DOCUMENT RESUME

ED 188 009 CE 025 817

TITLE Moving Learning Action Pack.
INSTITUTION American Alliance for Health, Physical Education, and Recreation, Washington, D.C.; McDonald's Corp., Oak Brook, Ill.
NOTE 26p.: For related documents see CE 025 302 and CE 025 816-819.
AVAILABLE FROM Mazer Corp., 2501 Neff Rd., Dayton, OH 45414 ($3.00)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS Early Childhood Education; Force; Instructional Materials; Learning Activities; *Motor Development; *Movement Education; Object Manipulation; *Psychomotor Skills; Space; Time

ABSTRACT

One of five McDonald's Action Packs, this teacher's guide and activity sheets describe an early childhood-level program that introduces basic movement and guides students and teachers into the process of learning through moving. Basic movement skills necessary for sports and games, gymnastics, and dance are developed through eight themes, each containing enough material for several lessons. (Each theme may also be "revisited.") These themes are (1) moving in and through space, (2) moving in different directions and on different levels with emphasis on time aspects, (3) moving on different body parts, exploring body relationships and body actions, (4) creating different effort actions with emphasis on sequence and flow, (5) moving in and through space using different bases of support and different levels, (6) moving through space with different pathways with emphasis on range and focus, (7) moving in shapes with emphasis on action of body parts, and (8) manipulating an object in and through space. Each theme may include some or all of the following: objectives for students, objectives for teachers, suggested activities, related activities, and directions for use of activity sheets found at the end and suitable for reproduction. New words appear in bold type and are defined in an appended glossary. (YLB)

McDonald's

Moving Learning

Moving Learning Action Pack

PREFACE

Significant curriculum and methodology changes have taken place in physical education for elementary schools. Concerned leaders are looking at curriculum in a much broader way than ever before as they examine the truly unique and essential, yet complementary, role that motor activity plays in total learning and child development. It has become increasingly evident that the medium of physical activity is a wonderful way to enrich the lives of children not only physiologically but also cognitively and affectively.

The need for physical activity for a growing child is well documented in terms of growth and fitness needs. The early ages are golden years for learning skills which can help a child develop confidence and autonomy to move out to explore and to learn from the world about him.

Motor activity is also a laboratory for cognitive learning wherein children acquire concepts such as: strong, weak, fast, slow, up, down, around, through, over, under, forward, back, sideways, high, low and a host of others. They learn to judge space, distance, direction, speed, force, as well as to anticipate action of others. They learn in a laboratory of "doing"—how to listen, follow directions, communicate, categorize, order, compare, synthesize, and evaluate. Cognitive learnings are far more than learning the rules of a game and how to keep score

Children in good physical education programs develop affectively— by learning to value, interact, observe, think, create, and express their ideas and feelings through movement. They learn to cooperate and to compete. They learn to relate to peers as well as to adults. They create and they recreate. They develop new skills and understandings which enhance their poise and self-image

Movement means many things to children, and children learn much through movement. Therefore, it is essential to help children to learn to move better. The purpose of the McDonald s MOVING LEARNING ACTION PACK is to provide an introduction to basic movement for the classroom teacher and to guide both student and teacher into the joyful process of learning through moving. It is hoped that the program will also awaken the teacher to the multiple values of a good physical education program and to new approaches to teaching movement experiences to young children

The program was developed under the direction of an Advisory Committee from the American Alliance for Health, Physical Education, and Recreation (A.A.H.P.E.R.). The committee members were recommended by the Council on Physical Education for Children of the National Association for Sport and Physical Education (N.A.S.P.E.) and by the Commission on Children's Dance of the National Dance Association, which are associations of the Alliance.

Both teacher and students should benefit from and enjoy the MOVING LEARNING ACTION PACK.

Margie R. Hanson, Ph.D.
Vice-President, A.A.H.P.E.R.
Elementary Education Consultant
Executive Director, National Dance Association

Advisory Committee

Naomi Allenbaugh
Professor Emeritus
School of Health, Physical Education
The Ohio State University

Robert C. Beard
Assistant Professor
Physical Education and Recreation
Bowling Green State University

William T. Braley
Assistant Director
Early Childhood Education
Dayton Public Schools

Mary Reardon Elliott
Elementary Physical Education Specialist
Orchard Ridge School
Instructor in Dance, Edgewood College

Sharon McColl
JDR 3rd Fellow
Instructional Specialist Program
State of Michigan Department of Education

Marion Alice Sanborn, Ph.D.
Teacher, Elementary Physical Education
Lomond School
Shaker Heights School District
Chairperson Elementary School
Physical Education Council, N.A.S.P.E.

Ann Zirulnik
Associate Professor, Dance
Wayne State University
Chairperson, Commission on Children s Dance
National Dance Association, A A H P E R

WHY IS MOVEMENT IMPORTANT?

Anything sets off movement in a young child—a song floating from the music room, a far-off instrument, a tree swaying, the sound of a storm or the whistle of the wind, a special smell, a new taste. Children express their feelings and their thoughts with body motions; it is a natural way of responding. This program is a way of helping you help children explore basic movement concepts creatively; it is a way of helping children develop as thinking, moving, feeling people.

Children, with their organic need to move, explore and discover their environment through moving, become aware of the physically fit body, and experience the joy of creative moving. Through movement, children communicate sadness, joy, anger—and stay sensitive to their nonverbal environment. Becoming aware of energy, design, and rhythm are by-products of movement experiences.

The eight sections here develop themes which emphasize underlying concepts in learning through movement. The program includes a 12-page teacher's guide with glossary and bibliography, a record to enrich movement lessons, and eight activity masters to help the child understand concepts and aid the teacher in carrying concepts over into other curriculum areas. Each theme has enough material to last for several lessons. Children will also benefit from "revisiting" themes. Their responses and abilities will differ each time.

The first theme shows how you can lead these activities and direct children's natural needs to be active into constructive pathways. Physical fitness is an integral and valuable part of moving. Movement also gives children a keener awareness of their kinesthetic sense and physical prowess as well as sheer enjoyment from the movement itself. You are the guide in this process. You are encouraging the child to be creative—to invent his or her own way of executing movement—to discover different ways of throwing a ball or reaching for an object on a high shelf. Then the child builds and refines co-ordination skills as he or she imagines a special place, feels a particular way and makes decisions about movement performance.

The familiar, cherished games of childhood have not been abandoned in this approach to movement. They appear later in the overall curricula, after the child has had experience with a planned sequence of movement development

Be prepared for productive physical activity in your classroom during this program. The first theme introduces both teachers and children to a sequence of movement activities. Each time a new word appears in bold type, you will find it defined in the glossary on the back cover. The Movement Chart on p. 2 outlines the content of movement education and synopsizes the concepts taught in these eight themes.

TO THE TEACHER

This MOVING LEARNING ACTION PACK develops basic movement skills necessary for sports and games, gymnastics, and dance. Each of the seven themes can be taught (or revisited) with special emphasis on one of these areas, especially with children older than second grade

For example, a teacher with an interest in dance might teach "Theme One: Moving In and Through Space," with an emphasis on dance skills such as the five basic positions in ballet or folk dance steps. In the same way, a gymnastics teacher could use Theme One to teach children to handle themselves around special equipment like the parallel bars, the balance beam, or the horse. A teacher skilled in sports and games might repeat the theme emphasizing the ball-handling skills necessary for beginning soccer.

In Theme Two, which emphasizes time aspects, directions, and levels, the dance teacher might emphasize tempo through dance steps, noting changes in direction and levels, while the gymnastics teacher would be concerned with timing of a basic floor exercise routine or a difficult maneuver on the balance beam. A teacher of sports and games can look at the way changes in direction and level can help control of the ball and emphasize how timing variations can work to the player's advantage.

Themes Three through Six can also be applied in special ways to dance, gymnastics, and sports and games; each theme helps the teacher look at the various factors that go into making a dancer, a gymnast, and an athlete skillful at what he or she does. In Theme Six, for example, the teacher emphasizes pathways, range, and focus—more sophisticated concepts. In dance, pathways are a way of choreographing; in gymnastics, each floor exercise has a pathway, while range and focus are important components of performance on parallel bars or the horse. In sports and games, pathways are part of overall game strategy; focus and range are part of ball-handling skills. All movement enhances the student's **kinesthetic sense.**

MOVING LEARNING ACTION PACK RECORD

Bound into the back of this book is a record for use with the activities suggested here in the teacher's guide. To use, tear out the record and play on 33⅓ r.p.m. record player.

Each musical band is described on the record label; you will want to listen to the record yourself before using it with your class. Ideas for incorporating the music into various themes are suggested throughout the guide. In addition, you and your class can choose names for each band of music. Play the music, brainstorm for titles, and vote on a name. There is space for you to write each title on self-sticking paper and press it onto the record label. When you're ready to use the record with a new class, remove the old titles and let the new class choose new ones.

MOVEMENT CHART

All movement takes place in time, covers space, uses energy and has shape.

SPACE ELEMENTS

Directions: forward-backward-sideward
Levels: high-medium-low
Pathways: straight-curved-zigzag
Range: small-medium-large (refers to joint action, and therefore amount of space)
Focus: gaze and energy direction (upward-downward; forward-backward; sideward)

FORCE ELEMENTS

Energy: weak to strong resulting in movement that is heavy, light, tight, loose, tense, relaxed
Feeling: happy-sad; excited-tired; angry-loving (there is a reciprocal relationship between movement and feeling)

TIME ELEMENTS

Beat: underlying pulse
Measure: beats grouped into twos, threes, fours, etc.
Tempo: slow-moderate-fast; accelerating-decelerating
Rhythmic patterns: long-short intervals in various combinations
Accent: metrical, rhythmic execution

FLOW ELEMENTS

Sequential movement: free-bound, continuous-broken (resulting in coordinated movement)
Quality: smooth or sustained, jerky or percussive; collapsing-swinging-vibratory-suspended-collapsed as determined by energy release

BODY ACTIONS

Nonlocomotor: bend-stretch-twist-curl
Locomotor: walk-run-leap-hop-crawl-roll-gallop-slide-skip
Effort Action: dab-thrust-float-wring-glide-press
Relationships: parts of body to each other (near to, far from) and person to other person(s): near-far, meeting-parting, facing, side-by-side, shadowing, mirroring, leading, following
Supports: part of body used to hold body against gravity
Leads: part of body going first or starting movement
Control: responsibility for movement starts, stops, static holds, sequences and appropriateness
Manipulative: sending (throw, strike, propel, roll, kick), collecting (catching, absorbing, stopping), and carrying

The above chart contains terms which are defined in the glossary at the end of the teacher's guide.

EDUCATIONAL GOALS

This program is an introduction to movement education. It is a practical approach appropriate for use where space and equipment are limited.

The specific goals of this program are

- to help the child use his or her own inventiveness, imagination, feelings, and aesthetic sense in the medium of movement;
- to integrate the child's natural enthusiasm for movement with the learning of basic concepts which can be related to other subject areas (specifically science, math, language arts, art, music and literature, dance, gymnastics, sports and games);
- to enhance the child's self-image, creative thinking, and control of movement through successful experiences and the use of the problem-solving technique;
- to improve the child's balance, agility, flexibility, strength, endurance, and general physical fitness and coordination;
- to help the child gain the satisfaction that comes with control of movement;
- to show teachers how to help children explore and gain understanding of the concepts of space, time, force, and flow (which are the elements of movement) in relation to the environment;
- to help teachers encourage children to think creatively while using body movement as a medium of expression;
- to introduce the classroom teacher to the content and process of creative movement and provide some ideas on how to begin implementing it.

