

NAOMI HARTL

SESSION
1ENHANCING RHYTHMIC
MOVEMENT EXPERIENCES**SPARK™**
LINE DANCE

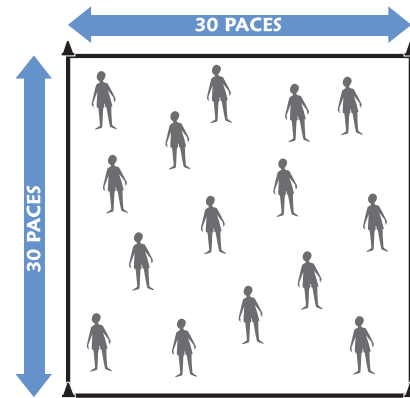
5-6-7-8

**Ready...**

- Music: "4,3,2,1" (SPARK 3-6 Music CD or SPARKfamily.org)
- Music player
- 5-6-7-8 Prompt Page (SPARKfamily.org).
- 4 cones (for boundaries)

Set...

- Create large (30X30 paces) activity area.
- Scatter students in area.

**GO!**

1. The object is to perform a line dance using an "add-on" format.
2. On music, move throughout our area. When the music stops, find a partner.
3. This is your "Jumping" partner. Together, jump 4X and say "5,6,7,8" (4 counts).
4. On music, leave your partner, and move again. When music stops, find a new partner.
5. This is your "Grapevine" partner. Grapevine step R (step R, L behind, R, touch L) then Grapevine step L (step L, R behind, L, touch R) (8 counts).
6. Move on the music. When it stops, find a 3rd partner.
7. This is your "Skating" partner. Together, skate slowly by sliding R foot forward, then L foot forward, R foot forward, L foot forward (8 counts).
8. Move on the music. When it stops, find a 4th partner.
9. This is your "Hip" partner. Touch your R hip with R hand, L hip with L hand, R glute, L glute, clap 2X, "Raise the Roof" (push hands from shoulders to sky) 2X (8 counts).
10. Move on the music. When it stops, find a 5th partner.
11. This is your "Back-walking" partner. Together, backward-walk 4 steps, counting "1,2,3,4" (4 counts).
12. Now, we'll play the music, and combine all the steps. The music has a prelude, then on cue, "5,6,7,8," begin jumping.

CUES

- ★ Find partners quickly.
- ★ Move to the beat.

DANCE

GRADES 3-6

15

NAOMI HARTL

SESSION
1ENHANCING RHYTHMIC
MOVEMENT EXPERIENCES

5-6-7-8

***SPARK™ IT UP!****Jumping Jacks**

Substitute 2 jumping jacks for 4 jumps.

**Super Fitness**

Change steps to the following: 2 jumping jacks; 2, 3-step turns; 2 burpees; 8 skier jumps; and 2 reverse lunges.

**Your Twist**

To any of the above variations, add your own twist to the dance on direction changes.

**HOME**

Teach this activity to someone at home (your sister, brother, mom, dad, aunt, uncle). Choose your favorite music. One of you stops the music when it's time to work with your partner. You won't have a new partner each time, but take turns inventing a new step. Each time you meet, repeat the steps you have done before adding another.

**STANDARDS ADDRESSED****National Dance Standards**

#1, 2 Perform line dance

#6 Cardiovascular fitness

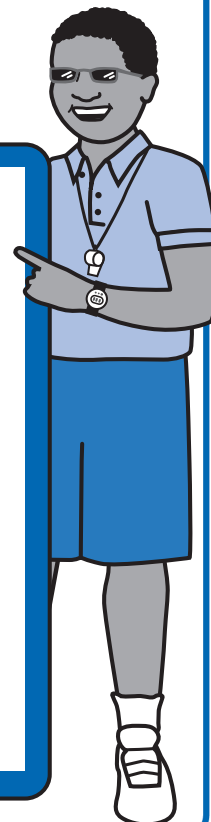
#3, 4, 6 Participates, appreciates, enjoys rhythmic movements

Your State (Write in here)

**TONY'S TIPS**

- When all students do the dance together, provide cues 1-2 beats before each move.
- Make copies of the 5-6-7-8 Prompt Page, and allow students to work independently with the directions in hand.

NOTES



NAOMI HARTL

SESSION
1ENHANCING RHYTHMIC
MOVEMENT EXPERIENCES**5 - 6 - 7 - 8**

Music CD: "5, 6, 7, 8"

Music Web: "4-3-2-1"

(16 count intro)**Jump**

Jump 4X and say "5-6-7-8" (4 counts)

Grapevine

Grapevine R then L (8 counts)

Skate

Step together with R foot, then L foot.

Repeat (8 counts)

HipTouch R hip, L hip, R glute, L glute, clap 2X,
"Raise the Roof" 2X (8 counts)**Backward Walk**Walk backward 4 steps, counting "1-2-3-4"
(4 counts)**Repeat from start until end of song****DANCE UNIT**

Teaching Rhythmic Movement to Children



"Chock-Let Pie"

by *Peter A. Hastie,
Ellen H. Martin, and
Gary S. Gibson*

It is doubtful that any teacher would question the value of rhythmic movement in a physical education program. The benefits of being able to move rhythmically and to keep a beat are numerous. First, children with rhythm have an increased kinesthetic awareness of their body in motion and stillness. As most physical activities have an inherent rhythm (e.g., tennis, swimming, running, or basketball), participation in lessons that focus on rhythm help sharpen kinesthetic awareness of the body in space as well as the length of time required to perform the individual components of a movement or skill. For example, you may hear a tennis instructor talk about keeping the serve motion smooth by maintaining fluidity between the ball toss and the swing. Second, rhythmic activities can also help to develop coordination, balance, and endurance. These components underlie many complex and simple skills. Yet, even in a straightforward skill like skipping, some children have difficulty coordinating the step-hop pattern required to successfully demonstrate the skill. This lack of coordination is often reflected by choppy or disjointed movements. Finally, moving to percussion, music, or choreographed patterns helps children develop multisensory integration. This is evidenced by the need for sight, hearing, and kinesthetic awareness as the child moves the body in space.

