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| **Sample unit – Personal Development, Health and Physical Education**  *Sample for implementation from 2019* | | | | | | |
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|  | Practise and perform (with adjustments) | | **Stage** | 3 | **Duration** | One term |
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| **Unit summary** | | | | | | |
| Students participate in a variety of rhythmic and expressive physical activities to develop their understanding of the elements of composition. Students experiment with, practise and refine movement skills and work collaboratively to create and perform a small-group movement sequence. Using movement, self-management and interpersonal skills, students perform their movement sequence to an audience at school, eg assembly item, flash mob, stage performance, buddy performance.  Personalised adjustments have been included to meet the needs of a student with disability. If possible, a support teacher can assist with the implementation of the adjustments. Read the [student’s case study](http://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/resources/sample-units/sample-unit-work-detail/pdhpe-stage-3-sample-unit-case-study-noah). | | | | | | |
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| **Outcomes** | | | | | | |
| A student:   * adapts movement skills in a variety of physical activity contexts **PD3-4** * proposes, applies and assesses solutions to movement challenges **PD3-5** * selects, manipulates and modifies movement skills and concepts to effectively create and perform movement sequences **PD3-11** | | | | | | |

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| **PDHPE skills** | | |
| Self-management skills (**S**)   * Decision-making and problem-solving | Interpersonal skills (**I**)   * Collaboration, inclusion and relationship-building * Communication * Empathy building | Movement skills (**M**)   * Fundamental and specialised movement skills and concepts * Tactical and creative movement * Health and fitness enhancing movement |

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| **Assessment for, as and of learning** |
| Assessment for, assessment as and assessment of learning are approaches that enable teachers to gather evidence and make judgements about student achievement. These are not necessarily discrete approaches and may be used individually or together and formally or informally. Assessment opportunities are embedded and identified in the teaching and learning opportunities.  Some examples of **assessment FOR learning** in this unit include:   * clear learning goals or intentions for the learning activities * self-assessment and peer-assessment, eg [peer feedback on movement sequences (PD3-11)](#Assessment2) * learning a movement sequence.   Some examples of **assessment AS learning** in this unit include:   * inquiry-based learning that encourages students to take responsibility for their own learning, eg exploring static and dynamic movements, locomotor and non-locomotor movements, and pushing and pulling movements * students’ use of self-reflection and peer feedback to refine their understanding and skill, eg performance against self- and teacher-identified criteria.   Some examples of **assessment OF learning** in this unit include:   * questioning/discussion strategies to assess students’ knowledge and understanding to plan for future learning, eg gallery walk, physical barometer, pinwheel discussion, affinity mapping, cultural learning map, concentric circles, conver-stations, fishbowl, snowball discussions, talk moves, think-pair-share * observation of students’ knowledge, understanding and skills through their work and participation in activities, eg performing fundamental movement skills and movement sequences:   + [Observe students throughout the lessons to see how well they apply the same skills to different activities (PD3-4)](#Assessment2)   + [Teacher observation: how students work together and use feedback to modify their movement sequence (PD3-5)](#Assessment3) * movement sequence performance * exit slips/cards. |

