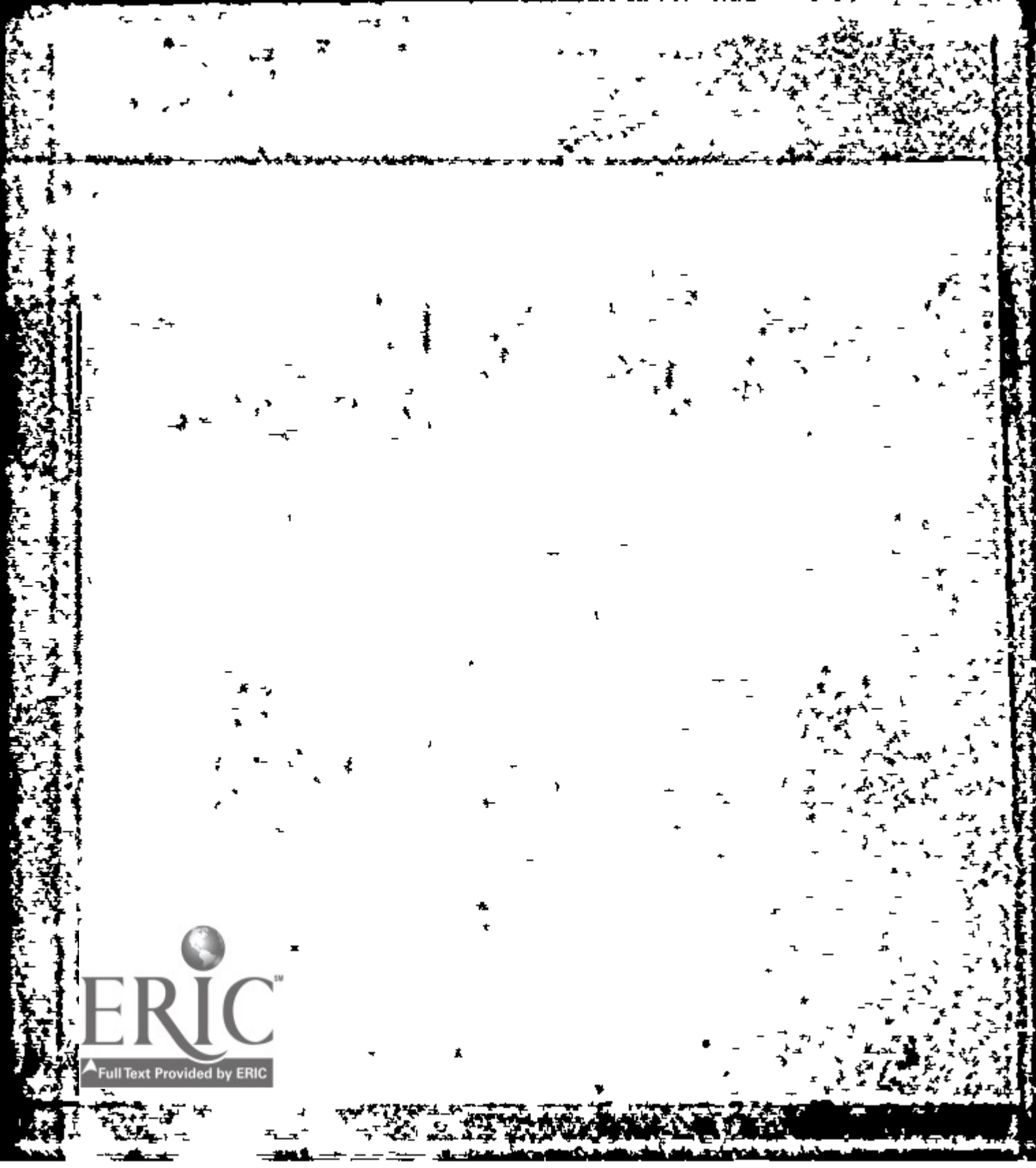

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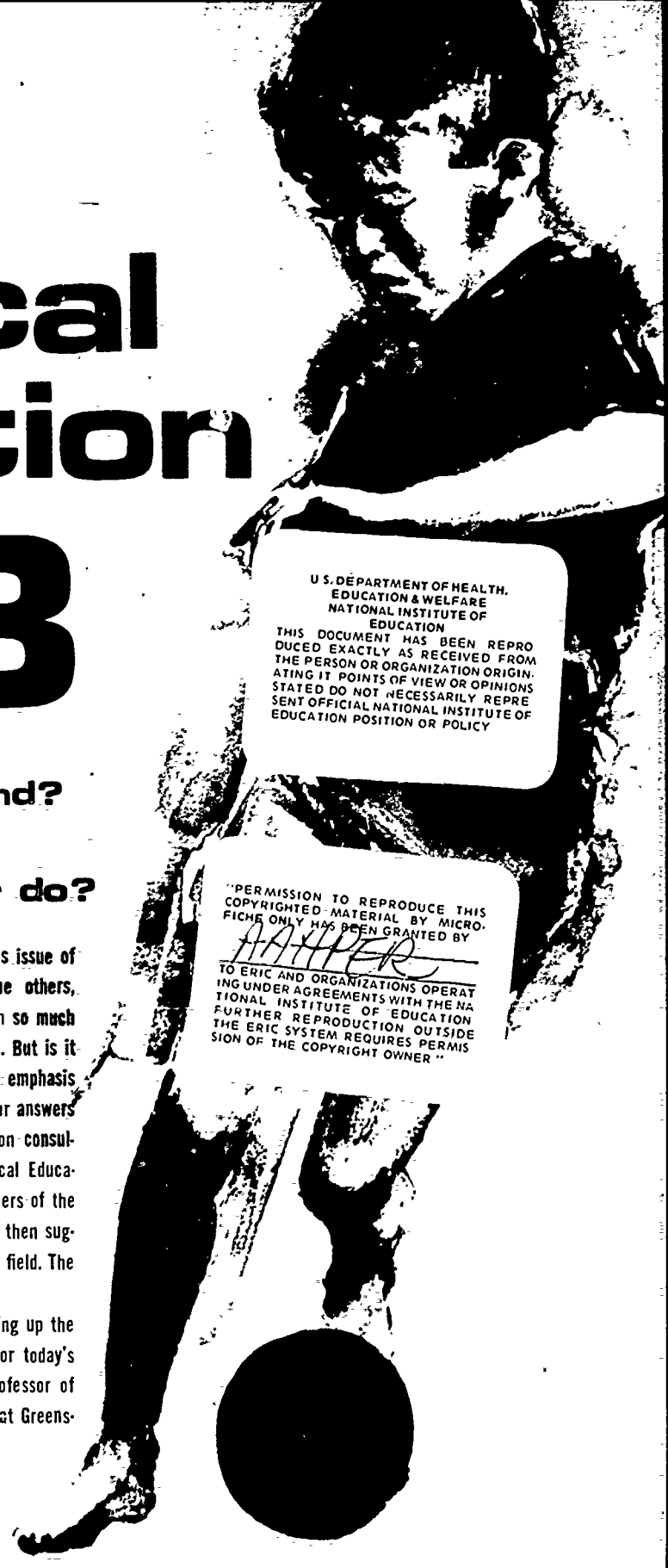
ABSTRACT