Elementary physical education teachers understand the importance of helping children develop fundamental motor skills because they are the basis for success in many physical activities. Yet helping students develop rhythm is just as important since every activity has an underlying rhythmical component. Thus, this article takes you through a series of progressions that help teach movement and rhythm to children. These are designed to strengthen your children's self-confidence (as well as your own!) and to implement a system that

is easy to use so that all children will have opportunity to glean some positive benefits.

A Four Stage Progression

We can teach children rhythmic movement skills by following a four-stage progression. As children progress through these stages, their competency level should improve allowing the design of simple routines while accurately moving to an external beat:

Stage 1: Learning how to "verbalize" a rhythm.

Stage 2: Learning to use a set of symbols to record and "read" a rhythm.

Stage 3: Learning to move to a rhythm.

Stage 4: Creating movement sequences that fit a rhythm.

Stage 1: Verbalizing a Rhythm

We help children become aware of rhythms by verbalizing them. The "Chock-Let Pie" technique is a useful way to teach children this skill. We begin by using words to symbolize one beat or a group of beats in a measure (i.e., a specified number of musical beats). For our purposes we are using a four beat count for each measure, thus if you said 1, 2, 3, 4, 1, 2, 3, 4, this would denote two measures. The word for a single beat (quarter note) is PIE. To count 4 beats, you would say, PIE - PIE - PIE - PIE. It is the mental picture of a pie that children connect to that makes the "Chock-let" pie strategy unique. Instead of thinking in abstract musical terms or notations, the children easily visualize a pie cut into four pieces with each piece representing one beat (see Figure 1).

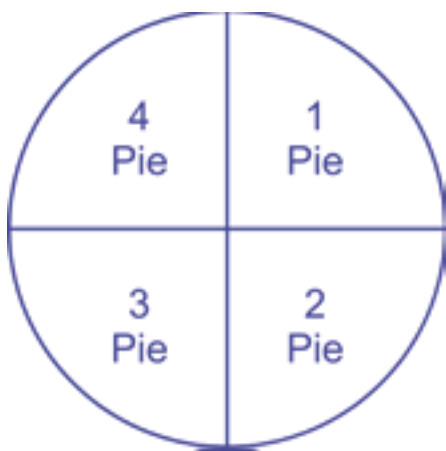


FIGURE 1 Four beat count—each pie section represents a single beat.

If you wish to introduce verbalizing half of a single beat (eighth notes), exchange the word chocolate for pie. Upon pronunciation, break the word chocolate into two syllables (Chock-Let). The time it takes to say Chock-Let is the same time it takes to say pie. Hence for a 4-count beat (1-2-3-4) with two eighth-counts (half of a single beat) written on the third beat, you would say, "PIE - PIE - CHOCKLET - PIE." The mental picture visualized by the students is of a pie sliced into four with one of the original four slices divided in half (see Figure 2).

In some rhythms, you may wish to indicate that one beat in a measure is silent. This moment of silence is called a rest and may be assigned various lengths of time such as single beat/quarter, half of a beat/eighth, one-fourth of a beat/sixteenth, and so on. For example, when using a four beat count (1, 2, 3, 4) and a rest occurs for one beat (quarter), you say "Shh" (same length of time as PIE). In this instance "shh" is used to indicate not only the missing beat, but also the length of the missing beat (one beat or quarter). Therefore, if a rest occurs on the third beat in a measure, the verbalized rhythm sequence is "pie, pie, shh, pie" (see Figure 3). If you were clapping your hands to this rhythm, you would hear "clap, clap, (silence), clap."

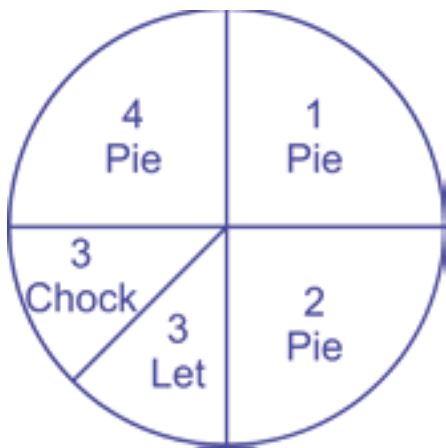


FIGURE 2 A four beat count with a half of one beat (eighth note) on the third beat.

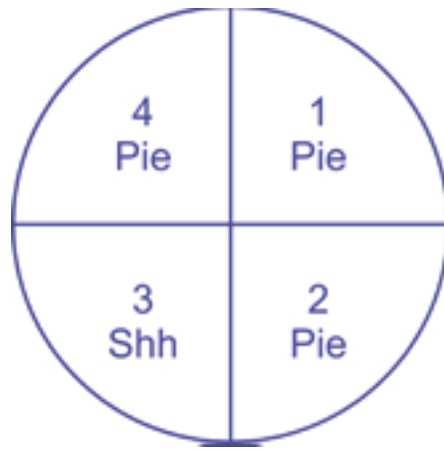


FIGURE 3 A four beat count with a full rest (one beat) or a quarter rest on the third beat.