THEMES: TABLE OF CONTENTS

VARIATIONS ON THEMES

THEME ONE:
MOVING IN AND THROUGH SPACE

Objectives for Students:

1. Identify personal and general space.
2. Identify the differences between locomotor and nonlocomotor movement.
3. Develop the ability to listen while moving.
4. Develop capacity to create movement within limitations of definition.
5. Develop ability to use space safely.

Objectives for Teachers:

1. Value each child's response to the movement problem posed.
2. Observe and evaluate student behavior in terms of determining and setting appropriate student tasks.
3. Establish the encouraging and supportive atmosphere necessary for creative work.
4. Develop self-confidence in a new style of working with movement.
5. Enjoy and share in the children's discovery.

Getting Started

Place the furniture around the walls or stack the chairs and desks so that your classroom has a large open space in the middle. Your class can help you decide how to do this—as their first movement problem. Your goal is a large area so that children can find their own **personal space**—enough room so that they can be in their private "space bubble" and move arms and legs without touching a classmate. If children help, your first problem may be to teach them to use their bodies to move heavy objects. (Have children use legs rather than backs for pushing and lifting.) Moving the body through limited space on a pathway in a noninterfering way is an important step toward self-control.

Find additional **general space**: a half-hour when the gym or multi-purpose room isn't being used, a grassy area outside when the weather is nice, a portion of the hall away from your school's quiet areas. Or an unused classroom can be completely cleared.

Provide a safe atmosphere by using a stopping and starting signal. (Try a drum, bell, boards clacked together, hands clapped together, a verbal signal, or notes on a piano, harmonica, pitch pipe or other instrument.) The signals aren't intended to make children act like puppets or keep them from moving as they wish. The signal is both a safety device and a means of control. It is also a good way to teach children listening skills.

Vary the signal from lesson to lesson and work toward having children take over the responsibility of starting and stopping: "Start when you're ready; stop when you're finished." Students might enjoy making up the starting and stopping signals you agree to use. Keep in mind that taking over the larger responsibility of starting and stopping (part of **control**) will vary considerably with the age of the children and their exposure to creative movement and won't occur during the first few lessons. Signals will be needed less and less often as children become more skilled.

Self Space and General Space

Have children stand without touching anyone else in the cleared general space. Say: "Find a spot where you can move your arms and legs without touching any other person or object except the floor . . . stretch all the body parts into the space around you. **This is your personal or self space.** Think of it as something to carry with you to help you not bump into anything or anyone." Help children find personal space by asking such questions as: "John, how can you get enough room to move your arms without touching Bob or Chris?" Reinforce positive behavior: "You moved to your spaces carefully—that was well done. Bill, you've really extended your leg sideward. Mary, I'm pleased to see you use your head in different spaces."

Test the stopping and starting signal by having children move a body part. (Have children move a body part, then name it. "Can you put that part in the space above your head? etc.)

After you and the children are comfortable with the signal, pose the movement problem: "Move through space touching only the floor." Help children look for empty spaces and move into them; move around the room so that you can reinforce quality responses and creative solutions by talking to individuals or groups. Suggest that children work independently, not following anyone but moving on their own paths. Help children to get used to listening while moving. (**Locomotor** movements they might use include walking, hopping, jumping, skipping, crawling, taking giant steps.) Encourage a low noise level (use the stop signal if the room gets too noisy, and make sure children respond accurately to the signal). Children respond to the noise level of the teacher's voice, so remember to speak softly.

Continue: "Most of you have been moving through space by walking; now try another way . . . Are you moving without touching anyone or anything? Have you tried hopping on one foot? Jumping on two? Have you used other body parts? Combinations (feet, hands, knees, etc.)?" Add only one idea at a time.

"Select a new spot to go to using one of these movements and **freeze** when you get there. Pick another spot and travel a new way . . . Can you find a new way of traveling through space without using your feet? Can you stop in a frozen shape?"

Check to see that freezes are firm and that children are moving into empty spaces. Sometimes use "and stop" for concluding the movement more slowly, and sometimes opt for the quicker response with a direct command: "Freeze!"

Watch and respond to the children's responses. If children need more space, move half the class to the side and let one half move and the other watch. Then have them trade places. Ask children who are watching to look for good strong safe freezes and ideas they haven't tried. Children learn from watching. Encourage them to share their observations.

Locomotor and Nonlocomotor Movement

Explore moving in space **(nonlocomotor)** and moving through space (locomotor) movements with children. If children have been moving previously, begin with non-locomotor movements (bending, twisting, stretching and curling). If they have been inactive, start with locomotor movements (run, walk, hop, jump).

Locomotor Activities:

1. Pick a spot. Go there quickly and freeze. How did you move?
2. Pick another spot and get there in a different way. Run if you walked before; or use body parts other than feet. (Give children time to explore and discover movements. Encourage variety.)
3. Ask children to jump and land softly. Discuss soft landings: bending at the joints (hips, knees, ankles), receiving weight through body joints.

Nonlocomotor Activities:

1. Have children stay in their self spaces. How big can you make yourself in your own self space? Can you take up a lot more space? (Stretching.) How small can you make yourself? (Curling.)
2. Can you put your head near your toes while in your own self space? How many ways can you do this? (Try other body parts: elbow-knees, toes-nose, stomach-ear.) This activity helps children bend. Children can look around the room for a **shape** they haven't tried.
3. Can you put one leg on the other side of your body? Try the same thing with your arms. Can you think of other ways to make yourself into a twisted shape?
4. Can you push or pull in your own self space? What other movements can you do? (Help children try swinging-swaying, rocking, shaking, turning, rising, falling, lifting, dodging, exploding.)
5. If children don't think of it themselves, have them try a **body part** other than feet as a **base of support** (i.e., sitting, kneeling, lying down, one knee, etc.).

Guiding the Process

As the teacher, you'll want to develop a warm, supportive atmosphere. Children will need time to explore the movement activity and help while they're moving. (For example, "John, where else can you put your feet? What happens if you move more slowly? Can you go higher? Land from your jump more softly?")

Always encourage improvement: ask if children can stretch higher, curl more, extend the head and neck as well as the arms, or use the back as well as the stomach. Relate what they're doing to other activities: "What do you do in this room (at home, in the gym, in a game) that requires you to reach high? Low? Move quickly or slowly?

Guard against having a preconceived idea of what children's movement will be. Often they will create a solution you haven't thought of. Provide time for children to observe each other and to talk about what they see. Look for full involvement of the body, ease of movement, body (muscle) tension, invention, concentration, understanding of the task or problem, and "surprise" or unexpected responses.

After children have finished the lesson, have them clip and check the certificate that appears on each master and take it home. Since children at this age enjoy collecting things, you might want to have them mount the certificates that appear on the first seven activity sheets on cardboard before they are sent home. The certificate will not only encourage children to practice and demonstrate creative movement, but also help them keep parents informed about movement activities.

Related Activities:

Once you and the children are comfortable with moving in and through space, starting and stopping efficiently, and freezing, pose these additional tasks:

1. Pick out a spot in the room and move there as slowly as you can.
2. Move to a spot as quickly as you can.
3. Move as high as you can. Move as low as you can. Can you move high, then low?
4. Move in space without using your feet (slowly and quickly).
5. Move in space with another child.
6. Who can move through space with another person without holding hands? Follow each other in turn? (Each child could hold the end of a brightly colored scarf.)
7. How would you move through space if you were saying "Pop Goes the Weasel" to yourself? Try it. What if the word was "flop" instead of "pop"? (Use *whirl, dart, slink, shake, wiggle* for variety.)
8. Make a paper streamer and move *in* space with it. Can you move *through* space with it? (Supply crepe paper or newspaper.) Using strips of colored crepe paper (cut a bit longer than children are tall) adds a more aesthetic feel to the **manipulative** experience.
9. Discuss the ideas of personal and general space (see glossary). Have children define these words in their own way.

ACTIVITY MASTER 1: I CAN MOVE SAFELY... IN AND THROUGH SPACE

Give the master to children as seatwork after teaching Theme One. If you use the activity sheets the day after the movement lesson, review the movement lesson first. (For example, "Remember yesterday when we learned to move safely in and through space? What did we do?")

Have children look carefully at the pictures and read the directions. For nonreaders, read directions out loud. Children can learn to recognize the word "freeze." Ask children to answer the first question by circling YES or NO on the master. Then discuss the picture. Is the child in the picture at a high, medium, or low **level**? (He is at a medium level—between low and high. This concept of low, medium and high levels will be focused on in Theme Two.)

In picture two, the children are about to run into each other. Ask your students what might happen. What could they do to keep from bumping each other?

Have students answer the questions under the third picture. How are these children moving?

THEME TWO:
MOVING IN DIFFERENT DIRECTIONS AND ON DIFFERENT LEVELS WITH EMPHASIS ON TIME ASPECTS

Objectives for Students:

1. Move in and through space in different **directions**: forward, backward, sideways left, sideways right, in a circle.
2. Combine moving in different directions with moving at high, medium and low **levels**.
3. Combine moving in different directions with changing body facings, i.e., walk toward the front while facing to the side.
4. Vary **time** while moving in and through space (fast, slow, regular or erratic tempo).
5. Move to sounds they create with clicking fingers, tongue, hand clapping, etc.
6. Move to pulsed music using the accompanying record — not concentrating on the pulse itself, but moving to the bright, peppy "feel" of the music.

Objectives for Teachers:

1. Help children explore high, medium, and low levels.
2. Help children explore backward, forward, sideways, circular directions (see guide for specific suggestions).
3. Let children experience speed variations on their own before trying to move with music.
4. Increase movement vocabulary and review space concepts.

ACTIVITY MASTER 2: FAST AND SLOW

Children see illustrations of the difference between fast and slow and think about time in relation to movement.

Before passing out activity sheets, the teacher can ask children if they've noticed that sometimes they go faster or slower than at other times. Children can give verbal examples of activities they remember doing—in games, on the playground, at home.

Distribute the activity sheets to the class. Explain that the lines are ways of showing fast and slow—perhaps the simplest way. Talk about the words "fast" and "faster," and "slow" and "slower." Ask children for examples of how to use these words. What other ways do we have to show "fast" and "slow"? (Music notation, gestures, stoplights, etc.) Slow motion performance of a common gesture is a helpful introduction to this time concept.

Then either read to them or have them read and circle the things they do quickly and the things they do slowly in Part A. Why do people jump rope quickly? (It's usually easier that way.) Why do they carry milk in a glass slowly? (Try talking s-l-o-w-l-y and smiling s-l-o-w-l-y.) Children seldom move slowly, but this is a good time to discuss when they do and why they do. (When they're not feeling well, in a bad mood, carrying something heavy, etc.) Why do they run when they're hot and going swimming? Certain speeds are *appropriate* at certain times. Have children look at the pictures in Part B. When might they climb a tree quickly? Slowly? When might they hammer a nail quickly? Slowly?

Directions and Time

Have children find their self spaces in the classroom. Give them time to experiment before bringing up the next task. Use walls to orient children, identify direction in a room first; e.g., "This is the back wall; can you move forward to it? Backward?" Or pretend the wall is a magic mirror and have them practice moving "front facing the mirror"; "Move sideways facing mirror," etc. There are four ways of moving sideward: 1) opening feet, closing feet, 2) crossing feet in front, 3) crossing feet in back, 4) crossing alternately front and back. Help children discover by asking them to move sideward while walking. "What did you do with your feet: Were they together? Apart? Crossed?"

- Find a spot in the room, go there, and freeze. What direction did you move in—forward, backward, sideward left, sideward right, in a circle? (Children need to look where they're going in order to avoid collisions.)
- Find another spot and go there using a different direction. (Watch out for the child who goes three steps, turns left or right, and says it's a different direction. He or she is still going forward.)
- Pick a new direction and move to a spot slowly. How does it feel? Try other directions fast and other directions slowly. Are some directions easier fast and some slow? Why? (Make sure children freeze at each spot and continue to insist on an efficient response to your stop signal.)