This collection of articles deals with the importance of physical education to a child's development. The first article, "Directions and Thrust," examines three aspects of elementary physical education which became particularly important in the 1960's: movement education, perceptual-motor development programs, and the multidisciplinary approach. The second article, "Phys Ed Is Movement Ed." explains that goals such as a specific throw or move are not only important as ends in themselves, but also in relation to a child's ability to adjust movements to different situations. In the third article, "Physical Play--It's Vital," it is argued that physical education programs should not be too formal and should encourage students to use a variety of motor patterns. The fourth article, "Innovation, Inquiring, Individualizing," looks at an elementary physical education program at the University of California at Los Angeles and the objectives and goals which determine its organization. "Lacking Facilities? Improvise!" is the title of the last article, which suggests activities to be carried out in the classroom if the elementary teacher lacks equipment and/or facilities for physical education. (PB)

Instructor
January 1973

Physical Education '73



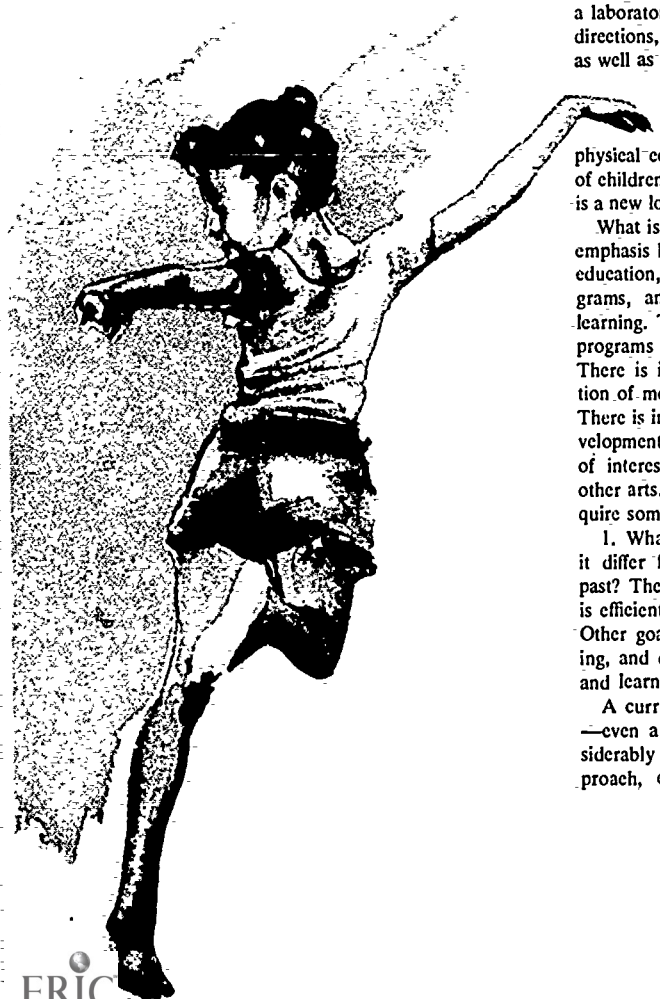
Where does it stand?
How vital is it?
What can a teacher do?

WHEN we decided to feature Physical Education in this issue of INSTRUCTOR, the above questions, along with some others, popped up. We agreed that physical education, as with so much of all education, has come a long way in recent years. But is it an important part of the elementary school? Has its emphasis shifted? Where is it now? Where is it going? To get our answers we contacted Dr. Margie Hanson, elementary education consultant with the American Association for Health, Physical Education, and Recreation. She in turn consulted with members of the Elementary School Physical Education Commission and then suggested topics and authors to cover some aspects of the field. The result is on the following pages.

Dr. Hanson sets the stage in the first article, pointing up the various directions and thrusts of physical education for today's elementary student. Dr. Kate R. Barrett, associate professor of physical education at the University of North Carolina at Greens-

boro, discusses the importance of movement education to a child's education. Our third article, which examines the significance of motor activity, is by Dr. Mary Moffitt, professor of education (Early Childhood) at Queens College, City University of New York. In the fourth article, Craig Cunningham, supervisor of physical education at the University Elementary School, UCLA, discusses a program stressing innovation and inquiry at his school. And finally, in a highly practical article, Bertel Budd, resource teacher, Cheyenne, Wyoming, tells the teacher lacking in facilities and equipment how she can conduct physical education for her students right in her own classroom.

Physical education IS important to any child's whole development. This feature has been assembled with that thought in mind.



Directions and thrusts

MARGIE HANSON

Physical Education '73

CHILDREN need an environment of many sensory and social experiences to facilitate learning. Physical activity is a wonderful way to enrich their lives and to reach them as they grow and develop. The physical education period is a laboratory for many types of learning as children develop healthy attitudes toward social relationships and learn to value, interact, observe, think, and create. Physical education also helps them learn to communicate, to express ideas and feelings through movement and vocabulary.

Pupils learn to cooperate and to compete. They recreate. They develop skills and understandings which enhance their poise and self-confidence and they acquire such concepts as strong, weak, fast, slow, up, down, around, through, over, and under. They learn to judge space, distance, right, left, speed, force, as well as to anticipate actions of others. They learn in a laboratory of "doing"—how to listen, follow directions, communicate, and relate with peers as well as adults. They develop skills, functional fitness, attitudes, interests, and knowledges for a lifetime pursuit of health and happiness. Because physical educators are responsive to the needs of children and the changes in education, there is a new look in elementary physical education.

What is this new look? During the sixties the emphasis had three special thrusts—movement education, perceptual-motor development programs, and a multidisciplinary approach to learning. These continue to characterize good programs today, with some modifications. There is increased emphasis on the contribution of motor activity to the affective domain. There is increased concern about the motor development of the young child. There is a surge of interest in creative dance integrated with other arts. But these are general terms, and require some explanation.

1. What is movement education? How does it differ from the physical education of the past? The major goal of movement education is efficient movement for all of life's activities. Other goals include a knowledge, understanding, and development of the creative process, and learning how to learn.

A curriculum expressing that point of view —even a single lesson doing so—differs considerably from the traditional isolated unit approach, especially at the primary level. A theme, such as locomotion, flight, judging space, weight transfer, balance, or manipulation of equipment is decided upon, and all sorts of activities carried out to develop that theme. In locomotion, for example, a group of tag games might be used, teaching youngsters to run and stop through these games. They wouldn't be learning the games just for the sake of the games, but rather for the sake of the skills of running and stopping. As each theme is introduced and problems discussed, activities for solving the problems will emerge from the ideas of the children. Rather than taking a hula hoop and devising a number of activities for it, a theme or concept is chosen (perhaps manipulation of equipment) and many tools are collected and experimented with to develop good movement around that theme. A child gains a sound understanding of how he moves, what he moves, and where he is moving. Perhaps the feeling for this approach can be caught from a poem written by four-year-old Jeff in a movement education class conducted by Don Dino of Otero Junior College, LaJunta, Colorado:

Our class is called unlimited
The movements are so free
It's fun to be a student
With friends that laugh with me!

2. The second thrust, perceptual-motor development, grew out of concern for the child with learning disabilities. Educators realized that if a child had trouble reading and only so much remedial reading provided help they would have to find other means to remove blocks to learning. The many successes of motor activities in clinical situations created a demand for schools to use motor activity as an approach to improve perception; hence the term perceptual-motor.