We use the word UGH to verbalize an eighth rest (half of a beat) when using a four beat count (1, 2, 3, 4). Thus, UGH only uses half of one beat and takes half the time to verbalize as "Shh." A good example of the eighth rest is indicated when the eighth rest takes the place of either the first or second syllable of CHOCK - LET. If the eighth rest falls on the first syllable, it would be "UGH - LET" or if the eighth rest falls on the second syllable, it would be "CHOCK - UGH" (see Figure 4). Remember "PIE - PIE - CHOCKLET - PIE"? With an eighth rest, the four count could appear as follows: "PIE - PIE - UGHLET - PIE." Another example of a half rest could be "PIE - UGHUGH - CHOCKLET - PIE."

Once your children master verbalizing full (1,2,3,4) counts with beats and rests representing various lengths of time, you may want to teach them to verbalize more challenging rhythms that consist of beats whose length of time is much longer or shorter than one beat. "Huckleberry" is the word used to verbalize a quarter of one beat (sixteenth note) in a four beat count. "Huckleberry" would be pronounced quickly using all four syllables in the same time length you would say "PIE" (i.e., HUCK - LE - BER - RY). Thus, a rhythm whose value is a quarter of one beat (sixteenth note) on

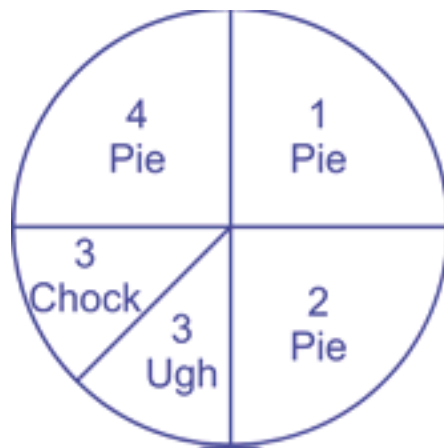


FIGURE 4 A four beat count with an eighth rest (half of one beat) on the third beat.

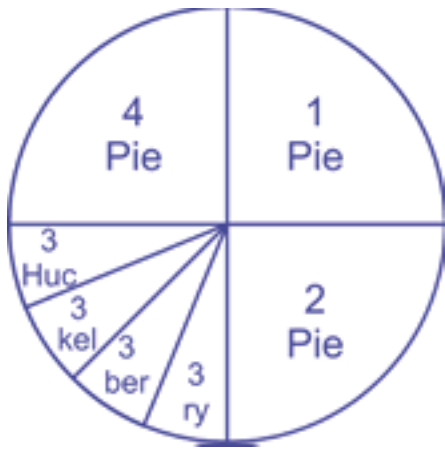


FIGURE 5 A four beat count with one beat valued as a sixteenth note on the third beat.

the third beat of the measure would be verbalized as "PIE - PIE - HUCKLEBERRY - PIE" (see Figure 5).

Stage 2. Learning Symbols and Reading Rhythms

Once your children can verbalize rhythms, you can teach them a system of notation that allows them to write down and read back rhythms. Table 1 correlates to the count value, the verbalizations, and the rhythm notation. The symbol shown is reflective of what one would see in actual music notation.

Practice learning this notation by writing the notation for the following 4-count rhythm verbalizations:

pie, shh, shh, pie

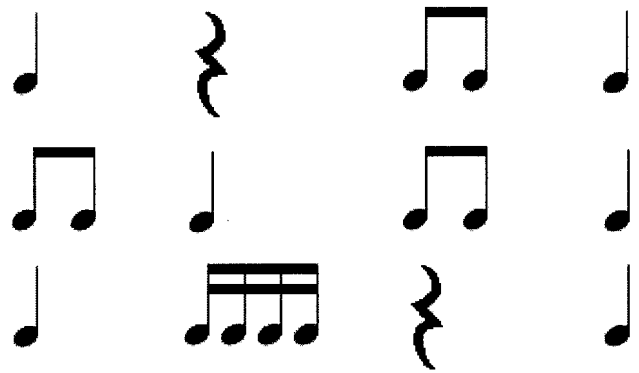
pie, Chock-Let, shh, pie

choc-ugh, pie, pie, huckleberry

Table 1

Count/Note	Word	Notation
Single count / quarter note	PIE	
Half count / eighth note	CHOCK- LET	
Quarter count / sixteenth note	HUCK - LE - BER - RY	
Single rest / quarter note	SHH	
Half rest / eighth note	UGH	

Now, verbalize the rhythm for the following notations:



In the same fashion, have your children practice writing down rhythm verbalizations as notations and reading back notations as rhythm verbalizations. It is useful to have children pair up into partners for this activity so that they can check that their written notes match the verbalizations and vice versa. Once children have mastered these translations (from words to notes, and notes to words), you can play a rhythm using some percussion instrument and have children either describe the words or write the notes.

Stage 3. Moving To Rhythms

Once your children have mastered the stage 1 and 2 skills, they are ready to start moving to rhythms. It is easiest for children to begin moving to rhythms by stepping in place, rather than by performing locomotor movements. For example, the rhythm "Pie, Pie, Chock-Let, Pie" can be performed as the stepping sequence "step, step, step/step, step" (where step/step means two quick steps per count).

