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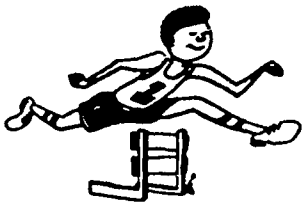
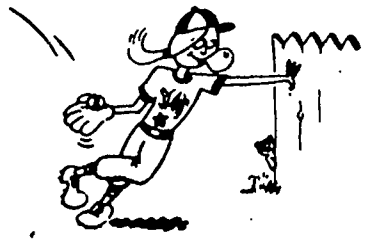
IDENTIFIERS	Indiana University Bloomington; Kinesiology; *PACE IN

ABSTRACT

The purpose of PACE is to bring together individuals who have been responsible for new, innovative, and exciting developmental physical education programs. The following summaries are included: "Literacy in the Gym" (Tami Benham); "Activity Ideas for Fundamental Movement Skill Development" (Thomas H. Green); "Creative Movement Activities: A Challenge for Older Students" (Vicki Nicholes); "Track & Field Activities for Kids" (Gregory Wilson); "Physical Fitness is ---" (Wynn Updike); "Preparing for A.P.E. in the 21st Century" (Paul Surburg); "Curricular Planning: A Developmental Model That Works" (David Gallahue); "Activity Ideas for Developing Sport Skills" (Thomas H. Green); "Artistic Expression through Creative Movement" (Vicki Nicholes); "Moving and Learning: Linkages That Last" (David Gallahue); "Activity Ideas That Work" (Felice Cloyd); and "Assessing Individual Progress" (Vins Sutlive). (IAH)

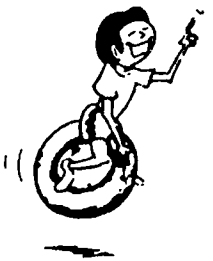


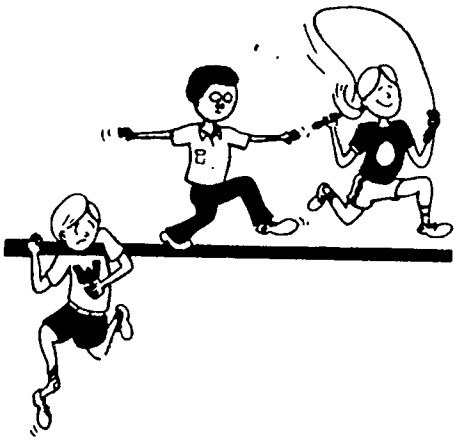
PACE AT A GLANCE
JUNE 10-14, 1990



	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
THEME	CURRICULUM	THE WHOLE CHILD	MOVEMENT SKILL DEVELOPMENT	FITNESS DEVELOPMENT	ADAPTING THE PROGRAM
8:30-9:30 a.m.	PACE IV begins at 1:30 pm Sunday, June 10	2nd General Session "Literacy in the Gym" Tami Benham University of Wyoming WH 120	3rd General Session "Teaching Basic Motor & Sport Skills" Beverly Ulrich Indiana University WH 120	5th General Session "Fitness is ---" Wynn Updyke Indiana University WH 120	6th General Session "Preparing for A.P.E. in the 21st Century" Paul Surburg Indiana University WH 120
9:30-10:00 a.m.		Discussion With: Tami Benham	Discussion With: Beverly Ulrich	Discussion With: Wynn Updyke	Discussion With: Paul Surburg
10:10-11:05 a.m.		"Innovative Activity Ideas Charles Hudson Germantown, WI HPER 163	"Creative Movement Activities: A Challenge for Older Students" Vicki Nicholes Bloomington, IN HPER 163	"Unique PE: A Turn on for Students" Carol Gledhill Highland Park, IL HPER 163	"Teaching & Reaching All "Children" Mary Kay Baker Indiana Teacher of the Year HPER 163 (10:10-11:30 a.m.)
11:05-12:00 p.m.	See Reverse Side for Times, Locations and Programs for Sunday	"Activity Ideas for Fundamental Movement Skill Development" Tom Green Columbus, IN HPER 163	"Track & Field Activities for Kids" Gregg Wilson Indiana University HPER 163	"Motivating Kids for Fitness" George Finley Indiana University HPER 163	WRAP UP/EVALUATION
12:00-1:00 p.m.		LUNCH	LUNCH	LUNCH	HAVE A GREAT SUMMER!

—OVER—

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY
1:00-1:45 p.m.	REGISTRATION/ ORIENTATION/ WELCOME (1:30-2:30 p.m.)	"Activity Ideas for Developing Sport Skills" Tom Green Columbus, IN HPER 163	1:30-7:00 p.m. "Moving and Learning: Linkages That Last" David L. Gallahue Indiana University	"Activity Ideas That Work" Felice Cloyd Bloomington, IN
1:45-2:30 p.m.		"Innovative Activity Ideas Charles Hudson Germantown, WI HPER 163		"Unique PE II" Carol Gledhill Highland Park, IL HPER 163
2:30-3:15 p.m.	THEME: CURRICULUM 1st General Session (2:30-4:00 p.m.) "Curricular Models" Ron Carlson and David Gallahue Indiana University	"Artistic Expression Through Creative Movement" Vickie Nicholes Bloomington, IN HPER 163	(Meet at Beechwood Heights for all Tuesday Afternoon)	"Assessing Individual Progress" Vins Sutlive Indiana University HPER 163
3:15-4:00 p.m.		"Innovative Activity Ideas" Charles Hudson Germantown, WI HPER 163		"Unique PE III" Carol Gledhill Highland Park, IL HPER 163
4:00-4:30 p.m.		COURSE PARTICIPANTS MEET		IDEA SHARING
4:30-5:30 p.m.	FREE	FREE		FREE
5:00-7:00 P.M.			BAR-B-QUE	



Key
WH = Woodburn Hall
HPER = School of HPER

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PACE IV

THE DEVELOPMENTAL PHYSICAL EDUCATION CURRICULUM FROM THEORY TO PRACTICE

June 18-22, 1990

WELCOME PACE III is being presented as a means of promoting a positive view toward the many benefits of quality developmental physical education in the lives of children. Many fine things are happening in physical education all across North America. The primary purpose of PACE is to bring together individuals who have been responsible for new, innovative, and exciting developmental physical education programs. We sincerely hope that your time will be well spent and that the information contained within these pages will be of real value to you.

Norma Jean Johnson
David Gallahue
Conference Coordinators

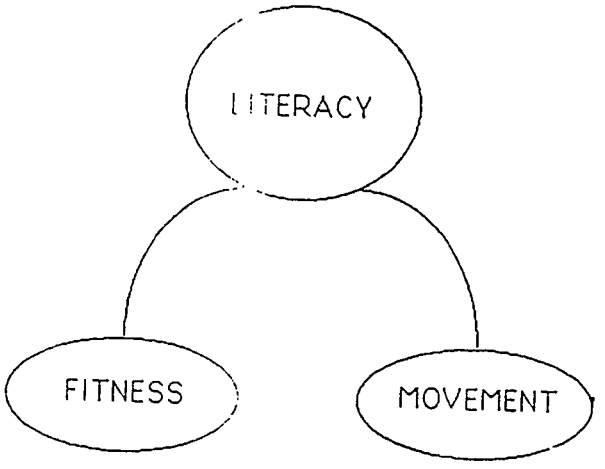
LITERACY IN THE GYMNASIUM

Tami Benham

University of Wyoming

The idea of literacy in the gymnasium can be attributed to the notion of "fitness literacy," conceptualized by Updyke (1987). From this perspective, literacy consists of two components: (1) knowledge, and (2) experience.

Physical education teachers are faced with two goals which are unique to the movement setting. Specifically, they include movement skill development and physical fitness attainment and maintenance.



To develop MOVEMENT LITERACY - students must engage in instructional activities that help them understand how to move the body in an effective and efficient manner and personally experience skillful movement.

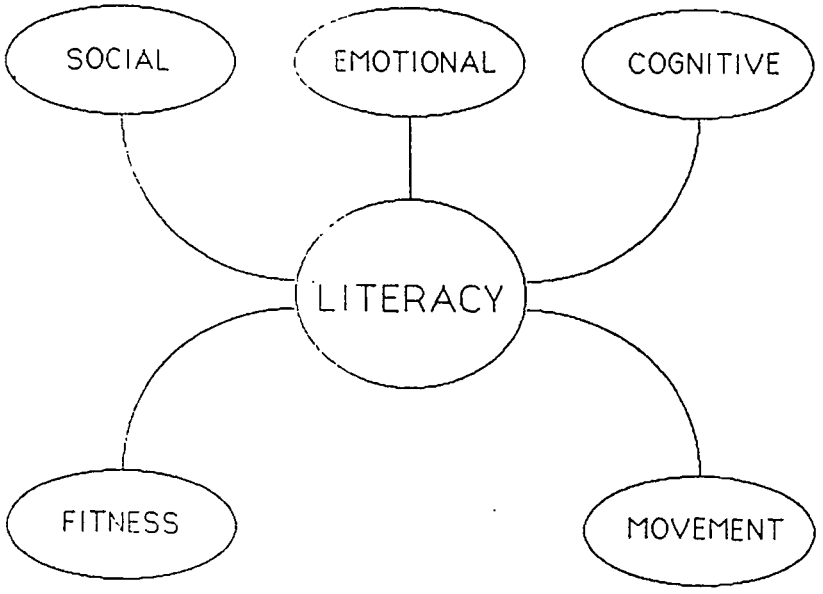
- Skill Acquisition (skill drills/movement exploration)
- Skill Application (games, self-testing, rhythms)

To develop FITNESS LITERACY - students must engage in instructional activities that help them become knowledgable about fitness attainment and maintenance and experience personal fitness change.

- What are the components of fitness?
- How does it benefit one's health & wellbeing?
- What activities can I engage in to benefit my state of fitness?

Benham
University of Wyoming

Even though the primary goals and objectives of the physical education program focus on the psycho-motor domain of human behavior (e.g. movement skill and physical fitness), the physical educator cannot disregard the social-emotional and cognitive well-being of his or her students, if the program is to benefit the "whole" child.



To develop SOCIAL LITERACY - students must understand and experience the positive outcomes of social action, interaction and reaction.

- Cooperative Activities
- Competitive Activities

To develop EMOTIONAL LITERACY - students must engage in instructional activities which help them to understand the risks and challenges involved in physical activity and experience personal security while participating.

- Trust Activities
- Stress/Challenge (Risk) Activities

Encompassing the whole notion of literacy in the gymnasium is development in the cognitive domain. Students must be given the opportunity to think about and understand factors that affect psycho-motor behavior. That is, the physical education program should enable students to become "thinking" movers.

- Homework assignments
- Handouts
- Learning stations

Benham
University of Wyoming

THE KEY TO SUCCESS

Adapting the learning environment to meet the individual needs of all students.

ON THE ROAD TO LITERACY

* Plan ahead for knowledge and experience
* Allow students to explore movement
* Increase activity time
* Recognize individual needs

Reference

Updyke, W.F. (1987, October). The Trouble with Fitness. Paper presented at the Midwest District Meeting of the American Alliance for Health, Physical Education, Recreation and Dance. Chicago, IL.

LITERACY IN THE GYMNASIUM

DISCUSSION

How can I positively affect my students literacy in:

Movement	Fitness
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.
6.	6.
7.	7.
8.	8.
9.	9.

Social	Emotional	Cognitive
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.
5.	5.	5.
6.	6.	6.
7.	7.	7.
8.	8.	8.
9.	9.	9.

ACTIVITY IDEAS FOR FUNDAMENTAL MOVEMENT SKILL DEVELOPMENT

This presentation on "Activity Ideas for Fundamental Movement Skill Development" will be explored in three areas. Skills of walk, jog, run, skip, gallop, slide, hop, leap, jump and other fundamental movements will be experienced through the dance theme. The gymnastics theme will provide activities using directions, levels, and extensions. The games theme will complete this activity session with ideals for individual, one-on-one and team games.

Thomas H. Green
Southside Elementary School
Bholomew Consolidated School Corporation
Columbus, Indiana

GAME PLAN-Q17$ LEVEL - 3 4
TYPE OF GAME - TEAM
RELATED LESSON-M13,N14
SKILLS USED - RUNNING, TEAMWORK, COOPERATION
NAME - PYRAMID BUILD
DATE - 10/89

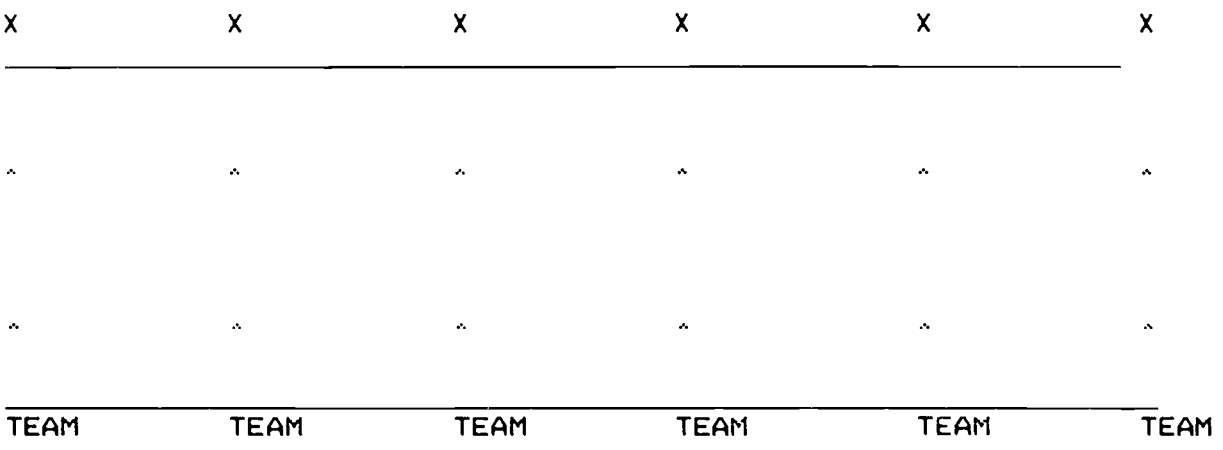
DESCRIPTION: THIS IS A GAME WERE THE CLASS IS DIVIDED INTO SEVERAL SMALL TEAMS, 3,4 IN SIZE. THE OBJECT OF THE GAME IS TO MOVE ACROSS THE GYM FLOOR AND CONSTRUCT A PYRAMID WITH THE BROWN TUBE THAT EACH TEAMMATE IS CARRYING. THE FIRST TEAM TO COMPLETE THE PYRAMID IS THE WINNER. YOU CAN VARY THE GAME BY HAVING THE TEAMS SHOW DIFFERENT MOVEMENTS ACROSS THE FLOOR. FOR EXAMPLE, SKIP, GALLOP, SLIDE, ETC. IF YOU DON'T HAVE ANY BROWN TUBES, YOU COULD USE A BOX AND EACH TEAM MEMBER WOULD HAVE TO PUT THE BALL IN THE BOX. IT IS IMPORTANT THAT EACH TEAM MEMBER HAVE A PART IN THE CONSTRUCTION OR THE END RESULT OF THE RACE. EACH PERSON CONTRIBUTES TO SOLVING THE PROBLEM FOR THE TEAM. THE TEAMS THATDO NOT MAKE IT FIRST, MUST DO FIVE JUMPING JACKS OR SOME KIND OF SHORT EXERCISE. MAKE SURE THAT ALL TEAMS HAVE AT LEAST ONE VICTORY.

EQUIPMENT:

BROWN CARDBOARD TUBES OR BALL FOR EACH TEAMMATE, BOX, MILK CRATE, ANYTHING THAT EACH TEAM MEMBER CAN CARRY.

SET UP:

X = BOX OR PLACE TO BUILD PYRAMID



GAME PLAN-T20$ LEVEL - 3-4
TYPE OF GAME - INDIVIDUAL
RELATED LESSON-M13,N14
SKILLS USED - LOCOMOTOR
NAME - SAFETY ZONE
DATE - 10/89

DESCRIPTION: THIS IS A GAME WERE THE CLASS IS DIVIDED INTO TWO TEAMS. THE CLASS IS THEN PLACED ON A LINE, WITH ONE TEAM ON ONE SIDE OF THE LINE AND THE OTHER TEAM ON THE OTHER SIDE OF THE LINE, NOW THE TWO TEAMS SHOULD BE FACING EACH OTHER. EACH TEAM MEMBER WILL HAVE A PARTNER TO WORK WITH AND EACH PERSON WILL HAVE FLAG HANGING FROM THEIR BACK POCKET. ON THE SIGNAL FROM THE TEACHER ONE SIDE WILL TRY TO MAKE IT TO THEIR SAFETY ZONE BEFORE THE OTHER TEAM MEMBER CAN REMOVE THEIR FLAG. THE SAFETY ZONE IS A LINE THAT THE TEAM MUST CROSS IN ORDER TO SAFE FROM THE OTHER TEAM. TO MAKE THE GAME INTERESTING, CHANGE THE STARTING POSITION, FOR EXAMPLE, BACK TO BACK IN A SITTING POSITION, FEET TOUCHING, SITTING UP, FEET TOUCHING LYING ON THEIR BACK.

EQUIPMENT:
CONES, LARGE AREA, GYM, MP ROOM, GRASS AREA, PLAYGROUND

SET UP:

* = TEAM MEMBERS X = CONES

SAFETY ZONE

X X X X X X

* * * * * * * * * * * * *

* * * * * * * * * * * * *

X X X X X X

SAFETY ZONE

GAME PLAN-015$ LEVEL - 3-4
TYPE OF GAME - TOTAL CLASS
RELATED LESSON-M13,N14
SKILLS USED - RUNNING, JUMP, MANIPULATIVE ACTIONS
NAME - BEAT THE CLOCK
DATE - 9/89

DESCRIPTION: THIS IS A RUNNING GAME THAT INVOLVES THE WHOLE CLASS WITH A SET OF INSTRUCTIONS GIVEN BY THE INSTRUCTOR AND THE STUDENTS PERFORM THESE DIRECTIONS WHILE TRYING TO BEAT THE TIME LIMIT. FOR EXAMPLE: ALL STUDENTS ARE ONE LINE AND THEY MUST RUN TO THE OTHER LINE BEFORE THE TIME IS UP. MAKE SURE THAT YOU START OUT SO THAT ALL HAVE SUCCESS WITH THE ACTIVITY. AFTER THIS, BEGIN TO MAKE THE TIME SHORTER. ALWAYS MAKE THE TIME SO SHORT THAT EVEN THE BEST CAN NOT SUCCEED WITH THE CHALLENGE.

1. RUN TO THE LINE AND STAND ON ONE FOOT
2. RUN TO THE LINE AND PLACE THE BALL ON TOP OF THE TUBE
3. RUN AND JUMP OVER THE BALL THAT IS ON TOP OF THE TUBE BEFORE THE TIME IS UP

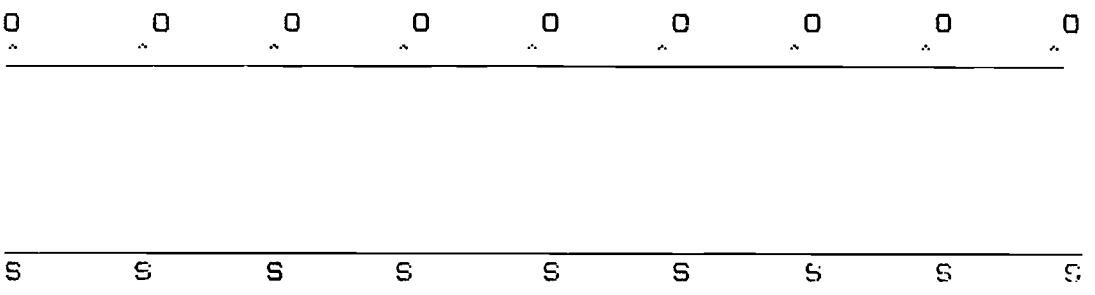
EQUIPMENT:

ANYTHING THAT YOU CAN USE TO ADD MANIPULATIVE ACTIVITY TO THE END OF THE RUNNING.

SET UP:

HAVE THE LINES APART, MAKE SURE THAT YOU DON'T MAKE IT SO HARD AT FIRST, LET THEM HAVE SUCCESS THEN MAKE IT TOUGHER.

O = BALL ^ = TUBE S = STUDENTS



IN THIS GAME THE STUDENTS RUN ACROSS THE FLOOR AND PLACE THE BALL ON TOP OF THE BROWN TUBE IN SEVEN SECONDS. MOST ALL CAN DO THIS. THEN I START TO SHORTEN THE AMOUNT OF TIME, 6,5,4,3 SECONDS AND MORE AND MORE WILL HAVE TROUBLE. IF THEY DON'T MAKE IT IN TIME, THE STUDENT MUST DO 5 SIT UPS OR JUMPING JACKS. BECAUSE OF THIS, IT IS VERY IMPORTANT THAT EVERYONE GET CAUGHT AT SOME TIME TO MAKE IT FAIR.

LESSON PLAN NUMBER-GYMD4$ LEVEL 3-4
DATE-REVISED-10/89
REVIEW - MAT AWARENESS - WAYS IN WHICH THE BODY CAN MOVE
LEVELS OF LOW - MEDIUM - HIGH - DIRECTIONS OF FORWARD
BACKWARD - SIDEWAYS
PRESENT - BODY EXTENSIONS
WARM UP - MAT STRETCH, MAT EXERCISES

LEARNING EXPERIENCE:

1. SMHY PLACE YOUR SHOES IN THE PROPER PLACE AND HAVE A SEAT IN FRONT OF THE BOARD.
2. DISCUSS SAFETY AND USE OF THE GYMNASTICS EQUIPMENT.
3. SMHY CONSTRUCT A HURDLE AT YOUR MAT. DISCUSS THE PROPER CONSTRUCTION AND SAFETY IN USE.
4. SMHY MOVE ACROSS THE HURDLE IN A LOW LEVEL, MEDIUM LEVEL, HIGH LEVEL. (REVIEW)
5. SMHY MOVE ACROSS THE HURDLE IN DIFFERENT DIRECTIONS, FORWARDS, BACKWARDS, OR SIDEWAYS. (REVIEW)
6. SMHY MOVE ACROSS THE HURDLE AND EXTEND YOUR ARMS AS YOU JUMP.
7. SMHY MOVE ACROSS THE HURDLE AND EXTEND YOUR ARMS FORWARD. NOW EXTEND THEM TO THE SIDE, EXTEND BACKWARDS.
8. SMHY MOVE ACROSS THE HURDLE AND EXTEND YOUR LEGS IN DIFFERENT DIRECTIONS.
9. SMHY MOVE ACROSS THE HURDLE AND EXTEND DIFFERENT BODY PARTS IN DIFFERENT DIRECTIONS.
10. SMHY WORK ON YOUR OWN AT YOUR MAT STATION ON BODY EXTENSIONS.

AFFECTIVE:

THIS IS CRAZY! ALL RIGHT, THE MATS! GYMNASTICS, GREAT! DO WE HAVE TO DO THIS? I CAN DO THIS! I CAN'T DO ANYTHING. BOY IS THIS DUMB! CAN WE PLAY A GAME? WHEN ARE WE GOING TO USE THE RAMPS? THIS IS REALLY STUPID! CAN WE MAKE THE HURDLE HIGHER? CAN WE HAVE MORE TUBES?

COGNITIVE:

TO UNDERSTAND THE WAYS IN WHICH THE BODY CAN MOVE. WHAT DIFFERENT BODY PARTS CAN TOUCH THE MAT. TO BE ABLE TO WORK WITH OTHERS. TO BE ABLE TO SHARE. TO FEEL GOOD ABOUT THEMSELVES. TO KNOW WHAT LEVELS AND DIRECTIONS ARE AND HOW TO PLACE THEM TOGETHER.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS
3. QUALITY OF MOVEMENTS

SPECIAL NOTES:

REMEMBER, IF YOU EXPECT THE CHILD TO REMEMBER THE MATERIAL, YOU MUST <u>GO OVER IT AGAIN AND AGAIN.</u>

LESSON PLAN NUMBER-GYMB2$ LEVEL 3-4
DATE-REVISED-10/89
REVIEW - MAT AWARENESS - WAYS IN WHICH THE BODY CAN MOVE
PRESENT - LEVELS OF LOW - MEDIUM - HIGH
WARM UP - CIRCUIT WORKOUT, MAT EXERCISES

LEARNING EXPERIENCE:

1. SMHY PLACE YOUR SHOES IN THE PROPER PLACE AND HAVE A SEAT IN FRONT OF THE BOARD.
2. DISCUSS SAFETY AND USE OF THE GYMNASTICS EQUIPMENT.
3. SMHY CONSTRUCT A HURDLE AT YOUR MAT. DISCUSS THE PROPER CONSTRUCTION OF A HURDLE.
4. SMHY JUMP OVER THE HURDLE AS HIGH AS YOU CAN.
5. SMHY JUMP OVRR THE HURDLE AS LOW AS YOU CAN.
6. SMHY JUMP OVER THE HURDLE WITH A MEDIUM JUMP.
7. SMHY JUMP OVER THE HURDLE WITH A HIGH, MEDIUM, OR LOW LEVEL.
8. SMHY YOUR JUMP ARE GOOD WITH SOME QUALITY.