Use record bands 1 and 3 for going fast and band 2 for going slowly. Have children try one direction with music, then two. Try **changing directions** in relation to the phrasing in the music.

Levels and Time

Ask children to get into their self spaces. Ask, "Can you travel on a low level to a spot and then freeze. Try going on a high level slowly and freeze when I give the signal. Can you travel on a medium level? Can you travel and change levels? Good. Now you can all travel on different levels. Can you travel at a low level quickly? Slowly? Can you start at a slow speed and get faster? Pick a spot and move to it, traveling slowly and then faster. Freeze when I give the signal."

Combining Directions, Levels, and Time

Use record band 1 or 3. Ask, "Can you change levels once while going fast? Good." Then try band 2 and ask children to go slowly to the music while changing levels. (Try band 5 and 6 for moving to sound that has *no* pulse or beat.)

Be sure to give plenty of practice time. If they have learned levels and directions quickly, try asking: "Can you move on a high level, then change to a low level? Can you change directions? Stop when I give the signal." Try this first without music, then try it with band 3 of the record. This music becomes more intense; see if children respond appropriately. Try band 5 or 6 for different moods and **qualities** of movement.

Related Activities:

1. Have children move in two different directions (or levels) to the beat of a drum (or other accompaniment). Try varying the sound of the drum.

2. If you have some colored scarves, let children move them as they change direction (or levels). It might be fun for them to move to some unpulsed whirring sound—say, wind, waves, soft music—using the scarves. (Try moving and maintaining the scarf at high, medium, low levels. Move the scarf in circular pattern, up and down, etc.) Before they actually move, ask them to listen to the sound. How does it make them feel like moving?

3. Produce different rhythms on different percussion instruments like bells, gongs, cymbals, triangles or sticks. Have children explore changing levels and/or directions in relation to sound changes.

4. Have children bring in wind-up clocks, metronomes, or toys that make sounds at intervals. Let each child or a group of children try moving to the sounds.

5. If children are working with short poems that have definite rhythms, have them try moving while you read the words. This is a good activity for comic relief as children can act out the story (moving to the action words in "Tom, Tom, the Piper's Son," for example).

THEME THREE:
MOVING ON DIFFERENT BODY PARTS EXPLORING BODY RELATIONSHIPS AND BODY ACTIONS

Objectives for Students:

1. Explore movement with different **body parts.**
2. Look at **relationships** between body parts.
3. Explore and experiment with relationships (around, beside, across, beneath, next to, near, far) and understand what these relationships mean.
4. Develop ability to do many different **body actions** (locomotor and nonlocomotor) and to begin to verbalize feelings.
5. Explore creative ways to solve movement problems.

Objectives for Teachers:

1. Help children develop ways of moving different body parts while moving in and through space.
2. Help children identify different relationships (over, under, behind, through).
3. Encourage children to experiment with a variety of solutions to movement problems.
4. Reinforce vocabulary and expand concepts through *connecting* movement elements.

Body Parts and Body Relationships

Ask children to find self spaces, choose one body part and move it, within self space. Find someone with an unusual movement and say, "Ann is moving her head in a circle. Let's try it." Then ask if everyone in the room could be moving a different body part in a different way (With young children, you might want to name body parts as they move them.) Use children's responses to stimulate the class to new responses.

If Lionel is moving his hand, ask the class at what level Lionel is moving his hand. Can he move it at a different level? Challenge children to move hand at a low level, feet at a high level, head at a low level, high level, and so on. (If they move their feet at a high level, they will probably have to be lying on the floor.)

Ask children to explore relationships of body parts: 1) "Can you put your hand *behind* your knee? 2) Your finger *under* your toes? 3) Your head *between* your knees? 4) Can you put your feet *over* your head? What is *above* you? *Beneath* you?" Such questions help them feel the relationships that exist between body and the floor and the ceiling.

Children can find a partner and move in relationship to the partner: near to, far from, over, under, beside, behind or in front of. (They can advance and retreat, too or try moving over or under someone else.)

Body Actions

Next, children move in space, using body parts in various relationships to other body parts. For instance: "Can you keep your head close to your knees? Hands close to your back? Freeze and hold. Can you hold your freeze while I count to ten? Good. Choose a body part. Keep it at a low level (below hip level) in your self space. Good. Move the part slowly . . . quickly . . . smoothly . . . jerkily. Can you move it and keep it low? Choose another part to keep low. Choose a part and keep it high. Remind children to use different locomotor skills: running, jumping, sliding, galloping, leaping. Try a movement with fast music (band 1, perhaps). What happens? Try the same movement with slow music (band 2). How does it feel? Find a way to move to slow music with two body parts that are usually far apart (i.e., touching hand to ankle).

Within their self spaces, children can try mirroring the actions of another child: swinging, stretching, bending, reaching (nonlocomotor movements). Have one child lead, the other follow, then switch roles. How does it feel to lead? To follow? Try combining levels.

Related Activities

1. Using different bands of the record, ask children to move different body parts to music. (This can even be done while children are at their desks with fingers, toes, feet.) Write feeling words on the board as children tell you how the music and the movement made them feel.

2. Give each child an object which will be his or hers to move with during this activity. Try to find a variety of objects so the children will be able to observe each other moving in relationship to many different things: a large box, a plastic bottle, a cane, a flower, a stuffed animal, a ball, a block of wood, a small plastic table, and objects of different textures (fur, sandpaper). Ask students to move beside their object, below the object, behind the object, maybe above the object. Any variety of creative solutions to their problems may result.

3. Other variations might be using objects that have better movement potential such as stretchy elastic loops, plastic or paper streamers, hoops or small rings, newspaper pages, construction paper to stand or put hands on, boxes or benches to get on, off, over, etc.

4. Use imaginary objects or situations: "Pretend to carry a big box; pretend you're dressed in a heavy suit of armor; hold a giant balloon; move under a one-foot ceiling while balancing something on your head, nose, or knee."

ACTIVITY MASTER 3: READY TO GO!

To review the concepts of body parts, body relationships, and body actions, pass out Activity Master 3 as seatwork. Ask children to put smiles by the children who are travelling on body parts. Discuss which body parts the children are travelling on. Why didn't they put a smile by the boy standing on his head? (It's a good action but he isn't traveling.) Make the point that certain movements are appropriate at certain times, others at other times. If you had asked the class to put their feet higher than (or over) their heads, would the boy's solution be a good one? You might ask the class to think of some movement done at inappropriate times: for example, kicking a soccer ball into the living room while your parents are entertaining guests. Why? (Because the movement, no matter how skillful, is inappropriate.)

Go over the illustrations in B. What other movements within self spaces (nonlocomotor actions) could you do? The third set (Part C) of illustrations are all correct. Ask children if they've tried any of these movements. What other **body leads** can be used?

Talk about the relationships of different body parts in each illustration.

THEME FOUR: CREATING DIFFERENT EFFORT ACTIONS WITH EMPHASIS ON SEQUENCE AND FLOW

Objectives for Students:

1. Learn to vary the amount of effort energy, or **force** used
2. Control the amount of effort or force depending on the task (light-heavy, strong-weak, tight-loose).
3. Learn to order movements in a series **(sequence)**.
4. Identify transition from one movement to another as **flow**.

Objectives for Teachers:

1. Develop children's ability to do a series (sequence) of different movements.
2. Relate **effort action** to feelings and the quality of movements produced.
3. Relate force and energy to performing movement accurately.
4. Help children understand sequencing as related to language arts concepts.

ACTIVITY MASTER 4: MUSCLES TIGHT, MUSCLES LOOSE

In this activity children see actions in terms of what muscles are doing to produce action.

First, ask children to see how relaxed they can become in arms, legs, neck, head and still remain at their desks. Then ask them to tense their muscles as much as possible. Each time, notice what children are doing and ask questions about how it feels. Make sure they understand the difference between hard or tense muscles and loose ones.

Pass out Activity 4. The class can do the activity together: decide whether the muscles used are tight or loose. Talk about each picture. Point out that the weight lifter is pulling, then pushing. (See answers in non-reproducing red ink on your copy of the master.) Children can mimic the actions of the weight lifter, exaggerating the action.

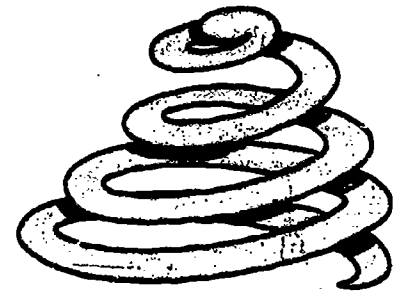
Begin the movement lesson by asking each child to find his or her own self space. Try the actions of pushing, pulling, relaxing, and making self stiff.

Effort Actions

With children in self spaces, have them imagine being in a strong container with a tight lid. Ask, "Can you push against that lid with the top of your head while at a low level? What kind of shape is your body in? What does it feel like to be that way? Try using an ear, a nose, two hands, your back or two feet to push out."

Try these activities with children moving through general space:

- Can you move across the room as if pushing something heavy with your hands? What does that do to your muscles? How do you feel? Is that a strong movement? Can you do other movements that use strong, hard muscles? Try some hard fast pushes and some slow hard pushes. (Push against wall to experience the tension needed.)



- Move lightly across the floor. Try making a paper streamer by cutting a spiral circle from a circle. (The paper will spin slightly as the children pull it. It will also float to the floor spinning. Chiffon or silk scarves work well, too.) What ways can you carry the streamer? Can you pull it? Can you push it? What kind of effort does it take to do so? How do you feel when moving this way? Can you do other movements that are light? (Try pushing clouds or fog quickly and slowly.)

- Try having children move paper streamers of different sizes and shapes while staying in their own self spaces. Have them close their eyes and then describe the way they feel. Can they feel what their muscles are doing better with their eyes closed?
- Use different kinds of music (bands 2 and 3 or 1 and 6 are appropriate) and have children do their movements with the music. Does the force (or effort) of the movement change with the music? Try using a force opposite to that in the music.
- Work with balloons, cotton, balls, kleenex, newspaper, a leaf; pretend to carry a bowling ball, push a huge boulder, separate two "stuck" objects, blow a small piece of paper along the floor, etc. Seek out contrasting ideas that will encourage them to make thoughtful choices involving force.

Sequences and Flow

Ask the class to do two movements. Phrase this any way you wish. You might say, "Pick a spot and choose two ways of getting there (skipping, walking, galloping, rolling, twisting, going from shape to shape)." Allow time for children to practice and perfect their sequences.

Divide the class into two groups; have half watch and the other half move. They need to create a short sequence and repeat it, beginning and ending with a freeze. Have the children who watch look for the kind of flow in the movements. Who is moving in a jerky way on purpose? Who moves deliberately in a smooth way? The way you change from one movement to another is part of the flow of movement. Then switch halves and let the second group move while the first watches.

Then let the whole class try these movements:

- Use the same sequence. Try moving as if your arms and legs are tied together. How does that feel? (Explain that this kind of flow is sometimes called bound flow.)
- Have children pretend that balloons are attached to arms, legs, and head. (Or give each child a balloon on a string and try moving with the balloon attached.) How does that feel? How is it different from bound flow? (Explain that this is sometimes called free flow.)
- Have children try changing movements in a jerky way as if someone pulled strings attached to body joints. Can they untie the strings and move as smoothly as clouds in the sky?
- Have them use their paper streamers and move from one spot to another, using two different kinds of effort action (one pushing, one pulling, or one floating, one jerky, for example). How does the streamer change the way of moving? How does it feel? Add music to the movement.

Related Activities

1. If you work with musical instruments, such as recorders, have children experiment with blowing forcefully or softly. Have them vary force of clacking or striking triangles. What does that do to the music? Try the same thing with hands or feet tapping, or clapping if you don't use instruments in your class.