Once your children can perform a rhythm by stepping in place, you can add in various locomotor skills. As before, keep things simple by having a single locomotor movement equal a count of one. Walking, leaping, hopping, stomping, and sliding are examples of "one-count movements." For example, a locomotor sequence for the verbalized rhythm "Pie, Pie, Chock-Let, Pie" might be performed as "slide, slide, step/step, slide." Again, since you are initially limiting locomotor movements to counts of one, the rhythm verbalization "Chock-Let"—representing two counts for one beat—is performed as two quick steps in place rather than two quick slides.

When children are proficient at performing simple locomotor movements to verbalized rhythms, you can add in choreographic elements such as "shh" notes or accents (the stressed beat in a count or measure) to increase the originality of rhythmic motion sequences. Shh notes are very useful for adding in nonlocomotor expressive movements. The simplest nonlocomotor actions are gestures or changes of levels. Hence, the

verbalization, "pie, pie, Chock-Let, shh" may be enacted "step forward, step back, side-slide/side-slide, sink."

When we reach the stage of moving to these words, children usually find it easier if the rest is in the second half of a beat and if a movement (versus a second rest) follows it. It is feasible, however, to begin counts with rests and to have a rest following a rest. It is at this point that you let children take the level of sophistication that suits their skill.

Another choreographic element is an accent which is a stressed beat in a measure. When applied to rhythmic motion, an accent increases the force of a movement, such as applying an extra-heavy step versus a light step, or it may be a marked gesture. In the system of rhythm notation, an accent is designated by the symbol ▼ placed above the symbol (notation) that is to be accented. For example,

in the notation sequence:				
which is pronounced:	pie	pie	Chock-Let	pie
or shown as:	step	step	step/step	stomp

You would verbally emphasize the notation at the fourth beat and emphasize a body movement occurring at that beat, too. Accents can occur anywhere in a measure, above quarter notes, eighth notes, sixteenth notes, or rests.

Stage 4. Creating Movement Sequences

Complex levels of rhythmic movement involves children moving in relationship to one another. Initially, you might divide your children into small groups arranged in straight lines, squares, or partners. For example, a group of four children may start in two lines facing each other, then move away from each other during a four count beat, and then back to their original place on the second count of four.

After your children are proficient at creating 8 to 16 count sequences, notating the rhythms, verbalizing the rhythm, and then adding movement to the counts, they can begin to build group sequences where different students in the group are presenting different rhythms and hence different parts. These can be first attempted with four groups of four, each with its own separate 16 count. One group might move to a "Pie Shh Shh Shh" sequence at the back of the group, with a heavy and dramatic focus on the first pie. On both sides, two groups may be performing the same sequence of "Pie Pie Chock-Let Pie," while in the front, another group at a lower level is doing a more complex routine of "Shh Chock-Let Choc-Ugh Pie." In this way, a whole expressive dance is developed where the coordination of the groups is set by the underlying beat. Additionally, African-American Stepping could be introduced at this point as an intercul-

tural curriculum activity that directly relates to rhythmic movement.

When children are working in this final stage, any number of props can be used to highlight certain actions. Props include boxes, benches, chairs, or ribbons. Sometimes students find holding props and striking them together can be helpful in keeping them in time. Examples of such percussive props include two drink cans that can be hit together or two rolled up magazines that can be struck together or against the floor.

This progression uses the concept of scaffolding that builds upon what is known to create or learn something new. Thus, once children can verbalize the rhythm, then they can read and understand notation. Copies of the notation could be taken home by the students and used to acquire more individual practice time or the writing of new rhythmic movements. Building on that, children learn simple movements to the rhythm before creating their own rhythmical sequences. By using this simple progression, you can start establishing the rhythmical foundation that is needed to perform many motor skill movement forms. ©

Inactive Kids?

Try our
jump rope programs
and ropes!



Heartbeat Enterprises, Inc. (410) 381-8553

Visit jump2bfit.com for more information!

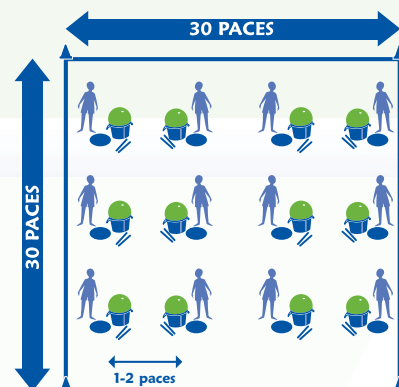
LORETTA MCGEE ROUTINE

Ready...

- 1 bucket (or similar) per student
- 1 exercise ball per student
- 2 rhythm sticks per student
- 1 spot marker per student (optional)
- Music: "Loretta McGee" (SPARKfamily.org) or "Cotton Eyed Joe"
- *Loretta McGee Routine Prompt Page* (SPARKfamily.org)
- Music player

Set...

- Create large (30X30 paces) activity area.
- Place balls on buckets and place in rows and columns lining balls in both directions to be about 1-2 paces apart. (Optional: Place a spot marker behind each bucket and ball for students to stand on.)
- Students stand behind bucket and ball facing front. Each student has 2 sticks, one in each hand.



GO!