AFFECTIVE:

THIS IS CRAZY! ALL RIGHT, THE MATS! GYMNASTICS, GREAT! DO WE HAVE TO DO THIS? I CAN DO THIS! I CAN'T DO ANYTHING. BOY IS THIS DUMB! CAN WE PLAY A GAME? WHEN ARE WE GOING TO USE THE RAMPS? THIS IS REALLY STUPID!

COGNITIVE:

TO UNDERSTAND THE WAYS IN WHICH THE BODY CAN MOVE. WHAT DIFFERENT BODY PARTS CAN TOUCH THE MAT. TO BE ABLE TO WORK WITH OTHERS. TO BE ABLE TO SHARE. TO FEEL GOOD ABOUT THEMSELVES. TO KNOW WHAT LEVELS ARE.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS
3. QUALITY OF MOVEMENTS

SPECIAL NOTES:

REMEMBER, IF YOU EXPECT THE CHILD TO REMEMBER THE MATERIAL, YOU MUST GO OVER IT AGAIN AND AGAIN.

LESSON PLAN NUMBER-GYMC3$ LEVEL 3-4
DATE-REVISED-10/89
REVIEW - MAT AWARENESS - WAYS IN WHICH THE BODY CAN MOVE
LEVELS OF LOW - MEDIUM - HIGH -
PRESENT - DIRECTIONS OF FORWARD - BACKWARD - SIDEWAYS
WARM UP - MAT STRETCH, MAT EXERCISES

LEARNING EXPERIENCE:

1. SMHY PLACE YOUR SHOES IN THE PROPER PLACE AND HAVE A SEAT IN FRONT OF THE BOARD.
2. DISCUSS SAFETY AND USE OF THE GYMNASTICS EQUIPMENT.
3. SMHY CONSTRUCT A HURDLE AT YOUR MAT. DISCUSS THE PROPER CONSTRUCTION AND SAFETY IN USE.
4. SMHY MOVE ACROSS THE HURDLE IN A FORWARD DIRECTION.
5. SMHY MOVE ACROSS THE HURDLE IN A BACKWARD DIRECTION IN A LOW LEVEL.
6. SMHY MOVE ACROSS THE HURDLE IN A SIDEWAYS DIRECTION IN A HIGH LEVEL.
7. SMHY PLACE THE THREE LEVELS AND THREE DIRECTIONS INTO DIFFERENT COMBINATIONS.
8. SMHY WORK ON ALL THAT WE HAVE PRESENTED TO THIS POINT.

AFFECTIVE:

THIS IS CRAZY! ALL RIGHT, THE MATS! GYMNASTICS, GREAT! DO WE HAVE TO DO THIS? I CAN DO THIS! I CAN'T DO ANYTHING. BOY IS THIS DUMB! CAN WE PLAY A GAME? WHEN ARE WE GOING TO USE THE RAMPS? THIS IS REALLY STUPID! CAN WE MAKE THE HURDLE HIGHER? CAN WE HAVE MORE TUBES?

COGNITIVE:

TO UNDERSTAND THE WAYS IN WHICH THE BODY CAN MOVE. WHAT DIFFERENT BODY PARTS CAN TOUCH THE MAT. TO BE ABLE TO WORK WITH OTHERS. TO BE ABLE TO SHARE. TO FEEL GOOD ABOUT THEMSELVES. TO KNOW WHAT LEVELS AND DIRECTIONS ARE AND HOW TO PLACE THEM TOGETHER.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS
3. QUALITY OF MOVEMENTS

SPECIAL NOTES:

REMEMBER, IF YOU EXPECT THE CHILD TO REMEMBER THE MATERIAL, YOU MUST GO OVER IT AGAIN AND AGAIN.

DAND4BTEST4K
EDUCATIONAL DANCE TEST KEY 9/89
LEVEL - GRADE 4

I WILL DEMONSTRATE A MOVEMENT PATTERN. FIND THE ONE BELOW THAT YOU THINK THAT I DID AND PLACE THE NUMBER BESIDE IT IN THE ORDER THAT I HAVE SHOWN THEM.

THERE WILL BE SEVEN (7) MOVEMENT PATTERNS DEMONSTRATES

2	WALK	RUN	SKIP		
3	RUN	JUMP	SINK	RISE	
1	WALK	LEAP	HOP		
7	SKIP	GALLOP	SLIDE		
4	SINK	WALK	RISE	RUN	JUMP
6	GALLOP	SINK	JUMP	RISE	WALK
5	WALK	OPEN	GALLOP	CLOSE	LEAP

MATCHING

_C_	LEAP	A.	STEP LIFT HOP
_A_	SKIP	B.	STEP DRAG SIDEWAYS
_H_	GALLOP	C.	ONE FOOT TO ANOTHER
_G_	JUMP	D.	STEP FORWARD FAST
_B_	SLIDE	E.	ONE FOOT TO THE SAME FOOT
_E_	HOP	F.	STEP FORWARD SLOW
_F_	WALK	G.	ONE FOOT TO TWO
_D_	RUN	H.	STEP DRAG FORWARD

DAND4BTESTB4
EDUCATIONAL DANCE TEST
LEVEL - GRADE 4

9/89

I WILL DEMONSTRATE A MOVEMENT PATTERN. FIND THE ONE BELOW THAT YOU THINK THAT I DID AND PLACE THE NUMBER BESIDE IT IN THE ORDER THAT I HAVE SHOWN THEM.

THERE WILL BE SEVEN (7) MOVEMENT PATTERNS DEMONSTRATED

___	WALK	RUN	SKIP			
___	RUN	JUMP	SINK	RISE		
___	WALK	LEAP	HOP			
___	SKIP	GALLOP	SLIDE			
___	SINK	WALK	RISE	RUN	JUMP	
___	GALLOP	SINK	JUMP	RISE	WALK	SLIDE
___	WALK	OPEN	GALLOP	CLOSE	LEAP	OPEN

MATCHING

___	LEAP	A.	STEP LIFT HOP
___	SKIP	B.	STEP DRAG SIDEWAYS
___	GALLOP	C.	ONE FOOT TO ANOTHER
___	JUMP	L.	STEP FORWARD FAST
___	SLIDE	E.	ONE FOOT TO THE SAME FOOT
___	HOP	K.	STEP FORWARD SLOW
___	WALK	G.	ONE FOOT TO TWO
___	RUN	H.	STEP DRAG FORWARD

DAND4BTEST3K
EDUCATIONAL DANCE TEST KEY 9/89
LEVEL - GRADE 3

I WILL DEMONSTRATE A MOVEMENT PATTERN. FIND THE ONE BELOW THAT YOU THINK THAT I DID AND PLACE THE NUMBER BESIDE IT IN THE ORDER THAT I HAVE SHOWN THEM.

THERE WILL BE SEVEN (7) MOVEMENT PATTERNS DEMONSTRATES

2	WALK	RUN	SKIP		
3	RUN	JUMP	SINK	RISE	
1	WALK	LEAP	HOP		
7	SKIP	GALLOP	SLIDE		
4	SINK	WALK	RISE	RUN	JUMP
6	GALLOP	SINK	JUMP	RISE	WALK
5	WALK	OPEN	GALLOP	CLOSE	LEAP

DAND4BTESTB3
EDUCATIONAL DANCE TEST 9/89
LEVEL - GRADE 3

I WILL DEMONSTRATE A MOVEMENT PATTERN. FIND THE ONE BELOW THAT YOU THINK THAT I DID AND PLACE THE NUMBER BESIDE IT IN THE ORDER THAT I HAVE SHOWN THEM.

THERE WILL BE SEVEN (7) MOVEMENT PATTERNS DEMONSTRATED

___	WALK	RUN	SKIP			
___	RUN	JUMP	SINK	RISE		
___	WALK	LEAP	HOP			
___	SKIP	GALLOP	SLIDE			
___	SINK	WALK	RISE	RUN	JUMP	
___	GALLOP	SINK	JUMP	RISE	WALK	SLIDE
___	WALK	OPEN	GALLOP	CLOSE	LEAP	OPEN

DAND4BTESTB3
EDUCATIONAL DANCE TEST
LEVEL - GRADE 3
9/87

I WILL DEMONSTRATE A MOVEMENT PATTERN. FIND THE ONE BELOW THAT YOU THINK THAT I DID AND PLACE THE NUMBER BESIDE IT IN THE ORDER THAT I HAVE SHOWN THEM.

THERE WILL BE SEVEN (7) MOVEMENT PATTERNS DEMONSTRATED

___	WALK	RUN	SKIP			
___	RUN	JUMP	SINK	RISE		
___	WALK	LEAP	HOP			
___	SKIP	GALLOP	SLIDE			
___	SINK	WALK	RISE	RUN	JUMP	
___	GALLOP	SINK	JUMP	RISE	WALK	SLIDE
___	WALK	OPEN	GALLOP	CLOSE	LEAP	OPEN

LESSON PLAN NUMBER-C3$ LEVEL 3-4
DATE-REVISED-9/89
REVIEW ALL LESSONS
PRESENT - HOP - LEAP- JUMP - RISE - SINK - OPEN - CLOSE
WARM UP - CIRCUIT, JOG, JUMP ROPE

LEARNING EXPERIENCE:

1. SMH YOU FIND A JUMP ROPE, FIND A SPACE, BEGIN JUMPING WHEN THE MUSIC STARTS.
2. SMH YOU PLACE THE ROPE BACK ON THE RACK AND FIND A SPACE, RELAX.
3. SMH YOU FIND A SPACE WITHOUT TOUCHING ANYONE IN THE GYM.
4. SMH YOU REVIEW STEP, SKIP, GALLOP, SLIDE, RUN, WALK.
5. SMH YOU JUMP FROM SPACE TO SPACE, NOW LEAP, NOW HOP. EXPLAIN THE DIFFERENCE BETWEEN THE THREE.
6. SMH YOU SINK AND WALK, RISE AND WALK. SMH YOU SINK AND SKIP, RISE AND SKIP.
7. SMH YOU GALLOP WITH AN OPEN BODY, CLOSE BODY GALLOP.
8. SMH YOU PUT COMBINATIONS OF MOVEMENTS TOGETHER. AS YOU PLACE MOVEMENTS TOGETHER, COME AND TELL ME YOU DIFFERENT MOVEMENT PATTERNS.

AFFECTIVE:

I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE?

COGNITIVE:

TO UNDERSTAND ALL THE MATERIAL THAT HAS BEEN DISCUSSED. TO BE ABLE TO PLACE MOVEMENTS INTO A MOVEMENT PATTERN. TO BE ABLE TO FOLLOW DIRECTIONS.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS

SPECIAL NOTES:

MAKE SURE THAT YOU LET THE CHILDREN KNOW THAT THERE WILL BE A TEST DURING THE NEXT CLASS AND THAT IT WILL COUNT FOR A GRADE.

LESSON PLAN NUMBER-A1$ LEVEL 3-4
DATE-REVISED-8/89
PRESENT - PERSONAL & GENERAL SPACE - STEP - WALK - JOG
RUN - SKIP - GALLOP - SLIDE
WARM UP - CIRCUIT, JUMP ROPE, JOG

LEARNING EXPERIENCE:

1. SMH YOU FIND A JUMP ROPE, FIND A SPACE, BEGIN JUMPING WHEN THE MUSIC STARTS.
2. SMH YOU PLACE THE ROPE BACK ON THE RACK AND FIND A SPACE, RELAX.
3. SMH YOU FIND A SPACE WITHOUT TOUCHING ANYONE IN THE GYM.
4. SMH YOU STEP THROUGH THE SPACE, NOW SKIP, NOW GALLOP, NOW SLIDE, NOW RUN, NOW TO WALKING.
5. SMH YOU FIND A SPACE IN FRONT OF THE BOARD AND LISTEN TO THE DISCUSSION OF THE ABOVE STATED MOVEMENTS.
6. SMH YOU PUT TWO MOVEMENTS TOGETHER, TWO DIFFERENT MOVEMENTS.
7. SMH YOU PUT THREE MOVEMENTS TOGETHER, NOW FOUR MOVEMENTS.
8. SMH YOU PUT DIFFERENT MOVEMENTS TOGETHER ON YOUR OWN.

AFFECTIVE:

I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE?

COGNITIVE:

TO UNDERSTAND ALL THE MATERIAL THAT HAS BEEN DISCUSSED. TO BE ABLE TO WRITE DOWN THE DIFFERENT MOVEMENTS AND BE ABLE TO PUT MOVEMENTS TOGETHER INTO SIMPLE PATTERNS.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS

SPECIAL NOTES:

NEXT LESSON IS A WRITTEN/DEMO SO MAKE SURE THE CLASS UNDERSTANDS WHAT IS GOING ON AND TO BE PREPARED FOR THE NEXT CLASS.

Materials for Presentations by

Vicki Faden Nicholes

"Creative Movement Activities: A Challenge for Older Students"

and

"Artistic Expression Through Creative Movement"

A PROGRESSIVE APPROACH TO TEACHING CREATIVE MOVEMENT

The later childhood years (junior high), also referred to as the "we period," bring with them innumerable challenges for the dance educator. Bodily changes produce more body-conscious behavior, and peer group power dampens individual participation, particularly stifling divergent thinking. Participation in creative processes can be highly threatening during this period, and rediscovering and developing creative instinct that was so much a part of early childhood can be very difficult even for those students willing to try.

In order to present dance in a way that promotes interest, eases inhibitions, and serves as a significant educational medium in secondary schools, one must start with ideas comfortable, acceptable and comprehensible to the early adolescent student. Acknowledging and eliminating misconceptions about dance (especially among boys), and drawing from the students' interests, and not the teacher's, must be a prime focus. The desire to "turn students on" to creative movement led myself and Dr. Fran Cleland to develop the following levels of teaching creativity :

Level I

A creative learning experience that is **teacher dependant**, with guided exploration being the primary teaching style. The teacher continually feeds students with information or "tools" (action words, spatial qualifiers, and energy qualifiers) that will expand their movement vocabulary and stimulate innovative movement choices. At this level students should be provided with a variety of learning experiences in movement exploration and decision making that will allow them to internalize the dance elements, thereby confidently advancing to level II. The teacher should deliver appropriately timed verbal cues that are simple, direct, and clear. Application of these three factors will eliminate confusion, self-conscious decision making, and result in more committed exploration of a movement concept.

Example: The teacher involves students in a guided exploration of connecting partner shapes, and provides teaching cues such as, "Can you make your connecting shapes go up-side-down, twist, tilt? Now begin to make the transitions between the shapes as interesting as the shapes themselves. Try moving in very slow motion between each shape. Now try to make your transitions spiral." The teacher continues to give students a variety of action words to explore, and acknowledges the varieties of interpretations.

Level II

A creative learning experience that is **teacher-student interdependent**. The teacher provides the students with a movement problem to solve. It is specific enough to provide a comprehensible framework from which to work, yet open-ended enough to stimulate divergent thinking and creative movement responses.

Example: "Using the idea of dependency, work with your partner to create three different shapes that connect. Then select a different action word that can be performed as a transition between each shape." The teacher then watches the students in their problem solving efforts and only provides input when the students need assistance.

Level III

A creative experience that is **student independent**. The teacher provides the students with the seed of an idea and leaves the development up to them. This is the most sophisticated of the three levels of involvement and is often presented too early. If students have not yet developed necessary problem solving skills, this level can potentially frustrate rather than foster creativity.

Example: "Working with a partner, design a movement composition that is based on the idea of dependency."

ELEMENTS OF DANCE*

Successful utilization of creative movement in school settings requires, in part, an awareness of the fundamental elements of dance: **time**, **space**, **energy**, and **motion**, with the **body** as the medium of expression.

BODY

A. Working in **isolated parts.**

1. upper body: head, neck, chest, upper spine, shoulders, arms, hands, and fingers
2. lower body: lower back, pelvis, lower abdomen, legs, feet, and toes
3. right side vs. left side
4. upper body vs. lower body
5. trunk vs. limbs

B. Working as a **synergistic whole.**

C. **Initiating** movement with various body parts.

D. **Supporting** weight with various body parts.

E. **Leading** movement with various body parts.

F. Assuming different **body positions**: sitting, standing, lying, kneeling, crouching, etc.

G. Emphasizing different **body relationships** (to own body; to that of another individual; to a group): linking, touching, true mirroring, conceptual mirroring, shadowing, echoing, similitude, contrast, etc. (for spatial relationships refer to SPACE).

TIME

A. **Metric Rhythm**

1. Meter
   a. duple 2/4, 4/4
   b. triple 3/4, 6/8
   c. mixed meter
   d. accumulative
   e. decumulative
   f. resultant
2. Accent
   a. predictable down beat
   b. random
   c. syncopated
3. Tempo
   a. fast
   b. slow
   c. increase
   d. decrease

B. **Breath Rhythm**: organic sense of rhythm—personal timing and use of fasts, slows, and pauses.

*Adapted from Rudolf Laban's effort-shape and space-harmony factors, and Shirley Ririe's (University of Utah) "Movement Chart."

SPACE

A. **Shape** (space the body occupies)—rounded, twisted, bent, straight, pointed, symmetrical and asymmetrical, etc.

B. **Negative Space** (unoccupied space surrounding the body).

1. two-dimensional space created by the placement of body parts.
2. volume or the three-dimensional space created by the shaping of body parts.

C. **Personal Space** (kinesphere) or **range**: near, middle, or far "reach" space.

D. **Focus/Graining**: with eyes, body parts, or whole body.

E. **Levels**: low, medium, high.

F. **Directions**: forward, backward, sideways, up, down.

G. **Relationships**: near, far, over, under, beside, in front of, behind, etc. (see spatial qualifiers, p. 5).

H. **Extension of the body** (adding a prop or costume).

I. **Planes**: vertical (door); sagittal (wheel); and horizontal (table).

J. **Spatial Tensions and Countertensions.**

1. **Dimensions**

a. forward/backward (sagittal dimension)
b. left side/right side (horizontal dimension)
c. up/down (vertical dimension)

2. **Diameters** (two dimensionality)—combining two dimensions to create any of the following:

a. In the vertical plane (high/low plus side/side)
left side high to right side low
left side low to right side high
b. In the horizontal plane (side/side plus front/back)
left forward middle to right backward middle
left backward middle to right forward middle
c. In the sagittal plane (front/back plus high/low)
forward high to backward low
forward low to backward high

3. **Diagonals**—combining the three dimensions to create any of the following:

a. left forward high to right backward low
b. right forward high to left backward low
c. left forward low to right backward high
d. right forward low to left backward high

K. **Pathways**

1. Floor pathways (straight, curved, zig-zag, spiraling).
2. Air Patterns—upper body motional designs in space.

ENERGY/EFFORT

A. Qualities of Movement

1. Collapse
2. Explosive
3. Impulse
4. Pendular
5. Percussive
6. Smooth Flow
7. Suspend
8. Vibratory

B. Effort Factors

1. light (gentle)
2. strong (firm)
3. free
4. bound

MOTION

A. Shape Factors

1. Shape-flow—body-oriented growing and shrinking with no attention to space.
2. Directional Movement—spoking and arcing.
3. Shaping—constant muscular/joint adaptation to the volume of space.

B. **Axial Movements** (in one place): bending, stretching, twisting, etc. (see action word chart).

C. **Locomotor Movements** (traveling through space)

1. walking
2. running
3. hopping
4. jumping
5. leaping
6. skipping
7. galloping
8. sliding
9. non-pedal (rolling, crawling, slithering, etc.)

D. **Combining Locomotor and Axial Movements** simultaneously (running while flinging the arms, etc.).

E. **Locomotor and Axial Movement Sequences** (run-freeze-fall-roll-jump up-shake).

F. **Falls** (all directions; from standing, kneeling, or sitting).

Action Words (the "what")

arch
balance
bend
blow
bob
bounce
break
brush
bubble
bump
burst
carry
catch
chop
circle
climb
collapse
compress
crack
crash
crawl
creep
cringe
crinkle
crouch
crumble
crunch
crush
curl
dangle
dart
dash
dig
dive
dodge
dip
drag
drip
droop
drop
duck
envelop
exhale
explode
fall
flap
flick
fling
flip
float
flop
flow
flutter
fly
fold
freeze
gallop
glide
grab
grasp
grind
grip
hang
hop
hover
huddle
hug
inflate
inhale
intertwine
jab
jerk
jiggle
join
jump
kick
kneel
knock
lay
lean
leap
lift
lunge
lurch
march
mash
melt
nod
ooze
pedal
perch
pierce
pile
pinch
pivot
plop
pluck
point
poke
polish
pop
pound
prance
press
pull
punch
push
quiver
reach
rebound
relax
repel
revolve
ricochet
ripple
rise
rock
roll
rotate
row
rub
run
sag
sail
scamper
scatter
scoop
scoot
scratch
scrub
scurry
shake
shatter
shiver
shrink
shrivel
shudder
shuffle
shut
sink
sit
sizzle
skate
ski
skid
slide
slink
slip
slither
slump
soar
spill
spin
spiral
splash
spread
spring
sprinkle
sprinkle
squash
squeeze
squirm
stack
stagger
stamp
stick
stiffen
stir
stoop
stretch
struggle
suspend
sway
sweep
swell
swim
swing
swirl
swish
swivel
swoop
tap
tear
throw
thrust
tie
tilt
tip
tiptoe
topple
toss
totter
trace
tremble
trip
trudge
tug
tumble
turn
twirl
twist
twitch
uncurl
vibrate
walk
wave
weave
whip
whirl
wiggle
wilt
wind
wink
wipe
wither
wobble
wring
wrinkle
yank
yawn

Spatial Qualifiers (the "where")

high
low
over
under
between
beside
around
through
sideways
forward
backward
diagonally
into
spiral
circular
angular
enormously
curvy
wide
narrow
zig-zag
pointed
crooked

Energy Qualifiers (the "how")

slowly
quickly
sporadically
precariously
softly
hard
sloppily
droopy
prickly
carefully
quietly
loudly
lightly
heavily
abruptly
proudly
smoothly
jerky
lightly
vivaciously

Lesson Plan by Vicki Nicholes
Theme: Sports Pictures and associated movements
Age Group: Upper primary through secondary
Equipment: Tape player; music: "Games" by Doug Babb for warmup phase and "Miami Vice" for movement exploration phase; pictures of athletes performing a variety of sports.
Objectives: Making a comfortable transition from P.E. class activities into movement exploration; body awareness and control; spatial awareness: floor pattern, shape, and level; movement quality awareness: free flow vs. percussive; exploration and refinement of locomotor movements; performance quality and commitment.

Introduction/Warmup

Ask the group to briefly discuss why professional athletes take their warmup seriously: What kinds of things do they hope to accomplish (develop strength and flexibility to avoid injury, balance, coordination, discipline, etc.).

Move class out onto the performance space and do a warmup that:

1. establishes mind/body connection
2. increases the internal temperature of the body
3. prepares the spine, knees, and ankles
4. incorporates strength and flexibility movements

The warmup should have a logical flow and connect well from movement to movement. Avoid too much stopping, since dead space is deadly.

Body of Lesson

Part I: Gather group in for a moment and show them the athletic pictures. Ask them to identify what part of the body is being using most. Collectively select three pictures to work with.

Working with the spatial factors of shape and level, and energy factors of free flow and percussive, do the following:

Have each student reproduce the three shapes with his/her body.

Using a percussive quality, perform the three shapes.

Using a slow free flow quality perform the three shapes.

Move through all three shapes by doing a combination of percussive and free flow qualities (example: from neutral position quickly hit shape one, slowly move into shape two, and quickly into shape three).

Part II: Working with the spatial factor of floor patterns, and motion factors of locomotion, do the following:

Select and move to three spatial points in the performance area. Rehearse walking to these points for spatial recall.

Select a locomotor activity that would be performed out of shape one (i.e., basketball guard sliding, baseball run and slide, kick boxing traveling with use of kicks, etc.). Practice traveling from point one to point two doing that action. Select another traveling action and do the same from point two to three, and from three back to one.

Combine Parts I and II and add "Miami Vice" music to result in the following:

A. Do three athletic shapes at point 1 using a percussive quality.
B. Travel to point 2 with selected sport locomotor activity (basketball guard sliding).
C. Perform three athletic shapes at point 2 using a slow free flow quality.
D. Travel to point 3 by performing selected sport locomotor activity (kick boxing kicks).
E. Perform three athletic shapes at point 3 by combing free flow and percussive qualities.
F. Travel to point 1 by performing a selected sport locomotor activity (baseball slide, etc.).