A rash of programs developed through the country. And as action outraced theory, documented evidence of cause-effect relationship was scant. In recent years, however, there has been evidence to support many of the educators' original assumptions. Studies have shown that:

—The slow learner is usually a poor motor performer, hence motor tests are a useful screening device.

—Patterns of development of the normal child do differ from the slowly developing child.

—Thought is associated with sensory input.

—Controlled movement depends on sensory input.

—Transfer of skills and learning does take place under certain conditions. (For example, a child learning to pitch a softball underhand might be able to transfer this skill to serving a volleyball underhand. On the other hand he might not be able to pass a football efficiently.)

Perceptual-motor programs that are focused on space orientation, visual perception, auditory perception, kinaesthetic awareness, tactile experience, and motor skill development may be helping to develop learning power.

Interestingly enough, by the end of the sixties educators were discovering a great commonality between the content of movement education, perceptual-motor programs, and those for the handicapped children. Educators are now beginning to identify a much more meaningful physical education program focused on a progression of developmental activities, coupled with concern for each child achieving success by working at his own rate and according to his own needs and abilities.

The increased interest in the very young child has also led many to reexamine the contributions of motor activity to development. The value of play is a predominant theme in nursery school education. However, the focus has been on "learning through movement" such as: exploring, discovering, relating to others, sharing, developing confidence and courage. Now there is an added focus—"learning to move well." Enlightened leaders are achieving both goals simultaneously when the program is carefully developed and carried out.

3. The seventies have brought an increased interest in the third thrust of the sixties, the multidisciplinary approach, with a focus on the affective domain. With a renewed interest in the quality of life and a widespread, popular interest in the arts, there are increasing efforts to provide more opportunities for creative dance for children and to improve the quality of these programs. Like other motor activities, dance has a movement base. But it also has an added dimension, one of inner self-expression with aesthetic-overtones, usually with rhythmic accompaniment.

Throughout the country increased interest also can be found in integrating various subject matter areas around a general concept. There are programs, for example, in which art, music, science, and physical education have united to focus on such concepts as balance, force, and direction, to help the child gain cognitive understandings through a variety of subject matter experiences—"Learning through movement while learning to move."

Government and private foundations have expressed their interest in establishing the arts as the core of the elementary program by funding pilot projects called "IMPACT" in five cities. (They're located in Alabama, Oregon, California, Ohio, and Pennsylvania.) Here art, music, dance, and drama have united to open up new possibilities for original thinking and creative expression for all children, not just a limited few. Teachers are learning to use the arts as important tools for teaching and for developing pathways toward deeper understanding of basic concepts in the academic subjects.

Today, concerned leaders are looking at a curriculum in a much broader way than ever before as they examine the unique and essential, yet complementary, role of physical education in total learning and child development.

* * *

Readers interested in pursuing further some of the thoughts presented in this article may by consulting the following resources:

Trends in Elementary School Physical Education. American Association for Health, Physical Education and Recreation, 1201 Sixteenth Street, N.W., Washington, D.C. 20036. 1970, 28 pp. (#245-25122) 50¢

Ready-Set-Go (Television series and manual for K-3). National Instructional Television Center, Field Services, Box A, Bloomington, Indiana 47401. Produced in consultation with AAHPER, 1970.

Film Loops for Elementary School Physical Education. (A series of twenty-four 8mm technicolor loop film cartridges on Basic Movement and Fundamental Skills). Available Holt, Rinehart and Winston, 383 Madison Avenue, New York, New York. Produced in cooperation with AAHPER, 1969.

Task Force on Children's Dance, Ed. "Over the Country Children Are Dancing," *Journal of American Association for Health, Physical Education and Recreation*. Oct., 1971, pp. 27-39.

Guidelines for Children's Dance. American Association for Health, Physical Education and Recreation, 1201 16th Street, N.W., Washington, D.C. 20036. 1971. 12 pp. (#243-25154) 50¢.

Terry, Walter. "The Impact of IMPACT," *Saturday Review*. February 5, 1972.

Flinchum, Betty M. and Hanson, Margie. "Who Says the Young Child Can't" *Motor Activity for Early Childhood*. American Association for Health, Physical Education and Recreation, 1201 16th Street, N.W., Washington, D.C. 20036. 1971. 16 pp. (#245-25152) 50¢.

Phys Ed is Movement Ed

KATE R. BARRETT

Physical Education '73

PARENTS and teachers have always known that a child needs to move as a way to grow. This need is expressed by children as they play. But educators, especially those in physical education, have a new awareness of how vitally important this need is and of the implications it holds for all of elementary education. This sharpened awareness, together with the new emphasis on the "wholeness" of how children learn, has thrust physical education into a new era.

The new era has many characteristics, but most significant is the idea that physical education is, in essence, a child's movement education—his education in and through movement. As an idea, movement education is not entirely new. What is new, however, are fresh insights into its potential and the emerging implications for elementary school physical education.

The need for carefully designed learning experiences throughout a child's education is now fairly obvious. More is known about early learning as well as the possible influence it may have on later performance and life. Although the term "early learning" usually is associated more with the preschool child, physical educators are expanding the idea to include all of

the elementary school years. When viewing physical education as a life-long experience, they consider the elementary school years a beginning, or foundation, in which the child should gain a unified understanding of movement to be better able to cope with future movement demands. This view suggests three interrelated goals:

1. A child should be able to move skillfully. He should be efficient and effective in movement situations, both planned or unexpected.

2. A child should develop awareness of the personal value of movement. Also, he should become sensitive to how he feels about his own movement, as well as the movement of others.

3. A child should have knowledge about movement and the principles which govern it. He should understand how this is applied to his own movement and that of others.

As physical educators have more clearly identified these broad goals for elementary school children, so have they clarified their beliefs about children and education. They view the child as an individual with a potential for his own unique development. He is a seeker and a doer who learns most effectively when the experiences are personally meaningful. He has his own ways, rate, and style of learning.

A child's education revolves around such goals as rational decision-making, independence in and love of learning, self-identity, self-acceptance, and self-worth. The fact that children implement experiences in a way that is consistent with these beliefs has influenced the direction of today's physical education.

The content of physical education is considered movement, with four major categories.

1. *Body*, or what the body can do.
2. *Space*, or where the body can move.
3. *Effort*, or how the body can move.
4. *Relationships*, or with whom or what objects the body can move.

Let's look more specifically at what is happening in terms of these categories. The general aspects of physical education—games/sports, dance, and gymnastics remain basically the same. The differences are in what is occurring within the specific activities. Suppose there is a problem, for example, on handling a ball or beanbag using different parts of the hands or feet (this focuses on the *relationship* and *body* categories of the content). A group of six- and seven-year-olds may be asked to find out for themselves the different things they can do with either object. They can be encouraged to seek different ways to handle the objects with their feet and hands. The experience serves as a starting point, a point from which a child and his movement potential (in this case more specifically related to object handling) will grow. After observing carefully what the children actually do, the teacher can decide how best to help each achieve even more.