1. In *Loretta McGee Drum Routine*, the object is to practice drumming, learn some new moves, and perform a routine as a class.
2. We'll learn and practice 1 beat at a time without the music first. Then we'll put it all together with the music.
3. **Jump:** Jump quickly and hit the ball as you land 8X (8 counts).
4. **Jumping Jacks:** Tap both sides of the ball on the Down Jack, then tap sticks overhead on the Up Jack. Complete a total of 4 Jumping Jacks for 8 counts.
5. **Skip:** Skip clock-wise around the ball and hit the top of the ball with your R hand stick. (8 counts). Then change direction and skip counter clock-wise and hit the top of the ball with your L hand stick (8 counts) for a total of 16 counts.
6. **Grapevine:** Grapevine R, hit the ball to your R with both sticks 1X, then Grapevine L, hit your ball with both sticks 1X (8 counts).
7. **Pendulum Kicks:** Kick R leg out to side, weight on L, hitting top of ball with L hand stick. Then pendulum swing to kick L leg out to side, weight on R, and hitting top of ball with R hand stick. (2 counts). Repeat 3 more X for a total of 8 counts.
8. **Yee-haw:** Pivot and complete a full turn in place while tapping sticks overhead and shouting, "Yee-haw" (8 counts).
9. **Repeat from start to end of song.**
10. Now, we'll play the music, and combine all the steps. The music has a 16-count intro, then we'll begin.
11. **Challenges**
 - Can you make a move that is more challenging and vigorous?
 - Can you stay on beat as you perform your new move?
12. **Think About...**
 - This activity was adapted from a line dance. What other line dances do you know?
 - What do you enjoy about line dances?



DRUMMING

Loretta McGee Drum Routine

Music: "Loretta McGee" (SPARKfamily.org)

Music Option: "Cotton-Eyed Joe"

(16 Count Intro)

page 1

Jump

- Jump up and down and hit top of ball with both sticks 8X
(8 counts)

Jumping Jacks

- Tap both sides of ball on Down Jack, then tap sticks overhead on Up Jack
(2 counts)
- Repeat 4X for a total of 8 counts

Skip

- Skip clock-wise around ball and hit top of ball with your R hand stick
(8 counts)
- Stop and skip counter clock-wise and hit top of ball with L hand stick
(8 counts)

Grapevine

- Grapevine R, hit the ball to your R with both sticks 1X
(4 counts)
- Grapevine L, hit your ball with both sticks 1X
(4 counts)



continued on page 2



DRUMMING PROMPT PAGE

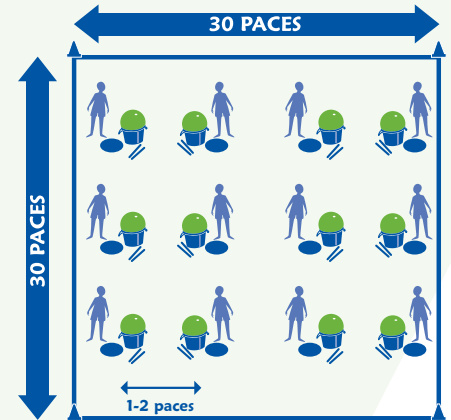
4-3-2-1 ROUTINE

Ready...

- 1 bucket (or similar) per student
- 1 exercise ball per student
- 2 rhythm sticks per student
- 1 spot marker per student (optional)
- Music: "4-3-2-1" (SPARKfamily.org) or "5-6-7-8"
- 4-3-2-1 Routine Prompt Page (SPARKfamily.org)
- Music player

Set...

- Create large (30X30 paces) activity area.
- Place balls on buckets and place in rows and columns lining balls in both directions to be about 1-2 paces apart. (Optional: Place a spot marker behind each bucket and ball for students to stand on.)
- Students stand behind bucket and ball facing front. Each student has 2 sticks, one in each hand.



GO!

1. In *4-3-2-1 Drum Routine*, the object is to practice drumming, learn some new moves, and perform a routine as a class.
2. We'll learn and practice 1 beat at a time without the music first. Then we'll put it all together with the music.
3. **Jump:** Jump and hit the top of the ball with both sticks 4X saying "4-3-2-1" (4 counts).
4. **Grapevine:** Grapevine R, hit the ball to your R with both sticks 1X, then Grapevine L, hit your ball with both sticks 1X (8 counts).
5. **Jump Back and Forth:** Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks (8 counts)
6. **Ball Touch:** Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then "Raise the Roof" pushing sticks overhead 2X (8 counts).
7. **March:** March 4 steps while tapping sticks and saying "8-7-6-5" (4 counts).
8. **Repeat from start to end of song.**
9. We'll play the music, and combine all the steps. The music has a 16-count intro, then we'll begin.
10. **Challenges**
 - Can you stay on beat for the whole song?
11. **Think About...**
 - How many times did we change directions? What is "agility"? (The ability to change directions quickly).



DRUMMING

4-3-2-1 Drum Routine

Music: "4-3-2-1" (SPARKfamily.org)

Music Option: "5-6-7-8" by Steps
(16 Count Intro)

Jump

- Jump and hit top of ball with both sticks 4X say "4-3-2-1"
(4 counts)

Grapevine

- Grapevine R, hit ball to your R with both sticks 1X
(4 counts)
- Grapevine L, hit your ball with both sticks 1X
(4 counts)

Jump Back and Forth

- Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks
(8 counts)

Ball Touch

- Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then Raise the Roof pushing sticks overhead 2X
(8 counts)

March

- March 4 steps and tap sticks. Count "8-7-6-5"
(4 counts)

Repeat from start to end of song



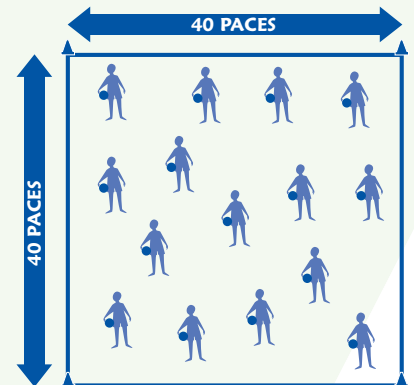
BASKETBALL RHYTHMS

Ready...