Cooldown

Have the students perform all three of their sports shapes in slow motion with a calm energy and as much control as possible. Hold the last shape for a few moments, and then rest.

Extended Movement Ideas for Classes Utilizing Sports Pictures

Prior to any of these classes, have students go through old sports magazines and cut out pictures that interest them. Try to use as many different sports as possible, and select photos with contrasting body levels, directions, shapes, and actions. The following are some movement ideas to use in conjunction with the pictures:

Take one of the photo shapes and do the action that would have happened just before the picture or after the picture.

Sculpt a partner into one of the sports picture shapes. The person being sculpted senses what sport shape he or she is being molded into and then does an appropriate sport-related action moving out of the shape. S/he then molds his/her partner.

Incorporate sports officiating signals (clipping, safe, out, traveling, etc.) with the sports shapes. Perform the signals in fast or slow timing. Those performed can indicate which sport shape is to be performed.

Working with a partner, do scattered runs and teeter-totter rebounds (one partner runs and jumps right next to his/her partnr which causes that person to rebound into the air and begin running) into a sports shape.

Dominos—the potential energy of one sports shape connects with another. This will look like a chain reaction of sport shapes and sport actions.

"A master teacher is not one who can impress students with how great he is, but one who can inspire them as to how great they can become."

Albert R. Lyman (1880-1973)
Utah Educator

Arts in Education Goals

One of the greatest values of creative movement in education lies in its integrative power. As action-oriented children participate in quality movement exploration, they engage in a process that simultaneously enhances physical, intellectual, aesthetic, creative, emotional, and social maturity, resulting in a more complete human development. Specific attributes and learning skills that can develop through creative movement experiences include:

Physical

Fine and gross motor control; right/left discrimination; endurance; muscle tone and flexibility; range of motion; coordination; balance; kinesthetic awareness; body mechanics; skill execution; movement vocabulary; expressional fluency of the elements time, space, energy, and motion.

Intellectual

Concentration; listening ability; identification of likenesses and differences; following directions; decision making; selecting, analyzing, developing, refining, and synthesizing ideas; problem solving.

Aesthetic

Appreciating the body and its inherent expressiveness; aesthetic perception, valuing, and judgement; appreciation of dance as an art form.

Creative

Divergent thinking; interpreting ideas; conceiving, developing, and expressing new ideas; enhanced awareness and responsiveness to sensory stimuli; improvisational and compositional skills.

Emotional

Adaptability; self control; accepting limitations and recognizing strengths; understanding feelings (personal and group); responsibility for own decisions and behavior; personal satisfaction and enrichment from a noncompetitive experience.

Social

Communication; cooperation; trust; sensitivity to others; valuing the uniqueness in others.

A "Senseable" Approach to Artistic Expression through Dance

Dance educator Margaret H'Doubler expressed one of the chief aims of dance education as being "the development of the individual's own aesthetic powers, with special emphasis on clear spontaneous feeling and on the ability to organize experience creatively." This development of aesthetic maturity comes as a result of practiced appreciation and assimilation of artistic stimuli with increased willingness and ability to express oneself. Where dance is the artistic medium, experiences should be provided that utilize the intellect, emotions, and all of the senses as well as the body in perception and expression. Through this students can more fully recognize their human capabilities and utilize them for more than just their contribution to biological well-being.

After encountering some motivational and behavioral challenges with a small group of students in a private studio, I determined to help my young dancers recognize their potential ability to express themselves by introducing them to a different approach to modern dance. These very dominant personalities were always eager to voice opinion, yet unwilling to really listen and learn from others. They were all very expressive dancers individually, but hadn't learned cooperative expression. This realization forced me to halt choreographic efforts and use class time to encourage cooperation and expression through group harmony. The results were amazing!

I introduced a series of creative dance activities that accentuated particular senses by "removing" others. As sight, for example, was taken away, students were forced to depend on their hearing—forced, literally, to listen. Random and boisterous speaking was eliminated out of necessity. My students began to learn new ways of perceiving and appreciating their surroundings and in turn, discovered new avenues for individual and group expression. The following are adaptations of activities used in this dance experience that I believe can be effectively implemented at the elementary or secondary level to enhance artistic expression by stimulating the senses.

Sense Emphasis: Kinesthetic in conjunction with group harmony.
Art Objectives: Developing the skills to effectively explore the element of motion, increasing body awareness and utilization of parts and whole; initiating movement from the center.
Activity: Sit in a circle and allow each student to lead the group through a variety of motions. The leader has the responsibility to select motions that can be comfortably followed by the other students. The followers try to remain in syncronized motion with the leader. As this activity becomes comfortable, challenge the class to try giving and assuming leadership at appropriate times while moving progressively around the circle. The person on the left of the leader should be so tuned in to what the leader is dong that s/he "feels" the best moment to assume leadership.
Activity: Partner mirroring. Two students face each other and each is given the chance to lead while the other mirrors the motions.

Sense Emphasis: Touch and hearing by eliminating sight.
Art Objectives: Shape design.
Activity: Work in partners—one sighted and one blindfolded. Show an object to the sighted students; let the blindfolded students feel the object. The partners then simultaneously perform a shape based on what was seen or felt. Do this with a variety of objects and have the partners alternate being sighted and blindfolded. Compare the sighted partner's interpretations to those of the blindfolded partner's. Does the sighted partner have a more interesting interpretation than the bindfolded? Does the blindfolded partner feel and respond in a more interesting way? Are the shapes complementary and equally interesting?
Activity: Continue working in partners—one sighted and one blindfolded. Have the sighted partner create a shape and hold it. The blindfolded partner then feels the shape and attempts to recreate the exact shape. Remove the blindfold and check for accuracy.

Sense Emphasis: Sight by eliminating hearing.
Art Objectives: Expansion and abstraction of sign language actions through dance.
Activity: Lead the class through a variety of motions that change levels, shapes, directions, etc. Do this without verbal cues to challenge the students' ability to perceive through sight alone. Teach a short movement phrase (through demonstration only) based on a sign language verse. Once the students have competently learned the phrase, teach them the sign language verse still using silent teaching. Speak for the first time and show how the original movement phrase was simply an expansion of the sign language movements. Teach a short and different sign language verse to the class. The length and complexity of the verse should be determined by the age and maturity of the students. Once the verse is taught, give the students time to work on developing short compositions by expanding the sign language actions. This can be done in small groups or individually for more mature students. I wrote and taught my students the following words in sign language:

do more than see, visualize;
do more than hear, listen;
awaken, sense,
become more of you.

Sense Emphasis: Taste, smell and touch.
Art Objectives: Experiencing shape, relationships, and motion.
Activity: Assign students during the previous session to bring food. Collectively examine the food and determine the following:

1. shape
2. texture
3. flavor
4. potential motion

Perform improvisational studies based on these four factors. Music can be added to provide a comic, serious, or dramatic tone.

Sense Emphasis: Sight.
Art Objectives: Responding to the colors, designs, and motion potential of painted fabric strips.
Activity: Show the class a fabric strip which has been painted with one or more colors and in different patterns. As a group, determine movement that reflects

1. the colors (moods, emotions)
2. the designs (bold lines, swirls, etc.)
3. the motion of the fabric as it is manipulated

Divide the class into duets or trios and give each a large section of an old white sheet. Provide the students with the art supplies necessary to create their own designs on the fabric. Let the sheets dry overnight, and on the following day have the class develop their own movement compositions based on the three factors mentioned above.
Activity: A similar experience can be had by using slide holders for a slide projector carousel. Give the students gel scraps used in stage lighting to cut up and tape in various designs inside a slide holder. Then project the slide onto a screen and have the students work in duets or trios in creating shapes and motions that complement the colors and designs projected onto the screen.

A nine-year-old student's poetic response to the above activities:

When I couldn't see, I trusted.
When I couldn't see, I touched.
When I couldn't see, I laughed.
When I couldn't see, I learned.
Eyes weren't everything.

ELEMENTARY TRACK AND FIELD ACTIVITIES

Gregory Wilson
Indiana University

History informs us that in 776 B.C., a youth named Coroebus won a footrace of approximately 200 yards in distance. This marked the first recorded running of a contest in which running was the feat. This race, held in Southern Greece, coronated the first olympics, and was the only event contested (indeed, it was not until the thirteenth olympics that another event, other than the straightway 200 yard run was contested).

The art of running has traditionally been depicted as one of the purest forms of human physical endeavor. Nothing but a place to run is required, and one need only to look at the child in the open playground or field, running freely often without a plan, to see just how enjoyable this art form can be. Yet, not all children develop the ability to run freely, competently. It is commonly held that children will `naturally learn' how to run, but without proper supervision, encouragement and opportunities, this skill may not `naturally' develop in all children.

Why is efficient running of such importance? Running is the cornerstone upon which virtually all of our games and sporting contest are built upon. Indeed, what is termed "TRACK AND FIELD" in the United States, is called "ATHLETICS" by the rest of the world. This is because those characteristics required in track and field events, running, jumping, throwing, and leaping, form the buildblock for all other forms of physical activity. It is difficult to imagine a sport not requiring some combination of these SKILLS! Track and Field, "Athletics" encompass all those skills and qualities necessary to become a successful, competent mover, on the playground, in the gymanisum or on the playing field.

By the age of six, children begin to exhibit adult patterns of walking, but need a variety of different types and kinds of movement experiences which allow them to further expand and innovate upon these emerging skills. The physical educator, coach and active parent need to be involved in this process in order that the child successfully advances to a mature movement stage.

Running is a motor skill, falling in the category of locomotion with other such locomotive skills as walking, skipping, hopping, crawling and galloping. All these require a coordinated movement pattern of arms and legs working together in unison. It is often these basic mechanics that the child has difficulty in mastering, and which limits their physical ability in other game and sport arenas. The purpose of this presentation is to present an overview of proper running form and mechanics for the competent mover. Activities and games that will enhance this development will be offered, which are primarily track and field related, but easily adaptable to other needs as well.

The U.S. Department of Health and Human Services is establishing a health agenda for the nation, consisting of physical activity and fitness objectives for the year 2000. Among the concerns is to increase to at least forty-five percent the proportion of children in grades one through twelve that receive

and participate in daily school physical education programs. This is a nine percent increase from the thirty-six percent currently receiving daily physical education.

Additionally, these objectives contain the following recommendations: (1) increase to at least 30 percent the proportion of individuals ages six and older who participate in some form of physical activity promoting maintenance of cardiorespiratory fitness three or more days per week for a minimum of twenty minutes duration; (2) increase to at least fifty percent the proportion of Americans six and older who perform regularly physical activities that promote muscular strength, endurance and flexibility.

Clearly, the need for quality physical education, beginning at the primary level has been deemed vital to this process. The development of confident, competent movers, who enjoy physical education and activities must be a primary goal of our profession. The art of running, jumping, leaping and throwing must not be left to chance for development, but must be guided by quality physical educators, parents and coaches. The activities emphasizing locomotive development must be fun for the child, and challenging for their developmental level. If activities are not fun and enjoyable for the child, then it may hardly be anticipated that continued involvement or interest will result. Thus, these as all activities, must be child-oriented.

The following is a list of activities to be covered, all of which emphasize coordination, posture and proper running form and technique:

1. **SKIPPING**

    a. single-arm
    b. double-arm
    c. cross-over
    d. for height
    e. for distance

2. **BOUNDING**

    a. single-arm
    b. double-arm

3. **BACKWARD RUNNING**

4. **CROSS-OVER STEPPING**

5. **SIDEWARD SHUFFLE**

6. **STRIDING**

7. **HOPPING**

    a. one-foot
    b. two-feet

8. **RUNNING WITH A PARTNER**

9. **AMOEBA TAG**

10. **FRISBEE FOOTBALL**

11. **HIGH KNEE**

12. **HEEL KICK**

The following is a description of what Gallahue (1987) has identified as the initial, elementary and mature stages of running. The initial stage of running may be thought of as a point where the child is "getting the idea" of how to move themself through space. Trial and error and utilized to discover the proper way(s) of balancing and moving. Following this is the elementary stage, in which the child is now "putting it all together". Errors are reduced, and the child is able to run with growing expertise. Finally is the mature stage, in which the child is accomplished, and moves with increasing fluency and confidence.

To determine the stage of a child, the following descriptions have been extended (Gallahue, 1987), and common problems, and strategies for correcting such problems are listed.

Initial Stage:

- Leg swing is short, limited
- Stiff, uneven stride
- No observable flight phase
- Incomplete extension of support leg
- Stiff, short swing: varying degrees of elbow flexion
- Legs tend to swing outward horizontally
- Swinging leg rotates outward from the hip
- Swinging foot keeps toes outward
- Wide base of support

Elementary Stage

- Stride length, swing and speed increase
- Limited but observable flight phase
- Support leg extends more completely at takeoff
- Arm swing increases
- Horizontal swing is reduced on backswing
- Swinging foot crosses midline of the body at height of recovery to rear

Mature Stage:

- Length of stride is at its maximum; speed of stride is fast
- Definite flight phase
- Support leg extends completely
- Recovery thigh is parallel to ground
- Arms swing vertically in opposition to the legs
- Arms are bent in approximate right angles
- Little rotary action of recovery leg and foot

Common Problems:

- Inhibited or exaggerated arm swing
- Arms crossing the midline of the body
- Improper foot placement
- Exaggerated forward trunk lean
- Arms flopping at the sides as heldout for balance
- Twisting of the trunk
- Arrhythmical Action
- Landing flat-footed
- Flipping the foot or lower leg either in or out

Concepts Children Should Know:

Skill Concepts:

- Keep your head up when you run
- Lean into your run slightly
- Lift your knees
- Bend your elbows and swing the arms freely
- Contact the ground with your heels first
- Push off from the balls of your feet
- Run lightly
- Running is basic to the successful playing of numerous games and sports
- Running is good for your heart and lungs

Movement Concepts:

- You can run at many different speeds and levels
- You can land heavily or lightly
- You can be smooth or jerky
- You can run in many different directions and paths
- Your leg speed is influenced by your arm speed
- Your stride length is determined by the force of your pushes

A child that learns to move properly, learns to move with confidence and enjoyment. The art of running ought to be a pleasant experience, not one of ridicule and embarrassment. An ability so fundamental to all athletics must be learned, with the help of encouraging and knowledgeable physical educators, coaches, and active parents.

PHYSICAL FITNESS IS...

Wynn F. Updyke
Indiana University

I. A Perspective and A Proposal

Almost everybody has opinions about physical fitness.
Despite the widespread familiarity of the term, it has become apparent, particularly in recent years, that there is a great deal of disagreement and confusion about the definition of "physical fitness."

Russell Pate has written a recent article in Quest entitled "The Evolving Definition of Physical Fitness." I believe he would agree that, despite the great attention that has been given to the topic over the past two decades, we are really still far from achieving consensus on a definition.

A. The Role of Definitions.

Physical fitness has historically been defined in terms of the outcomes it may facilitate or what it might enable one to **do** rather than what it actually consists of.

Example: "Physical fitness is the ability to carry out daily tasks with vigor and alertness, without undue fatigue, and with ample energy to enjoy leisure-time pursuits and to meet unforseen emergencies."

A major objection to defining fitness in terms of vague performance criteria is that when the demands of a task change, fitness status also changes, automatically, even though there may have been no internal, physiological change whatever. Thus, if the "ability to carry out daily tasks with vigor and alertness without undue fatigue..." becomes compromised because one takes a new job, we are put in the position of classifying someone "fit" on Friday but "unfit" on Monday without his having undergone any internal changes at all.

It should be recognized, however, that vague definitions can have some advantages: they permit us to measure and evaluate almost any factors we wish to select. Alternatively, precise definitions can really restrict our freedom of choice, forcing us to measure and evaluate specific factors, some of which we may feel are irrelevant, unimportant or unrelated to our program goals and objectives. Even worse, such definitions may result in the relegation of one or more of our own most cherished factors, components or tests to the trash heap.

Definitions of commonly understood terms are sometimes deliberately reconstructed by those who would like to use a popular term or concept to "sell" something. Thus, "physical fitness" might be enlisted to push diet pills, hot tubs, massage treatments, sports clothes, nutritional supplements and a whole host of other products and services.

Some physical educators have chosen to define physical fitness in ways that will enable them to promote particular programs and activities. Definitions constructed by committees, for example, tend to be vague and unwieldy precisely because of this desire to accommodate every factor, component or physical capability that is deemed "important" by somebody.

Researchers are not immune from the tendency to define fitness to suit their own purposes, regardless of the negative effects such practices may have on communication within the profession and among the lay public. One prestigious journal noted: "Operational definitions and methods of measuring components of physical fitness vary with the interests and needs of investigators and evaluators."

So what if we can't agree on a single definition of fitness? The problem is that definitions determine the components or factors that we measure to determine fitness status. These tests, in turn, tend to dictate the objectives we establish and even the specific activities included in our physical education curricula.

B. The Nature of Fitness.

It might have saved lots of confusion if we had originally adopted a term such as "exercise adaptation," since the phenomenon we are discussing occurs exclusively as the **physiological adaptation** stimulated by physical exertion (above normal levels). Of course there are multiple adaptations, so we would probably need to use the plural in referring to "exercise adaptations" just as we should, technically, refer to "physical fitnesses" under present circumstances.

Further contributing to the general problem is the fact that, unfortunately, the English language has long regarded "fit" as a synonym for such words as "suitable," "qualified," "proper," "competent," "worthy," or "deserving." Thus the common question: "Fit for what?" In this context physical fitness must be judged in terms of the job to be done: Fit to fight. Fit to play. Fit to compete. Fitness is defined in terms of its PURPOSE.

Of course, the fact is that Fitness has no purpose. Only PEOPLE have purpose.

Physical Fitness is what happens to you when you exercise. You can't help "catching it." The harder you exercise, the more fitness you get... up to a point (beyond which, your body may start falling apart). If you stop exercising, fitness declines.

Viewed in this way it becomes clear that physical fitness is not an ability or a capacity of any kind. It is simply a **state of being.** Physical fitness, simply... exists. Physical Fitness **IS!**

C. Labeling Fitness.

Recent efforts to promote public interest in the importance of developing physical fitness in children and others have inadvertently contributed to confusion concerning the definition of physical fitness. Modifiers have been attached to the term indicating that there are different KINDS of physical fitness. "Health related" fitness and "performance related" fitness are two examples.

When examined closely, however, such distinctions are seen to be arbitrary and, in some instances, illogical. In such taxonomies "health related fitness" is usually said to include **strength, muscular endurance, cardio-respiratory endurance, flexibility,** and usually some measure of **body composition.** Factors (components) assigned to "performance related fitness" typically include **coordination, balance, speed, reaction time, power,** and **agility.** An obvious question is: Are those components listed under the health related category any less important to athletic performance than those listed in the performance category? If not, then perhaps they should be labeled "health and performance related." Furthermore, the importance to health of any of the components depends directly upon the definition of **health** that is being employed. If health is defined as "The absence of disease," one set of conclusions might be drawn. On the other hand, if health is defined (as it is by the World Health Organization and other large health promotion agencies) as "...a state of complete physical, mental, and social well-being...not merely the absence of disease or infirmity," a whole different set of conclusions would result.

Is the improvement of self esteem (resulting from improvements in coordination, balance, agility, etc.) any less important to health than the improvement of VO_2 max?

Finally, it is important to keep sight of the fact that even though improvements in physical fitness may occur at the same time as improvements in clinical health status, these two sets of changes are probably due to entirely different biological mechanisms (oxygen transport and utilization vs. blood lipid profile

and clotting factors). There is no evidence, for example, that the higher one pushes his/her VO_2 max the greater will be the protection against coronary heart disease. As a matter of fact, there is substantial evidence of a threshold effect indicating that engaging in physical activity above a relatively modest level affords little, if any, additional reduction in heart disease risk. Therefore, in the interest of maintaining our credibility, we must avoid overselling the health enhancing, or, more accurately, the disease preventing power of physical fitness.

Most physical educators would probably agree that the use of the term "health related" is a promotional label designed to get the attention of the public and to foster support for physical education programs. And while agreeing that this is a worthy objective, they would probably also agree that physical fitness is extremely valuable in other ways as well, e.g., in enhancing athletic performance, improving appearance, providing greater "zest" for life, raising self esteem and self confidence, etc.

What, then, is wrong with promoting physical education through the use of the "health related" label for physical fitness? Nothing. As long as we are aware of the fact that this is what we are doing, and do not delude ourselves into believing that because we have labeled a phenomenon we have defined it. However, to the extent that this labeling confuses the public (and/or us) about what physical fitness actually is, it is counter productive, and, therefore, undesirable.

We also need to recognize that the use of such labels is a form of shorthand, intended to identify us with or divorce us from certain practices or issues. By promoting "health related physical fitness" we are declaring that we are interested in ALL students (everybody needs health), and not just those who may be athletically inclined. Perhaps there is also the hope among some physical educators that such an emphasis will serve to counteract the public's trivialized perception of physical education.

In dealing with this issue we must remain focused on the fact that it is our job not only to produce physical fitness in people, but also to **educate** them fully about it so that they become empowered to take greater responsibility for their own wellbeing. Therefore, we must not only help them to learn how fitness feels (which is essential), but also to understand how it is obtained, maintained, its theoretical benefits and its limitations. We call this combination of personal experience and knowledge FITNESS LITERACY.

D. Defining Physical Fitness.

It is at this point that we need to agree upon a logical, precise, and unambiguous definition of physical fitness that will provide the necessary guidelines for the selection of variables we are to measure and the tests we should employ.

In constructing such a definition it is essential to consider the nature of the phenomenon to be defined.

PHYSICAL FITNESS IS:

1. A State, NOT an Ability
2. A matter of Physiological Adaptation
3. Not something that can be Learned
4. Unrelated to Skill
5. Entirely dependent upon Effort
6. Genetically limited
7. NOT genetically PREDETERMINED
8. Subject to the law of Use and Disuse

PHYSICAL FITNESS IS

...THE CURRENT STATE OF THE WORK-PRODUCING MECHANISMS OF THE BODY, EXPRESSED IN TERMS OF THE EXTENT TO WHICH THEY HAVE ATTAINED THEIR GENETICALLY LIMITED POTENTIAL FOR ADAPTATION.

Thus, each of us has a physical fitness potential ranging from zero to 100 percent. In assessing fitness, absolute measures are meaningless. Comparisons between individuals are theoretically possible, but only if reduced to terms of relative adaptive potential.

What are the components of physical fitness as defined above?

1. Strength
2. Muscular Endurance
3. Cardio-respiratory Endurance
4. Flexibility

What about Body Composition? The relative percent of body fat is a matter of simple energetics (i.e., calories in, calories out). Increased physical activity usually results in reduction of fat deposits (unless caloric intake is proportionately increased), but this is not a physiological adaptation to exercise. Therefore, body leanness is a **correlate** of fitness, but not a **component** of fitness. (Consider that the fastest way to lose body fat is to reduce caloric intake. This may lead to better health, improved appearance, etc, but one does not become more physically fit by going on a diet.)

This is not to say that body composition is not important. On the contrary, it is extremely important. Childhood obesity is a serious problem in our society. However, we cannot continue to shape our definitions of physical fitness to accommodate everything that is important. The distinction between health and physical fitness is one that has not been carefully maintained. The intent of the definitional exercise is to make such distinctions clear.

Are there other components of physical fitness? Technically, any exercise-triggered physiological changes of an adaptive nature are fitness components. Thermal set points and sweat rates could probably qualify, as might other factors such as lactate tolerance, but most such phenomena would be related to and subsumed under cardio-respiratory endurance.

Under this definition, what would happen to the components of "performance related fitness?" These factors would be classified as components of "motor ability" or "motor skill."

F. Measurement of Physical Fitness

Discussion of measurement techniques is beyond the scope of this presentation. Suffice it to say that, since the potential adaptive capacity of any individual is (as yet) not measurable, we will continue to deal with estimations and educated guesses in much the way we are currently doing.

G. Monitoring Fitness

Associated with the differing philosophical views on physical fitness and conflicts about what should be measured, is the position, held by some, that large population studies of physical fitness status should be discontinued. On the other side are those who believe it is essential to continue to be as well informed as possible concerning the fitness levels of various segments of our population.

We have been involved in the annual systematic gathering of cross sectional fitness data on American school aged youngsters for the past 13 years. It is our view that the monitoring of national fitness trends on an annual basis provides several benefits:

1. It is important to know the extent to which our goals and objectives are being achieved.
2. We need a means of assessing the effects of various programs, philosophies and other specific variables on fitness levels.
3. Heretofore, all national studies have sampled data points separated by several years. Basing conclusions concerning trends on such "straight line" plots is hazardous at best and grossly inaccurate at worst.
4. Annual data can detect short term fluctuations as well as long term trends. The consistency of regional and state performances can also be assessed.

