not ground) in second half of the underswing.
- Maintain a dish shape in the second half of the underswing.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- ☐ 1. _____
- ☐ 2. _____
- ☐ 3. _____

Performer is ready to move on to the next skill progression (tick box):

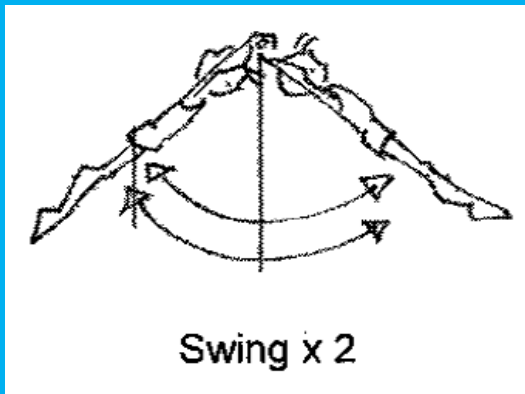
☐

Yes

☐

Not just yet

Long Swing



Swing backwards and forwards two times.

Key Tips:

- Show dish shape at front and back of the swings.
- Arch body through middle of the swing to generate a 'kick' or 'tap'.
- Keep chin to chest (don't stick head out).
- Legs must be kept straight throughout entire skill
- Keep body squeezed tight.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- 1. _____
- 2. _____
- 3. _____

Performer is ready to move on to the next skill progression (tick box):

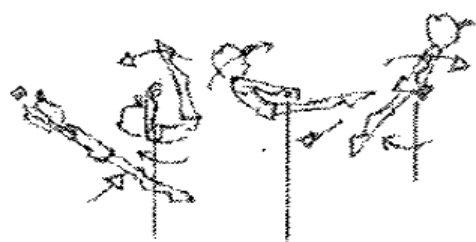
☐

Yes

☐

Not just yet

Kip (with spotting)



With Coaches Assistance

Kip with coach's assistance to support.

Key Tips:

- Bring toes all the way to the bar at front of swing.
- Hold bar to toes and slide the bar up your legs until reaching your hips.
- Keep chin to chest (don't stick head out).
- Throw shoulders on top of the bar while keeping arms straight.
- Finish in support shape on top of bar.
- Keep body squeezed tight.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- ☐ 1. _____
- ☐ 2. _____
- ☐ 3. _____

Performer is ready to move on to the next skill progression (tick box):

☐

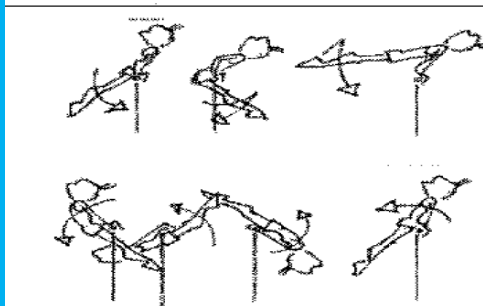
Yes

☐

Not just yet

Backward hip circle

Cast to free support, Back circle.



Key Tips:

- Cast as high as possible with straight body.
- Drop shoulder back before hips return to the bar.
- Keep chin to chest (don't stick head out) and maintain a dish shape.
- Hold hips to the bar as you go around.
- Hold toes towards the roof so that legs don't drop.
- Finish in support shape on top of bar.
- Keep body squeezed tight.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- ☐ 1. _____
- ☐ 2. _____
- ☐ 3. _____

Performer is ready to move on to the next skill progression (tick box):

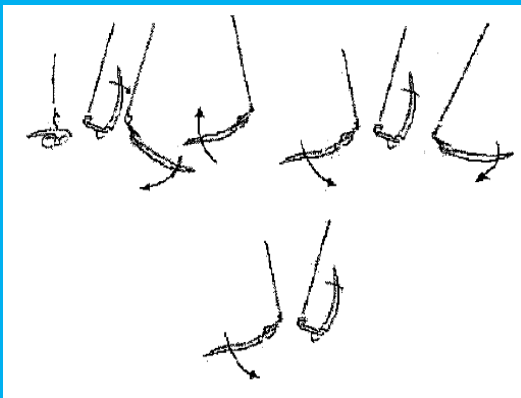
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Yes

☐

Not just yet

Long Swings (rings)



Lower legs to piked position and cast to 2 x basic swings (60°).

Key Tips:

- Cast as high as possible (arms may bend here to achieve this).
- Shoot feet towards the roof and maintain dish shape body tension.
- Swing from shoulder joints rather than hips alone.
- At front and back swing, bring arms as wide as possible.
- Turn palms out at back swing and in on front swing.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

□ 1. _____

□ 2. _____

□ 3. _____

Performer is ready to move on to the next skill progression (tick box):

☐

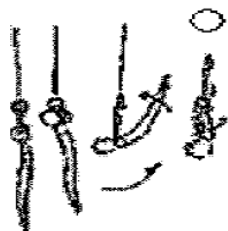
Yes

☐

Not just yet

Pull to Inverted Hang

Key Tips:



Pull with bent arms, bent body and straight legs to stretched inverted hang (momentary)

- Complete a chin-up on the rings.
- Bring legs up to invert body, legs must be straight and maintain tension.
- Bend at the hips to make the skill easier.
- Hold an inverted hang or 'candlestick' with body lined up with the rings cables.
- Keep chin to chest in second half of the skill.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

□ 1. _____

□ 2. _____

□ 3. _____

Performer is ready to move on to the next skill progression (tick box):