With the same general emphasis, that of handling an object, a small group of eleven- and twelve-year-olds may be asked to improvise a game. Their work may focus on improving the ability to handle the ball with the goal of putting another player out (this focuses on the *relationship* category of the content). In their attempts to improve ball-handling skill, in activities with one or more players, the children may decide to work specifically on throwing for distance and accuracy. This may be done first without a runner and then with one. Letting pupils make their own decisions about specifically what to do gives them many opportunities for personal involvement in the learning situation. The more activities they develop and carry on, the more control they gain of their bodies. If he needs to, the teacher might suggest more challenging experiences.

In a lesson highlighting the expressive quality of movement, the focus may be on contrasting sudden with sustained movement while emphasizing the use of the total body (this focuses on the *body* and *effort* categories). Younger children might try to show sudden and sustained movements while traveling about a space by suddenly jumping to the ground, then slowly walking or lowering their bodies. Older children might refine a sequence which shows clearly an opening and closing action of the body while at the same time contrasting sudden with sustained movements. The teacher, as before, observes, assesses, and plans for the next set of objectives and activities.

With agility-oriented movement, children might begin working on the floor, experimenting with different ways to maintain and lose their balance, such as balancing on two hands and one foot, then rolling over and regaining balance on two knees (this focuses on the *body* aspect of the content). The children might be ten, eleven, or even twelve years old, since this is a fairly difficult concept requiring some previous experience. Once versatility and control is gained these movements might be applied to different arrangements of small and large apparatus—hoops, low hurdles, benches, boxes, tables, and balance beams. In so doing, the children are further challenged to gain mastery over their bodies in a variety of situations. Later on these children might focus on refining certain moves. For example, can they move gracefully from a jump to a walk to a squat in one fluid movement, rather than in a series of jerky movements. Stressing the use of different body parts *and* the idea of directional or level changes would give added challenge to children ready for it (this now adds the *space* aspect of the content and a new dimension of the body).

From these examples certain characteristics of the physical education environment are evident. First, experiences are mainly individualized so each child can work at his own rate and in ways meaningful to him. This is accomplished by structuring each experience so that it allows for the natural differences among children. There is no consistent "pattern of structure" because children's needs differ from situation to situation. Secondly, there are always opportunities for children to make decisions regarding their own learning. The type and amount of these decisions reflects the teacher's understanding of children, movement, and children learning movement.

The actual material or content and the goals toward which children are working make evident a third characteristic. Lessons tend to be

designed around a major movement focus, such as handling an object, contrasting sudden with sustained movement, maintaining and losing balance. The more specific and potentially individual goals for each child emerge as the lesson or lessons progress. These goals can then be identified in more specific terms (i.e., behaviorally). Goals such as a specific type of throw (overhand throw, two-handed underhand throw, and so on) or a specific gymnastic move (head stand, forward roll) are no longer as important as ends in themselves, but rather they are a part of something much larger which relates to a child's ability to adjust his movements to different situations both prearranged and unexpected. To accomplish this a versatile, dexterous, and self-directed mover is needed. As the child works within the structure of each experience, the teacher must help him challenge himself further, and in so doing help him gain greater control over his body.

The concept of progression is inherent within all the ideas discussed, provided the child is helped to understand himself in relation to his movement potential. The team of the child and the teacher striving together toward these goals has potential for a very exciting and challenging six years.

Physical educators are committed to the importance that movement plays in a child's education. They are committed to the goal of skill in movement, appreciation of movement, and knowledge of movement as they develop in an educational setting of decision-making, independence, and self-confidence. A different approach is needed from that of the past if we are to help children become competent in their own right to take their place in the world.

Physical Play--It's Vital!

MARY MOFFITT

Physical Education '73

IN the critical early years of children's lives, physical play is a necessity. Exercise in the form of play stimulates bone growth, develops lung capacity, aids in blood circulation. If optimal growth and efficiency of movement are to be achieved, many different patterns of movement must be practiced. And more and more educators are agreeing that good motor development and coordination will lead to good academic development. As children achieve strength, endurance, and resiliency of their skeletal frames, they will be more likely to achieve success with academic learning tasks. By the same token, if a child is restrained from hard physical movement over a long period of time, his body will function poorly and he will develop feelings of inadequacy and frustration, and he may find it impossible to concentrate on learning tasks with any genuine effectiveness.

Children seem to sense this relationship. Watch a child as the balance and coordination of his body is achieved through the thousands of motor experiences he has in his play activities. Observe him jump from an object and note how his body absorbs the impact. Watch him push a heavy object and see how his body is aligned for maximum power. Observe adjustment of his bones and muscles when he lifts and carries various objects. Observing a child in motion, one may see the interrelation of physical movement and reasoning and judgment. Appropriate actions must be selected as he moves, thinks, and judges situations. Many of his actions are dependent upon physical laws of leverage, balance, gravity, and weight. He has to relate casual relationships with cognitive appraisal of a situation—what will happen if . . . it is too high? . . . it is too small? . . . it falls over? . . . it is unsteady? The relation between perceptual-motor development and academic achievement can easily be seen in the following examples. Children with poor hand-eye coordination may have difficulty learning to read and write. Children who have not established a sense of left and right, or of where they are in space, may have trouble with directions. Children may have difficulty in working efficiently at school tasks if they are unable to focus adequately or control the eyes for rhythmical scanning of a page. Motor activities such as throwing and catching a ball, throwing objects at a target, hammering a nail, pulling a wagon, all make an important contribution to developing hand-eye coordination.

Children orient themselves to space through a variety of physical activities. The world looks a bit different when hanging upside down from a horizontal bar, or from a perch atop a slide. Things appear and feel different to a child spinning around, crawling under something, walking backwards or sideways, riding in a wagon, or going up and down on a seesaw. And as a child explores space he must coordinate his movements accordingly. If he is going to leap from an object he must assess the distance, judge where he is going to land, and coordinate his efforts so he gets there.

A child's confidence and self-control are developed through motor activity. It provides a child with a sense of who he is and what he can do as he learns to take risks and as he tests situations relating to his power and skill. Compare the child who creeps cautiously across an improvised board bridge with the child who prances across. Is there any doubt as to which one has confidence in his own ability? Who can doubt a child's feelings about himself when he calls out after just learning how to execute a new skill, "Hey, look at me!"

Motor activity also is expressive, as children "speak" through their movements—with their hands, heads, legs, and bodies. Timidity, caution, immaturity—all are expressed in different ways, along with confidence, agility, and nimbleness. Feet are placed differently when walking is precarious. The position of the hands, the spread of the fingers, may indicate how a child is reacting to a risky situation and how he feels about his ability to handle it.

An observant teacher will learn much about youngsters by watching them approach certain activities. Some children will revert to more primitive motor patterns as they go up steps or climb on an apparatus. A child may have difficulty with balance, or tend to bump into things, or run with his feet far apart. Earlier patterns of performance may be reverted to when a child is faced with learning a new skill. For instance, a child may squat and "inch" his way across a horizontal ladder the first few times he tries it. Or a child may attempt to lift his body by jumping while holding onto a rope instead of using the biceps and back muscles to raise himself.

What can teachers do to encourage greater strength and coordination of body movement? To make physical play more significant? It has been said that Man evolved to where he stood erect when probably it would have been better if he had continued to walk on all fours. As a result of walking upright, Man has had to develop fine neuromuscular control for adjusting to the pull of gravity and for maintaining upright position with a minimum of effort. Since

there is greater mobility in the lumbar segment, the muscles of the back need to be strong. Children need many opportunities to develop strong back muscles, and they also need opportunities to ease the fatigue of maintaining the upright position.