2. Is there flow in the movements they make when drawing? Talk about the way the pencils move. Have some children watch pencils while others draw; try the exercise on the chalkboard if you have enough space. How do movements differ when drawing on paper and when drawing on the chalkboard? (Larger muscles are used when you draw on the chalkboard.) Use a long length of wrapping paper or newsprint placed on the floor.

3. What kinds of force (effort actions) are created by different kinds of machines (a lawn sprinkler, washing machine, typewriter, toaster, percolator, bulldozer, for example)?

THEME FIVE: MOVING IN AND THROUGH SPACE USING DIFFERENT BASES OF SUPPORT AND DIFFERENT LEVELS

Objectives for Students:

1. Explore and identify different body parts used as bases of support.
2. Use different kinds of effort actions with different bases of support.
3. Change the body parts that are the base of support in both nonlocomotor and locomotor activities.
4. Develop a variety of ways to use nonlocomotor and locomotor movements.

Objectives for Teachers:

1. Encourage children to experiment with bases of support other than feet.
2. Allow time for experimenting with wide and narrow bases of support.
3. Help children identify body parts used as the base of support for both locomotor and nonlocomotor activities.
4. Encourage improvement and refining of sequence (movements in series).

ACTIVITY MASTER 5: WHAT HOLDS YOU UP?

Before passing out the activity sheets, have children stand by their desks. Ask them: "What is holding you up? What body parts touch the floor? (Feet.)" Then have them sit. Ask, "Now what body parts support you? (Bottom, feet, elbows.) The body parts that support you are your base of support."

Then pass out the activity sheets. Let each child match the right word to the picture. Read the words out loud to nonreaders and help them match up the word to the picture. Nonreaders will need to talk about each picture and do the activity as a class rather than as individuals working by themselves.

After the children have matched the words to the pictures, talk about each picture: "Could you make that shape using that body support? Travel on that body support in that position? Which would be hardest? Easiest?"

Bases of Support

Children begin in their own self spaces (nonlocomotor movements): "Try using different body parts as your base of support the way the children did in the illustrations on the activity sheet. See if you can try all of them. Start with one, then move to another. That's good.

"Now try moving through space on one body support. Is that hard to do? Add another body support and see if you can move into empty spaces. Watch so you don't collide. Now you have two body supports. Can you use two different ones? Two you didn't use before? Three? How many body supports can you use while you move? Freeze. Stay in your self spaces and see how many body parts you can use for bases of support while in your self space. Can you use more? How many ways can you move with a big base of support? How many with a small base of support? Make a bridge between each body part that touches the floor.

"Okay, relax for a minute. Find a comfortable, wide base of support . . . good. Now can you move when I give the signal and use a lot of force? Go to a spot and freeze there. Travel on the body parts and go lightly, using only a little force.

"Try using one body part—only one—as a base of support. Good. Now try pushing a section of air with another part. How many different parts do you use to do these two things? Push an imaginary heavy box, still using that single base of support. How does that feel? Make your base larger and push a "piano." How does that feel? What kind of support makes it easier to use force?

"Try a sequence. Travel on two body parts, balance, move on three in a self space. Can you start traveling in a different direction? Change the amount of energy you are using. Do some movements slowly, others quickly. Practice the sequence enough so you can repeat it to show to others."

Bases of Support and Levels

"Use one body part as a base of support. Can you stretch up into a high level while using that base of support? Change your base of support ant try another way.

"Try bending, twisting, stretching, curling while maintaining contact with floor.

"Use one body part as support and try low, medium, high levels

"Now try two bases of support—find a high level, low level, and medium level for each.

"Try three bases of support with high, medium, and low levels. Try bent, twisted, curled, and stretched motions."

Have children begin moving into general space:

- Have children pick a spot, move to it and freeze, using one or two body parts as supports (add levels with older children). Remind children of the variety of locomotor movements (running, walking, scooting, skipping, galloping, hopping, jumping). Encourage using trunk, back, sides of body, one hand and one foot and other less frequently-used bases of support
- Start with five bases of support (contacts with floor) and take away one (then two, etc.) while stretching in between. Ask half the class to demonstrate their sequences while the other half watches, then switch halves. Allow time afterward for children to try some of the movements they saw others doing.
- Choose three places in the room to visit in a triangular pattern and travel to each place using a different base of support. (Try other shapes; use direction and tempo as variations.)

Related Activities

1. Find objects in classroom with different kinds of bases of support. Bring in odd-shaped pieces that have unusual bases of support (a glass with a small base of support, for example). Talk about the effect of the base of support on the use of the object. (The glass, for instance, can easily be knocked over for a spill.) How is balance related to bases of support?

2. Have children find bases of support that are 1) comfortable but 2) not their usual base of support. Ask them to make sounds and move on that base of support with sounds (someone with a knee and two hands as the base of support might find uneven rhythm and an uneven movement appropriate).

THEME SIX: MOVING THROUGH SPACE WITH DIFFERENT PATHWAYS WITH EMPHASIS ON RANGE AND FOCUS

Objectives for Students:

1. Learn to be responsible for their own starting and stopping places.
2. Choose a variety of **pathways** to move from here to there.
3. Explore the **range** of movements possible (wide-narrow; long-short; far-near; small-large).

Objectives for Teachers:

1. Help children explore a variety of pathways (straight, curved, and zigzag).
2. Help children learn to create their own starting and stopping points.
3. Encourage children to explore the range of movements possible (wide to narrow).
4. Point out ways to **focus** the gaze: upward-downward; forward-backward; sideward.

Pathways

Children sit on the floor in their own self spaces. Ask them to experiment with making pathways with fingers/toes, knees, elbows, head or other parts. (Pose problem: "Can you make a pathway with your fingers? What kind of pathway is it?") Ask which part of the record they'd like to hear as they follow their pathways. (Bands 1 and 5 contrast with each other.)

Next, have children pick starting and stopping places. (Remind them to touch only the floor.) Once they're in starting places, ask them to move to the stopping point, using either a straight, curved, or a zigzag path. Draw these different kinds of pathways on the chalkboard. (See Activity Master 6.)

Have children repeat their pathways, this time while making an interesting shape with their body. Let each group have a turn.

Ask children to try straight pathways, then curved ones, then zigzag ones. Then have them combine three kinds of pathways in one sequence. (Use the signal if you need to help them work safely; try using contrasting bands, perhaps 2 and 3, of the record.) Can your feet move in one pathway and your arm in another?

If the children have trouble with the concept, remind them of making footprints in the snow (or the mud); an animal making tracks; a path going through the woods or a park. Ask them how they would move if they were moving through mud, or lush green grass, or hot concrete. Use these and other images to help children see their pathways. Or keep furniture in place and have children move in restricted space.

Range and Focus

Begin with children in self spaces. Ask them to test the range of their body actions with these tasks:

- Put your feet near your head or back.
- Can you put one hand as far from the opposite foot as possible?
- Move your elbow close to your knee quickly, then slowly.
- Make your body as wide as you can in your self space.
- Make your body as narrow as you can.
- Can you make yourself short? Tall?
- Begin with a walk, go to a run, then a leap. What happens to the range of your movements?

Next, ask children to move through space with bodies as wide as possible, then as narrow as possible. (Perhaps by now children can move without a signal. If not, continue to help them start and stop.) See if they can move while trying the various ranges above. Keep the body small and do a roll. Stretch long and roll. Try different ways of doing each.

Try focusing with eyes by having children in their self space move a body part and focus on it. (Hands are easiest, of course; encourage children to try other parts—feet, toes, elbows, knees.) Then have children move through space carrying a scarf, a streamer or loop to focus on. Have them try changing levels, pathways, tempo and effort actions. Then have them try changing directions, first by going *sideward* and focusing on a prop carried in *front* of them, then by doing more difficult directions and focuses (move backward, focus sideward, for instance).

ACTIVITY MASTER 6: PATHWAYS IN SPACE

This master has curved, straight, and zigzag lines indicating pathways. Children will make a "map" of their own pathways, then try them out in the classroom or on the playground.

First, have children choose one of the pathways. They can choose the pathway they like best and mark X's at different points. After doing the master, let children try out their voyages in the classroom or on the playground. they can do a movement "surprise" where they have X's. A movement "surprise" could be a leap, a roll, a hop—and a surprise to the child as well as the teacher. This activity is a visual representation of a pathway—much like footprints in the snow. It is also a very simple form of choreography.

There are three words on the master: curved, straight, and zigzag. Ask children to write the word next to the right pathway. (Nonreaders can draw lines from the word to the proper pathway.)

If you like, you can set a problem within which children must create a movement "surprise." Here are some suggestions:

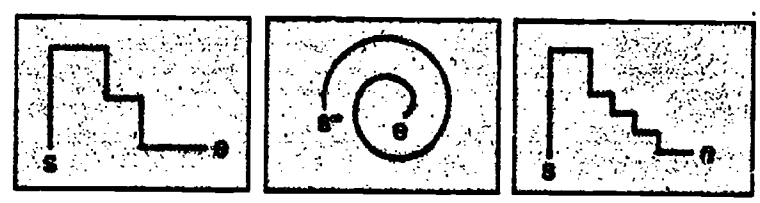
1. Freeze with a narrow base of support.
2. Change levels suddenly or slowly.
3. Change directions suddenly or slowly.
4. Make yourself into a twisted shape.
5. Choose a body part to lead you on the continuation of your pathway.

Related Activities

1. Have children use pieces of fabric, paper streamers, or other objects (hoops, ropes) to widen their range while making different kinds of pathways. For example, say, "Move in a curved pathway keeping the object as far from you as possible. Now move, bringing the object near you, then far from you as you move. Make yourself and the streamer very short. Make yourself and the streamer very tall. Can some of you be short and others tall? Can you move in a straight line while the streamer moves in a curved line? Try moving the streamer toward you and away from you again."

2. If you can use a larger space (like a playground), you can have children make more complex pathways by spreading out and planning a longer pathway. Encourage them to use different locomotor skills. After they've tried it a few times, ask them to plan stopping points and do a "movement surprise" at each stopping point. (It might be a jump, a leap, a headstand—any movement they want to do.) Of course, they won't plan the surprise, just the stopping point where they will do it.

3. Draw a great many space journeys on individual cards and have children try to follow them. Some possibilities are:



Start at *s* and end at *e*. Walk (or use any locomotor movement) through the journey. Introduce changes such as these, one at a time:

a. do it facing forward, sideways, etc.
b. change levels while traveling.
c. travel on different body parts.
d. plan a movement "surprise" during the trip.
e. move quickly, slowly.
f. freeze at some point during the trip.

THEME SEVEN:
MOVING IN SHAPES WITH EMPHASIS ON ACTION OF BODY JOINTS

Objectives for Students:

1. Experiment with making different shapes with their bodies.
2. Use various ranges of **body joint actions** when making shapes.
3. Explore range of the actions of their body joints (hips, knees, elbows, and so on).
4. Experiment with patterns they can make with their bodies.
5. Combine three shapes into a sequence.

Objectives for Teachers:

1. Help children create a variety of shapes with their bodies, using joint actions.
2. Help children see the range of joint actions they can do.
3. Encourage variety and experimentation and sequencing with shapes and joint action.

Shapes

In their self spaces, have children try these shapes. Let the words suggest a position to them.

- wide and short
- wide and tall
- narrow and short
- narrow and tall
- upside down shape
- crazy shape
- lazy shape

Try bending the back, stretching it, twisting trunk, bending knee, curling toes, back.

Help children think of interesting shapes. Ask them to look for interesting shapes in the classroom: flagpole with a brass ball on top and with a metal base, an odd-shaped jar, an aquarium. Have children think of additional shapes they'd like to try. Encourage the full use of the body; watch for and urge more stretching, farther bending, more twisting.