Following is the summary of a report on the fitness trends we have observed in the decade of the 1980's.

II. Physical Fitness Trends of the 1980's

A. Background

History. The original AAU Physical Fitness Test battery was introduced in 1943. Wartime concern over the fitness status of American youth stimulated its use by schools and other agencies throughout the United States. Over the years, periodic modifications of test items have been made in the interests of increased validity and practicality, but the initial goal of helping young people realize their physical potential has remained unchanged.

Growth. Today, with the financial support of the Chrysler Corporation Fund, it has been possible to go beyond the provision of test materials and a system of awards to the development of a full-fledged Physical Fitness Program: The free test materials and award certificates have been supplemented by an entertaining instructional video, motivational posters, handicapped test adaptations, record keeping software and physical fitness and nutrition curriculum modules. Now more popular than ever, the Chrysler Fund-AAU Physical Fitness Program currently enrolls over 42,000 schools and agencies representing 9.7 million boys and girls six to 17 years of age.

Research. One of the most valuable aspects of the program is the extensive research activity associated with it. The data collected each year permit the monitoring of changes in fitness status as well as the examination of reasons for changes observed. Such information is vital in formulating plans for coping with the problems of the health and well-being of Americans. The data base from which the profile is generated represents the largest collection of such information in the United States.

Purpose of the Program: To enhance the **FITNESS LITERACY** of young Americans. Fitness Literacy consists of two components: 1) Knowledge and 2) Experience.

Goal of the Program: To empower young people to take greater responsibility for their own well-being.

Means of Goal Achievement: 1) Reduction of the risk factors associated with degenerative disease (heart disease, obesity, hypertension, osteoporosis, low back syndrome, etc.) 2) Improved physiological efficiency 3) Enhanced self esteem (through self discipline, sense of achievement, sense of greater control of one's life) 4) Enrichment of Life (through increased energy, reduced stress, enhanced capacity to pursue opportunities).

Primary Tools: Motivational Incentives
Students: Certificates of Achievement
Teachers: Free student awards; motivational posters; motivational/instructional video; teacher-tested curriculum modules ("Developmental Physical Fitness," "Nutrition for Fitness and Performance"), Family

Fitness Program, computer software (record keeping, award ordering, report generation for parents, school boards, etc.), special program adaptations for handicapable students; teacher certificates, school certificates, incentive gifts (caps, key fobs, etc.).

B. Data Source

Each year a sample consisting of at least 12,000 subjects (500 of each sex in each of 12 age groups) is randomly drawn from the population of students taking the AAU test. (Actual sample size for any given year has reached as high as 18,000.) All fifty states are represented in the sample.

In addition, questionnaires are distributed to all participating teachers requesting information on several variables. Questionnaires are coded so that responses can be correlated with test performances of particular subpopulations.

C. Test Battery

Required Events	Optional Events
Endurance Run	Long Jump
Pullup OR	Sprint
Flexed Arm Hang	Shuttle Run
Sit and Reach	Modified Pushup
Situp	Isometric Pushup
	Isometric Squat

Participants must perform ALL **Required** events plus ONE **Optional** event.

All composite scores (T scores) or averages of fitness levels are calculated using **REQUIRED EVENTS ONLY.**

Components of Physical Fitness:

1. Strength
2. Muscular Endurance
3. Flexibility
4. Circulo-respiratory Endurance

In order to enhance interest in taking the test, several tests of Motor Ability (skill) are included as **OPTIONAL** events.

Because of field testing constraints, no test item is included for the unique measurement of strength. Several test items provide estimates of strength and muscular endurance in combination.

D. Interpreting Test Scores

Because the components of physical fitness are independent (not correlated with each other), it is not possible to construct a meaningful **SINGLE** index of physical fitness. It is most instructive to study trends by examination of annual mean scores for <u>each</u> of the test items.

For certain purposes (such as ranking states) a statistical means of converting test scores to a common scale has been used (T Scores). This procedure permits the averaging of scores but must be interpreted with caution. (Very much like averaging oranges and apples.) It should be remembered that an abundance of flexibility, for example, cannot offset a deficiency in circulo-respiratory endurance, etc.

E. Findings

1. The Good News

a) Situps. (Strength and Endurance of abdominal muscles and hip flexors)
(Figure 1 & 2)
Definite improvement over the decade for all age groups and both sexes. Special emphasis on this test item resulting from criticism of weaknesses in this measure in previous studies may have had some bearing on improvement.

b) Flexed Arm Hang -- Girls. (Strength and endurance of arms and shoulder girdle)
(Figure 3)
Scores on this event have been very erratic until 1985 when a sharp upward trend emerged. It should be noted that these scores are still relatively poor, and appear to have leveled off over the past three years. This test is given because so many girls are unable to perform even a single pullup. The improvement is encouraging but goals should not be set too low. Improvement may reflect, in part, changed attitudes toward strength developing activities for girls.

c) Pullups -- Boys. (Strength and endurance of arms and shoulder girdle.)
(Figure 4)
A mixed bag. After several years of gradual decline there appears to be a significant recovery in the older age groups, but not in those below age 14. The reasons for the decline (and recovery) are not apparent. Increased body weight may be a factor but cannot be the total explanation.

d) Sit and Reach. (Flexibility of back and hamstrings)
(Figures 5 & 6)
This item is a recent addition to the AAU test battery (1986).
Dramatic initial improvement may reflect increasing familiarity with the test and required technique. Girls scores reflect typical superiority over boys in this component.

2. The Bad News

a) Endurance Run. (Circulo-respiratory Endurance)
(Graphs: Recall that higher numbers indicate slower performances.)
(Figures 7 & 8)
Despite occasional temporary recoveries, age groups from 10 and up (both boys and girls) demonstrated a disturbing decline in stamina over the decade.

Aerobic capacity is of great importance because of its relationship to the risk of heart disease. Its improvement requires rhythmic exercise sufficient to keep the heart rate elevated moderately for at least 20 minutes at least three times per week. Teachers find it difficult to devote sufficient in-class time to aerobic activities year round. Many schools devote far less than three periods per week to physical education. Teachers, who are obligated to teach motor skills as well as develop fitness, find themselves in a very difficult situation.

b) Body Weight. (Figures 9 & 10)
Any test that requires the support of one's own body weight for extended periods of time is certain to be negatively affected if body weight is excessive. The significant increases in mean body weights of all older age groups, both boys and girls, may partially account for the observed decline in endurance run performance. It should be noted that this weight increase cannot be explained on the basis of any commensurate increase in height.

In the absence of direct measurements it is not certain that the weight gain resulted from an increase in body fat. However, evidence from recent related studies tends to support such an assumption.

An increase in muscle mass would also create an increase in body weight, of course The fact that scores on the flexed arm hang and pullups have shown some improvement might be consistent with an hypothesis of increased muscle mass. However, this is the only bit of evidence that provides any support for such a possibility. Both fat and muscle may have increased.

The observed creeping weight gain is considered ominous, and appears to be consistent with reports of increasingly sedentary lifestyles and unbalanced nutritional habits of American youngsters.

c) Achievement of Standards. (Figure 11)
Examination of the distribution patterns of awards reveals that the proportion of participants reaching or exceeding minimal standards on all four required tests declined over the decade from 43% to 32%. This decline appears to be due primarily to poorer performances on the endurance run.

The percentage of those attaining outstanding levels has remained relatively constant at about 6% with a high of 8% (1981, '82, '83) and a low of 5% ('84 and '85).

F. Questionnaire Information

1. Teacher's Primary Objectives (Figure 12)

It is important to remember that the improvement of physical fitness is only one of many objectives pursued by physical education teachers. Even in this sample of teachers who are clearly very interested in physical fitness (recording and sending in all their data is a great deal of work), only 46% listed fitness improvement as their **primary** objective.

Obviously very little fitness development occurs by accident. Real progress will require establishment of clearly formulated, positive objectives.

2. Perceptions of Outcomes (Figure 13)

Although little research has been reported on the relationship between fitness and self esteem in youngsters, almost 60% of our teachers considered the enhancement of self esteem to be the primary benefit of physical fitness development. Thirty-four percent regarded the prevention of disease as primary outcome.

It seems logical to conclude that these teachers' choices reflect the more immediate concerns of their students. It might be speculated that under these conditions aerobic activity might tend to be slighted in favor of anaerobic sports and games which tend to involve more extensive social interaction.

3. Type of School (Figures 14 & 15)

In 1984 private schools enjoyed a clear superiority in several of the test items. Since that time, however, public schools have narrowed the gap and, in some events, surpassed the private schools. The reason for this trend is not apparent.

4. Teachers as Role Models (Figures 16 & 17)

Do students whose teachers consider themselves to be good role models produce higher fitness scores than others? In general, yes, but it varies greatly with events and age groups. However, the effect seems to be much stronger with older youngsters and more important for girls than for boys.
It doesn't seem to make any difference, in terms of mean scores, whether or not the teacher customarily exercises with the students.

5. Gender of the Teacher (Figures 18 & 19)

Does it make any difference whether the teacher is male or female? Yes, if no other factors are considered. However, it seems that "fitness credibility" may be the real issue. Among teachers who were also coaches, scores were actually slightly higher for students of females.

G. Conclusions

1. A major problem appears to exist with respect to circulo-respiratory endurance. New ways need to be found to emphasize aerobic activities since time constraints are so acute in most schools.

2. Steadily increasing body weight (in the absence of height increases) confirms the need for greater attention to appropriate diet and physical activity.

3. Further enhancement of fitness levels will require a re-examination of objectives at the local level. The development of fitness literacy cannot be achieved without conscious planning and direction of effort.

4. Of all the variables affecting fitness levels, the teacher is the most important. They control the curriculum and are in position to provide the necessary motivation and information.

5. Evidence from this study is consistent with reports from other sources indicating that young people in America are gradually becoming more sedentary.

H. Recommendations

1. The best investment parents can make in the physical fitness of their children is to insis, on high quality physical education programs in their schools.

2. Fitness literacy, (the personal experience of becoming fit, for the short term, and the acquisition of knowledge about fitness and its maintenance for the long term) is the right of every child. Merely forcing children to exercise is neither adequate nor appropriate. The development of the desired understanding, attitudes and behaviors can only be achieved through a consistent, well-conceived educational program under the direction of qualified, dedicated teachers.

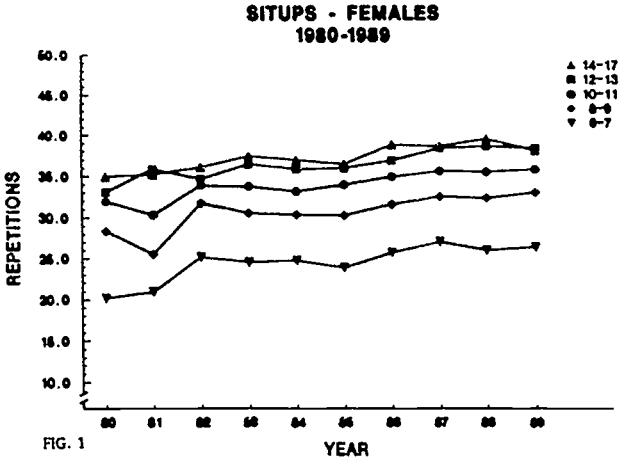
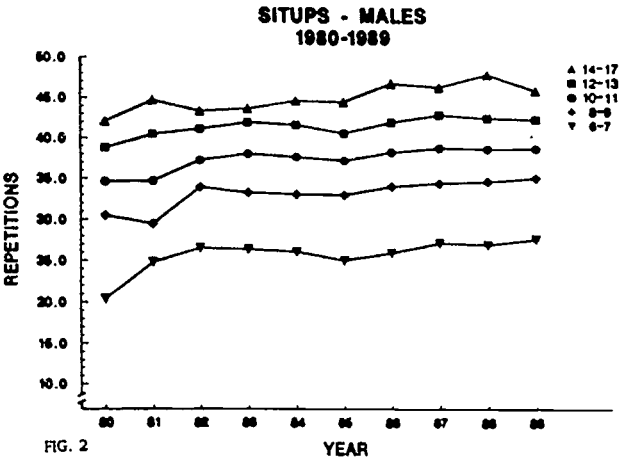


FIG. 1



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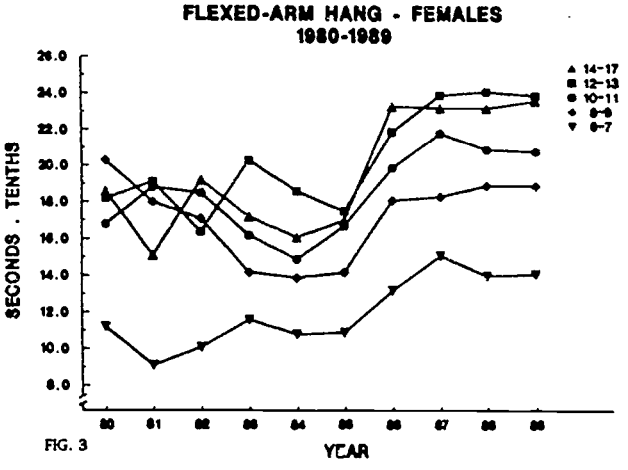

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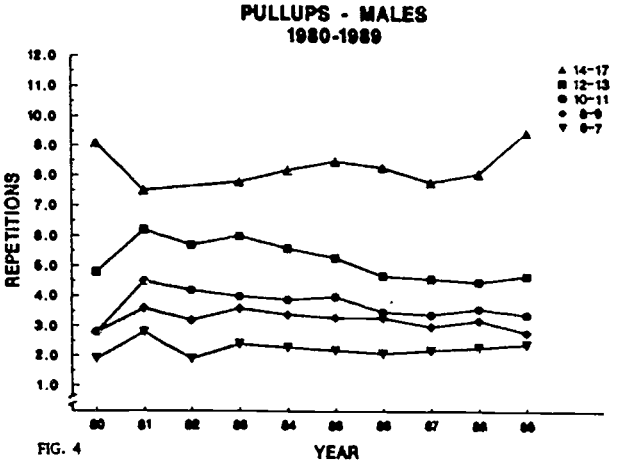

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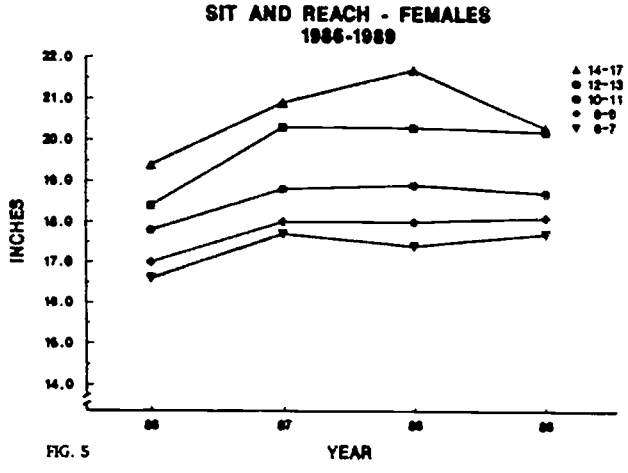

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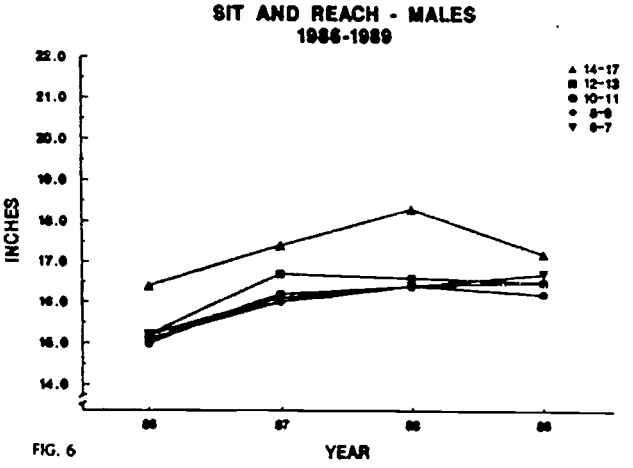

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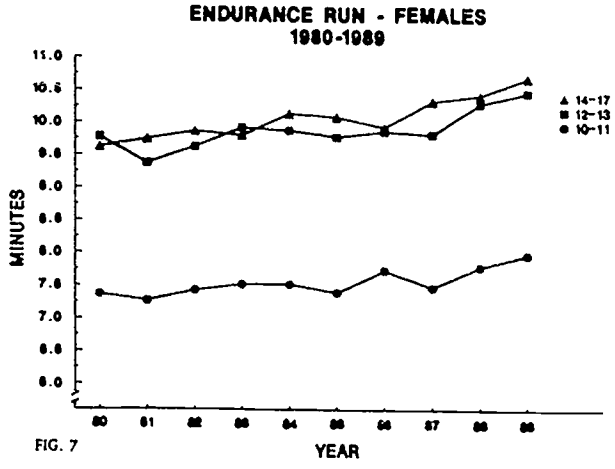

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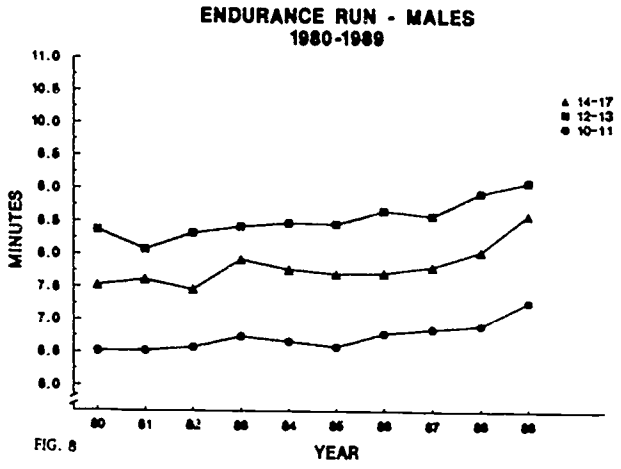

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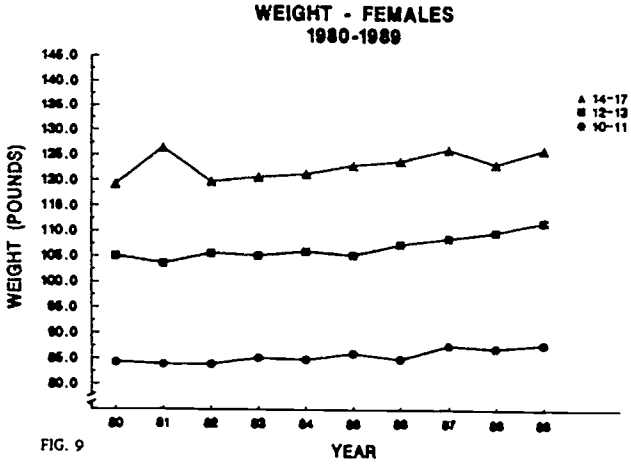