In our dirt-conscious society, youngsters are cautioned to stand, sit, and walk erect at all times by adults who don't realize that creeping, crawling, bending, and rolling are ways in which children can relieve the strain on the lower part of the back.

It is interesting to watch children at play and note how they pace themselves for activity and rest. They assume many different ways of resting when permitted to select their own time and ways of doing so. Some will stretch out, others may curl up in a ball, still others may select a swing or seesaw that permits them to freely swing their legs. When children are permitted to select those activities that have meaning for them they profit most from their physical and explorative play.

Ego-building qualities inherent in physical play may be noted in a child's quest for competency in a particular activity. He may repeat an activity over and over. As he does so, he gains in competency, and may begin to elaborate on the activity. He may coast down a steep slide many times and when he feels secure enough he may try coming down backward, kneeling, or in any other way that comes to his mind. Then as he gains skill he may engage in dramatic play, becoming a fireman climbing a ladder, a policeman on a bicycle racing to a scene of trouble, a boat captain guiding a ship through stormy seas. With a few props on hand such as a rope, a tool box, and a special hat, dramatic play can help the child integrate his activities with many of his concepts of life.

In planning physical education programs, consideration should be given to programs that are not too formal and that encourage students to use a variety of motor patterns. Provision for a range of activities—climbing, balancing, pushing, pulling, running, creeping, throwing, stopping, starting, twisting—encourages children to test themselves in meaningful ways.

Pupils should also have some freedom to select activities to pursue. Without some freedom of choice to build their own performance systems, children may not obtain the wide range of benefits possible from their physical play. This does not mean leaving the youngsters entirely to their own devices. It means that there is adequate equipment to be arranged and rearranged in accordance with the children's skills, interest, and their own ideas. It means that the situation is established for optimal physical response under the guidance of adults who understand the goals of physical development. Certainly, instruction may be given individually. A child may be helped in securing a firm grip on a ladder, for instance. A child may be shown how to position himself for more effective throwing or catching of a ball; a child may be shown how to bend his knees when he jumps, how to lift without straining himself, how to tuck in his chin while doing a somersault. Thus, a teacher helps a child develop skills as he needs them.

Achieving and maintaining physical health is a lifetime job. Children start out with certain potentials but their development is influenced by adults who can give or take away what the youngsters need to develop their potentialities. Much of what a child does seems to be directed to what he needs to develop at the time, and this urge should be respected and encouraged. Play is a powerful inner force through which a child reaches and interacts with his environ-

Innovative Programs You Can Visit

CRIM ELEMENTARY SCHOOL, Crim Street, Bowling Green, Ohio 43402. Phone 419/352-5032. Principal: Bernice Sima. An elementary school physical education learning center encompassing K-6 and special education classes for the educable mentally retarded. The center is under direction of the physical education and recreation department of Bowling Green State University in cooperation with Bowling Green Public Schools. The program focuses on understanding movement while working toward versatile and skilled movement in an enviroment encouraging individual response and self-discipline. Visitors are welcome but should make arrangements in advance.

DAYTON PUBLIC SCHOOLS, Early Childhood Education Project, 348 West First Street, Dayton, Ohio 45402. Phone 513/461-3850, Ext. 636. Enrollment 1,500 three- and four-year-old children. Daily sensorimotor training to help prevent perceptual motor problems has been a phase of this project's curriculum since 1967. This year, in addition, two perceptual motor centers are experimenting with correlating sensorimotor training in all areas of the curriculum, including language arts, science, mathematics, art, and music. Visitors welcome any weekday except Monday.

ALAMEDA UNIFIED SCHOOL DISTRICT, 400 Grand Street, Alameda, California 94501. Phone 415/522-6700, Ext. 271. Supervisor of Physical Education: Jack Capon. Perceptual-motor program is the individualized phase of the kindergarten-primary grades physical education program. The regular classroom teacher, with assistance from volunteer aides, conducts the program in each of the district's ten elementary schools. Children participate in a wide variety of carefully selected developmental movement experiences. Visitors welcome, with advance arrangements.

LOUISE DUFFY SCHOOL, Westminster Drive, West Hartford, Connecticut 06107. Phone 203/521-0110. Physical Education Teachers: Gay Amato, Gail Kenney. Noted for its program of movement education, this school highlights the use of Whittle apparatus for the development of body management skills in the young child. Focuses on teaching physical education

ment, in ways involving movement and different sensory modes. He seems to learn more when he can move around, manipulate objects, and relate to the environment in different ways. Movement can serve a child in what Maslow* calls "peak experiences," those exhilarating moments when a child exerts the ultimate resources of his body in some action; the times when through persistent effort he achieves a new and novel result through physical activity. Imagine the sensation he has running at his utmost and feeling the air rushing through his hair and the freedom of movement he has at that moment. Or imagine his experience when he first flips himself over on a bar and realizes how things look when he is upside down!

Urban life, with increased leisure time, calls for increased emphasis on physical education; now, more than ever, children must be provided with opportunities for physical play. We must make provision for physical play at school as a place where the education of the physical being is as important as the mental, social, and emotional development of each child

* Maslow, Abraham. "Some Educational Implications of the Humanistic Psychologies." Harvard Educational Review, Cambridge, Mass. Vol. 38, No. 1. Fall 1968.

through a problem-solving approach. Strong emphasis on gymnastic activity for older boys and girls in after-school programs. Visitors welcome, but requests should be made through Dale Harper, Director of Physical Education, 7 Whiting Lane, West Hartford, Connecticut 06107.

PROJECT HOPE, Title III, ESEA, Health Center, Ocilla, Georgia 31774. Phone 912/468-7096. Director: Martha Owens. An elementary physical education program utilizing all available community resources to provide an economical yet modern elementary physical education program and health services for rural children. Visitors are welcome to observe the program at the Irwin County Elementary School (Grades 1-3) and the Irwin County Middle School (Grades 4-6).

LIDA LEE TALL LEARNING RESOURCES CENTER, Towson State College, Baltimore, Maryland 21204. Phone 301/823-7500, Ext. 608. Principal: Bernard G. Taylor. Instructor of Physical Education: Andree Boucher. A center for educational research and demonstration. Use of guided discovery in presenting movement experiences for children two through twelve years. Visitors anytime, advance call is suggested.

Innovating, Inquiring, Individualizing

CRAIG CUNNINGHAM

Physical Education '73

CHILDREN in the physical education program at University Elementary School at UCLA are led to discover, through better understanding of themselves as prime movers, just how to cope effectively with their environment. The thesis is one of learning to move and moving to learn.

First, a few words on how the University Elementary School sees its purposes, and how it is organized. It has many functions. A major one is innovation; a second one is inquiry. Both are carried on at all levels of the school and in all phases of the curriculm. The physical education program seeks to identify innovations that can be used to further help the child become a more skilled and motivated learner, and at the same time inquire into how he learns physical skills on an individual basis.

The school has approximately 450 children, three to thirteen years old, broken down into age groupings which we designate as phases of schooling. The Early Childhood Phase consists of ages three to six; Lower Elementary Phase, five to eight; Middle Elementary, eight to ten; and Upper Elementary children are nine to thirteen years old. Once assigned to a phase the children are grouped with a team of teachers for a one- to three-year period. They can, however, be reassigned to other learning teams if they need to have a different environment.