- 1 basketball per student
- Music Web: "Keep It Wild" (SPARKfamily.org) or "Space Jam Theme Song"
- *Basketball Rhythms Prompt Page* (SPARKfamily.org)
- Music player

Set...

- Create a large (40X40 paces) activity area.
- Scatter students within area, each with a basketball and enough room to move safely.



GO!

1. In *Basketball Rhythms*, the object is to learn and perform a routine to music using basketball moves.
2. We'll learn and practice 1 move at a time without the music first. Then we'll put it all together with the music.
3. **Slow Squats:** Drop down into a squat for 4 counts, then back up for 4 counts. Repeat for 3 more X for a total of 32 counts.
4. **Mummy Wrap:** Wrap the ball around your knees (8 count), then your waist (8 counts), then your head (8 counts). Then back to your waist (8 counts) and your knees (8 counts). Continue wrapping up and down for a total of 32 counts.
5. **Crossovers:** Dribble in place with your R hand 3X, then crossover to your L hand. Dribble with your L 3X, then crossover back to your R. Repeat for 3 more X for a total of 32 counts.
6. **Moving Dribble:** Dribble 8X with your R hand walking forward 4 steps, repeat moving back 4 steps. (16 counts.) Repeat with your L hand moving forward 4 steps and back. (16 counts).
7. **Repeat from start to end of song.**
8. Now, we'll play the music, and combine all the steps. The music has a 16 count intro, then we'll begin.
9. **Challenges**
 - Can we stay on the beat so all the balls bounce at the same time?
 - Can you create your own move to add to this routine?
10. **Think About...**
 - The Harlem Globetrotters are a group of talented basketball players who travel the world entertaining folks with ball handling routines and tricks. What kind of commitment would it take to be so skilled?
 - If you could have a talent, what activity would you wish to be talented in? How much work do you think it takes to be a professional athlete such as a circus arts performer, dancers, soccer player, etc.?



MANIPULATIVES

INTRODUCTION TO MOVEMENT BANDS

Ready...

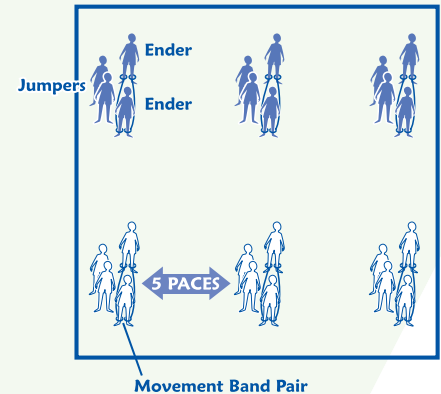
- 1 pair of movement bands per 3-4 students
- *Movement Band Skill Cards – Individual Tricks* (SPARKfamily.org)
- Music and player or 1 pair of rhythm sticks per 3-4 students

Set...

- Create groups of 3-4 scattered with about 5 paces between groups; each group with 1 pair of movement bands.

GO!

1. The object is to learn the basic movement band techniques and safety rules.
2. **Safety:**
 - (Cover the following safety rules before beginning.)
 - Place loops at the ends of the bands low and around the ankles.
 - Enders move apart until band is taut, but not too tight.
 - Enders may not walk when attached to bands.
 - Be careful when removing the bands. Avoid snapping them.
3. **Ender Technique:**
 - (Teach and have 1 group demonstrate the Enders movement without the Movement Bands.)
 - I'll say "5-6-7-8" to prepare you to begin. Start with your feet together and jump 2X, then straddle jump 2X. Ready? 5-6-7-8.
 - (Allow time for all students to practice. Always start with "5-6-7-8" as a lead-in prompt and call, "In, In, Out, Out" to provide auditory cues.)
 - Now let's add the bands. Two from each group are "Enders." The loops fit over your shoes and ride on the ankles. Pull away from each other until band is taut.
 - (When all have bands on, give signal to start, provide rhythm cues and allow Enders to practice with bands.)
4. **Jumping Technique:**
 - (Use the Movement Band Skill Cards - Individual Tricks for diagrams and instructions for each trick. Have 1 group demonstrate Jumper's movement.)
 - Learn the jump while Enders remain in Out position. Then try it with the Enders jumping in and out.
5. **Challenges**
 - Can you add a 180° turn?
 - How many jumps can you make without an error?
6. **Think About...**
 - Is it easier or more difficult to do the pattern when hearing the auditory cues? Why?
 - How could you do this type of activity at home? What could you use for the bands?