FIG. 9

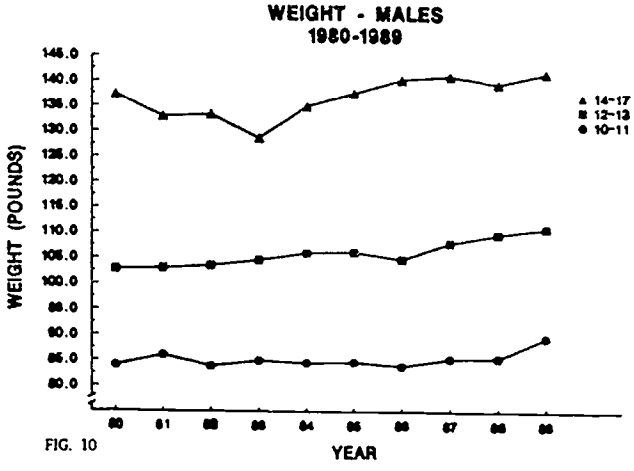


FIG. 10

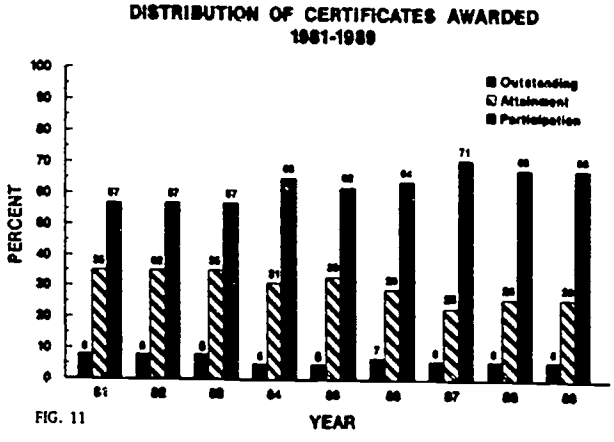


FIG. 11

PRIMARY PROGRAM OBJECTIVES AMONG TEACHERS
1988

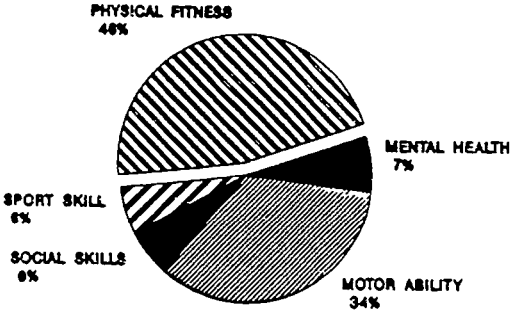


FIG. 12

TEACHER PERCEPTIONS OF PHYSICAL FITNESS BENEFITS
1988

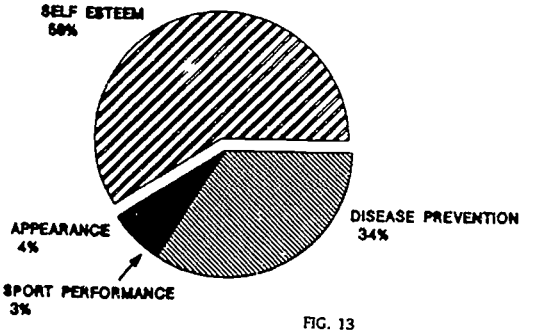


FIG. 13

PRIVATE vs. PUBLIC SCHOOLS
1984-1989

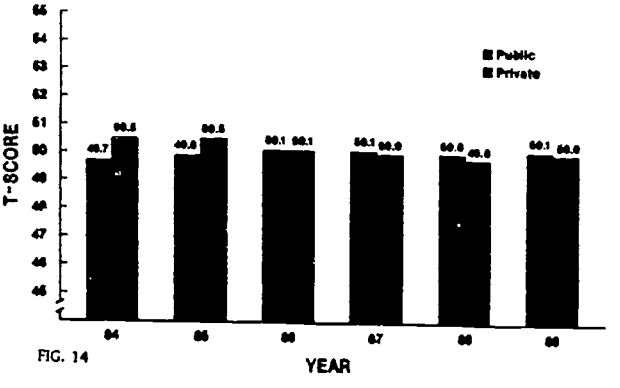


FIG. 14

PRIVATE vs. PUBLIC SCHOOLS
SITUPS - FEMALES
1984-1989

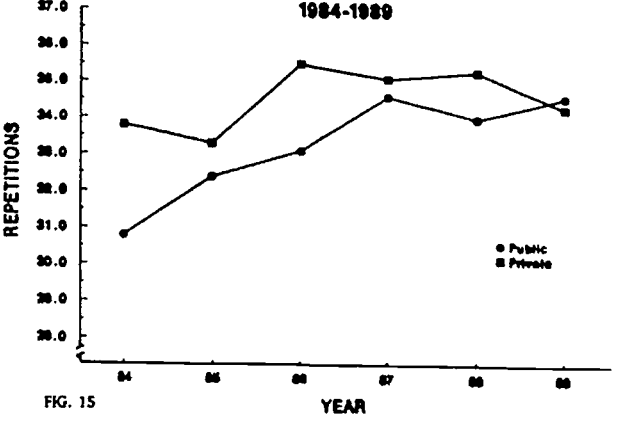


FIG. 15

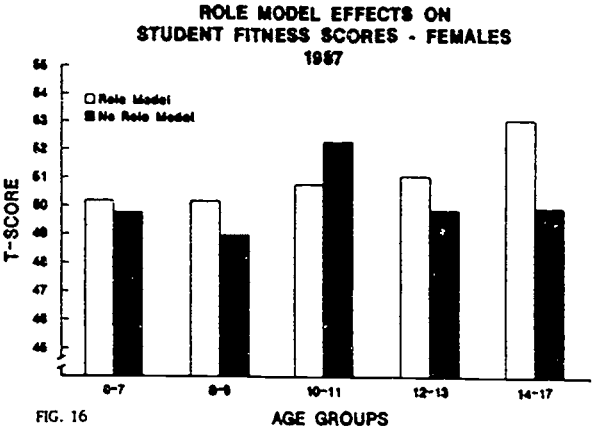


FIG. 16

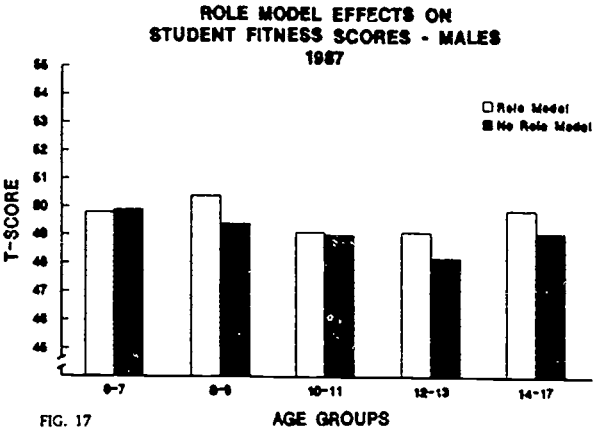


FIG. 17

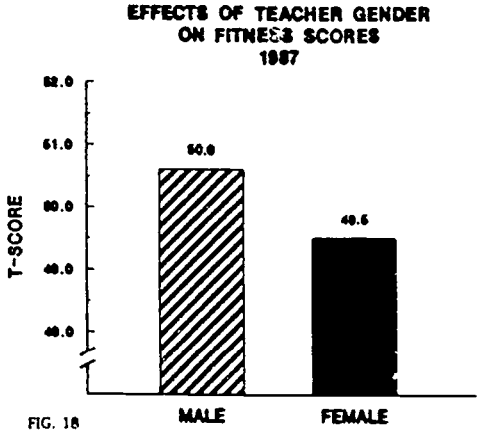


FIG. 18

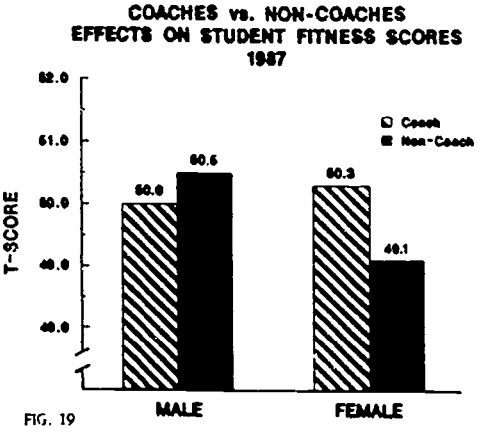


FIG. 19

PREPARING FOR ADAPTED PHYSICAL EDUCATION IN THE 21ST CENTURY

PAUL SURBURG
INDIANA UNIVERSITY

I. Legislation

A. P.L. 94 - 142
B. P.L. 99 - 457
C. P.L. 120 - 647

II. Individualized Physical Education Program

A. Present Level of Ability
B. Designated Objectives
C. Types of Services
D. Evaluation of Progress

III. Bridging the Gap Toward Adapted Physical Education in the 21st Century

A. Physical Fitness Development

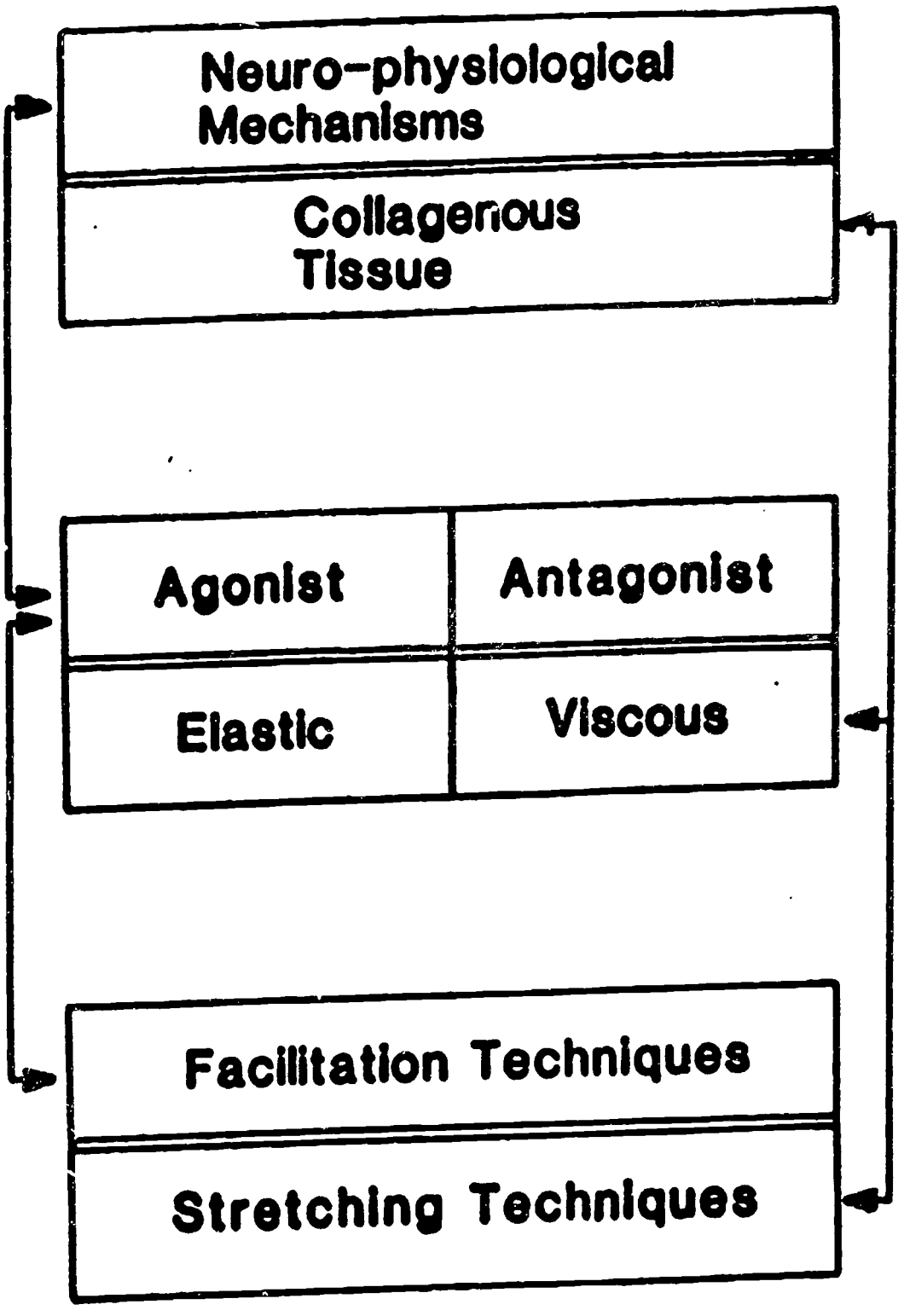
1. Flexibility

B. Assessment Program

1. Body Skills

C. Special Disabilities

1. Students with AIDS
2. Students with Cancer


Neuro-physiological Mechanisms
Collagenous Tissue
Agonist
Antagonist
Elastic
Viscous
Facilitation Techniques
Stretching Techniques

Body Skills

1. Based on principles of motor development
2. Teaching activities meet individual needs
3. Link results with Bruininks-Oseretsky Test of Motor Proficiency
4. Can pinpoint specific weaknesses
5. Clearly organized materials
6. Easy to plan and carry out IEP

STUDENTS WITH AIDS

I. Introduction

A. Topics which conjure fear
B. Human Immunodeficiency Virus (HIV)

II. HIV and Opportunistic Infections

A. Types of infections
B. HIV and fluids of the body
C. Children at risk

III. Physical Education and the Student With AIDS

A. Covered Under P.L. 94-142?

1. P.L. 94-142 and P.L. 93-112

B. School Placement

1. Conditions of exclusion

C. Situations in Physical Education Class

1. Accidents
2. Water breaks
3. Aquatics

D. Curricular Concerns

1. Preschool
2. Elementary Level
3. High School

STUDENTS WITH CANCER

I. Factors with impact upon involvement in Physical Education

A. Importance of physical activities as perceived by oncologist
B. Support from parents
C. Cooperation of physical educator

II. Program Implementation

A. Types of cancer

1. Lung
2. Bone
3. Blood
4. Nervous system

B. Treatment and side effects
C. Activity adaptations
D. Benefits of participation

CURRICULAR PLANNING: A DEVELOPMENTAL MODEL THAT WORKS

David Gallahue
Indiana University

CURRICULAR PLANNING: TERMS AND THEIR USAGE

MISSION: WHAT WE DO

VALUES: WHAT WE HOLD DEAR

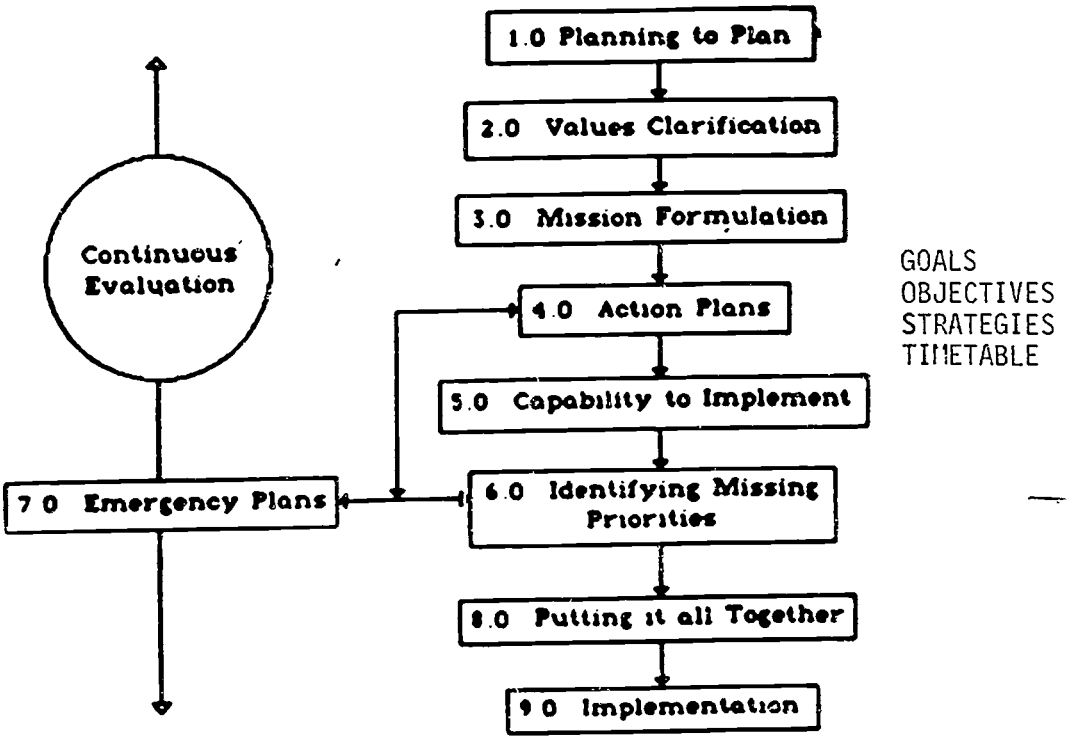
GOALS: WHAT WE CONTINUALLY STRIVE TO ACHIEVE

OBJECTIVES: OBSERVABLE/MEASUREABLE/ACHIEVABLE MEANS OF REACHING GOALS

STRATEGY: HOW WE INTEND TO ACHIEVE OBJECTIVES

TIMETABLE: WHEN WE HOPE TO ACHIEVE OBJECTIVES

STEPS IN THE PLANNING PROCESS



HIGHLAND PARK ILLINOIS
SCHOOL DISTRICT #108

PHYSICAL EDUCATION
CURRICULUM (K-8)

DAVID L. GALLAHUE

May 1990

CONTENTS

HIGHLAND PARK SCHOOL DISTRICT #108
PHYSICAL EDUCATION CURRICULAR PLANNING PROGRESS REPORT

	DRAFT	REVIEWED	REVISED	APPROVED
I. VALUES: What we hold dear	11/89	X	2/790	2/19/90
II. MISSION: What we do	11/89	X	2/7/90	2/19/90
III. GOALS: What we continually strive to achieve (Should reflect values)	2/7/90	X	2/19/90	3/1/90
IV. BENCHMARK OBJECTIVES: Key observable/mesurable/ achievable means of reaching goals	3/1/90	X	4/12/90	5/9/90
V. STRATEGY/TIMETABLE: How and when we intend to achieve objectives (Scope & Sequence Charts)	4/12/90	X	4/12/90	5/9/90
VI. ASSESSMENT: How we know we have achieved objectives (Skill/fitness assessment, cognitive/affective assessment)	August 1990*		*	*

* Both the elementary and middle school physical education faculties will need to meet for final determination of what to assess and when they will assess.

HIGHLAND PARK SCHOOL DISTRICT #108
PHYSICAL EDUCATION CURRICULUM

VALUES

We, the professional Physical Education staff in District #108, value physical education as an important and viable means of:

I. IMPROVING PHYSICAL FITNESS LEVELS

II. ENHANCING FITNESS KNOWLEDGES

III. ENCOURAGING POSITIVE FITNESS BEHAVIORS

IV. DEVELOPING NEW MOVEMENT SKILLS

V. ENHANCING MOVEMENT SKILL KNOWLEDGES

VI. FOSTERING SOCIAL SKILLS

VII. PROMOTING EMOTIONAL MATURITY

VIII. CONTRIBUTING TO AESTHETIC APPRECIATION

MISSION

The mission of the Physical Education curriculum in School District #108 is to involve students in developmentally appropriate movement experiences that focus on learning to move and learning through movement. Movement skills and fitness levels, along with thinking and reasoning abilities, and social and emotional skills are developed by engaging the learner in a comprehensive program of fundamental movement, sport, fitness and rhythmic experiences. Systematic and realistic self-assessment of one's own progress aids in building upon individual strengths and enables the curriculum to be adapted to specific needs.

The principles and values behind movement skills and lifetime fitness are taught in an atomsphere that promotes student understanding and appreciation. Through a child-centered developmental approach to teaching, that is responsive to the safety and welfare of students, the Physical Education curriculum contributes to self-esteem enhancement, responsible behavior, creative expression, and group cooperation. This is accomplished in an environment that both values and provides opportunities for social growth, emotional maturity and responsible citizenship.

A developmentally based Physical Education curriculum that makes significant contributions to both learning to move and learning through movement is the goal of School District #108. Such a program recognizes the value of each child as an individual, by striving for individual excellence.

GOALS

Goal Students Will Demonstrate Improved Health-Related Fitness.

Goal Students Will Demonstrate Individual Improvement In Performance-Related Fitness.

Goal Students Will Learn the Basic Concepts of Both Health-Related and Performance-Related Fitness.

Goal Students Will Learn Intermediate Concepts of Both Health-Related and Performance-Related Fitness.

Goal Students Will Understand the Values of Vigorous Physical Activity.

Goal Students Will be Capable of Self-Assessing Personal Fitness Levels.

Goal Students Will Accept the Need for, and Demonstrate the Ability to, Carry Over What is Taught to What is Applied in Their Daily Life Experiences.

Goal Students Will Develop Efficient Body Mechanics and Performance in a Variety of Fundamental Movement Abilities.

Goal Students Will be Introduced to, and Develop Proficiency in a Variety of Sport Related Movement Skills.

Goal Students Will Develop Proficiency in Rhythmic Activities.

Goal Students Will Be Able to Apply Fundamental Movement Skills, Sport Skills and Rhythmic Skills to Successful Participation.

Goal Students Will Learn How the Body Can Move in a Variety of Fundamental Movement, Sport and Rhythmic Skills.

Goal Students Will Learn How the Body Should Move in a Variety of Fundamental Movement, Sport and Rhythmic Skills.

Goal Students Will Be Able to Self-Analyze Their Own Movement Performance.

Goal Students Will Learn, and Be Able to Apply, Rules and Strategies to a Variety of Games, and Sport Activities.

Goal Students Will Enjoy Vigorous Physical Activity.

Goal Students Will Be Able to Self-Organize, and Engage in, Solitary and Group Play Without Undue Adult Intervention.

Goal Students Will Develop Cooperative Skills Through Teamwork.

Goal Students Will Recognize and Appreciate Individual Differences.

Goal Students Will Develop Responsible Behavior.

Goal Students Will Experience Enhanced Self-Esteem Through Participation in Movement Activities.

Goal Students Will Learn Socially Acceptable Means of Reducing Stress.

Goal Students Will Appreciate the Potential for Individual Expression in Game, Sport, and Rhymthic Settings.

Goal Students Will Exhibit Ability to Personalize Their Own Movement Performance.

VALUES-Goals-objectives

VALUE I. IMPROVED PHYSICAL FITNESS

Goal A. Students Will Demonstrate Improved Health-Related Fitness, in the areas of:

objectives:
1. Muscular strength
2. Muscular endurance
3. Aerobic endurance
4. Joint flexibility

Goal B. Students Will Demonstrate Individual Improvement in Performance-Related Fitness, including:

objectives:
1. Speed of movement
2. Agility of movement
3. Balance abilities
4. Increase power
5. Increase body coordination

VALUE II. ENHANCED FITNESS KNOWLEDGES

Goal A. Students Will Learn the Basic Concepts of Both Health-Related and Performance-Related Fitness, including the concepts of:

objectives:
1. Frequency
2. Duration
3. Intensity
4. Specificity
5. Heart rate
6. Nutrition
7. Heredity

Goal B. Students Will Learn Intermediate Concepts of Both Health-Related and Performance-Related Fitness, including:

objectives:
1. Selection and use of equipment/attire
2. Fitness terminology
3. Warm-up and cool-down
4. Common adolescent athletic injuries
5. Training techniques
6. Cardiiovascular information
7. CPR
8. Anatomical terminology

Goal C. Students Will Understand the Values of Vigorous Physical Activity, namely that it:

objectives:
1. Stimulates bone growth
2. Improves lung capacity
3. Improves blood circulation
4. Lowers blood pressure
5. Lowers cholesterol levels
6. Aids in weight control
7. Improves body image
8. Enhances self concept
9. Teaches self discipline
10. Reduces stress

VALUE III. POSITIVE FITNESS BEHAVIORS

Goal A. Students Will be Capable of Self-Assessing Personal Fitness Levels, including:

objectives:
1. Aerobic recovery rate
2. Health-related components
3. Performance-related components

Goal B. Students Will Accept the Need for, and Demonstrate the Ability to, Carry Over What is Taught to What is Applied in Their Daily Life Experiences, as evidenced through:

objectives:
1. Self initiated fitness strategies for personal improvement
2. Demonstrated awareness of available fitness choices
3. A specific plan for incorporation of fitness activities into daily living

VALUE IV. MOVEMENT SKILL DEVELOPMENT

Goal A. Students Will Develop Efficient Body Mechanics and Performance in a Variety of Fundamental Movement Abilities in the areas of:

objectives:
1. Fundamental locomotor skills (Walking, running, jumping, hopping, galloping, sliding skipping, etc.)
2. Fundamental manipulative skills (Throwing, catching, kicking, trapping, ball rolling, bouncing, volleying etc.)
3. Fundamental stability skills (Axiel movements, static balance, dynamic balance etc.)
4. Fundamental movement combinations (skipping, galloping, etc.)
5. Skilled performance in fundamental movement skills in terms of distance, accuracy, speed, and other qualatative measures
6. Skill in applying fundamental movement skills to a variety of activities

Goal B. Students Will be Introduced to, and Develop Proficiency in a Variety of Sport Related Movement Skills, representing:

objectives:
1. Individual sport skills (Track, cross country, aerobics, and tumbling skills)
2. Dual sport skills (Badminton, paddle tennis, and one-wall handball skills)
3. Team sport skills (Soccer, speedball, speed-a-way, football, volleyball, softball, and floor hockey skills)

Goal C. Students Will Develop Proficiency in Rhythmic Activities, in the areas of:

objectives:
1. Fundamental rhythmic skills (Accent, tempo, intensity, rhythmic pattern)
2. Creative rhythmic skills (Imitative rhythms, interpretative rhythms, rhythmic problem solving, rhythmic composition)
3. Individual, partner, and group rhythmic skills
4. Fundamental manipulative skills to various rhythms
5. Basic and intermediate aerobic rhythm skills
6. Creative rhythmic problem-solving skills

Goal D. Students Will be able to Apply Fundamental Movement Skills, Sport Skills and Rhythmic Skills to Successful Participation, in a variety of:

objectives:
1. Game and sport activities
2. Rhythmic activities
3. Self-testing activities
4. Dynamic game and sport situations requiring anticipation of appropriate movement responses
5. Activities with carry over value to one's life experience

VALUE V. MOVEMENT SKILL KNOWLEDGES

Goal A. Students Will Learn How the Body Can Move in a Variety of Fundamental Movement, Sport and Rhythmic Skills, involving the concepts of:

objectives:
1. Effort (moving with different amounts of force, time, and flow)
2. Space (moving at different levels, directions and ranges)
3. Relationships (moving with objects and people)
4. Basic body mechanics (levers, joint actions, laws of motion)

Goal B. Students Will Learn How the Body Should Move in a Variety of Fundamental Movement, Sport and Rhythmic Skills, involving the mechanics of:

objectives:
1. Fundamental movement skills
2. Body balance
3. Giving force to objects and receiving force from objects
4. Posture
5. Sport skill mechanics

Goal C. Students Will Be Able to Self-Analyze Their Own Movement Performance through:

objectives:
1. Realistic assessment of personal performance abilities in a variety of sports
2. Assessment of self as possessing "more" or "less" of a movement quality rather than being "good" or "bad"

Goal D. Students Will Learn, and Be Able to Apply, Rules and Strategies to a Variety of Games, and Sport Activities, including:

objectives:
1. Basic playground games
2. Individual games and sports
3. Dual games and sports
4. Team games and sports
5. Terminology and its application

VALUE VI. SOCIAL SKILL DEVELOPMENT

Goal A. Students Will Enjoy Vigorous Physical Activity, and experience:

objectives:
1. Fun
2. Self-satisfaction
3. Personal achievement

Goal B. Students Will be Able to Self-Organize, and Engage in, Solitary and Group Play Without Undue Adult Intervention, thereby demonstrating:

objectives:
1. Equality of organization
2. Cooperative play
3. Followership/leadership skills
4. Abiltiy to organize and self-conduct activities

Goal C. Students Will Develop Cooperative Skills Through Teamwork, as exhibited by:

objectives:
1. Following rules
2. Playing fair
3. Sharing responsibility
4. Accepting winning/losing
5. Accepting responsibilty for personal hygiene
6. Accepting responsibillity for personal safety and the safety of others
7. Respect for self and others
8. Effectively serving as a peer assistant

Goal D. Students Will Recognize and Appreciate Individual Differences, including:

objectives:
1. Special physical and mental needs
2. Special emotional needs
3. The value of individual effort
4. Accepting varying skill levels
5. Accepting responsibility for knowing and respecting personal limits and capabilities
6. Appreciation of the uniqueness of one's body
7. Awareness of the effect of today's choices on lifetime outcomes

VALUE VII. EMOTIONAL MATURITY

Goal A. Students Will Develop Responsible Behavior, as demonstrated through:

objectives:
1. Following proper safety procedures
2. Exhibiting the basic learning skills (listening, sharing, group cooperation and following directions)
3. Demonstrating proper use and care of equipment
4. Proper bicycle use

Goal B. Students Will Experience Enhanced Self-Esteem Through Participation in Movement Activities, as exhibited through:

objectives:
1. Improved perceived competence
2. Greater self-confidence

Goal C. Students Will Learn Socially Acceptable Means of Reducing Stress, through the use of:

objectives:
1. Physical acitivity as a means of releasing tension
2. Conscious relaxation strategies