Now, to the physical education program. In it, each child is pretested in up to seven major areas at the start of the school year. Those areas are: *body coordination, eye-hand skills, eye-foot skills, sensory skills, balance skills, dance/rhythms,* and *locomotion skills.*

In each of these areas test items are designed to gauge specific skills over a three-year period. For example, a child may demonstrate four major throws using an eight-inch ball. A teacher will then be able to record what physical abilities that child has in terms of throwing. By applying similar criteria to all of the areas and using appropriate testing tools—over a two- to three-week period at the beginning of school—each team of teachers can get a realistic picture of each child's physical skills. After all the test information is gathered, the teams within each phase meet with the physical education supervisor to design a program that will specifically meet the needs of the children within each team. With 125 children in a team, for example, there would be a variety of needs that would fall around different clusters of children in that team. If work on balance, and particularly dynamic or moving balance, was found to be one need, then roller skating, stilt walking, or balance-beam work might be appropriate activity choices. Whatever the choice, children would then be assigned to learning groups for four to six weeks, five days a week, twenty to forty minutes per day, with one or two teachers working with each group. In some cases a group of five- to seven-year-olds, for example, might work in a ratio of ten to one, while in another, thirty to one might be better, depending upon the needs of the children, the type of unit, and the expertise of the teacher.

Once each instructional team member has been assigned to a group, behavioral objectives are worked out with the supervisor of physical education. For example: By the end of a unit of instruction, a child in one group should be able to throw an eight-inch ball, for instance, thirty feet, four times. Or perhaps he should be able to walk a two-inch balance beam for a distance of twelve feet. The goals set depend, of course, upon the particular objectives—and age level—of the group.

These are terminal objectives, behaviors that would be taught for and aimed at in the teaching process. The teacher, too, has a variety of objectives that we call "en route objec-

tives" to be used in the daily teaching process. It is through these objectives that individual differences are effectively dealt with in the total group. Balance beam en route objectives might include the following:

Step. 1. Given a two-inch balance beam, the child will be able to stand on the beam unassisted for ten seconds.

Step 2. The child will be able to walk forward, using a toe-heel approach, for five feet.

Step 3. The child will walk the twelve-foot balance beam unassisted.

The enroute objectives then become the guide posts that the teacher uses, around which learning opportunities are designed. At the end of the teaching block the teacher will retest for the original terminal objective, make notes on each child as to his or her progress, and in a team meeting help to decide the next educational step in physical education for that child. With this type of planning, the team can make sure each child is doing the kinds of activities most pertinent to his development.

Another major consideration in program planning at the University Elementary School is that of equipment. Many kinds of equipment are used to help youngsters on an individual basis. Light, easy-to-throw equipment is used by some children, larger and heavier equipment is used by others. Whatever the case, be it taller stilts, smaller unicycles, wider courts, or lighter bats, appropriate equipment is a major consideration. The teacher who doesn't have a great proliferation of equipment might be able to make use of discarded materials and parental assistance to come up with workable substitutes. Some might even start a trading-stamp drive to obtain proper equipment.

Another factor that gives more depth to the program is the opportunity for teachers to become aware of the need for different styles of teaching. While some children need a strong command style, others learn more effectively with an individual-discovery approach, or by working with a partner. Here is one area in which the supervisor of physical education can help teachers see and experience different teaching styles by demonstrating for a team teacher or the entire team if necessary, the goal being to determine what instructional style will work best with the children involved.

At schools where there is no supervisor of physical education, or perhaps there isn't even team teaching, the goals set forth here remain valid. The job is just more difficult. The individual teacher will have to strive, perhaps alone, to achieve as much as possible, for the benefit of each child.

The teaching of physical education is a constantly changing part of the entire school curriculum. The program at the University School is designed to promote inquiry, seek change, and provide students with an array of tools so they can learn to move and move to learn.

Lacking Facilities? Improvise!

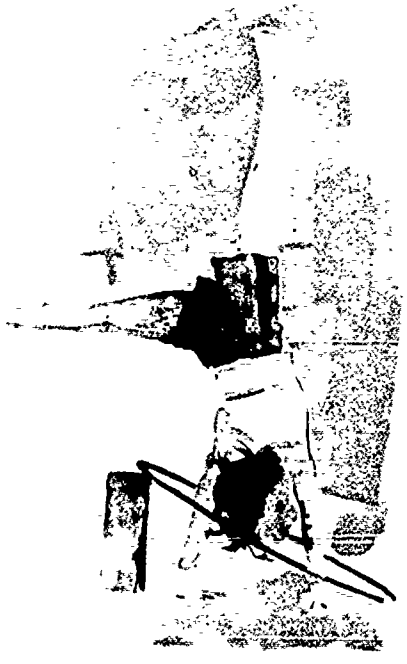
BERTEL BUDD

MENTION indoor physical activity and far too many elementary teachers think only of the gymnasium. They toss off the idea of real physical activity because the gym simply isn't available when they want it—if there is one available to them at all. But for the teacher with a little imagination and initiative there's a whole world of such activity awaiting their students in their own classroom.

And it doesn't take a lot of sophisticated equipment, just some improvisation and a fun approach by teacher and students alike. Here are some things a teacher strapped by lack of a gymnasium, multipurpose room, or other such facility can do in her classroom.

Rhythm activities are probably as simple to provide as any. By simply pushing desks and other room furniture to the sides of the room and placing a record on a phonograph you can get your youngsters involved in such things as square dancing or folk dancing (which, incidentally, could correspond to a study unit already underway). Take tinikling, for example.

This Philippine bamboo stick dance is an excellent activity stressing body control and coordination, agility and strength. Basically, two poles are required, approximately five to eight feet long. With a student at each end of the poles, others step between the poles when they are apart, and hop out before the students slap the poles together, all in rhythm, of course. Various steps and beats can be used, as the students with the poles slap them together, then slap them down on the floor twice, then bring them back up a couple of inches and together again. All that is necessary for this activity is a couple of poles, and they don't even have to be bamboo. Some rather rigid plastic pipe would do. So would those very inexpensive plastic tubes used in golf bags. By putting two of them together, one pole of sufficient length would be made. Clear an area in your room and set up as many of these tinikling stations as you want; your youngsters are in for an exciting, challenging period of activity.



Lummi sticks offer another rhythmic means to activity in your classroom. Students can use the small sticks—approximately a foot long and a half inch or so in diameter—in any number of routines, particularly in accompaniment to music. They can tap the floor with the beat, pass the sticks right, pass them left, extend them out, raise them over their heads, tap them together, flip them easily to a partner, or you name it. Your youngsters can develop their own routines, and if they haven't any musical accompaniment, they even can come up with routines set to their own chant. Lummi sticks offer almost endless possibilities, all aimed at enhancing coordination, timing, and rhythmic development. Again, the cost is negligible. Broomsticks can be cut up into Lummi sticks. For the really young children, cardboard tubes can be used. Each youngster should have a pair of the sticks, and might even want to attach a piece of colored tape to them for easy identification

Another good classroom activity is jumping rope. Again, various routines can be developed —even to music—with a number of short ropes for individual jumping, or longer ropes for partner or team jumping. Rope lengths vary all the way from six to eight feet for short ropes, through ten to fourteen feet for medium length, up to twenty-five feet for long ropes. Number eight or number ten sash cord can be used, if desired. Taping the ends closed helps to prevent fraying.