Help children add specific qualities to movement when they get into and out of shapes. Have them get into a shape smoothly, with smooth movements; then try jerky movements. (Try using musical accompaniment —maybe a recorder or flute for smooth action, a drum for jerky action.) Have them try collapsing into a shape, swinging into a shape, vibrating into a shape.

Ask children what shapes they might choose if sad, happy, angry or full of joy? Let children suggest other moods and find shapes to fit these moods. (How do you feel when you see a waterfall? Look down from a tall building?)

Ask children to listen to music and think of two or three shapes to get into and out of with the music. Try music with different tones, quick beats, unpulsed sounds, the various bands of the record, for instance

Joint Actions

Have children, in self spaces, explore their body joint actions.

- How many ways can you bend? How many parts of you can bend? Don't forget fingers and toes. Can you bend them all at once? Now can you start at your head and bend each joint one at a time, then go on to the next?
- How many ways can you twist? Can you twist each part of you separately? How many ways can you twist your arms? Your legs? Your hands? Your trunk? Your head?
- Can you extend or stretch your body? How many places can you stretch? Two? Three? Four? Or more?
- Can you curl your body? What separate parts of your body can you curl?
- Can you combine several shapes? Mirror your partner's shape? Look at a sculpture and make yourself into that shape?

Next, try each of these actions while moving through space:

- Can you twist a part of your body and walk, too?
- Can you hop and bend? (This one is hard for young children.)
- Can you jump and spin?
- Can you hop and stretch? What if you jumped and stretched? Can you jump and bend? Can you jump without bending?

Let children suggest and create combinations of their own.

Related Activities

1. Try making silhouettes in the classroom with black paper and a light—children make silhouettes with their bodies or body parts in different shapes. (An overhead projector can be a light source.) Children can work in pairs, one posing in front of the paper, the other tracing his or her shape. Each child can then cut out his or her own shape. They might want to assign titles or make up one-line captions: "This is me jumping because I'm so happy."

2. Have children make shadow plays with a light and white background (a wall or curtain). You can have children move to show a mood and ask others to guess what that mood is as they make a shadow-shape on the wall. For variations, add props—fabric, paper, streamers, pinwheels, balloons.

ACTIVITY MASTER 7: SHAPES AND PATTERNS

All the answers on this master should be smile faces. Teachers of younger children will want them to try drawing the shapes themselves. There is space for drawing on the back of the master

Use the questions to begin class discussions about shapes in the classroom (don't forget the shape of the classroom itself). When you discuss the playground, talk about the shape of the playground itself and perhaps the shape of the neighborhood, town, or village that you live in.

THEME EIGHT:
MANIPULATING AN OBJECT IN AND THROUGH SPACE

Objectives for Students:

1. Control the body while manipulating an object within self space and while traveling through space.
2. Control the ball while moving through space or in self space.
3. Control the ball with help from a partner.
4. Manipulate an object while changing direction, level, force, and time
5. Manipulate an object using different body parts.

Objectives for Teachers:

1. Help each child add manipulation of an object (that is, the ball) to movement skills.
2. Value creative and unusual responses from children.
3. Help children learn to work with a partner to control the ball.

Manipulation

This lesson is a bridge to *movement with objects*. With some modest equipment (yarn balls, newspaper rolls or sock balls) the teacher revisits each theme and adds *manipulation of an object*. For example, the teacher having one yarn, newspaper, or sock ball for every child can then go back to Theme One. Can the child first move in space and through space and control the ball (by rolling, or tossing with a partner, for example)? Second graders, of course, will find control of the ball easier than kindergartners, but all children can move while manipulating an object. Each theme can be expanded into a new lesson using balls, bean bags, ropes, elastic. Newspapers can also be rolled into wands for each child. Balloons and inexpensive vinyl balls are good, too.

ACTIVITY MASTER 8:
YARN, SOCKS AND NEWSPAPER PROPS

You can obtain the materials listed on the master and have your class make the objects (with the help of parents and teacher's aides) or you may want to send the activity master home with a note to ask parents if they will help their child at home. In some schools, older classes of children would be willing to make yarn, newspaper or sock balls for younger children.

Theme One REVISITED:

First, have children explore ways to manipulate (control) the ball in their own self space. Explain that when you give the signal to freeze and they have a ball, they must first get control of the ball, then freeze. If they cannot get quick control of the ball, they freeze and get ball later (This rule encourages *control* of the object.) It's easier to control a ball with feet at first

Encourage children to use different body parts to push, roll and throw balls by themselves and with a partner (Try moving ball with feet at a low level first, keeping the ball very close Ask children to give each foot a turn) Yarn, sock, and newspaper balls don't bounce well, this will make it easier for children to control (you can also use slightly deflated rubber balls) Let them practice until they can control the ball well enough so that you can let them try traveling through space while controlling the ball.

Use selected activities in Themes One through Seven again, this time adding the dimension of object control.

Theme Two REVISITED:

Manipulating an object in different directions and on different levels with emphasis on time aspects: Have children move ball (throw, roll, pass) with feet and hands: change direction (forward, backward, sideways) and try low, medium and high levels. Working with partners, have them control ball at fast, medium, and slow speeds.

Theme Three REVISITED:

Manipulating an object with different body parts exploring relationships and body actions: Have children manuever ball with different body parts; have older children control ball while jumping, hopping, skipping, running.

Theme Four REVISITED:

Manipulating an object with different effort actions with emphasis on sequence and flow: Have children practice manipulative actions (hitting, thrusting, pushing) in series; have them try smooth and jerky motions. Practice passing, tossing, rolling with various degrees of force (strong-weak, soft-hard, heavy-light).

Theme Five REVISITED:

Manipulating an object using different bases of support and different levels: Bounce, toss, pass ball while using knees, trunk, back, hands and knees as bases of support. Try it with one and many bases of support. Change levels while controlling the ball with these actions. Try objects which can be balanced on body parts.

Theme Six REVISITED:

Manipulating an object while exploring pathways: Practice making a pathway while tossing, rolling, passing the ball. (Ask "What kind of pathway does the ball travel in when you toss it and catch it yourself? With a partner?") Practice range and focus by passing ball to another child.

Theme Seven REVISITED:

Manipulating an object with emphasis on joint actions: Review tasks and activities done with the ball and think, feel, and see your joint actions. Have children begin by sitting in pairs and rolling the ball with eyes closed. How does the elbow joint move? What other joints are involved in this action? Go on to tossing and passing the ball.

Activity Master 1

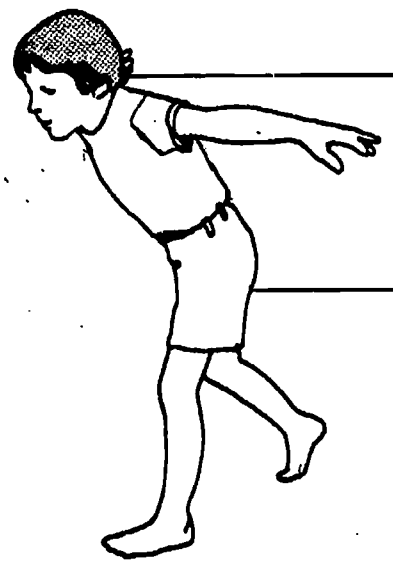
I Can Move Safely... In and Through Space

Directions:
Read the statement beside each picture.
Circle the right answer.

In Creative Movement,

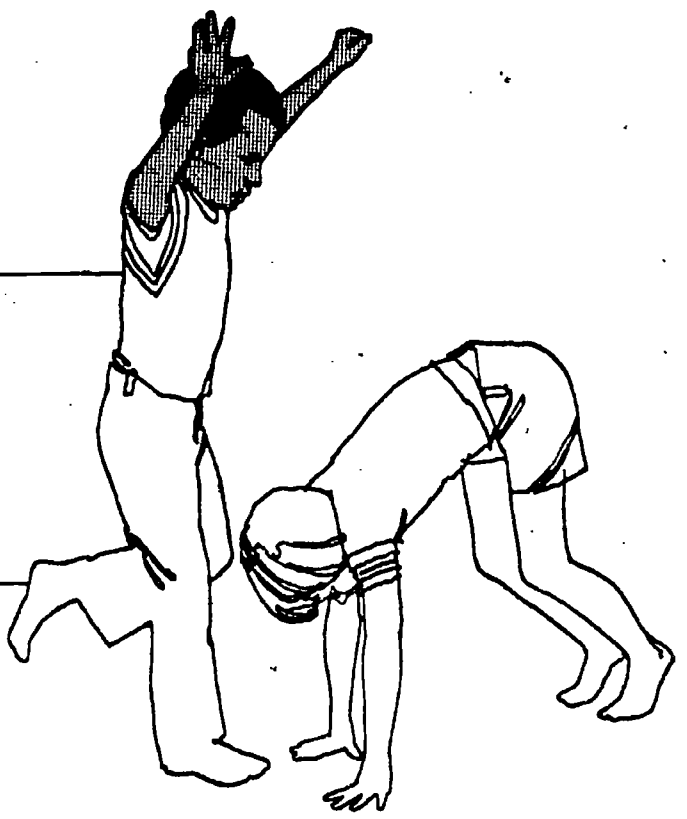
☐ I can move safely through space.

Name _____



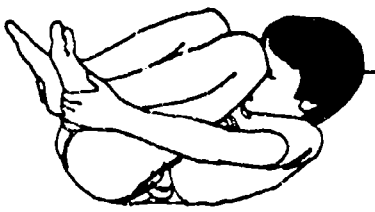
1. This is a safe freeze.

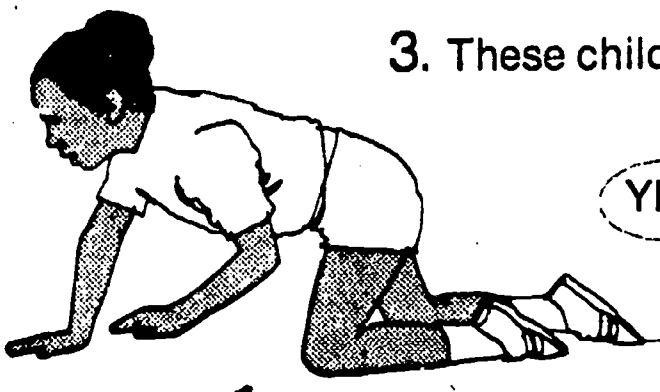
(YES) NO



2. These children are moving into empty spaces.

YES (NO)





3. These children are moving safely.

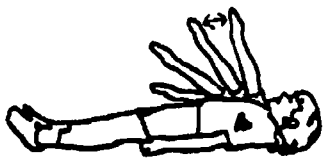
(YES) NO

Activity Master 2

Fast and Slow

Fast Faster

Slow Slower



In Creative Movement,

☐ I can move at different speeds.

Name

A. Which things do you do *fast*?
(Circle the answers you choose.)

JUMP ROPE

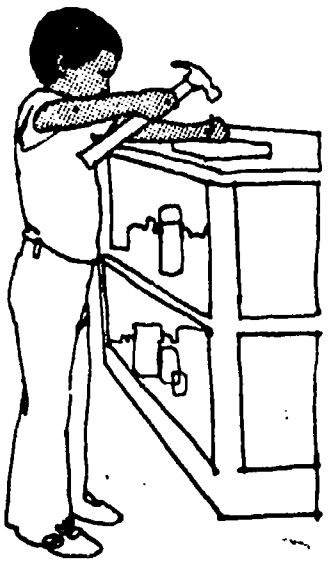
GO DOWN A SLIDE

Which things do you do *slowly*?
(Circle the answers you choose.)