| **Syllabus content** | **Teaching, learning and assessment** | **Resources** |
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| Students:   * implement actions to maintain and improve the quality of an active lifestyle, for example:   + propose and participate in opportunities to increase their health and fitness levels at school and at home, eg walking, playing sport **M** Sustainability icon | **The Everybody Active initiative**  *Teacher note: The Everybody Active initiative is a school initiative to build a strong culture of physical activity in the school by modelling and advocating movement for all ability levels. The movement sequence serves to promote everybody being active. This initiative may form part of a whole-school approach to promoting physical activity in the school community. Utilise opportunities throughout the unit to include students in decision making about the Everybody Active Initiative presentation, eg music choice, clothing*  **Introduction**  Introduce students to the Everybody Activeinitiative. Explain the purpose of the movement sequence as a positive action that advocates for physical activity and all young people being active. Ensure students understand that the movement sequence should:   * be suited to a range of student abilities * be completed as a group * include a range of movement skills that demonstrate:   + locomotor and non-locomotor skills   + static and dynamic balances   + pushing and pulling movements * incorporate equipment and resources available.   Throughout the unit, students have the opportunity to practise and develop the skills needed to design a movement sequence.  *Teacher note: The following teaching and learning activities enable students to explore locomotor and non-locomotor skills, static and dynamic balances, and pushing and pulling movements. Students engage in a range of activities for each concept, after explicit teaching and modelling of the type of movement.*  Brainstorm as a class:   * What are examples of locomotor and non-locomotor movements? * What are examples of static and dynamic balances? * What are examples of pushing and pulling movements?   Explain to students that these types of movements can be used in a variety of contexts, eg rhythmic and expressive or games and sports. The focus of movement throughout this unit will be rhythmic and expressive.  **Personalised adjustments**  Ensure the movement sequence includes movements that Noah can engage in. Noah may need to perform a smaller number of movements than others in the group and may need a longer period of time on one movement before transitioning to another.  Modified equipment may need to be provided to Noah’s group to assist them in developing their movement sequence, eg T-ball stand, balls with bells, balls of a variety of sizes (larger). |  |
| * perform and refine movement skills to a variety of situations, for example:   + adapt movement skills to perform own or set movement sequences with consistency **S** **M** Critical and creative thinking icon * practise specialised movement skills and apply them in a variety of movement sequences and situations, for example: (ACPMP061)   + compose and perform a range of complex static and dynamic balances on different body parts individually and/or with a partner or small group **M** Critical and creative thinking icon   + perform physical activities that involve a transition from one skill to another, eg from dribbling to shooting, leaping to balancing, running and passing, running to kicking **M** Critical and creative thinking icon Literacy icon Numeracy icon Personal and social capability icon | **Exploration**. Guide students through a selection of movement skills that are rhythmic and expressive in nature. Use stimuli (eg beats and/or sounds) and/or equipment.  **Personalised adjustments**  Include upper-body/arm movements that Noah can perform. If some movements limit Noah’s participation, he could be asked to use a musical instrument such as a drum/bongo to provide the beat/sounds.  **Simon says sequence**. Students participate in a non-elimination game of Simon Says. They copy the movement sequences selected by the teacher.  **Personalised adjustments**  Noah will require movement sequences that focus on arms and upper body.  **Balancing challenges**. In small groups, students experiment with complex static and dynamic balances using different body parts.Throughout, discuss which challenges are static and which are dynamic, and ensure students understand the difference between the concepts.  