Poles, ropes, or taped lines placed parallel to each other on the floor and accompanied by some music or a beat (how about the Lummi sticks?) allow for follow-the-leader pattern work over, around, and through the arrange-

ment. Also, hoops laid next to each other in any number of patterns make for good hopping, jumping, and high-stepping practice, as well as the playing of games. Good hoops can be made from flexible plastic pipe or hose. Dowels or plugs can be used at the ends of a segment of the pipe to join them together. After the ends of the pipe have been inserted over the ends of a dowel, they can be stapled to the dowel, thus insuring a solid hoop. The hoops can be made in different sizes, but those with a circumference of six to ten feet are most useful. Color coding sizes by using red for the largest and blue or purple for the smallest would result in a correspondence with wave length size in the color spectrum—red the longest, down to purple and indigo the shortest. (You might coincidentally have your youngsters observe rainbows and the order of their color and the size of bows.)

Moving in space without equipment is enjoyable, too. Walking, running, jumping, hopping, skipping, moving high and low, fast and slow, forward and backward; moving soft and hard, light and heavy, angry and happy, lazy and vigorously—all of these help a child to understand and express himself. Often, poetry can be dramatized through movement, adding to understanding (which illustrates how physical movement can enhance learning).

To vary your activities, you may wish to vary your room patterns, too. Instead of moving the desks to the outside of the room, move them to the center and work around them. Or use the desks and furniture to divide the room into sections and develop different activities for different sections. You may even come up with activities through which the desks themselves become equipment.

You can quarter the room off and play balloon volleyball. Half a dozen balloons lead to an interesting session. Let the children develop their own rules frequently until they develop the game as they enjoy it most. You will probably find that as skill develops, so do rules. Exercises in writing can enter in, by simply having the youngsters record the rules and a description of their game. As many different descriptions may be developed as there are children. Incidentally, as you let the air out of the balloons at the end of play, you might have the children notice how cool they are at that moment. Just as heat is created by placing something under pressure, cooling occurs when the pressure is released.

There are many other activities that a teacher with just a classroom at her command can come up with. How about bowling by rolling

a softball at empty milk cartons? Basketball by tossing paper balls at a wastebasket or box? You might have the youngsters try throwing that same paper ball through a rolling hoop, or try having them duck through the rolling hoop. Miniature golf can be played on a carpet strip using plastic practice golf balls and an indoor putting cup, or even a ring of clay as a target. A putter can be made of a three- or four-inch piece of two-by-two, with a piece of dowel inserted for a handle.

Two-by-four balance rails can be set up on small blocks, offering many different balance challenges. Tin-can stilts can do likewise. Sit-ups and other self-testing areas can be used. Stations can be set up in your room where hoop work is going on in one, rope jumping in another, ball bouncing in another, and so on.

Most of the above activities, if developed for fifteen minutes or so daily, should get the heart beating, the breathing deep, and the perspiration rolling. That in itself provides an ideal time to investigate just what such activity does to and for the body, and why. This provides a valuable opportunity to establish some of the many values of physical activity.

It doesn't take much to do most of these activities—and many others you can think of—just some imagination, some initiative, and the willingness to move your desks aside and embark on some fascinating physical activity right in your own classroom.

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Highlights major addresses by leading authorities in various disciplines presented by the AAHPER-sponsored Perceptual-Motor Symposium. Describes action programs for developing sensory and motor skills, personalizing early education, and providing developmental activities. 1969. 160 pp. (245-08042) $3.00.

PHYSICAL EDUCATION '73*

A series of articles describing the new look in elementary school physical education with special attention given to movement education, children's play, individualizing instruction and improvised facilities and equipment. Contains selected audio-visual resources. Reprinted from INSTRUCTOR, January 1973. 12 pp. (245-25468) 50 cents.

PREPARING THE ELEMENTARY SPECIALIST.

Designed to provide information and guidelines for the initiation, development and improvement of professional preparation programs for elementary school specialists in dance and physical education. Proceedings of the April 1972 national conference at Lake Ozark, Mo. 1973. 144 pp. (245-25448) $3.50.

PROFESSIONAL PREPARATION OF THE ELEMENTARY SCHOOL PHYSICAL EDUCATION TEACHER

A set of guidelines for the college department preparing elementary school physical education teachers. Includes policy statements on student personnel and faculty; concepts, competencies, and experiences to be incorporated into a curriculum plan; and suggestions for implementation. 1969. 24 pp. (245-25026) $1.25.

PROMISING PRACTICES IN ELEMENTARY SCHOOL PHYSICAL EDUCATION

A series of articles on concepts, curriculums, and methods for improving teachers' understanding of children, stressing leadership techniques for improving programs. It describes outstanding programs being developed, and includes articles on changing elementary schools, professional preparation, movement education, and the challenge of the future. Contains an annotated bibliography and film list. 1969. 80 pp. (245-25030) $2.00.

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A series of recent articles interpreting new developments, the role of physical education in learning, promising practices, movement education, teacher preparation, and use of loop films. Reprinted from JOHPER. 1970. 28 pp. (245-25122) .75 cents.

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OTHER PUBLICATIONS SOURCES

MOVEMENT EDUCATION: A NEW DIRECTION IN ELEMENTARY SCHOOL PHYSICAL EDUCATION

Describes movement education — its content, method, and value as an approach to physical education. Well illustrated and supplemented with resource lists of film, book, and equipment companies. Published by the American Association of Elementary, Kindergarten, and Nursery Education in cooperation with AAHPER. Order from EKNE, 1201 16th Street, N.W., Washington, D.C. 20036. 1969. 23 pp. $1.00.

PHYSICAL EDUCATION FOR CHILDREN'S HEALTHFUL LIVING

A compilation of ten articles on the role of physical education in child development, child needs, good programs, movement as a way of learning, safety, environment and trends. Includes an annotated bibliography and film list. Published in consultation with AAHPER. Order from Association for Childhood Education International, 3615 Wisconsin Avenue, N.W., Washington, D.C. 20016. Bulletin No. 23A. 1968. 80 pp. $1.50.

THE SIGNIFICANCE OF THE YOUNG CHILD'S MOTOR DEVELOPMENT

A publication resulting from the Early Childhood Conference co-sponsored by AAHPER and the National Association for the Education of Young Children in February 1971. Contains principal addresses on such topics as the young child today, the significance of motor development, observing children, and the meaning of movement for young children. Well illustrated. Order from NAEYC, 1834 Connecticut Avenue, N.W., Washington, D.C. 20009. 1971. 55 pp. $2.25.

RECENT AUDIO-VISUAL RESOURCES FOR ELEMENTARY PHYSICAL EDUCATION

A TIME TO MOVE

A film focused on the meaning of movement for the 3 and 4 year-old. Movement is the first and deepest language of the child for its own sake and for what it achieves. Every skill is comprised of more simple skills. Photographed at UCLA Lab. School with the consultant help of E. Buehanan, V. Hunt, M. Hunter. 1970. (16mm, b&w, sd., 30 min.) Sale $230. Rental $30. Available Early Childhood Productions, Box 352, Chatsworth, California 91311.