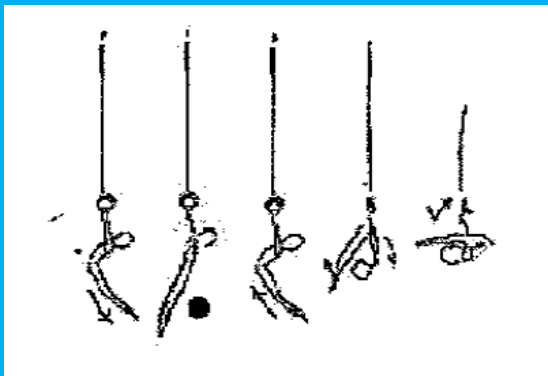
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Yes

☐

Not just yet

Dorsal Hang ("skin the cat")



Lower legs to a piked position and roll backward to a dorsal hang (2 secs). Pull back to piked position.

Key Tips:

- Must be able to do inverted hang before attempting dorsal hang.
- Bring legs from inverted hang into pike position.
- Lower toes towards floor as far as possible while still maintaining body tension and tight legs.
- Hold dorsal hang for at least 2 seconds before pulling body back up to pike position **WITH STRAIGHT LEGS*****.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- ☐ 1. _____
- ☐ 2. _____
- ☐ 3. _____

Performer is ready to move on to the next skill progression (tick box):

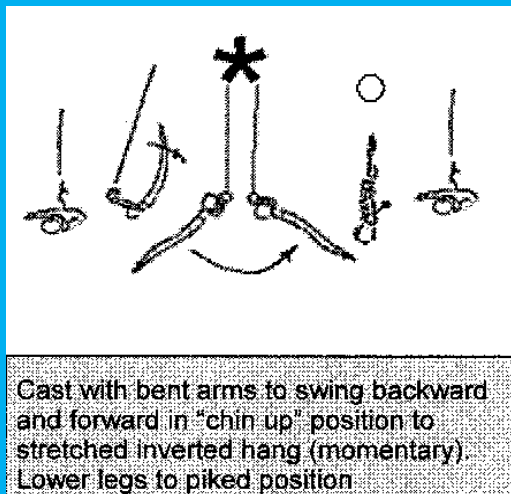
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Yes

☐

Not just yet

Chin-up Swing



Key Tips:

- Cast as high as possible.
- As legs are coming down, pull chest to the rings, holding the top phase of a chin-up for the entirety of the swing.
- Bring legs back to inverted hand while straightening arms.
- Hold inverted hang without wobbling.
- The upper body must maintain body tension for this skill to be completed efficiently.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

- ☐ 1. _____
- ☐ 2. _____
- ☐ 3. _____

Performer is ready to move on to the next skill progression (tick box):

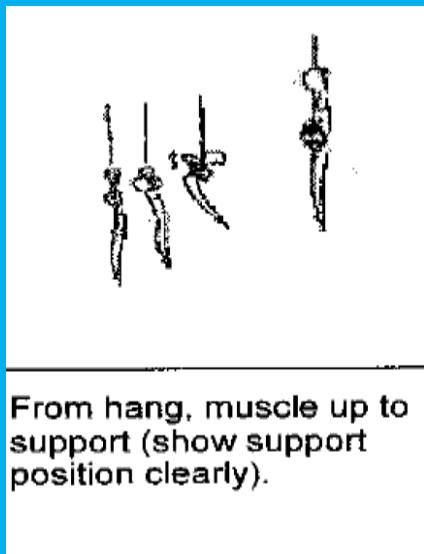
☐

Yes

☐

Not just yet

Muscle Up



Key Tips:

- Top grip is required for this skill.
- Perform a chin-up but do not hold at top of chin-up phase.
- Instead, continue upwards movement by pulling shoulders on top of rings, throwing elbows back and flicking wrists.
- From this shape perform a 'dip' by straightening arms.
- Complete skill quickly.
- Try not to pike at any stage throughout the skill.

SKILL COMPETENCE

Skill: _____

Performer's name: _____

Assessor's name: _____

Directions: Watch your classmate perform the skill and check the skill cues that you see them performing consistently.

□ 1. _____

□ 2. _____

□ 3. _____

Performer is ready to move on to the next skill progression (tick box):

☐

Yes

☐

Not just yet

Appendix 18

Each student will be assigned to fill in an assessment rubric for one of their peers. Each member of a group will be marked by 3 of their peers from other groups and by the teacher as well. After observing your peer during the group performance, please fill in the following assessment rubric:

<i>Criteria</i>	<i>Excellent (9-10)</i>	<i>Very Good (7-8)</i>	<i>Good (5-6)</i>	<i>Satisfactory (1-4)</i>	<i>Not shown (0)</i>
Demonstration of a wide range of gymnastics skills and movements learned throughout the unit. Incorporates the following DMP's: <ul style="list-style-type: none"> ○ 3 types of landings/falls ○ 4 types of rotations ○ Creative development of unique locomotions ○ Demonstration of 3 types of springs ○ 3 static shapes ○ 5 group balances/supports/group formations 					
Equal level of contribution towards group performance. Student was utilised in all aspects of the performance.					
Students demonstrate encouragement and support towards other peer, both within and outside of their own peer group. Demonstrated group cohesion and development of team work skills.					
Students express their creativity, with their routine forming an art rather than simply technical skill performance.					
Performance and dance elements suited the chosen music. Music accommodated for the vast range of movements in gymnastics, from fast to slow, active to static etc.					

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Performance reflection:

[illegible]

Assessment Piece

See 'Appendix 15'.

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