Students explore how these balances could be implemented into their movement sequence. For example:   * balancing with equipment – students choose one piece of equipment and try and balance it on their body while standing on two feet, one foot and while travelling * Individual balances – single-leg balance, kimbo stand (cross one leg over the other and touch that toe to the floor) stork stand, sideways balance, arabesque (one leg held behind the body parallel to the ground), forward balance (one leg stretched out in front of the body) * partner balances – see partner balances resource * travelling and stopping in a balanced position * walking across a balance beam/low bench forward, stopping and holding a position, then walking backward * balancing on different bases of support – travel with one, two and/or three body parts touching the ground. On the teacher’s signal, students freeze in that position and hold the balance for three seconds.   **Balancing games**. Students participate in a variety of activities or games that focus on static and dynamic balances, and fair and equitable participation. Include individual and group games with and without music, eg three hands, two feet, non-elimination musical mats (chairs), hopscotch, frozen tag, frost and thaw and mini pyramids.  **Personalised adjustments**  Noah can balance a ball or bat on his lap while travelling and stopping in his wheelchair. Noah can also support a partner who balances on or against his wheelchair.  **Birthday challenge**. Students use the skill sheet provided ([Appendix 1](#Appendix1)) to develop a routine using the numbers of their birthday – day and month (extension opportunity: include year). Demonstrate transitions students could use to combine skills into a sequence, eg pivot turn, swing turn, jump turn, stepping. In pairs, students teach their sequence to their partner and then combine the sequences.  **Roll the dice transition challenge**. In pairs, students take turns at rolling two dice and using the numbers rolled to demonstrate the two skills as per ([Appendix 2](#Appendix2)), using a self-selected transition in the middle. Students give each other feedback on the demonstrated movement and the chosen transition. Discuss whether the chosen transition is the most appropriate between the skills. Is there a difference in transitioning between locomotor skills and non-locomotor skills?  **Personalised adjustments**  Begin with Noah performing one skill, then combining two skills, and moving to three or more skills if appropriate. Noah could use wheelchair turns or pivots as transitions. Skills that could be performed include arm lifts, touching head/shoulder/feet, travelling forwards or backwards in his wheelchair, balancing a ball on his lap, rolling a ball on the ground.  **Practising skill transition**. Students explore and perform a range of physical activities that involve a transition from one skill to another. For example:   * Game of hopscotch * Ninja Warrior obstacle course. The teacher places rhythmic/gymnastic equipment on the ground to form a low obstacle course, for example ropes, gymnastic mats, ribbons, balance beam/bench, hula hoops. Students complete the course by leaping over each object and demonstrating a balanced position on each landing. Students should be encouraged to alternate their leading foot.   **Personalised adjustments**  Noah can complete a short obstacle course balancing a piece of equipment on his lap or head.  **Movement sequence planning**. In small groups, students brainstorm movements they could include in their movement sequence. Guiding questions for students to consider could include:   * What are the main skills that we want to demonstrate? * How could we use these movement skills in a sequence?   **Personalised adjustments**  Noah can identify one balancing movement that could be included in their movement sequence.  ***Assessment opportunity*** *(PD3-4)*  Observe students throughout the lessons to see how well they apply the same skills to different activities. | [Non-elimination Simon Says game](http://jumpbunch.com/wp-content/themes/jump_theme/games/game22.html?keepThis=true&TB_iframe=true&height=300&width=500)  [Partner balances](https://fitkidshealthykids.ca/sites/default/files/ctools/Balance%20cards%20Horizontal%20and%20Back%20of%20card.pdf)  [Sporting Schools website](https://www.sportingschools.gov.au/resources-and-pd/schools/playing-for-life-resources/find-a-card/skill-focus)  [Non-elimination Musical Chairs game](http://knr1712015.weebly.com/uploads/6/0/7/5/60751321/child_socialnon-elimination_musical_chairs_.pdf)  [Hopscotch game](http://assets.readingeggsassets.com/teacher_resources/rex/writing/pdfs/middle/how_to_play_hopscotch-fp-5cb1c3d6.pdf) |