MOVEMENT BANDS

JUMP IN, STRADDLE OUT

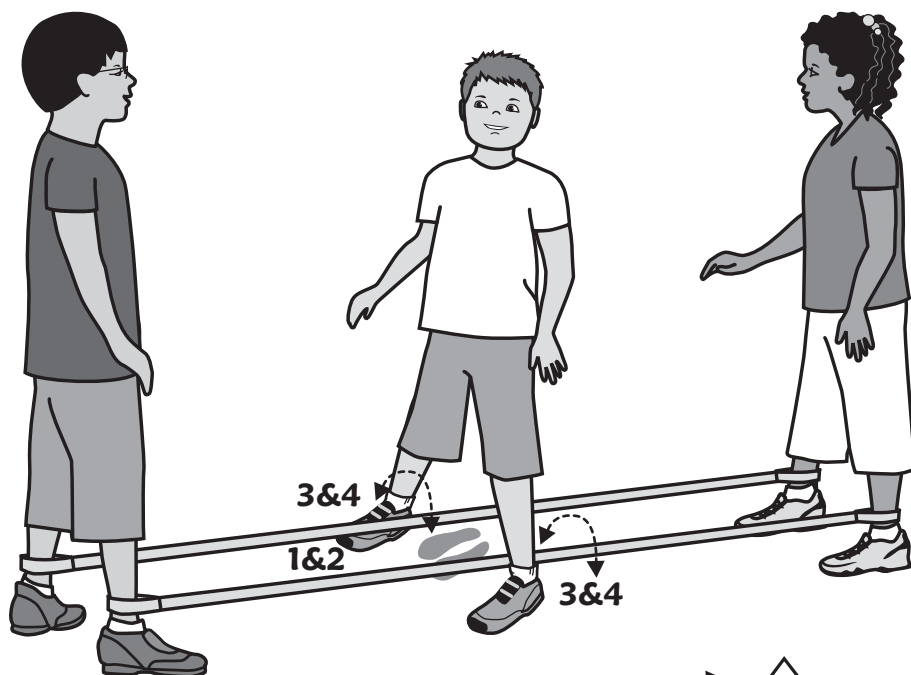
Set: Straddle bands, 1 foot on each side

JUMPERS

1 and 2 Jump between bands 2X (IN, IN)

3 and 4 Straddle 2X (OUT, OUT)

Exactly the opposite of Enders.



INDIVIDUAL TRICK

MOVEMENT BANDS



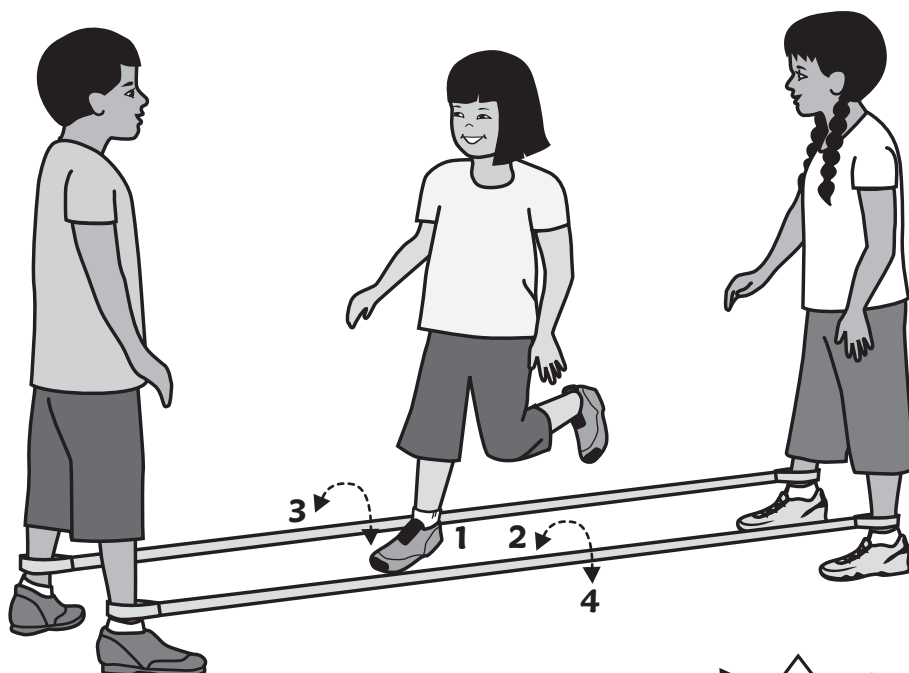
JOE IN, JOE OUT

Set: R foot closest to bands

JUMPERS

1 and 2 Jog R and L between bands.

3 and 4 Jog R & L straddling bands.



INDIVIDUAL TRICK

MOVEMENT BANDS



FOLLOW THE LEADER

Set: Jumpers (3-4) stand with R foot closest to bands

JUMPERS

Jumper #1 begins to jump an individual trick. After 8 counts, Jumper #2 joins and follows #1's lead. Continue until all Jumpers have joined in.