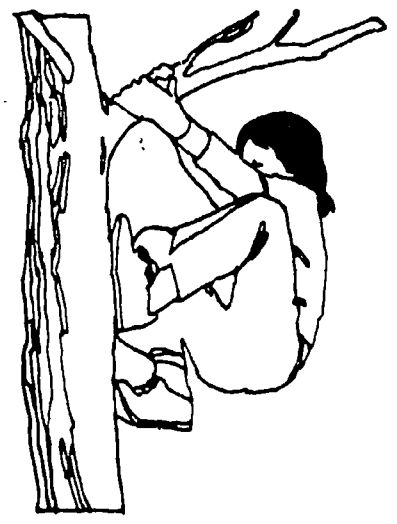
FISH

CARRY A GLASS OF MILK

B. Which way can you do these things? Quickly or slowly?



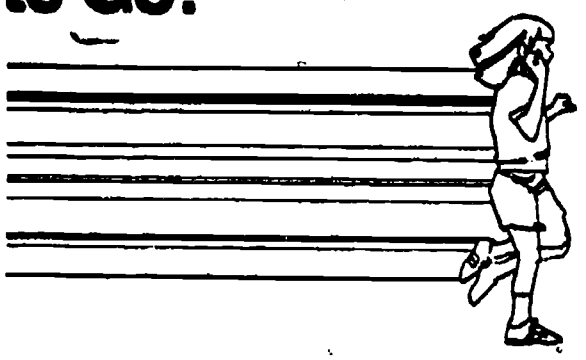
HAMMER A NAIL



CLIMB A TREE

Activity Master 3

Ready to Go!



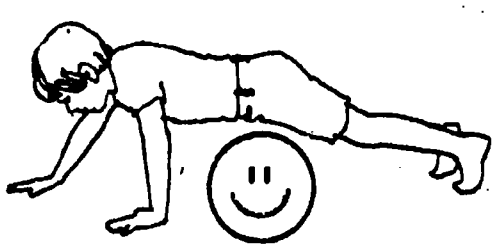
In Creative Movement,

☐ I can travel on different body parts.

Name

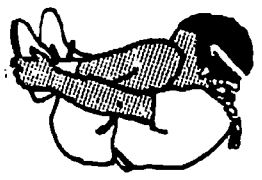
A.

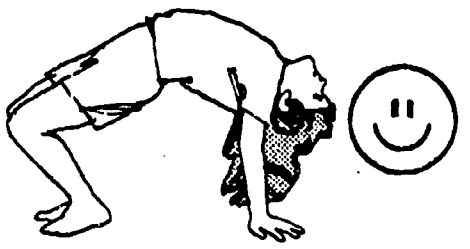
Put smiles by the children who are *traveling* on a body part.

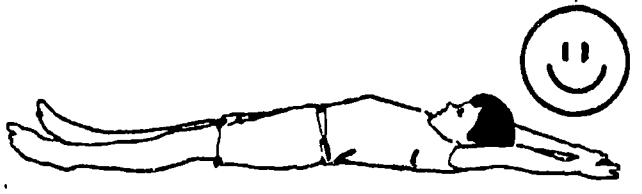


B.

Put smiles by children who are filling their self space very full.

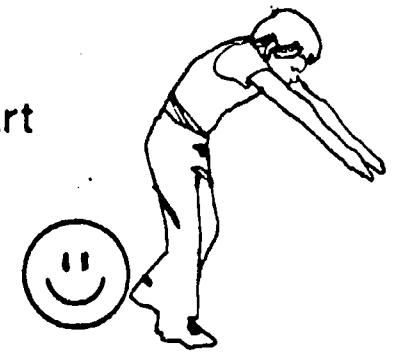


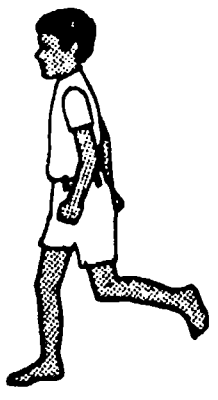


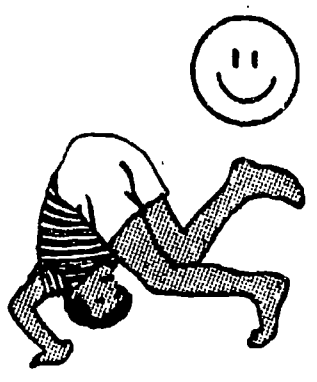


C.

Put smiles by the children who are making a body part very important.







Activity Master 4

Muscles Tight, Muscles Loose

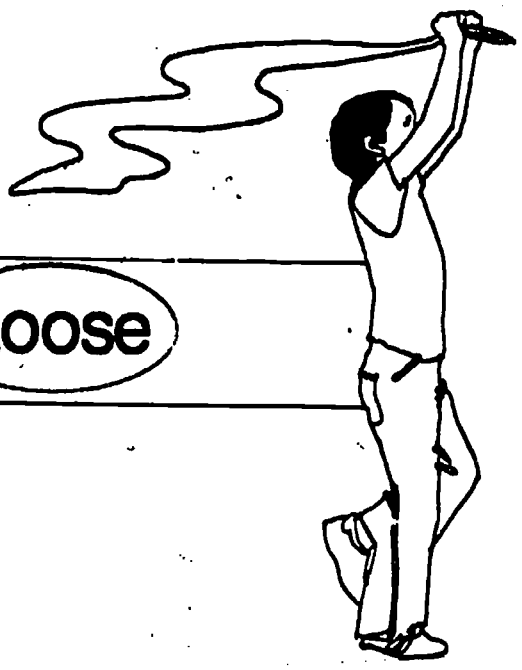
This master is a series of pictures of things children have done or seen done by others. By each picture are two words: tight loose. The child circles the word which corresponds to the way muscles are being used in the picture. The term for muscle action shown is written in red, nonreproducing ink.

In Creative Movement,

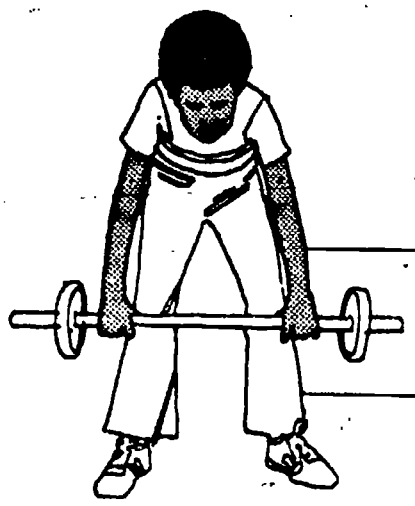
☐ I can move with light or heavy force.

Name

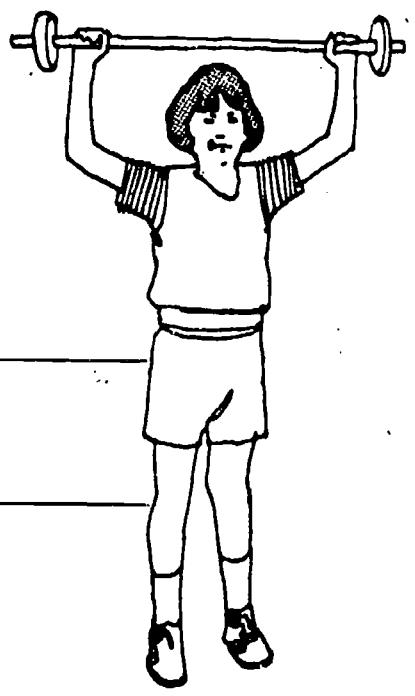
Directions: Circle the word that describes the way muscles work in these pictures.



relaxed Tight (Loose)



(Tight) Loose pulling



pushing (Tight) Loose

Activity Master 5

What Holds You Up?

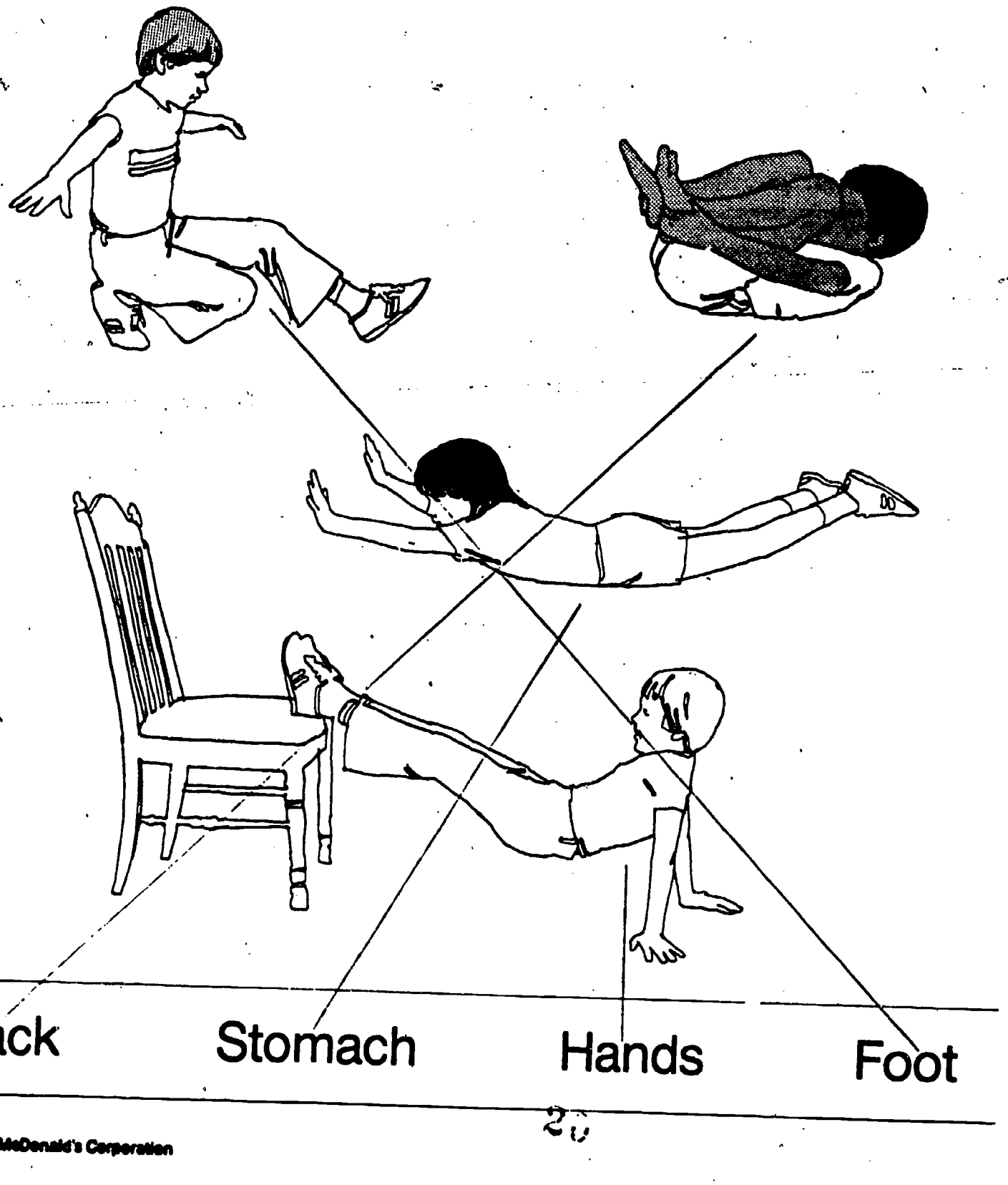
This master has a series of illustrations showing children using different body parts as the base of support. At the bottom of the master are words that the child will match with the picture to name the base of support.

In Creative Movement,

☐ I can use different bases of support.

☐ I can change bases of support.