| * manipulate and modify elements of space, time, objects, effort and people to perform movement sequences, for example: (ACPMP065)   + create a movement sequence that demonstrates variations in flow and levels and involves individuals moving together in time **M** Critical and creative thinking icon Numeracy icon Personal and social capability icon * perform and refine movement skills to a variety of situations, for example:   – transfer sequence of locomotor and non-locomotor movements, eg floor to apparatus, mini trampoline to vault, balance beam, swing and land **M** Critical and creative thinking icon | *Teacher note: the following activities enable students to understand how to incorporate flow and levels into a movement sequence.*  *Flow – change in speed and transition between one movement and another*  *Levels – from low through to high*  **Video.** Show students a YouTube video that highlights how to incorporate flow and different levels. Pause throughout to highlight changes in flow and low, medium and high levels. Some examples include moving from the chair to standing (change in level from medium to high), bending and raising arms from the ground or waist to above the head (change in level from low to high), pivoting the wheelchair or transitioning from walking to jogging (change in flow). Brainstorm other ways to demonstrate a change in level or change in flow.  **Moving to the music**. As a class or in groups, explore different genres of music. Students practise performing movements in time with the music, incorporating changes in level and flow. Students may take turns in leading.  **Personalised adjustments**  Show Noah’s group a YouTube video that highlights how to incorporate flow and different levels.  Noah can practise performing movements that focus on arms and upper body. For example, raising arms to demonstrate change in level, moving arms slowly then quickly to demonstrate change in flow.  **Group sequence**. In groups, students choose a piece of music and create a sequence with a minimum of four different movements and two changes in flow and level. Monitor appropriateness of students’ music selection or provide a piece of music for students.  **Personalised adjustments**  Ensure Noah’s group sequence includes the use of chairs, so that there are moments in the sequence when other students in Noah’s group are also seated.  Provide visual or auditory cues to assist Noah to remember and engage with the movement sequence.  ***Assessment opportunity*** *(PD3-11)*  Teacher and peer observation of students’ ability to move to music, incorporating changes in level and flow.  **Taking my movements with me.** In the same groups, students transfer their floor sequence to an apparatus. For example, from the floor to the beam or from the floor to a mini-trampoline.  In groups, reflect on the following:   * Which movements were difficult to adapt? * How did the apparatus affect level and flow?   **Personalised adjustments**  Noah could incorporate transfer one movement to apparatus, such as rolling or tossing a ball or raising and moving a hoop with his arms. | Example YouTube video - [The Avicii levels dance!](https://www.youtube.com/watch?v=tRJTaqgnNOU)  Wheelchair dancing team - <https://www.youtube.com/watch?v=1mfLYYp05OA> |
| * manipulate and modify elements of space, time, objects, effort and people to perform movement sequences, for example: (ACPMP065) * work with a partner to explore pushing and pulling movements and how these can be manipulated to perform counterbalances **M** Critical and creative thinking iconNumeracy icon Personal and social capability icon | **Introduction**  Discuss strategies to create a safe environment for students. This may include considering body types for activities requiring push and pull movements and having a signal or word to cease activities and listen. This can be revisited throughout the unit.  **Pushing and pulling movements.** In pairs, students explore pushing and pulling movements and how these can be manipulated to perform counterbalances.  Examples of pushing movements with a partner may include:   * students sitting on the ground back-to-back and attempting to push each other over a line using their hands and feet * students sitting on the ground back-to-back and linking elbows. They push back against each other to rise and stand up.   Examples of pulling movements with a partner may include:   * A game of [tug-of-war](ttp://assets.ngin.com/attachments/document/0042/1633/TugOfWarPushOfWar-8U.pdf).   **Personalised adjustments**  Pushing movements could include Noah using his wheelchair to push a large ball and/or foam mat. Pulling movements could include pulling a partner towards him using a rope.  