BASIC MOVEMENT. MOVEMENT AWARENESS. MANIPULATIVE SKILLS. FUNCTIONAL FITNESS.

A series of 24 loop films, each three to four minutes long, depicting K-2 children in action, developed in cooperation with AAHPER. Ideas and activities can easily be adapted downward for pre-primary age. Designed to show children and teachers a wide variety of activities and equipment with an entire class participating at one time. Problem-solving approach is used in all films. Descriptive note accompanies each cartridge. Authors — Hayes Kruger, Pat Tanner, Carolyn Rasmus. 1969. (Super 8mm; technicolor, silent, loop film cartridges.) Sale $24.95 each; No rentals. Available Holt, Rinehart & Winston, 383 Madison Avenue, New York, New York. For specific information write Lewis Parsons, NCAA Films, Box 2726, Wichita, Kansas 67201.

CREATIVE MOVEMENT FOR THE DEVELOPING CHILD

The film presents a complete rhythmic activity program based on natural movements of the child and geared toward the maximum sensory- and perceptual-motor growth of the child as avenues to cognition. Presents an approach which can be elaborated on by experienced professionals, or utilized as-is by classroom teachers, paraprofessionals, students, and parents. Author — Clare Cherry. 1972. (16mm, b&w, sd., 25 min.) Sale $120. Rental $30. Available Clare Cherry, Congregation Emanu El Nursery School, 3512 A Street, San Bernardino, California 92405.

DANCE FOR JOY

A film featuring 2, 3, and 4 year-olds, in a climate of free movement created for spontaneous reaction, using music as the quickener. There is much large motor activity and many learnings about space, time, force, and flow. By Gertrude C. Knight, whose previous film, "Building Children's Personalities with Creative Dancing," has become a classic. 1971. (16mm, color, sd., 20 min.) Sale $155; Rental $17.50. Available Documentary Films, 3217 Trout Gulch Road, Aptos, California 95003.

FREE TO MOVE

A British film depicting movement education tasks. It integrates movement into art, language, and creative dramatics. 1971. (16mm, color, sd., 35 min.) Sale, about $150. Available Southern Film Productions, Brockenhurst Film Studios, Brockenhurst Hampshire, SO 42 7 Rd., England.

INNOVATIONS IN ELEMENTARY SCHOOL PHYSICAL EDUCATION

Produced as part of an ESEA Title III project granted Washington State University for an experimental program in the elementary schools of Pullman, Wash. Depicts a wide variety of activities and equipment for K-6 programs from ideas gleaned by world travels of author Victor Dauer. 1969. (16mm, color, sd., 30 min.) Sale $229. Available Crown Films, West 503 Indiana Ave., Box 890, Spokane Wash. 99210.

LOOKING FOR ME

Janet Adler, a movement therapist, works with normal and emotionally disturbed children, emphasizing the importance of body language in the young child's development. Unrehearsed sequence of individual work with two autistic girls age 2 and 5, whom the therapist gradually reaches through movement responses. Author — Janet Adler. 1971. (16mm, b&w, sd., 29 min.) Sale $175; Rental $12.50. Available University of California, Extension Media Center, Berkeley, California 94720.

MOVEMENT EDUCATION

Six excellent films for K-6. Titles are: (1) Introduction to Movement Education; (2) Teaching Direction and Level; (3) Teaching Awareness of Body Movements; (4) Teaching Qualities of Body Movements; (5) Ideas for Theme Development; (6) Use of Small Apparatus. An instructional manual is included. Authors — Aileene Warrell, Jean Cunningham, Glen Kirchner 1968. (16mm, color, sd., six films 25-40 min. each.) Sale $200 each; Rental $25. Available Audio-Visual Center, Simon Fraser University, Burnaby 2, British Columbia, Canada.

MOVEMENT EXPLORATION APPLIED TO SOCCER

A film showing how movement exploration can be used to teach specific sport skills. It begins with a professional team playing soccer. The teacher is shown presenting problems to a beginning group of children who work on them in small groups. When a certain degree of skill has been attained they play a modified game, and later play the official game. 1970. (16mm, sd., 30 min.) Available Quinn Laboratories, Ltd., or write Glenn Kirchner, Simon Fraser University, Burnaby 2, British Columbia, Canada.

MOVEMENT EXPLORATION — SPECIFIC SPORTS SKILL

Designed primarily for teachers of children in 4th-8th grade, it divides skills into three areas (1) discovery skills, which occurs in primary grades through exploration of how objects move in space; (2) transfer stage, in which the teacher guides the students by a combination of exploration and coaching situations in readiness for the game, (3) applied skills, with the emphasis on competeney and competition in the game of volleyball, where a skill buildup is used. Author — Layne Hackett. 1971. (16mm, color, sd.) Available Documentary Films, 3217 Trout Gulch Road, Aptos, California 95003.

MOVING/MAKING/ME

Working with a public school special education program for 13 primary, educable, mentally-retarded children, art and dance teachers show how concepts in movement and art can be interrelated. This film records several sessions, revealing and amplifying the children's individual styles and their gradual understanding of themselves gained through the mediums of dance and art. 1972. (16mm, b&w, sd., 28 min.) Sale $225; Rental $14. Available Realist Filmmakers, 196 North Park, Buffalo, New York 14216.

PHYSICAL EDUCATION — LEVER TO LEARNING

Educable mentally retarded boys and girls are shown taking part in a vigorous and varied program emphasizing development of motor skills and physical fitness with improvised equipment. Author — Julian Stein. 1969. (16mm, color, sd., 20 min.) Sale $200; Rental $15 Available Stuart Finely, Inc., 3428 Mansfield Road, Falls Church, Virginia 22041.

READY, SET, GO

Two series of (total) 30 television lessons, 2 each, on the basic movement approach to elementary school physical education for primary children. Accompanied by a manual with guidelines for supplementary lessons each week which provides continuity for a year's curriculum. Developed in consultation with AAHPER. Teacher — Jane Young. Authors — Kate Barrett and Bette Logsdon. 1969. Two instructional television series for closed circuit use in large school systems. Available for purchase from the National Instructional Television Center, Box A, Bloomington, Indiana 47401.

SENSORIMOTOR TRAINING

Designed for teachers, parents, students. Describes philosophy and training methods for helping pre-primary children develop sensory skills and physical coordination in the Dayton, Ohio, Public Schools program. Author — William Braley. 1968. (16mm, color, sd., 24 min.) Sale $135. Available Valdhere Films, 3060 Valleywood Drive, Kettering, Ohio 45429.

THINKING, MOVING, LEARNING

This film illustrates a comprehensive developmental program with twenty-six perceptual-motor activities for pre-school and primary grade children for use in the classroom and on the playground. Author — Jack Capon. 1970. (16mm, color, sd., 20 min.) Sale $210. Inquire Bradley Wright Films, 309 North Duane Ave., San Gabriel California, 91775.

UP AND OVER: EXPLORING THE STEGEL

A film depicting creative problem-solving activities on the stegel (apparatus for climbing and hanging). Includes guide, selected bibliography, and scale plans for building a stegel. Author — William Blake. 19 (16mm, color, 20 min.) Sale $242. Available Bradley Wright Films, 309 North Duane Avenue, San Gabriel, California 91775.