VALUE VIII. AESTHETIC APPRECIATION

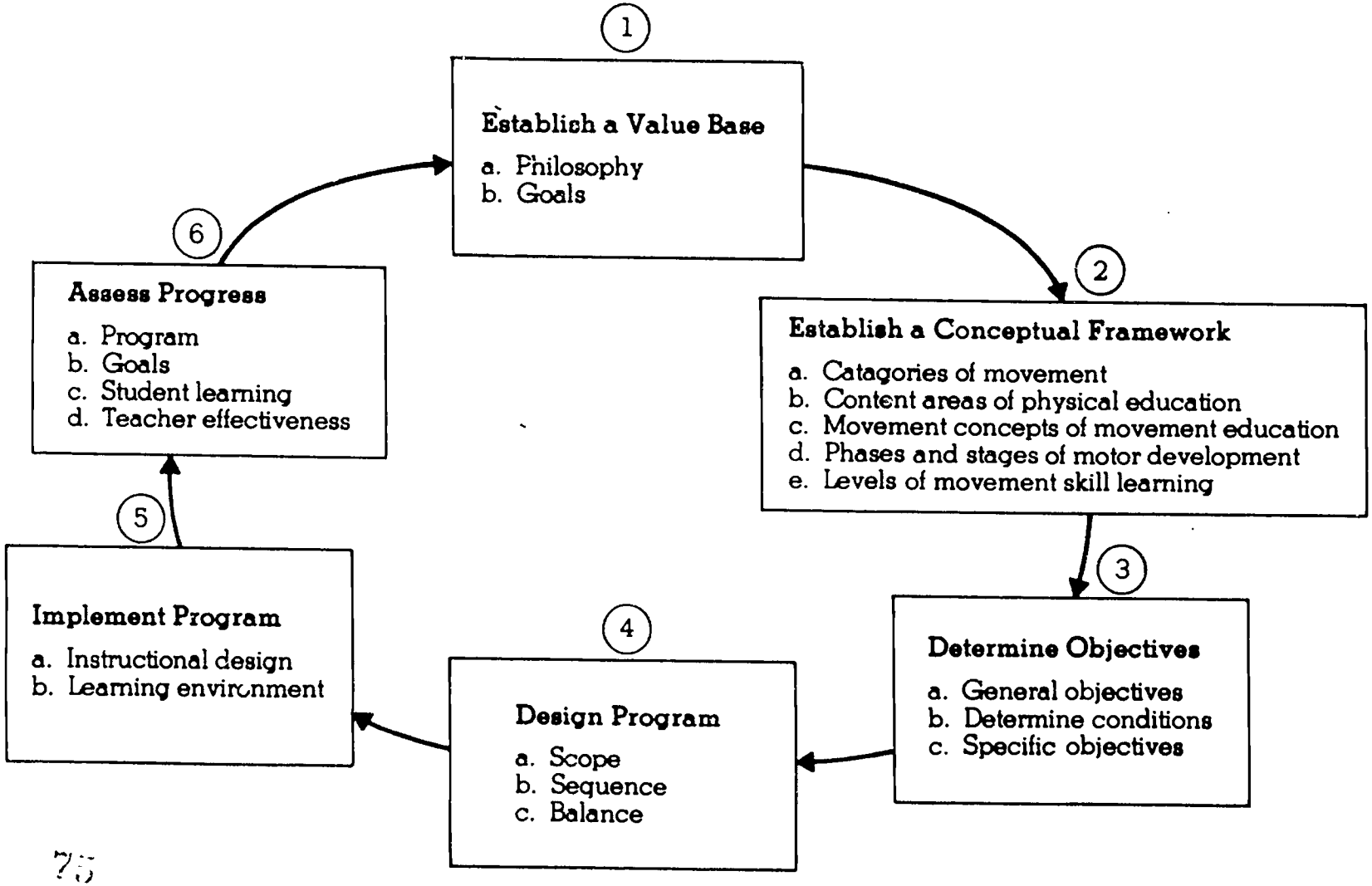
Goal A. Students Will Appreciate the Potential for Individual Expression in Game, Sport, and Rhythmic Settings, including:

objectives:
1. Recognizing the time, effort, and self-discipline required of excellence
2. Deriving pleasure from observing skillfull movement performances

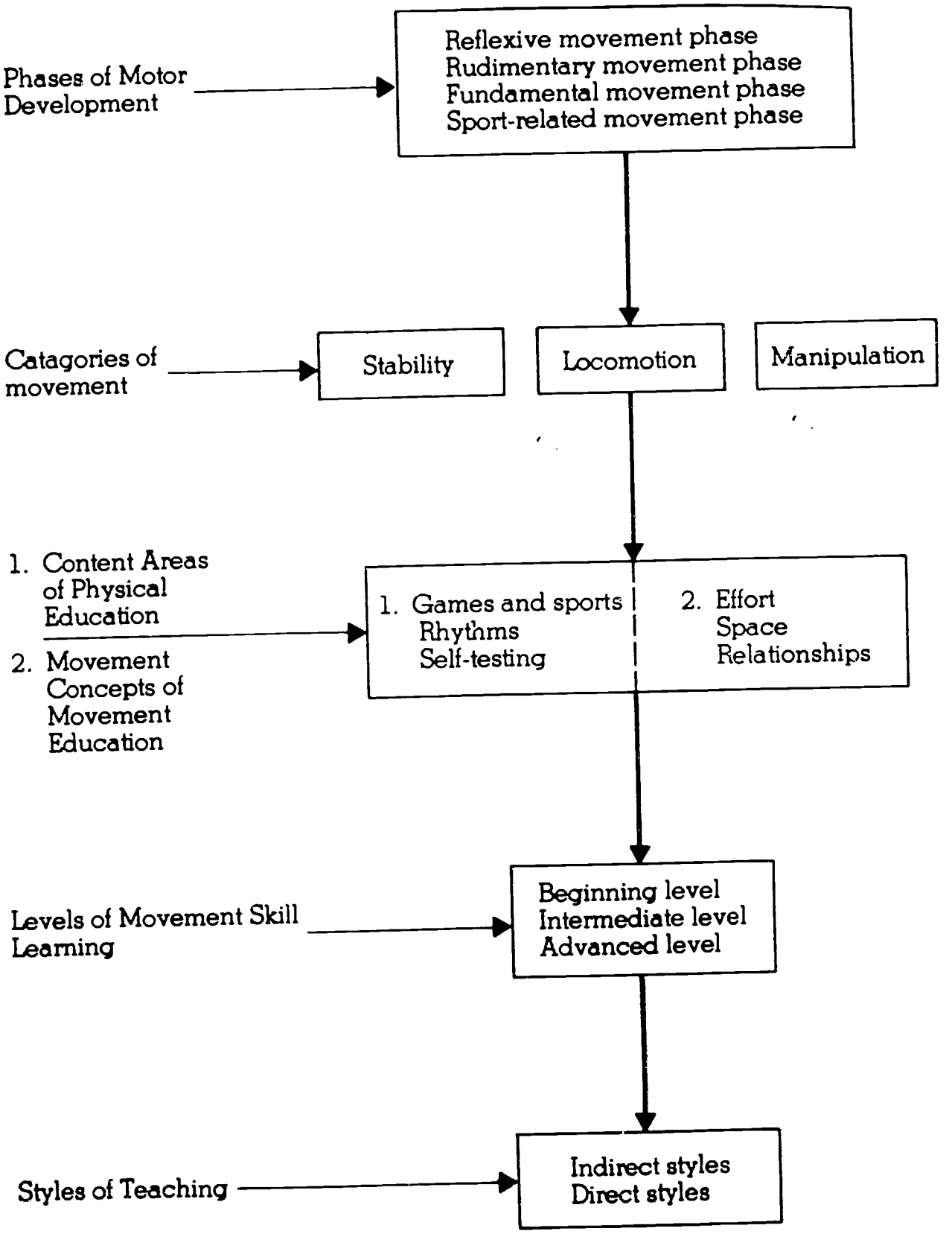
Goal B. Students Will Exhibit Ability to Personalize Their Own Movement Performance, as demonstrated in:

objectives:
1. Seeking opportunities for outside participation in both informal and formal physical activity settings
2. Game and sport settings
3. Rhythmic settings
4. Self-testing settings

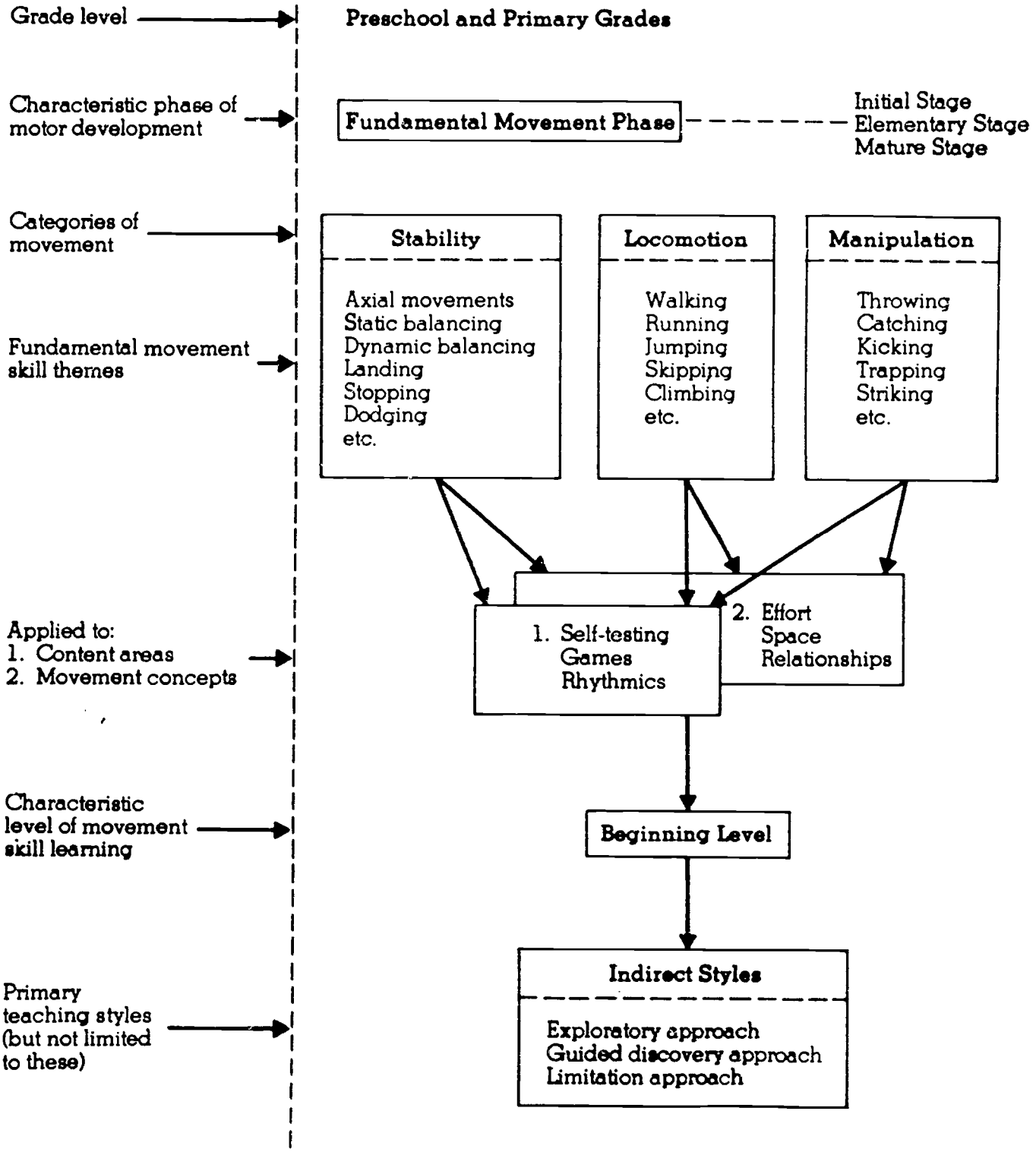
Steps to be followed in designing the developmental physical education curriculum



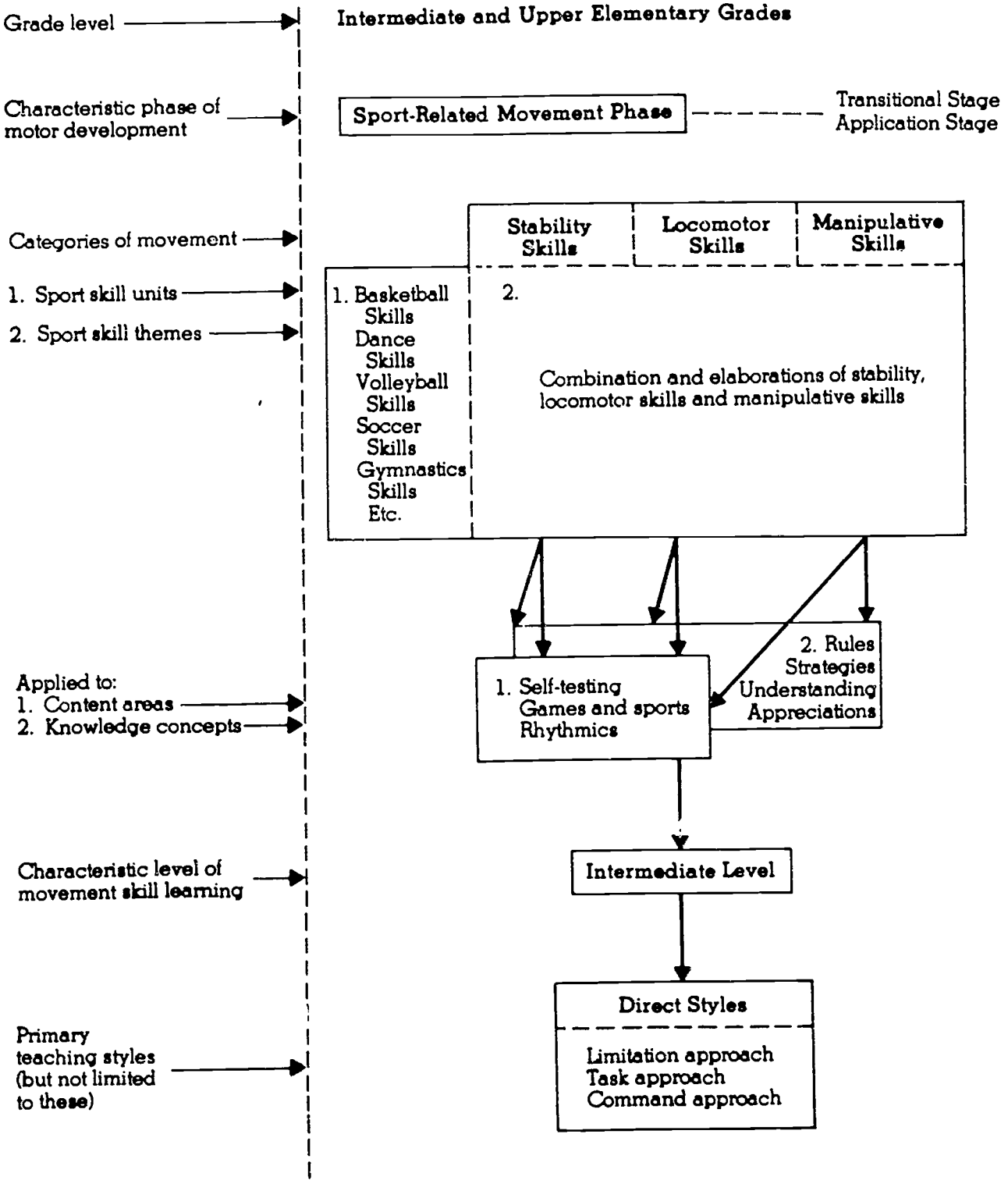
Outline of the conceptual framework for the developmental physical education program



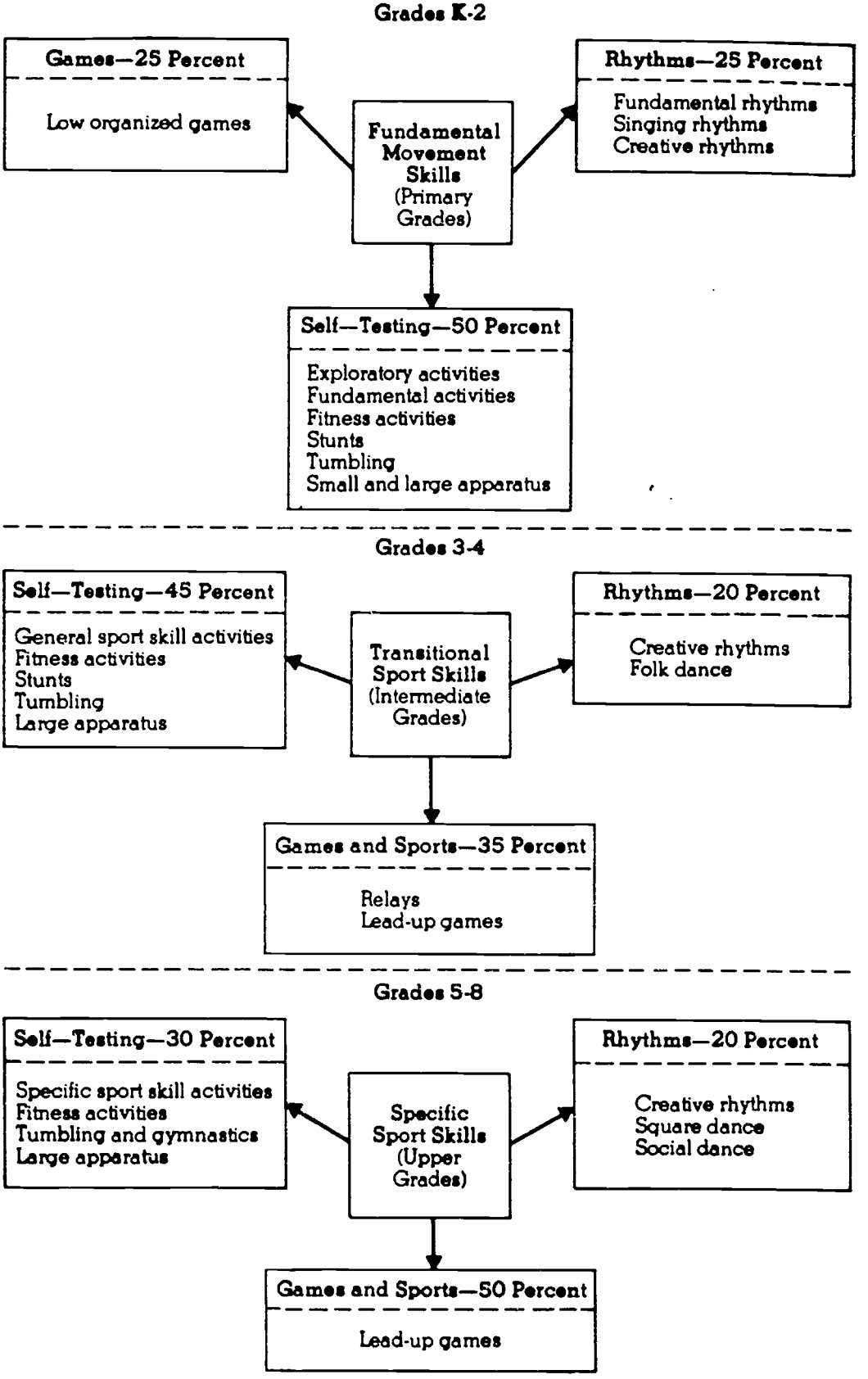
Implementing the developmental model at the preschool and primary grade level



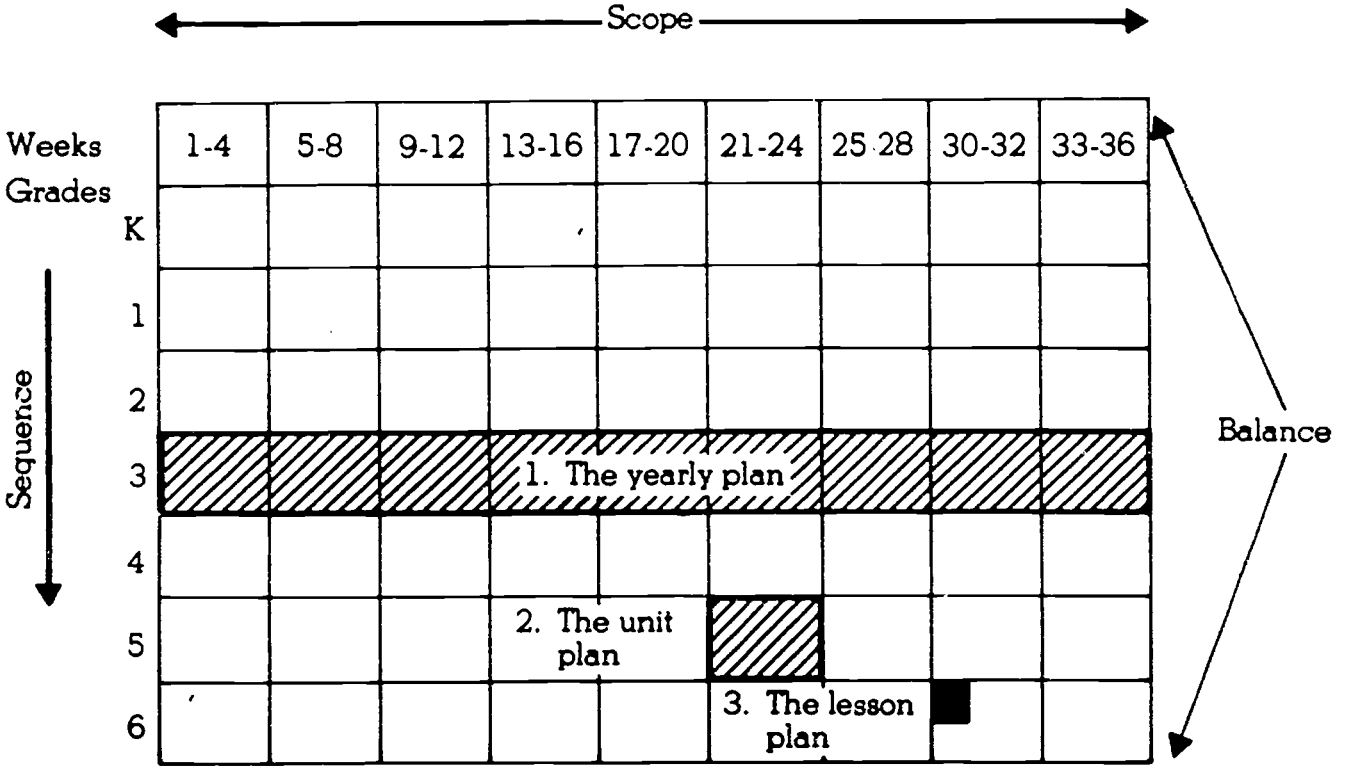
Implementing the developmental model in the intermediate and upper elementary grades



Suggested approximate division of time for activities based on the developmental level of the child



The scope and sequence chart



Sample scope and sequence chart (K-5)

PRIMARY GRADES				INTERMEDIATE GRADES			
Number of Lessons	Kindergarten	First Grade	Second Grade	Number of Lessons	Third Grade	Fourth Grade	Fifth Grade
5	Organization and Preassessment	Organization and Preassessment	Organization and Preassessment	5	Organization and Preassessment	Organization and Preassessment	Organization and Preassessment
10	Introduction to Body Awareness	Beginning Body Awareness	Intermediate Body Awareness	5	Fitness Testing	Fitness Testing	Fitness Testing
15	Introduction to Locomotor Skills I	Beginning Locomotor Skills I	Intermediate Locomotor Skills I	20	Beginning Ball Skills I	Beginning Soccer Skills	Intermediate Soccer Skills
15	Introduction to Upper Limb Manipulative Skills	Beginning Upper Limb Manipulative Skills	Intermediate Upper Limb Manipulative Skills	15	Beginning Strength Training	Intermediate Strength Training	Beginning Football Skills
10	Introduction to Body Handling Skills I	Beginning Body Handling Skills I	Intermediate Body Handling Skills I	20	Beginning Ball Skills II	Beginning Basketball Skills	Intermediate Basketball Skills
10	Introduction to Lower Limb Manipulative Skills I	Beginning Lower Limb Manipulative Skills	Intermediate Lower Limb Manipulative Skills				
15	Introduction to Rhythmics	Beginning Creative Rhythmic Skills	Intermediate Creative Rhythmic Skills	15	Advanced Creative Rhythmic Skills	Beginning Folk and Square Dance	Intermediate Folk and Square Dance
10	Introduction to Flexibility and Body Control	Beginning Flexibility and Body Control Skills	Intermediate Flexibility and Body Control Skills	20	Beginning Ball Skills III	Beginning Volleyball Skills	Intermediate Volleyball Skills
10	Introduction to Upper Body Propelling Skills	Beginning Upper Body Propelling Skills	Intermediate Upper Body Propelling Skills				
10	Introduction to Body Handling II	Beginning Body Handling Skills II	Intermediate Body Handling Skills II	20	Upper and Lower Limb Striking Skills	Beginning Field Hockey Skills	Intermediate Field Hockey Skills
10	Introduction to Locomotor Skills II	Beginning Locomotor Skills II	Intermediate Locomotor Skills II				
15	Introduction to Upper Limb Manipulative Skills II	Beginning Upper Limb Manipulative Skills II	Intermediate Manipulate Skills II	15	Advanced Rhythmic Skills	Beginning Rhythmic Aerobics	IntermediateRhythmic Aerobics
15	Introductory Dance	Beginning Rhythmic Skills	Intermediate Rhythmic Skills	15	Introduction to Lifetime Skills I	Beginning Disc Sport Skills	Intermediate Disc Sport Skills
15	Introduction to Upper Limb Striking Skills	Beginning Upper Limb Striking Skills	Beginning Track and Field Skills	15	Introduction to Lifetime Skills II	Beginning Softball Skills	Intermediate Softball Skills
15	Introduction to Lowe Limb Manipulative Skills II and Postassessment	Beginning Lower Limb Manipulative Skills II and Postassessment	Intermediate Lower Limb Manipulative Skills II and Postassessment	15	Beginning Track Skills and Fitness Testing	Individual Track and Field Skills and Fitness Testing	Advanced Individual Track and Field Skills and Fitness Testing