Students participate in activities and games that combine pushing and pulling movements, for example:   * Place a cone/witches hat on the floor between partners, who are facing each other. On the teacher’s instruction, partners lock wrists and push and pull each other, trying to cause their partner to knock over the cone/witches hat.   **Personalised adjustments**  Noah’s partner can sit in a chair opposite him. Using his left hand, Noah grasps one hand of his partner. Noah and his partner can use one hand to push and pull each other at an appropriate strength for Noah. Noah’s goal may be to pull his partner enough so that his partner’s arm crosses a line on the floor.  Explain that movement can be used to express ourselves or tell a story. This should be a consideration for students in their performance and song choice.  Students reflect on:   * What can pushing and pulling movements represent in a dance or movement sequence?   **Movement sequence planning**. In small groups, students brainstorm the locomotor, non-locomotor, static and dynamic movements and pushing and pulling movements they could include in their movement sequence. Guiding questions for students to consider could include:   * How can we include a variety of locomotor and non-locomotor, static and dynamic balances, and push and pull movements in our sequence? * What are the movements that members of our group can do well? * What props/equipment could we use in our sequence? * How can we use our movement strengths to promote the ‘Everybody Active’ message? For example, are some students more proficient at static Vs Dynamic balances and vice versa. Students don’t have to complete all the same movements in the presentation. * Are these movements accessible for all students? How could we adapt them so all students can participate?   **Personalised adjustments**  Provide visual prompts, such as pictures of equipment, to assist Noah to participate in the discussion. Noah can use the visual prompts to respond. Noah can identify one locomotor or non-locomotor movement and one pushing or pulling movement that could be included. |  |
| * apply critical and creative thinking to generate, create and access solutions to movement challenges: * propose and apply movement concepts and strategies to perform movement sequences at different levels using different types of equipment **S I M** Critical and creative thinking icon Literacy icon * apply movement skills and strategies from other contexts to generate a solution to an unfamiliar movement challenge, eg games **S M** Critical and creative thinking icon Personal and social capability icon * perform and refine movement skills to a variety of situations, for example:   + use feedback to modify and adapt performance as a result of practice, peer and self-assessment, eg video recording to provide feedback on performance **S** **M** Information and communication technology capability icon | **Group movement sequence practice for Everybody Active performance**  In small groups and over a number of lessons, students experiment with movement skills and equipment to develop their movement sequence.  **How do we give feedback?**  Students watch a video on how to give peer feedback that is: kind, specific and helpful. Discuss the importance of feedback in improving performance and how students will receive feedback in order to adapt and refine their sequence. Students could use video technology and verbal or written (eg google form) feedback.  Guidance for peer feedback could include:   * **T**ell something positive, eg I liked the way you…. * **A**sk a question, eg Which skills have you included? * **G**ive a suggestion, eg Have you thought of adding …?   **Personalised adjustments**  Noah can participate in planning the movement sequence by using a flow chart or other sequencing graphic to fill in the movements that the group has decided on. The movement sequence should include movements that Noah can participate in, such as locomotor movements: wheeling, turning, spinning; non-locomotor movements: arm lifts, stopping and balancing.  Students reflect on their group sequence at the end of each lesson. For example, using the Visible Thinking routine [*See, Think, Wonder*](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html) to promote critical thinking and reflection:   * See – What did you see? * Think – What do you think about it? * Wonder – What do you wonder?     Students perform the Everybody Active movement performance for an audience. Use self, peer, teacher and audience feedback to reflect on the movement challenge.  ***Assessment opportunity*** *(PD3-5)*  Teacher observation: how students work together and use feedback to modify their movement sequence. | Video -  [Austin’s Butterfly](https://www.youtube.com/watch?v=dOSiU42P8Gc) |