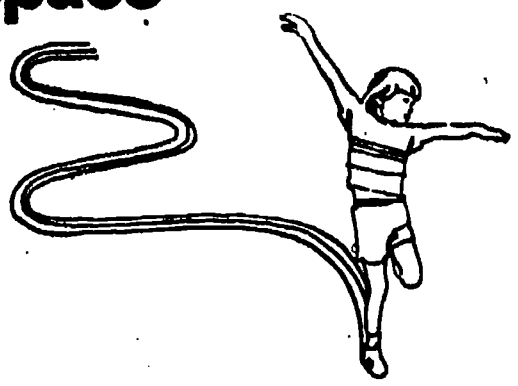
Name _____



Back Stomach Hands Foot

Activity Master 6

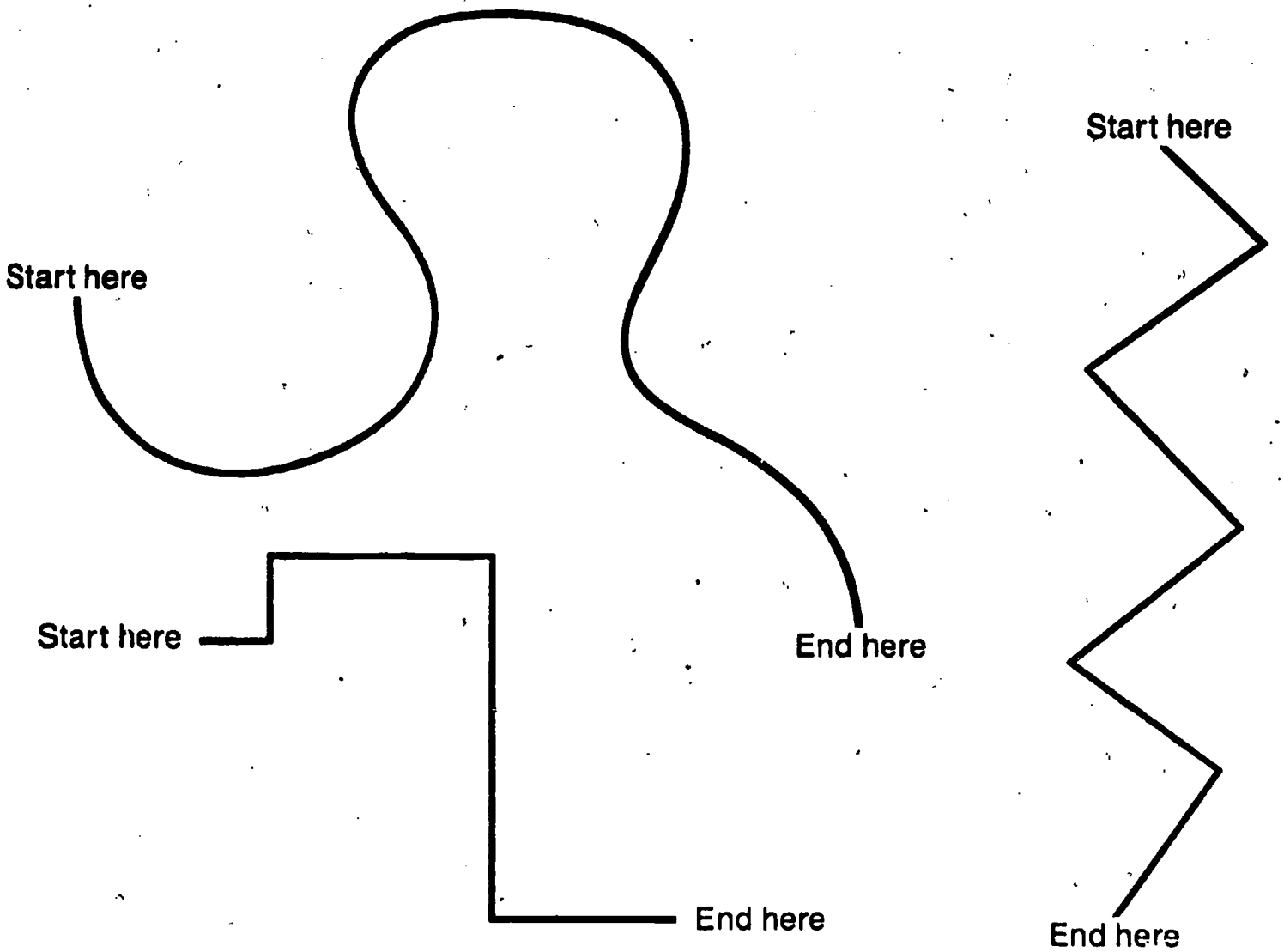
Pathways in Space



In Creative Movement,

- ☐ I can move through space in different pathways.
- ☐ I can move different body parts through space in different pathways.

Name _____



Straight Curved Zigzag

Draw a pathway of your own on the back of this sheet.
Mark X's where you want to do a movement surprise.

Activity Master 7

Shapes and Patterns

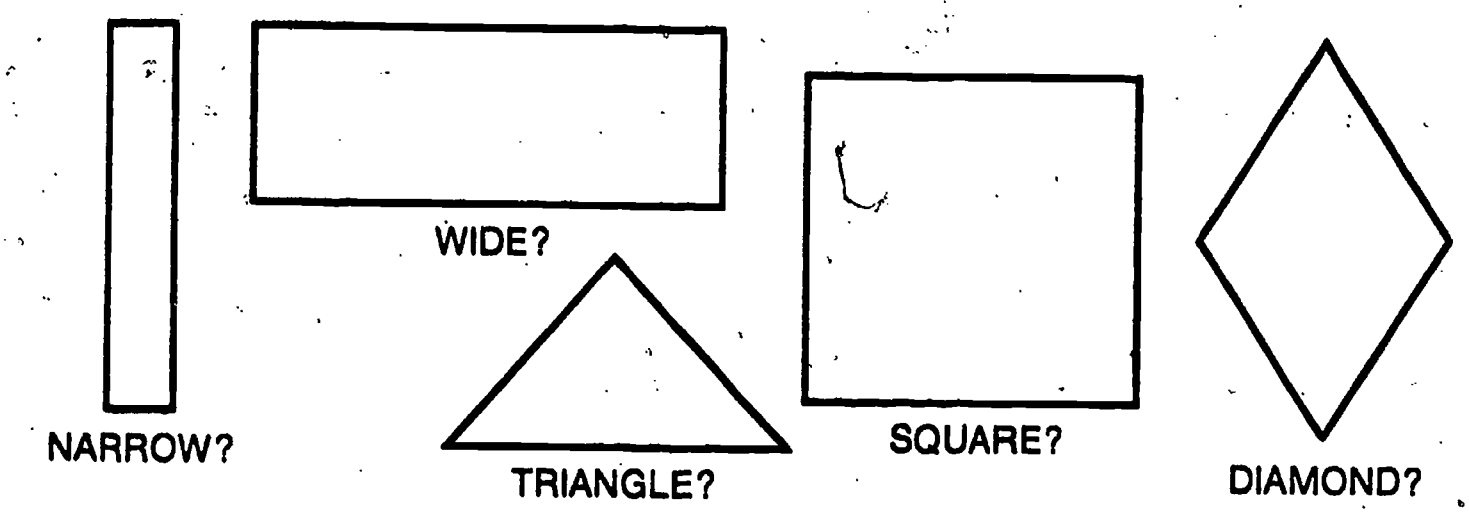
Directions:
Draw a smile if the word under the shape is right.

Draw a frown if it isn't.

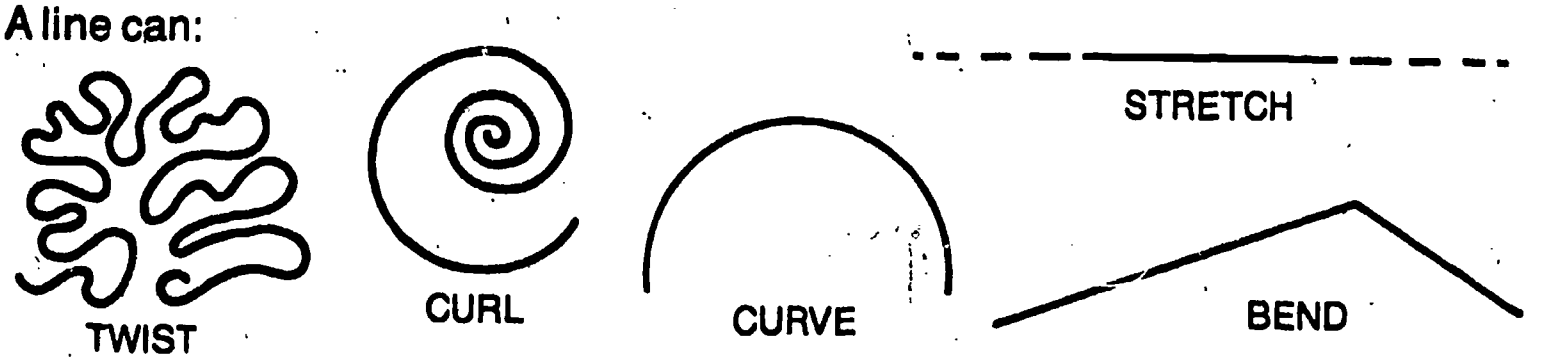
In Creative Movement,

☐ I can make different shapes with my body.

Name _____



A line can:



Draw a shape you like to make with your body.

Questions to answer aloud:

1. How many of these shapes can you find in your classroom?
2. How many can you find outside your classroom window on the playground?
3. What other shapes can you find? Can you draw a shape that you like?

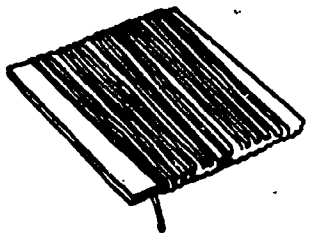
Activity Master 8

Yarn, Socks, Newspaper Props

Yarn Balls

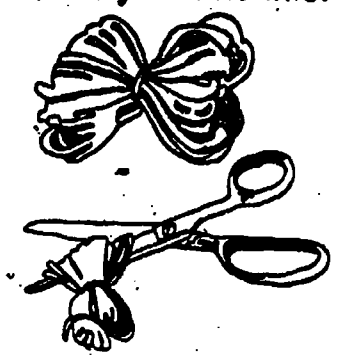
You need: A skein of yarn for every ball.

Directions: Cut out piece of cardboard three inches square . . . or use this pattern:



Wrap yarn around it about twenty times.

Tie the yarn like this:

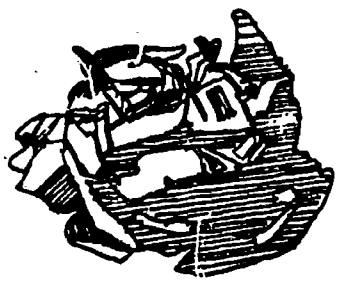


Make several of these; then cut ends and tie together like this:

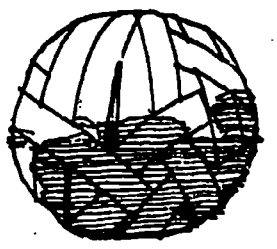
Newspaper Rolls

You need: Old newspapers and masking tape.