Sample yearly plans for first grade and fifth grade

Grade 1

Weeks	1-2	3-6	7-10	11-4	15-18	19-22	23-26	27-30	31-34	35-36
Unit	Class Preplanning and Assessment	Fundamental Locomotor Skills I	Fundamental Manipulative Skills I	Fundamental Stability Skills I	Fundamental Rhythmic Skills	Fundamental Locomotor Skills II	Fundamental Stability Skills II	Creative Dance Skills	Fundamental Manipulative Skills II	Review, Evaluation, and Summary
Specific Skill Themes to Be Stressed	Skill and fitness testing Review of skills from previous year	Running Starting Stopping Changing direction Tagging Dodging Pivoting	Overhand throw Underhand throw Catching Vertical toss Object manipulation	Static balance Dynamic balance Rolling	Movement to varying: Accents Tempos Intensities Rhythmic patterns Application of rhythmic fundamentals	Hopping Skipping Galloping Leaping Jumping	Static balance Dynamic balance Rolling Body supports Inverted supports	Singing dancer Simple dance forms	Kicking Bouncing Ball rolling Striking Dribbling	Skill and fitness testing Review of skills taught during the year

Grade 5

Weeks	1-2	3-6	7-10	11-4	15-18	19-22	23-26	27-30	31-34	35-36
Unit	Class Preplanning	Touch Football Skills	Soccer Skills	Rhythmic Skills	Gymnastics Skills	Basketball Skills	Volleyball Skills	Softball Skills	Track and Field Skills	Review, Evaluation, and Summary
Specific Skill Themes to Be Stressed	Skill and fitness testing Review of skills from previous year	Passing Catching Centering Blocking Defense Rules Strategy	Kicking Trapping Dribbling Passing Tackling Rules Strategy	Creative rhythmics Dances without partners Folk dance Square dance	Apparatus Tumbling Pyramids Free exercise	Dribbling Shooting Pivoting Passing Rules Strategy	Serving Bumping Setting Rotating Rules Strategy	Batting Pitching Throwing Fielding Catching Rules Strategy	Long jump High jump Dashes 600-yard run Hurdles Relays	Skill and fitness testing Review of skills taught during the year

Sample outline for a developmental skill theme unit

GRADE _____ CLASS _____ ABILITY RANGE _____

LENGTH OF LESSON _____ MEETINGS PER WEEK _____ LENGTH OF UNIT _____

UNIT OBJECTIVES: _____

_____

	Day 1	Day 2	Day 3
SKILL THEME: INTRODUCTORY ACTIVITY: BODY: SUMMARY:			
	Day 4	Day 5	Day 6
SKILL THEME: INTRODUCTORY ACTIVITY: REVIEW ACTIVITY: BODY: SUMMARY:			
	Day 7	Day 8	Day 9
SKILL THEME: INTRODUCTORY ACTIVITY: REVIEW ACTIVITY: BODY: SUMMARY:			

Equipment Needed _____

Resources _____

ACTIVITY IDEAS FOR DEVELOPING SPORT SKILLS

This presentation on "Activity Ideas for Developing Sport Skills" will be discussed through fundamental movements and how they can be applied to sport skill development. Two sports, badminton and volleyball, will be isolated however, any sport can be adapted to this particular approach.

Thomas H. Green
Southside Elementary School
Bartholomew Consolidated School Corporation
Columbus, Indiana

LESSON PLAN NUMBER-DANM13* LEVEL 5-6
DATE-REVISED-9/89
BADMITTON-SERVE

LEARNING EXPERIENCE:

1. SMHY FIND A BADMITTON RACKET UNDER THE BOARD AND TWO SHUTTLES.
2. SMHY LISTEN TO THE DISCUSSION OF THE SERVE MOVEMENT USING DANCE DESCRIPTORS, (SEE M13DDC)
3. SMHY FIND A SPACE AND PRACTICE SERVING THE SHUTTLE AGAINST THE WALL.
4. SMHY MOVE FURTHER BACK FROM THE WALL AND SERVE A DEEP SERVE TO THE WALL.
5. SMHY FIND A PARTNER AND STRIKE THE SHUTTLE BETWEEN THE TWO OF YOU.

AFFECTIVE:

I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE? TEST? OH NO!

COGNITIVE:

TO UNDERSTAND ALL THE MATERIAL THAT HAS BEEN DISCUSSED. TO BE ABLE TO FOLLOW DIRECTIONS. TO BE ABLE TO OBSERVE MOVEMENTS AND TO KNOW THE DIFFERENCE OF THE MOVEMENTS THAT HAVE BEEN DISCUSSED. TO UNDERSTAND HOW DANCE MOVEMENTS RELATE TO SPORT SKILLS.

PSYCOMOTOR:

1. LOCOMOTOR SKILLS
2. NON-LOCOMOTOR SKILLS

SPECIAL NOTES:

"DDC" = DANCE DESCRIPTOR CHART. BE SURE TO RELATE DANCE MOVEMENTS TO SPORT SKILLS.

PER.&GEN.SPACE-STEP-WALK-RUN - SKIP - SLIDE - GALLOP - HOP LEAP
JUMP - RISE - SINK - OPEN - CLOSE - TURN - SPIN SLOW MEDIUM
FAST - SPEED - ACCELERATION - DECELERATION - SOFT MEDIUM - HARD
FORCE - STRAIGHT - WIDE - TWISTED - ROUND - BENT BODY SHAPES - DAB
FLICK - THRUST - SLASH - FLOAT GLIDE - WRING - PRESS -

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:BADMITTON
RELATED LESSON:M13

SERVE:

TOTAL BODY - FORWARD STEP WITH THE OPPOSITE FOOT OF THE SERVING ARM
ARMS - NON SERVING ARM - DROPS SHUTTLE TO BE STRUCK, SERVING ARM
MOVE (SLASH) BACKWARDS THEN (SLASH) FORWARD TO STRIKE THE
SHUTTTLE
LOCOMOTOR - WALK

LESSON PLAN NUMBER-DANN14*
LEVEL 5-6
DATE-9/89
BADMITTON-FORHAND AND BACKHAND

LEARNING EXPERIENCE:

1. SMHY FIND A BADMITTON RACKET UNDER THE BOARD AND TWO SHUTTLES.
2. SMHY FIND A SPACE AND PRACTICE SERVING THE SHUTTLE AGAINST THE WALL.
3. SMHY MOVE FURTHER BACK FROM THE WALL AND SERVE [illegible] THE WALL.
4. SMHY FIND A SPACE IN FRONT OF THE BOARD READY TO LISTEN TO THE DISCUSSION OF THE FORHAND AND BACKHAND (SEE N14DDC)
5. SMHY FIND A PARTNER AND PRACTICE YOUR FORHAND AND BACKHAND. BE CAREFUL OF OTHERS AROUND YOU

AFFECTIVE:

1. I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE? TEST? OH NO!

COGNITIVE:

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PSYCOMOTOR:

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2. NON-LOCOMOTOR SKILLS

SPECIAL NOTES:

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SAFETY OF THE USE OF THE BADMITTON RAQUET, WATCH WHERE YOU ARE SWINGING IT.

PER.&GEN.SPACE-STEP-WALK-RUN - SKIP - SLIDE - GALLOP - HOP LEAP
JUMP - RISE - SINK - OPEN - CLOSE - TURN - SPIN SLOW MEDIUM
FAST - SPEED - ACCELERATION - DECELERATION - SOFT MEDIUM - HARD
FORCE - STRAIGHT - WIDE - TWISTED - ROUND - BENT BODY SHAPES - DABB
FLICK - THRUST - SLASH - FLOAT GLIDE - WRING - PRESS -

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:BADMITTON
RELATED LESSON:N14

FORHAND:

TOTAL BODY - STEP FORWARD - TWISTING OF THE UPPER BODY AND HIPS,
STEPPING FORWARD WITH THE OPPOSITE FOOT OF THE RAQUET ARM
RAQUET ARM - SLASH BACWARDS THEN SLASH FORWARD
HAND AND WRIST - FICK FOR RAQUET SPEED
NON-RAQUET ARM - OPEN FOR BALANCE

BACKHAND:

EVERYTHING THE SAME EXCEPT FOR THE SORWARD STEPPING LEG, WHEN EXECUTING BACKHAND, THE SAME FOOT AS THE RAQUET ARM STEPS FORWARD

LESSON PLAN NUMBER-DAN015*
LEVEL 5-6
DATE-9/89
BADMITTON-DROP-SMASH-SHORT GAME

LEARNING EXPERIENCE:

1. SMHY FIND A BADMITTON RACKET UNDER THE BOARD AND TWO SHUTTLES.
2. SMHY FIND A SPACE AND PRACTICE SERVING THE SHUTTLE AGAINST THE WALL.
3. SMHY MOVE FURTHER BACK FROM THE WALL AND SERVE A DEEP SERVE TO THE WALL.
4. SMHY PRACTICE YOUR FORHAND AND BACKHAND. YOU MAY WANT TO HAVE PATNER FOR THESE SKILLS. REMEMBER YOU ARE NOT TRYING TO KILL THE SHUTTLE.
5. SMHY FIND A SPACE IN FRONT OF THE BOARD READY TO LISTEN TO THE DISCUSSION OF THE DROP SHOT AND SMASH (SEE N15DDC)
6. SMHY FIND A PARTNER AND PRACTICE YOUR DROP SHOT AND SMASH. BE CAREFUL OF OTHERS AROUND YOU

AFFECTIVE:

1. I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE? TEST? OH NO!

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PSYCOMOTOR:

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2. NON-LOCOMOTOR SKILLS

SPECIAL NOTES:

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JUMP - RISE - SINK - OPEN - CLOSE - TURN - SPIN SLOW MEDIUM
FAST - SPEED - ACCELERATION - DECELERATION - SOFT MEDIUM - HARD
FORCE - STRAIGHT - WIDE - TWISTED - ROUND - BENT BODY SHAPES - DABB
FLICK - THRUST - SLASH - FLOAT GLIDE - WRING - PRESS -

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:BADMITTON
RELATED LESSON:015

DROP SHOT:
TOTAL BODY - SEMI OPEN - STEPPING FORWARD
STRIKING ARM - SLASH - SOFT FLICK OF THE WRIST
NON-STRIKING ARM - OPEN FOR BALANCE
BOTH FORHAND AND BACKHAND

SMASH:
TOTAL BODY - FOR, BACK, SIDE, DIA, MOVEMENT TO THE SHUTTLE,
STRIKING ARM - RISES UP AND BACKWARD SLASH, THEN FORWARD SLASH,
EXTENDING THE ARM AND HARD AND FAST FLICK OF THE WRIST, FOLLOW
THROUGH
NON-STRIKING ARM - EXTEND FORWARD AND SLASH DOWN AND BACKWARD
BOTH FORHAND AND BACKHAND

LESSON PLAN NUMBER-DANQ17*
LEVEL 5-6
DATE-9/89
VOLEYBALL- BUMP SHOT

LEARNING EXPERIENCE:

1. SMHY FIND A BALL AND A SPACE OUT IN THE GYM.
2. SMHY WATCH THE DEMONSTRATION OF THE BUMP SHOT.
3. SMHY PRACTICE THE BUMP SHOT OUT IN YOUR SPACE WITHOUT HURTING ANYONE AROUND YOU OR PRACTICE THE BUMP AGAINST THE WALL..
4. SMHY FIND A PARTNER AND PRACTICE THE BUMP SHOT TO EACH OTHER AND TRY TO KEEP IT GOING AS LONG AS YOU CAN.
5. SMHY TRY TO KEEP THE BALL UNDER CONTROL AT ALL TIMES

AFFECTIVE:

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FLICK - THRUST - SLASH - FLOAT GLIDE - WRING - PRESS -

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:VOLLEYBALL
RELATED LESSON:Q17

BUMP SHOT:

TOTAL BODY - SEMI OPEN - MOVING IN ALL DIRECTIONS - SINK/RISE

ARMS - SLASH - STRAIGHT - WRIST ROLLED FORWARD

LESSON PLAN NUMBER-DANR18*
LEVEL 5-6
DATE-9/89
VOLEYBALL - SETSHOT

LEARNING EXPERIENCE:

1. SMHY FIND A BALL AND A SPACE OUT IN THE GYM.
2. SMHY PRACTICETHE BUMP SHOT OUT IN YOUR SPACE WITHOUT HURTING ANYONE AROUND YOU OR YOU MAY SET THE BALL AGANST THE WALL.
3. SMHY WATCH THE DEMONSTRATION OF THE SET SHOT
4. SMHY PRACTICE THE SET SHOT IN YOUR OWN SPACE OR AGAINST THE WALL.
5. SMHY TRY TO KEEP THE BALL UNDER CONTROL AT ALL TIMES.

AFFECTIVE:

1. I DON'T UNDERSTAND. I CAN'T DO THIS. DO WE HAVE TO DO THIS? THIS REALLY DUMB. CAN WE PLAY BASKETBALL? I ALREADY KNOW HOW TO DO THIS. I LOVE GYM CLASS. CAN WE DO SOME MORE? TEST? OH NO!

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FLICK - THRUST - SLASH - FLOAT GLIDE - WRING - PRESS -

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:VOLLEYBALL
RELATED LESSON:R18

NET SHOT

TOTAL BODY - SEMI OPEN - MOVING IN ALL DIRECTIONS - SINK/RISE

ARMS - RISE - THRUST

HANDS - FLICK - HANDS FORM A TRIANGLE/LOOK THROUGH/FINGERS STRIKE
THE BALL

LESSON PLAN NUMBER-DANQ17*
LEVEL 5-6
DATE-9/89
VOLEYBALL - SERVE

LEARNING EXPERIENCE:

1. SMHY FIND A BALL AND A SPACE OUT IN THE GYM.
2. SMHY PRACTICE THE BUMP SHOT OUT IN YOUR SPACE WITHOUT HURTING ANYONE AROUND YOU.
3. SMHY FIND A PARTNER AND PRACTICE THE BUMP TO EACH OTHER. TRY TO KEEP THE BALL GOING AS LONG AS YOU CAN AND UNDER CONTROL.
4. SMHY PRACTICE THE SET SHOT IN YOUR OWN SPACE OR AGAINST THE WALL.
5. SMHY FIND A PARTNER AND PRACTICE THE SET SHOT TO EACH OTHER. TRY TO KEEP THE BALL GOING AS LONG AS YOU CAN AND UNDER CONTROL.
6. SMHY WATCH THE DEMONSTRATION OF THE SERVE
7. SMHY PRACTICE THE SERVE AGAINST THE WALL OR YOU MAY FIND A PARTNER AND PRACTICE THE SERVE TO EACH OTHER.

AFFECTIVE:

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FLICK - THRUST - SLASH - FLOAT GLIDE - WRING PRESS

"DDC"
DANCE DISCRIPTOR CHART
SPORT AREA:VOLLEYBALL
RELATED LESSON:S19

SERVE - UNDERHAND

TOTAL BODY - STEPPING FORWARD -

ARMS - ONE ARM HOLDS THE BALL/OTHER STRIKES THE BALL

ARMS - STRIKING ARM SLASHES/HAND FORMS A FIST WHERE BALL IS STRUCK
WITH THE TOP OF THE FIST

LEVEL- BALL IS HELD AT A MEDIUM TO LOW LEVEL AND IT FALLS OFF THE
HAND JUST BEFORE IMPACT

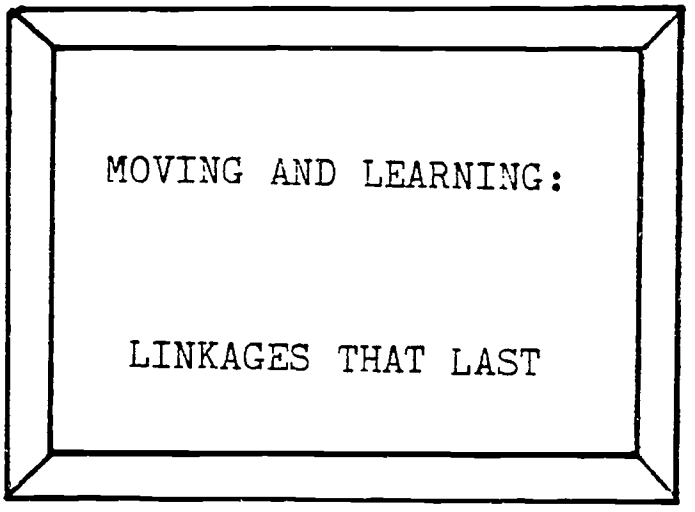
SERVE - OVERHEAD

TOTAL BODY - STEPPING FORWARD - "TWO STEPS"

ARMS - ONE ARM HOLDS THE BALL/OTHER STRIKES THE BALL

ARMS - STRIKING ARM SLASHES/HAND IS IN AN OPEN POSITION STRIKING THE
BALL ON THE BACK SIDE

TOTAL BODY - AS THE BALL IS MOVED UP FROM A LOW LEVEL TO HIGH LEVEL,
WITH THE NON-STRIKING ARM,
THE SAME FOOT OF THE STRIKING ARM STEPS FORWARD,
AS THE BALL IS RELEASED, THE OPPOSITE FOOT OF THE
STRIKING ARM STEPS FORWARD AS THE STRIKING ARM MAKES
CONTACT WITH THE BALL.



DAVID GALLAHUE

INDIANA UNIVERSITY

"INDIVIDUAL EXCELLENCE"

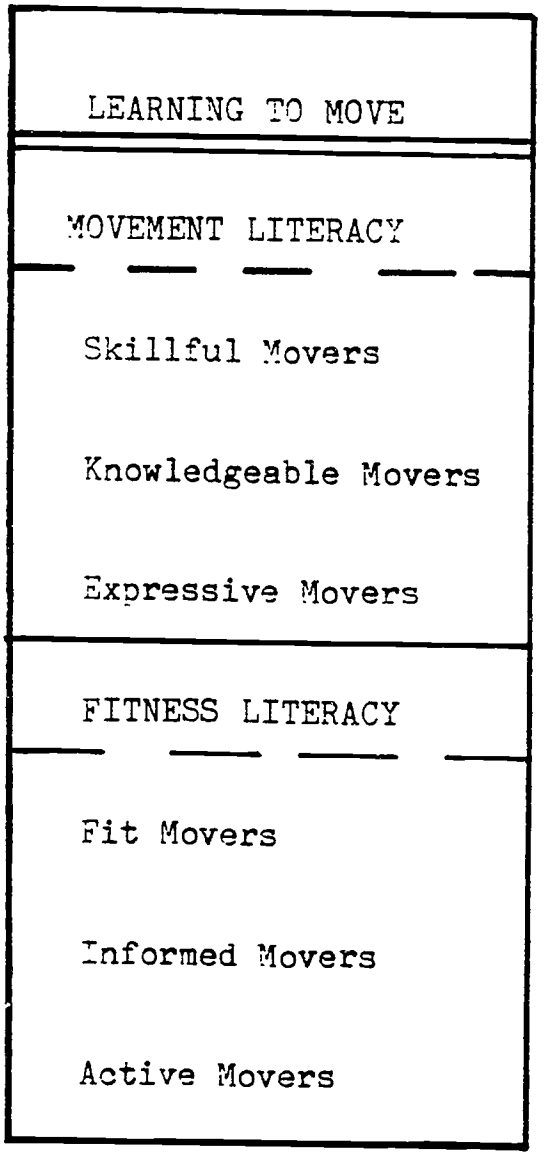
THE GOAL OF ALL

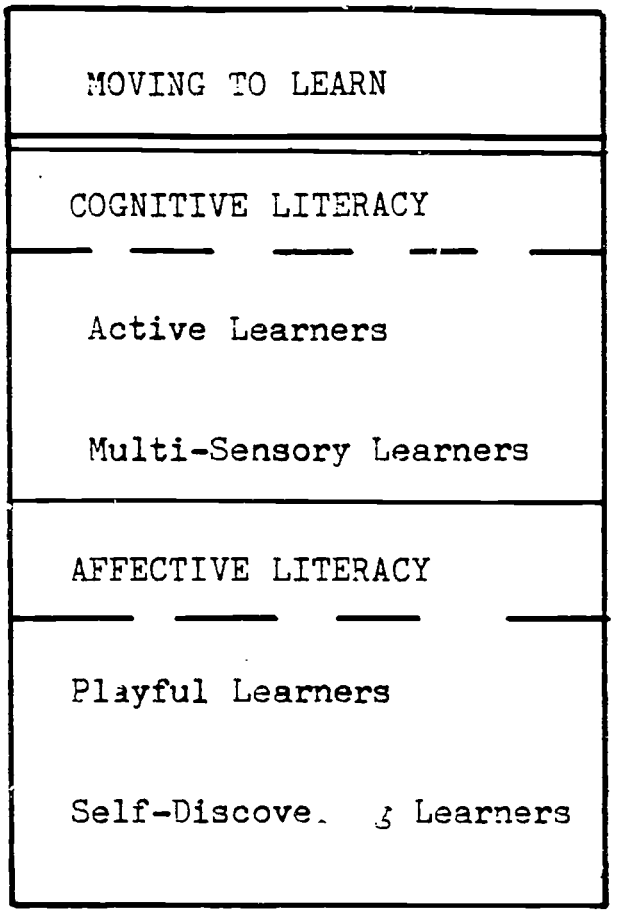
DEVELOPMENTAL EDUCATION

LITERACY:

"TO BE KNOWLEDGEABLE; EDUCATED"

LTM + MTL = INDIVIDUAL EXCELLENCE


LEARNING TO MOVE
MOVEMENT LITERACY
Skillful Movers
Knowledgeable Movers
Expressive Movers
FITNESS LITERACY
Fit Movers
Informed Movers
Active Movers

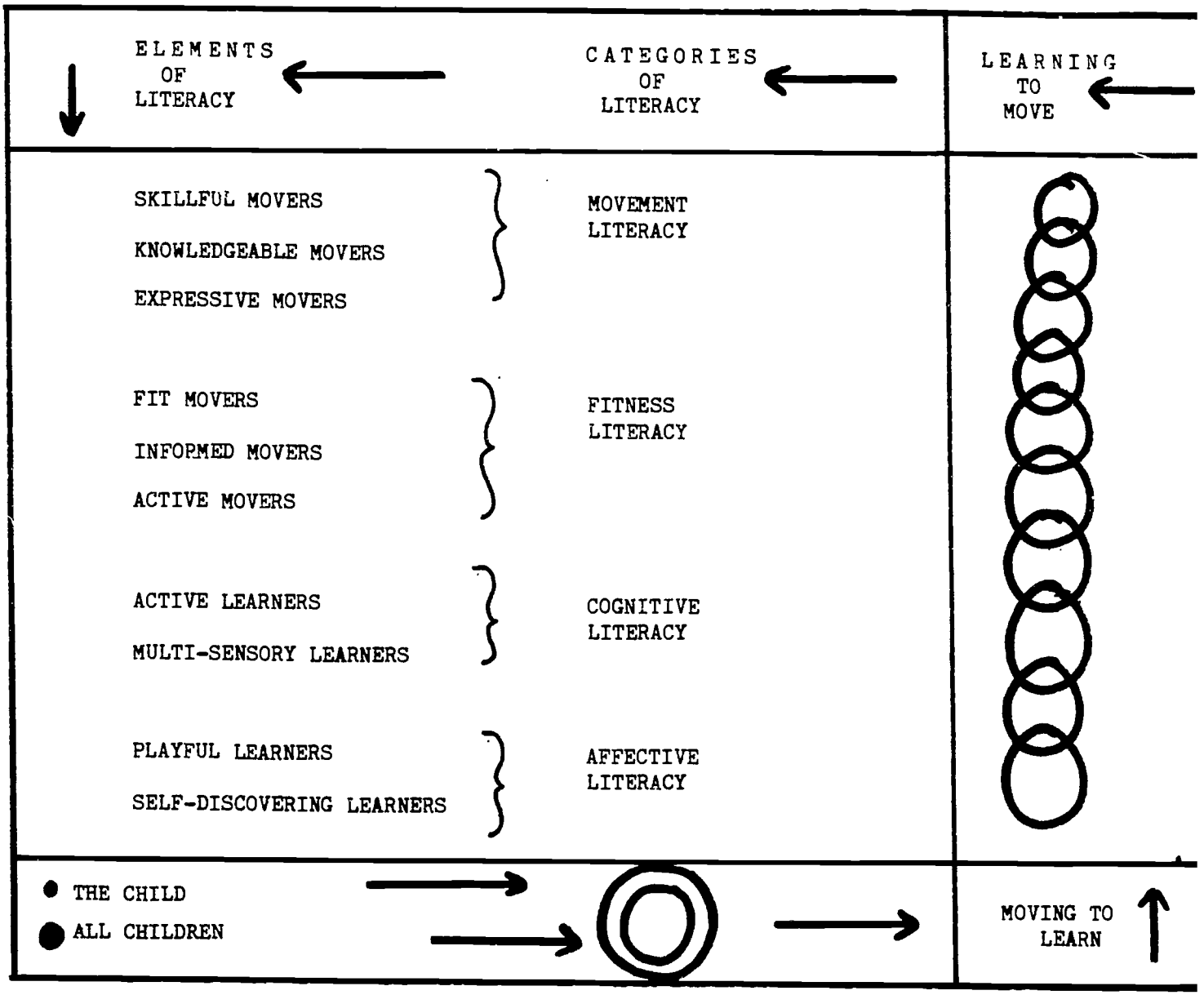

MOVING TO LEARN
COGNITIVE LITERACY
Active Learners
Multi-Sensory Learners
AFFECTIVE LITERACY
Playful Learners
Self-Discove. g Learners

DEVELOPMENT EXPLAINS LEARNING

INSTRUCTION DOES NOT

MOVING AND LEARNING:
LINKAGES THAT LAST

David L. Gallahue
Indiana University



IDEAS AND ACTIVITIES THAT WORK

Felice Cloyd - Elementary Physical Educator
Monroe County Community School Corporation
315 North Drive
Bloomington, IN 47401

1. **Free equipment ideas:**
- tennis balls from tennis clubs - use for throwing, and catching
- carpet squares from carpet store - use for games
- small buckets from Kentucky Fried Chicken - for throwing into or for putting balls or bean bags into for stations
- milk jug scoops from home and students- use for catching balls and bean bags
- balloons donated by businesses that use them - use for manipulative challenges
- frisbees - can get from businesses who give them away for advertising
- bowling pins from bowling alleys
- juggling scarves - for almost free from used clothing stores
- milk crates donated from milk company - use for balancing, tossing into, storing equipment, put traffic cones on them to make batting tees

- **other ideas:**

2. **Balance Puzzles** - This is a great self-paced activity and requires problem solving. I use it as a station when I teach tumbling. Directions on how to make are included.