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| **Unit evaluation** | **Yes** |
| * The unit adequately addresses syllabus outcomes. | 🞏 |
| * The unit reflects the needs, interests and abilities of students. | 🞏 |
| * The unit provides opportunity for students to demonstrate what they know and can do. | 🞏 |
| * The unit includes a variety of teaching and learning activities, and resources to address the learning needs of all students. | 🞏 |
| Additional comments and suggestions for improvement: | |

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| **How have the propositions been embedded in the unit? How effective were they in assisting students to achieve the outcomes? What could be done to improve/enhance the propositions in this unit for next time?** |
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| **Resources** |
| **General**   * Visible Thinking routine – See Think Wonder: [www.visiblethinkingpz.org/VisibleThinking\_html\_files/03\_ThinkingRoutines/03c\_Core\_routines/SeeThinkWonder/SeeThinkWonder\_Routine.html](http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html) * Including pupils with Special Education Needs (SEN) and/or disabilities in primary physical education:   [www.dera.ioe.ac.uk/13804/1/physicaleducationpe.pdf](http://www.dera.ioe.ac.uk/13804/1/physicaleducationpe.pdf)  **Videos**   * Youtube video, Austin’s Butterfly Edit: <https://www.youtube.com/watch?v=dOSiU42P8Gc> * YouTube video, The Avicii levels dance!: [www.youtube.com/watch?v=tRJTaqgnNOU](http://www.youtube.com/watch?v=tRJTaqgnNOU) * YouTube video, Wheelchair dancing team: <https://www.youtube.com/watch?v=1mfLYYp05OA>   **Websites**   * Bounce into the Buckets: [www.i.pinimg.com/736x/93/da/ec/93daecf471d792795c80ffe3a020df68--elementary-pe-elementary-physical-education.jpg](http://www.i.pinimg.com/736x/93/da/ec/93daecf471d792795c80ffe3a020df68--elementary-pe-elementary-physical-education.jpg) * Captain Ball game: [www.westernsuburbs.sessazones.com/sports-in-our-zone/files/2011/05/Zone-Captain-Ball-Rules.pdf](http://www.westernsuburbs.sessazones.com/sports-in-our-zone/files/2011/05/Zone-Captain-Ball-Rules.pdf) * Effective strategies to group students in physical education classes:   [www.humankinetics.com/excerpts/excerpts/effective-strategies-to-group-students-in-physical-education-classes](http://www.humankinetics.com/excerpts/excerpts/effective-strategies-to-group-students-in-physical-education-classes)   * Freeze Dance game: [www.healthiersf.org/resources/pubs/stressRed/Movement to Music.pdf](http://www.healthiersf.org/resources/pubs/stressRed/Movement%20to%20Music.pdf) * Hopscotch game: [www.assets.readingeggsassets.com/teacher\_resources/rex/writing/pdfs/middle/how\_to\_play\_hopscotch-fp-5cb1c3d6.pdf](http://www.assets.readingeggsassets.com/teacher_resources/rex/writing/pdfs/middle/how_to_play_hopscotch-fp-5cb1c3d6.pdf) * Icebergs game: [www.i.pinimg.com/736x/b0/a8/f4/b0a8f456c0862534576fc4b4ff6cff2a--sport-kids-sport-games-for-kids.jpg](http://www.i.pinimg.com/736x/b0/a8/f4/b0a8f456c0862534576fc4b4ff6cff2a--sport-kids-sport-games-for-kids.jpg) * Non-elimination Musical Chairs game: [www.knr1712015.weebly.com/uploads/6/0/7/5/60751321/child\_socialnon-elimination\_musical\_chairs\_.pdf](http://www.knr1712015.weebly.com/uploads/6/0/7/5/60751321/child_socialnon-elimination_musical_chairs_.pdf) * Non-elimination Simon Says game:   [www.jumpbunch.com/wp-content/themes/jump\_theme/games/game22.html?keepThis=true&TB\_iframe=true&height=300&width=500](http://www.jumpbunch.com/wp-content/themes/jump_theme/games/game22.html?keepThis=true&TB_iframe=true&height=300&width=500)   * Partner Tug-of-war: [www.assets.ngin.com/attachments/document/0042/1633/TugOfWarPushOfWar-8U.pdf](http://www.assets.ngin.com/attachments/document/0042/1633/TugOfWarPushOfWar-8U.pdf) * Sporting Schools: [www.sportingschools.gov.au/resources-and-pd/schools/playing-for-life-resources/find-a-card/skill-focus](http://www.sportingschools.gov.au/resources-and-pd/schools/playing-for-life-resources/find-a-card/skill-focus) * Static and dynamic balances – partner balances:   [www.teachingtools.ophea.net/sites/default/files/ophea-files/lesson\_plan/Gr3\_MCAL\_Gym\_Balance\_4of4\_TR6.pdf](http://www.teachingtools.ophea.net/sites/default/files/ophea-files/lesson_plan/Gr3_MCAL_Gym_Balance_4of4_TR6.pdf)   * Static and dynamic balances – single leg balances: [www.sparkpe.org/wp-content/uploads/2011/01/single-leg-balances\_EC.pdf](http://www.sparkpe.org/wp-content/uploads/2011/01/single-leg-balances_EC.pdf) |

**Appendix 1 – Birthday challenge**

Use the numbers of your birthday and month to create a rhythmic sequence.

For example, if your birthday is on 14 October (14/10), your routine would include: 1 - L-sit, 4 - pike, 1 - L-sit, 0 - skipping.

Include transitions between each movement/skill to create the sequence and ensure flow by altering the order of the movements.

Transitions could include: swing turn, jump turn, pivot turn or stepping.

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| **Number** | **Skill** |
| **0** | Skipping |
| **1** | L-sit |
| **2** | Arabesque |
| **3** | Straddle |
| **4** | Pike |
| **5** | Handstand |
| **6** | Balance |
| **7** | Leaping |
| **8** | Knee scale |
| **9** | V-sit |

**Appendix 2 – Roll the dice challenge**

Your challenge is to roll the dice. Use the table to identify the two skills you will use in your movement routine.

Combine the two skills using a transition in the middle. Transitions could include: swing turn, jump turn, pivot turn or stepping

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| **Number** | **Skill** |
| **0** | Knee scale |
| **1** | L-sit |
| **2** | Arabesque |
| **3** | Straddle |
| **4** | Pike |
| **5** | Handstand |
| **6** | Balance |