Directions: Crumple up the newspaper into a ball shape like this:



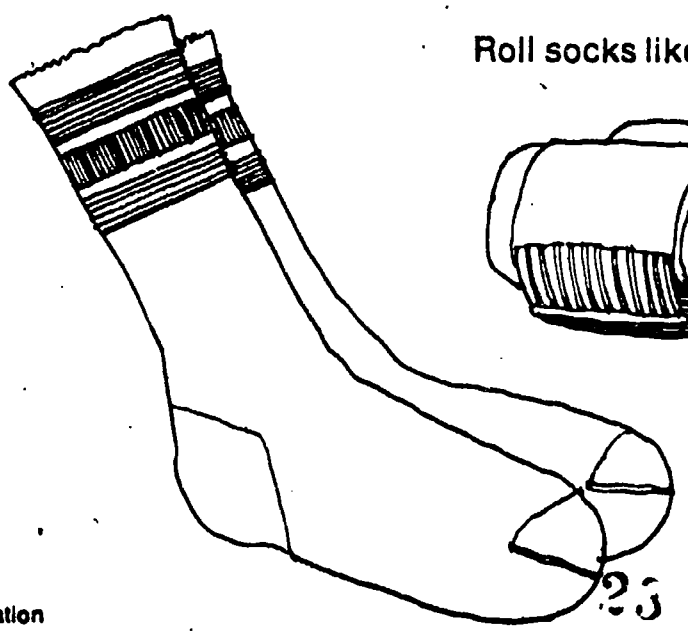
Then tape it together like this:



Sock Balls

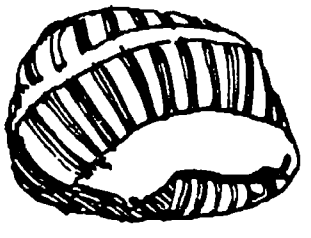
You need: A pair of socks, matched or unmatched, with or without holes.

Directions: Stretch socks out like this:



Roll socks like this:

Fold socks like this:



Other educators may be interested in receiving a copy of McDonald's *Moving Learning Action Pack,*™ McDonald's *Ecology and Energy Action Pack,*™ McDonald's *Economics Action Pack,*™ or McDonald's *Nutrition Action Pack.*™

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

☐ Send me ____ McDonald's Moving Learning Action Pack(s) at $2.00 each
☐ Send me ____ McDonald's Ecology and Energy Pack(s) at $2.00 each
☐ Send me ____ McDonald's Economics Pack(s) at $2.00 each
☐ Send me ____ McDonald's Nutrition Pack(s) at $2.00 each

Enclosed is $________________ for postage and handling to partially cover production. Check or money order only, please, payable to McDonald's Action Packs.

MAIL TO:
McDonald's Action Packs
Box 2594
Chicago, Illinois 60690

NAME ______________________________
(please print)
ADDRESS ______________________________
CITY ______________________________
STATE ____________________ ZIP ________

Note to Teacher: The charts below are provided for those of you who wish an advanced definition of movement development phases and movement ideas.

MODEL OF DEVELOPMENT PHASES AND MOVEMENT IDEAS

EARLY PHASE

Awareness

Of self
- body parts
- movement potential
- kinesthesia

Of environment
- changes
- limitations
- possibilities

Self Confidence

- Movement control
- Achievement
- Acceptance

Habits of Thought

Movement vocabulary
- kinesthetic
- verbal

Selection of appropriate movements to solve problems

SUBSEQUENT PHASE

Fundamental Skills

- Proficiency
- Appropriate use of body parts
- Combinations of movement

Self Understanding

- Differentiation between importance of self and group
- Desire and ability to control movement
- Body structure and movement potential

Habits of Thought

- Significance of proficiency
- Relationship of movement results to principles of human movement
- Importance of effective group action
- Relationship between movement elements, body, and fundamental motor skills
- Relationships — individual and group

LATER PHASE

Specialized Skills

- Effective combinations of movement elements and fundamental motor skills
- Quality and purpose
- Movement commonalities in selected specialized skills

Self Evaluation

- Critical evaluation of movement
- Body potential for achieving excellence in specific forms
- Acceptance
- Realistic view of achievement

Habits of Thought

- Decision making — selection of appropriate movement combinations, strategy applied through movement concepts
- Big ideas — concepts: proficiency of movement contributes to control of self and environment; to feeling of worth and power over self
- Valuing movement
- Relationship of mechanical laws of motion to principles of human movement

LATE PHASE

Movement (Skill) Specialization

- Utilization of related components of previous phases
- Skill in perception of intra and interdisciplinary relationships

Self-Actualization

- Establishing own value system
- Discrete quality of self-discipline
- Acceptance of self, capacities, worth

Habits of Thought

- Continuous modification and application of ideas for productive change; for achievement of movement quality

MODEL FOR MOVEMENT EXPERIENCES
FOUNDATIONAL TO SPECIALIZED
As Related to Development Phases

PHYSICAL EDUCATION CONTENT — KNOWLEDGE AND SKILLS

EARLY PHASE

Based on content involving
1 — Movement elements
- space
- force
- time
- flow
- and their dimensions

2 — Body focus relationships
- leads
- parts
- support
- control

Simple Forms. Traditional Activities

games, dance, gymnastics, aquatics (utilizing knowledges and skills derived from 1 and 2 above)

SUBSEQUENT PHASE

Fundamental Motor Skill Tasks

Designed for study of
3 — Locomotor skills
4 — Non locomotor skills
5 — Manipulative skills
6 — Principles of human movement
- follow through
- opposition
- objective focus
- total assembly

Modified Forms Traditional Activities

games, dance, gymnastics, aquatics (utilizing knowledge and skills derived from 1, 2, 3, 4, 5, 6)

LATER PHASE

Specialized Motor Skills

Designed for study of
7 — Sequences of movement using fundamental motor skills and movement elements designed to achieve a specific purpose in a particular activity
8 — Mechanical Laws of Motion
- gravity
- leverage
- equilibrium
- force
- rebound
- spin

Complex Forms:

games, sports, dance, gymnastics, aquatics (highly specialized and complex sequences utilizing 1, 2, 3, 4, 5, 6, 7, 8)

LATE PHASE

Specialization In Selected Activity Skills

- Toward "championship" performance
- High level of movement proficiency in skill sequences
- Use of movement commonalities, application of movement patterns, space-force-time factors, strategies, etc

Selective Development:

- Preferred, complex movement sequences related to chosen specialized activity
- Application of knowledge and kinesthesia (feedback) for movement evaluation and improvement
- Continuous evaluation
- Decision-making, alternation of movement patterns and or sequences

GLOSSARY

bases of support: part or parts of body used to retain body position against gravity. (Body parts resting on floor or other surface.)

body actions: movement of body parts or whole body.

body joint action: the movement of body joints or connectors.

body leads: part of the body going first or starting action.

body parts: elbows, knees, toes, head, for example.

changing direction: a shift in weight resulting in a shift of motion direction; directions are forward, backward, sideward, diagonal.

control: responsibility for body actions and equipment, noninterfering with others, moving safely.

direction: see *changing direction*.

effort action: strength of movement (force): strong-weak, heavy-light, for example.

flow: sequence of movement: smooth-jerky; for example.

focus: directing gaze sideward, backward, upward or downward at a fixed or moving spot.

force: strength of movement (effort action): affect or feeling, quality, mood.

freeze: holding a position firmly for 5-10 seconds.

kinesthetic sense: sensory experience derived from the muscles, tendons, body joints and stimulated by bodily movements and tensions.

levels: the relative position of body or parts of the body to the floor; high level is movement which would be above shoulder height when standing; medium level, between shoulders and hips; low level, below hips.

locomotor: actions which move the body through space from one location to another.

manipulative: controlling an object that moves in or through space.

nonlocomotor: actions of the body that can be done while keeping the body or one of its parts in a fixed location; moving body parts which do not move the body through space.

pathways: movements through space from location to location which can be made in a direct or indirect pattern.

quality: how the body moves (quickly or slowly, lightly or heavily, smoothly or jerkily). Collapsing, swinging, vibratory movements are determined by the amount of energy released.

range: the extent to which the body or parts of the body can be extended.

relationships: parts of the body to each other; near-far; above-level-below, for instance; also used to denote person-to-person or person-to-object positioning.

sequences: a series of movements performed in succession.

shape: image presented by the position of the body; round or angular, for example.

space (general): the common physical area available shared by all persons.

space (personal): the space immediately surrounding a person (self space) in a fixed location.

space (self): the space immediately surrounding a person (personal space).

time: speed of movement: slow, medium, fast, for example, duration, rhythmic organization.

SELECTED BIBLIOGRAPHY

Bilbough, A. and Jones, P. *Physical Education in the Primary School*. London: University of London Press, 1968.

Blackmarr, Syd; Martha Owens; and Susan Rockett. *Every Child A Winner*. Atlanta: Georgia State Department of Education, Irwin County Board of Education, 1974.

Boorman, Joyce. *Creative Dance in the First Three Grades*. New York: Daniel McKay Company, 1969.

Boorman, Joyce. *Creative Dance in Grades Four to Six*. Longmans Canada, Ltd., 1971.

Boorman, Joyce. *Dance and Language Experiences With Children*. Longmans Canada, Ltd., 1973.

Brandwein, Paul F. (Ed.). *Self Expression and Conduct: The Humanities*. Center for the Study of Instruction, San Francisco Harcourt, Brace Jovanovich, Inc., 1974.

Brearley, Molly. *The Teaching of Young Children*. New York: Schocken Books, 1970.

Chenfeld, Mimi Brodsky. *Teaching Language Arts Creatively*. New York: Harcourt, Brace Jovanovich, Inc., 1978.

Diem, Liselott. *Who Can . . .* Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, Reprinted 1977.

Fleming, Gladys Andrews. *Creative Rhythmic Movement*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., Reprinted 1976.

Gates, Alice A. *A New Look At Movement: A Dancer's View*. Minneapolis: Burgess, 1968

Gerhardt, Lydia A. *Moving and Knowing: The Young Child Orients Himself in Space*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973.

Gilliom, Bonnie. *Basic Movement Education for Children: Rationale and Teaching Units*. Reading, Mass.: Addison-Wesley, 1970.

Joyce, Mary. *First Steps in Teaching Creative Dance: Handbook for Teachers of Children, Kindergarten Through Sixth Grade*. National Press Books, 1973.

Kirchner, Glenn; Jean Cunningham; and Eileen Warrel. *Introduction to Movement Education: An Individualized Approach to Teaching Physical Education*. Dubuque, Iowa: Wm. C. Brown, 1970.

Little, Araminta (ed.). *Dance as Education*. National Dance Association. Washington, D.C.: American Alliance for Health, Physical Education, and Recreation, 1977.

Logsdon, Bette J. and Kate R. Barrett, *Ready: Set . . . Go!* Bloomington, Ind.: National Instructional Television Center, 1969.

Murray, Ruth Lovell, *Dance in Elementary Education: A Program for Boys and Girls*. New York: Harper and Row, 1975.

Quinn, Thomas and Cheryl Hanks (Eds.). *Coming to Our Senses*. New York: McGraw-Hill Book Company, 1977.

Rasmus, Carolyn, and John Fowler. *Movement Activities for Places and Spaces*. Washington, D.C.: American Alliance for Health, Physical Education and Recreation, 1977.

Rizzitello, Theresa G. (Ed.) *An Annotated Bibliography on Movement Education*. Washington, D.C.: American Alliance for Health, Physical Education and Recreation, 1977.

Stanley, Sheila. *Physical Education: A Movement Orientation*. Toronto: McGraw-Hill, 1969.

Yardley, Alice. *Senses and Sensitivity*. New York: Citation Press, 1973.

Yates, Tommye C. *Learning Through Movement*. Lafayette, Ga.: Northwest Georgia Cooperative Educational Services Agency, 1974.

Books for Equipment Needs:

Aitken, M. *Play Environment for Children: Play Space Improvised Equipment and Facilities*. Educational Designs and Consultants, Bellingham, Washington, 1972.

Miller, Peggy. *Creative Outdoor Play Areas*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1972.

Owens, Martha and Susan Rockett. *Every Child a Winner with Improvised Physical Education Equipment*. Ocilla, Ga.: Project Health and Optimum Physical Education, 1973.

Werner, P. and R. Simmons. *Inexpensive Physical Education Equipment for Children*. Minneapolis: Burgess Publishing, 1976.

McDonald's

A PUBLIC SERVICE OF MCDONALD'S FAMILY RESTAURANTS