3. **Jump Rope Unit** - I teach a self instructional, self-paced jump rope unit that works very well with the intermediate grades. Students work at their own pace with a partner and check each other for the skill when he/she can perform that skill 10 times without a miss. I made check off sheets and booklets that show the skills. There are work books for single rope tricks, more difficult single rope tricks, partner rope tricks, long rope tricks, double dutch, egg beater, and jump rope games. As a student completes a booklet he/she can begin a different one. I made my booklets from Cliff Carnes book " **Awesome Jump Rope Activities Book**". You can order it from **The Education Company, 3949 Linus Way, Carmichael, CA 95608.**
You can get a good price on jump ropes from **Rocky Mountain Sports, 1898 South Flatiron Court, Boulder, Colorado 80301 1-800- 525-2852.**

4. **Easy dances to teach** - Square dance skills, La Raspa, Bunny Hop, Birdie Dance

5. **Teaching through Challenges** - I often teach by using challenges especially with the primary students. I have challenges for locomotor skills, manipulative skills, balance and stability skills. For instance for my manipulative skills unit I have on cards, challenges using balloons, bean bags, hula hoops, playground balls, tennis balls and scoops, wands, etc. For example for bean bag challenges I would say "Who can toss the bean bag and clap 3 times and then catch it? "Who can toss the bean bag and spin around and catch the bean bag?"

6. **Juggling** _ I teach juggling to the upper elementary grades, but I really begin with the primary students by having them toss 1 scarf, then 2 and tossing to a partner and so on. You can begin with lightweight scarves, then heavier ones, then bean bags, then balls, and so on. A handout is included to teach you the steps.

7. **Visual Aids** - I try to use visual aids frequently. For instance, I have a red light/greenlight that is worn on the person who is **it** for that game, targets that are taped to the wall for throwing, poster board folded in half to stand on its own and used as task cards by each station.

8. **Helpful hints that can make the job easier** -
- One helpful tidbit I stumbled across is I put lessons on index cards and put them in a small ring binder. I also have them color coordinated by skill themes to make them easy to identify. I can use these from year to year and carry them around the gym or outside with me when I teach. I can add or delete to them. I found this to be very handy. For example I put locomotor skills on white cards, manipulatives on blue cards and so on.
- A Physical Educator I met at a conference uses a jingle to get her classes quiet and ready to listen. It's a much nicer way to start class than by yelling QUIET!!
- To make the most out of class time, I try to give my students a challenge (usually a locomotor challenge) on their way to lining up at the door.
- I keep a big binder where I keep GREAT TEACHING IDEAS that I collect from other teachers, workshops, conferences etc.
- I've started making skill theme folders where I put game ideas, activity ideas, drills, etc. For instance, I have a folder for volleyball where I keep information on volleyball I have copied from various books. I get together with other P.E. teachers and copy stuff from their books. This avoids having to look through many books for new ideas for a particular unit.
- Play Harlem Globetrotters theme song "Sweet Georgia Brown" when teaching dribbling the kids love it. Or have the kids make up a ball routine to it.

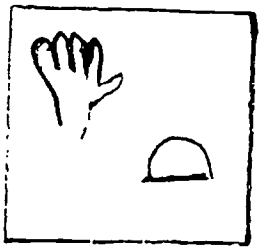
BALANCE PUZZLES

Objective: to develop balance, body awareness concepts, laterality, and problem solving skills.

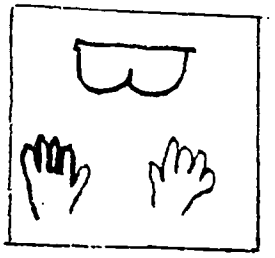
Equipment: To make: use poster board and draw various designs to create various balance positions with various body parts.

Some examples for Puzzles

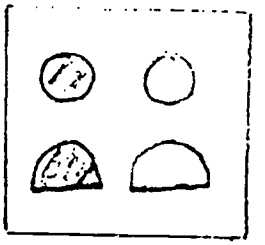
1 pt. balance
right foot
left foot
bottom
right knee
left knee



2 pt. balances
right knee and left hand
left foot and left hand
bottom and right elbow
left elbow and right knee



3 pt. balances
bottom and right and left hands
right and left hand and right foot
head, right hand, and left knee
right and left knees, and right elbows



4 pt. balances
both knees and both hands
both knees and both elbows
head, both hands, and right knee
bottom, both hands, and left foot

There are many more possible designs - these are just a few to get you started.

Key
Hand
bottom
Knee
elbow
Head

foot

Left-is
Should
print Body
Part & Right
or Left inside
body part.
or color
code Right
and Left
and body
Parts.

Lesson suggestions: Students try to balance only on the body parts shown. You can either lay the various puzzles on the floor so that there is one per student - then have the students use a locomotor skill to move to a new puzzle - or hold up a puzzle for all to see and entire class tries to balance only on the body parts shown. Also students could work in pairs. Student A tries to perform the balance while student B checks student A. Then they switch.

LEVEL 1

SHORT JUMP ROPE

Name _____
Class _____

BASIC CLUB TRICKS

10 Rope Turns Without Missing

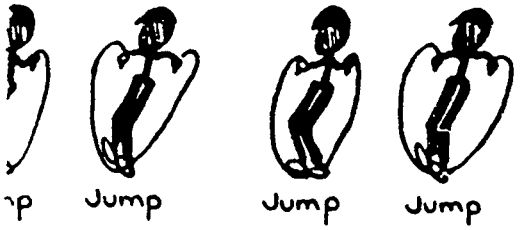
Color In Squares

Go Across →

→	1 Forward Jump	2 Forward Right Foot	3 Forward Left Foot	4 Forward 3 Tricks Both·Right·Left Do Each 4 Times
→	5 Backward Jump	6 Backward Right Foot	7 Backward Left Foot	8 Backward 3 Tricks Both·Right·Left Do Each 4 Times
→	9 Moving Forward Jump	10 Moving Sideways Jump Right	11 Moving Sideways Jump Left	12 Moving Backward Jump
→	13 Jog In Place	14 Movin' On	15 Hot Peppers 10 Seconds	16 Consecutive Jumps

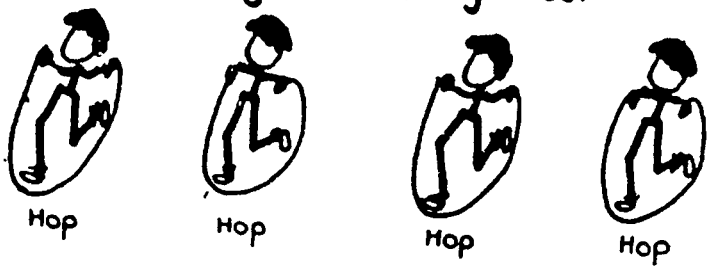
Basic Club #14

① Jump Rope Challenge
Forward Jump
Single Bounce



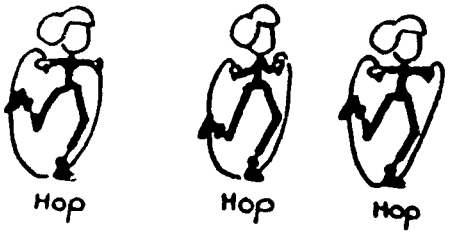
over the rope 10 times
out missing while using
ngle bounce.

② Jump Rope Challenge
Forward
Single Bounce - Right Foot



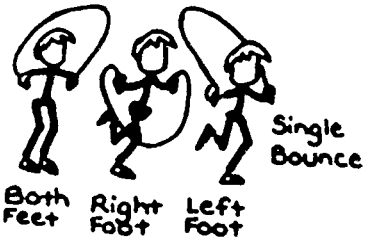
Step over the rope onto right foot while using a single bounce.

③ Jump Rope Challenge
Forward
Single Bounce - Left Foot



over the turning rope
left foot while using
ngle bounce.

④ Jump Rope Challenge
Presentation Card
Forward



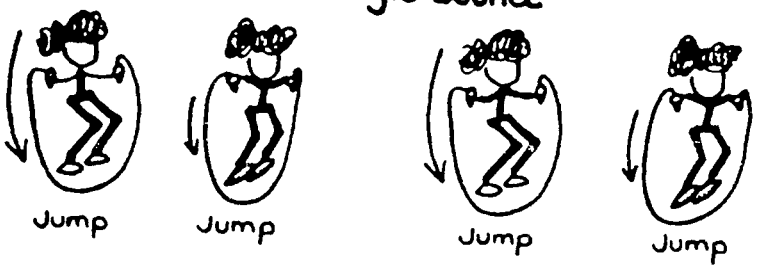
Present three tricks in a row without stopping the rope. Use 4 rope turns for each trick.

Basic Club

(5) *Jump Rope Challenge*

Backward Jump

Single Bounce

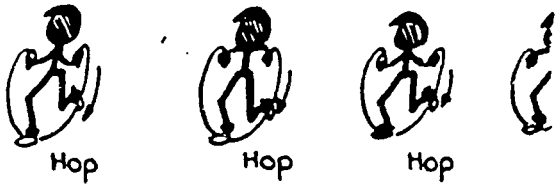


Jump the rope 10 times without missing while turning the rope backward. Use a single bounce.

(6) *Jump Rope Challenge*

Backward

Single Bounce - Right Foot

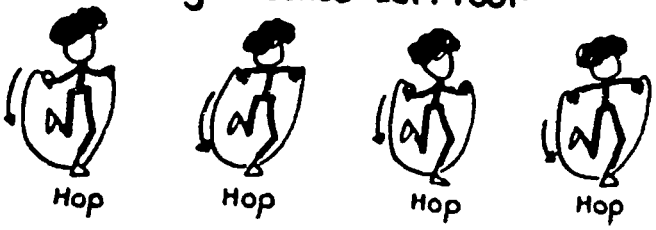


Step over the backward turni rope onto right foot while u a single bounce.

(7) *Jump Rope Challenge*

Backward

Single Bounce - Left Foot

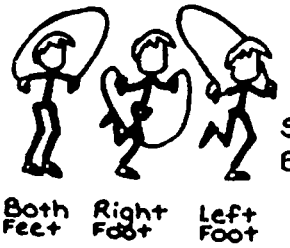


Step over the backward turning rope onto left foot while using a single bounce.

(8) *Jump Rope Challeng*

Presentation Car

Backward



Turn the r backward

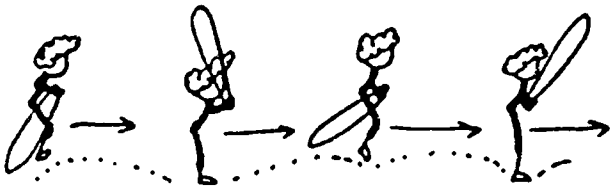
Present three tricks in a rou without stopping the rope. 4 rope turns for each trick.

Basic Club

Jump Rope Challenge

(9)

Moving Forward Jump

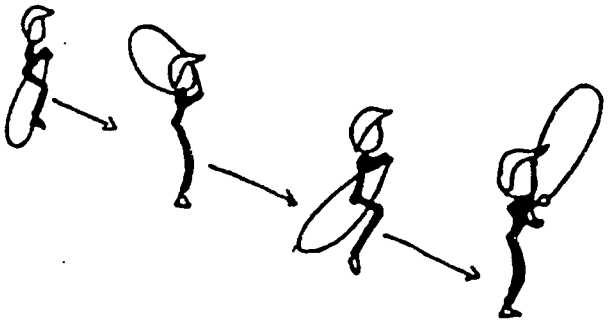


Jump over the rope while moving forward.

Jump Rope Challenge

(10)

Moving Sideways -- Jump Right

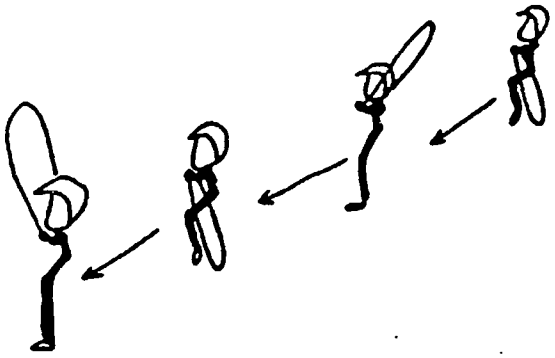


Jump over the rope while moving sideways to the right.

Jump Rope Challenge

(11)

Moving Sideways -- Jump Left

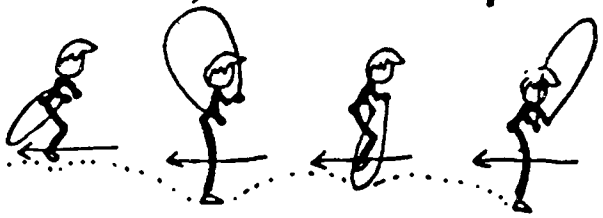


Jump over the rope while moving sideways to the left.

Jump Rope Challenge

(12)

Moving Backward Jump



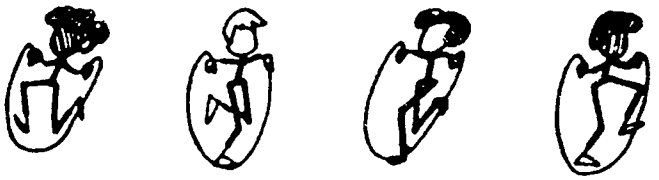
Jump over the rope while moving backward.

Basic Club

Jump Rope Challenge

(13) **Presentation Card**

Jog In Place

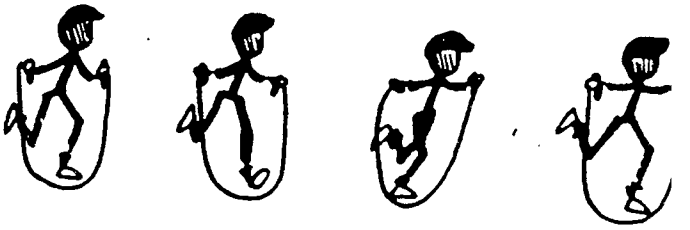


Step over the turning rope as you jog in place for 20 turns.

Jump Rope Challenge

(14) **Presentation Card**

Movin' On



Step over the turning rope as you move forward for 20 turns

Jump Rope Challenge

(15) **Presentation Card**

Personal Hot Peppers

Turn the rope and jump as fast as you can.

Jump Rope Challenge

(16) **Presentation Card**

Consecutive Jumps

50 - 75 - 100 - 125 - 150

How many times can you jum without missing?

Scarf Juggling

by Mark Sutherland

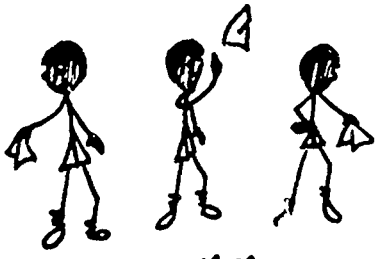
1. Holding the Scarf

DIRECTIONS: Take the scarf and hold it, as seen in picture #1. Grab the middle of the scarf (x in picture) with your thumb, index, and middle finger. This is called the Jellyfish Position. Hold the scarf with palm down at waist level.

2. Basic Throw and Catch

DIRECTIONS: While holding the scarf, lift your arm as high as you can reach. Just before you reach the highest point, gently flick your wrist and release the scarf into the air.

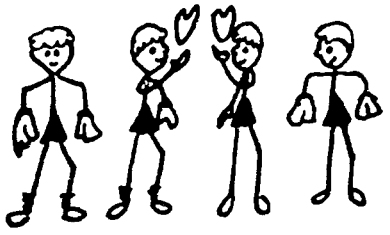
Let the scarf float down and catch it at waist level, palm down, and with your thumb, index, and middle finger - Jellyfish Position. Practice with right and left hand.



3. One Scarf Throw and Catch

DIRECTIONS: While holding the scarf in one hand, bring your arm across your body and release it at the highest point. (Remember to gently flick your wrist.) Let the scarf float down and catch it in Jellyfish Position with the opposite hand.

Example: Right Hand Throws - Left Hand Catches (Scarf caught on the left side of the body.)



4. Two Scarf Throw and Catch

DIRECTIONS: Hold the scarves in both right and left hand at waist level - Jellyfish Position. Lift your right arm across your body and release the scarf on the left side of your body. Lift your arm across your body and release the scarf on your right side. (Your arms have made an x pattern.) Catch the scarves at waist level. First, catch with left hand; then, right hand - Jellyfish Position.

Verbal Cues: Right Hand - Left Hand - Catch - Catch - Repeat.

5. Holding Three Scarves

DIRECTIONS: Make a Jellyfish with the first scarf. Place it in your hand and wrap your little finger and ring finger around the scarf. Do not stick the scarf in between fingers. Grab the second scarf, in Jellyfish Position, with thumb, index, and middle finger of the same hand. Grab third scarf - Jellyfish Position - with your other hand. Place it between thumb and middle finger.

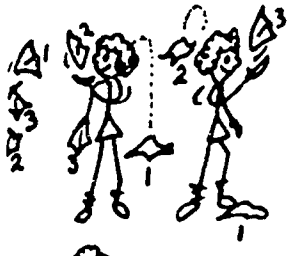
6. Three Scarves - One Throw

DIRECTIONS: Hold the scarves in Jellyfish Position. Lift and release the scarf that is held by the thumb, index, a middle finger in the hand that has two scarves. Lift and release it on the opposite side. Let it drop to the ground.

7. Three Scarves - Two Throws

DIRECTIONS: Hold the scarves in Jellyfish Position. Lift and release the #1 scarf (front scarf). Then, lift the scarf from the other hand, #2, and release it on the other side of the body. "Remember to reach under the first throw when reaching across." Let both scarves fall to the ground. The scarves should land on the opposite sides of the body. See Illustration.

Verbal Cues: "Right and Left" or "One and Two" or Black and Red."



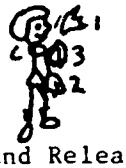
8. Three Scarves - Three Throws

DIRECTIONS: Hold the scarves in Jellyfish Position. Lift and release the front scarf from the hand which has 2 scarves in it, #1. Then, lift the scarf from the opposite hand, #2, and release it on the opposite side. Lift and release the remaining scarf on the same side as the first scarf, #3. Let all of the scarves fall to the ground.

Verbal Cues: "Right and Left" or "One and Two" . . .

9. Three Scarves - Three Throws - Three Catches

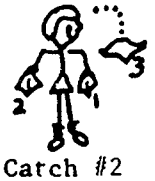
Start



Lift and Release #1

Other Hand Release #2

Catch #1



Catch #2

Catch #3

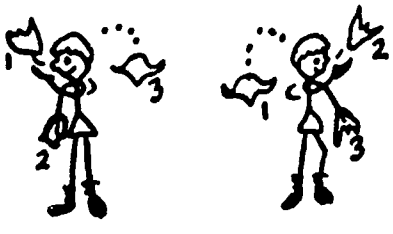
End

Verbal Cues: Right - Left - Right or One - Two - Three or Color of Scarves or Lift - Lift - Catch - Lift - Catch - Catch.

10. Three Scarves, More Than Three Throws

DIRECTIONS: Hold the scarves in Jellyfish Position. Lift and release the first scarf in the hand that has 2 scarves, #1. Then lift the scarf from the other hand, #2, and release it on the opposite side. Grab the first scarf, #1 with the other hand, toss #3, grab falling scarf #2 and lift and release scarf #1, again with other hand. Grab scarf #3 and release scarf #2 with other hand. Continue ... alternate throws with each hand. Remember Verbal Cues!!!

Verbal Cues: Right - Left - Right - Left - Right - Left - One, Two, Three, Four, Five, Six or Toss, Toss, Catch, Toss, Catch, Toss, Catch, Toss....



ASSESSING PROGRESS

VINS SUTLIVE
INDIANA UNIVERSITY

I. Current Issues in Assessment
   A. Defining Assessment: Collection and interpretation of data; the more frequent, the better.
      1. Measurement
      2. Evaluation

   B. Role of Assessment
      1. Key to individualized instruction
      2. Program development

   C. The "Scholar-Theorist" and the "Practitioner": Differing Views?
      1. Current practices in professional physical education
      2. Reliability, Validity - are these ideas contextually influenced.
      3. Norm-referenced tests v. Criterion-referenced tests

   D. Is assessment a part of teaching, or an unwanted appendage?

II. Types of Assessment Instruments/Tests

   A. Physical Fitness Tests

   B. Developmental Tests: checklists of motor milestones.
      1. Denver Developmental Screening Test-Revised
      2. Bayley Scales of Motor Development

   C. General Motor Proficiency (Ability) Tests
      - Test battery of multiple subtests; each subtest is supposed to measure a particular motor ability or construct, ie. hand-eye coordination, agility, balance, etc.
      1. Bruininks-Oseretsky Test of Motor Proficiency
      2. Test of Motor Impairment - Henderson Revision

   D. Tests of Motor Skill Performance
      - Designed to provide information on the current level of performance on specific skills in a program.
      - Motor Patterns (qualitative): form
        Motor Skills (quantitative): accuracy, time, distance
      1. Competency-based models: program specific
      2. Test of Gross Motor Development (Dr. Dale Ulrich).

III. Competency-Based Models of Assessment

A. Sport Profile: Assessing Sports Skills Performance
1. Knowledge
2. Mechanics
3. Skills/Objectives

B. Assessment must measure and evaluate specific program objectives. Assessment is frequent.

IV. Test of Gross Motor Development (TGMD)

A. Purposes
1. Test of content frequently taught to children ages (3-10);
2. test which can be used by a wide variety of professionals with a minimum of training;
3. both norm- and criterion-referenced interpretations;
4. emphasize gross motor process rather than product.

B. Uses of the Test
1. Identify those children who may be eligible for special services in physical education;
2. plan instructional programs in gross motor skill development;
3. assess individual student progress in gross motor skill development;
4. serve as a measuring instrument in research.

C. Description
1. Subtest 1: Locomotion - run, gallop, leap, hop, skip, horizontal jump, slide.
2. Subtest 2: Object Control - two-hand strike, catch, stationary bounce, kick, overhand throw.

D. Test Administration and Scoring Procedures

E. Interpreting Test Results
1. Gross Motor Development Quotients
2. Interpreting results for instructional programming

V. Discussion/Questions/Comments

A. Your input

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