GROUP TRICK

MOVEMENT BANDS

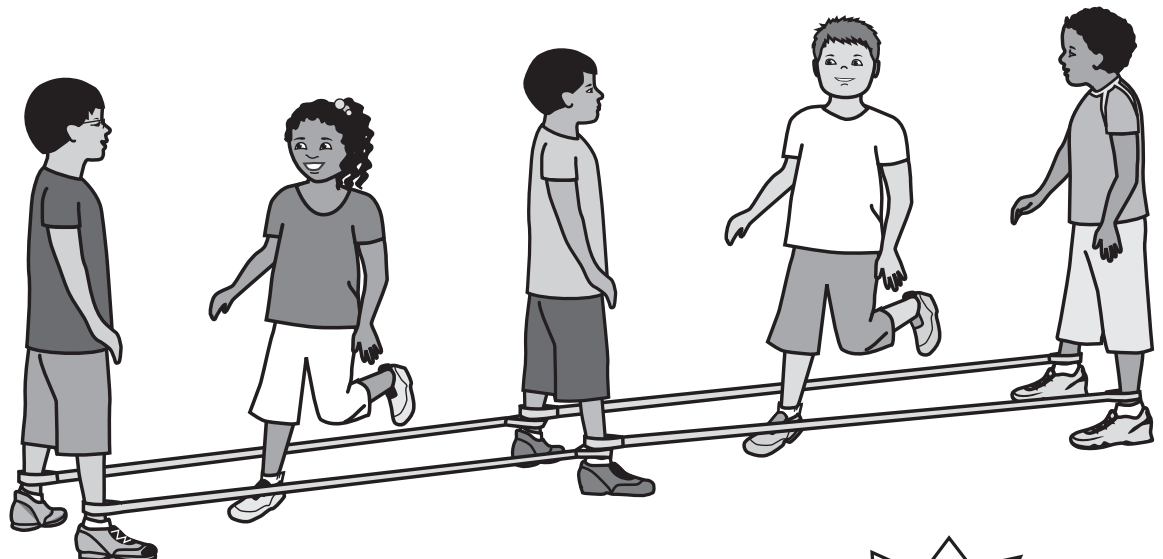


EXTEND-A-BAND

Set: 3 Enders and 2 sets of bands form a straight line. Ender in the middle has bands in front and bands behind. The bands are “extended” and can hold more Jumpers.

JUMPERS

Jumpers spread along the extended bands. Choose any individual trick.



GROUP TRICK

MOVEMENT BANDS



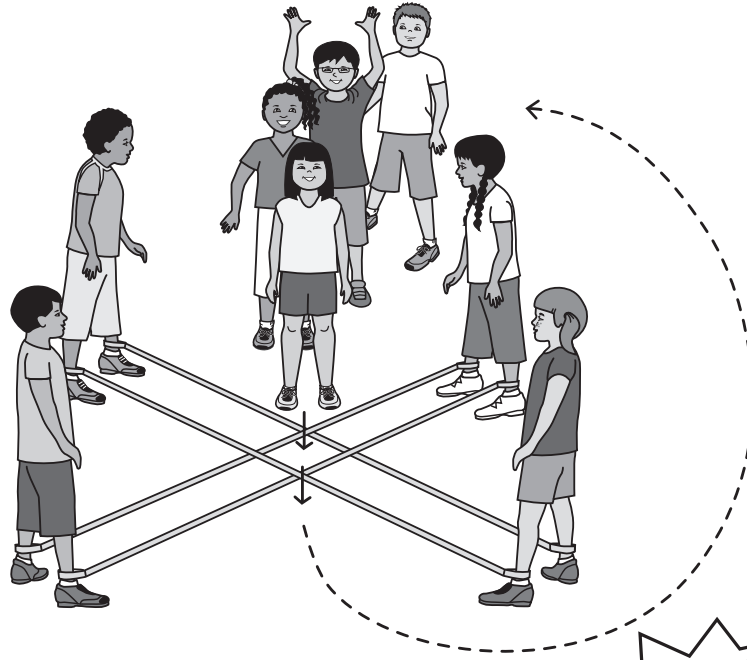
NOW YOU SEE IT, NOW YOU DON'T!

Set: Cross bands to make a large X. Enders face center.
Jumpers form a file line facing the center of the X.

JUMPERS

When Enders are OUT
there will be an open
square in the center of
the X to jump in.
When Enders are IN,
jump out!

Take turns moving to
the other side using
any step, then return
and repeat.



GROUP TRICK

MOVEMENT BANDS



MOVEMENT BANDS

Create a Drum Routine Task Card

Draw drum formation here.

Group Members

Guidelines

Your routine must:

- be between 1 and 2 minutes long to a song chosen from the list.
- include at least 4 different skills you have learned (*see Sample Drumming Skills on backside*)
- include at least 2 skills your group has created.

Think About

- How will you all relate to each other? Will you all do the same thing? Will you all do things at the same time?
- Will there be symmetry? Asymmetry?
- What feelings or messages are you expressing with your drumming routine?
- How will each move flow into the next?

Write up your routine on the backside.

Assessment

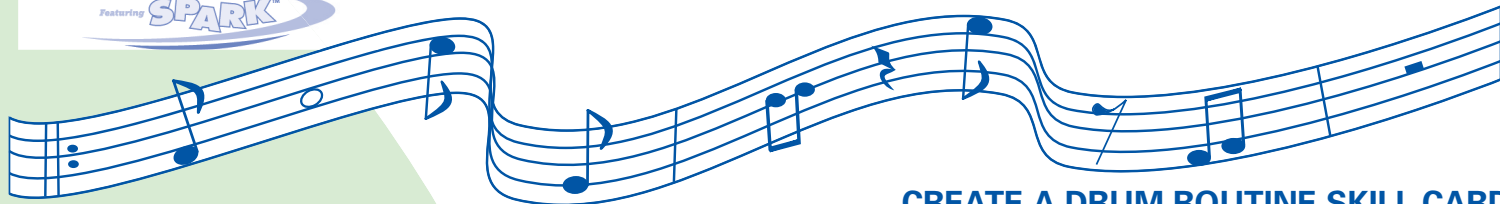
1. Routine was 1-2 minutes long.
2. At least 4 learned skills and 2 new skills were included.
3. Skills flowed from one to another.
4. All group members participated and were equally involved.
5. A pedometer wearer took over 50 steps. (optional)



Create a Drum Routine Skill Card

(Card 1 of 2)

Stand Behind the Ball • Hit both sides of ball quickly 4X • Hit top of ball with both sticks quickly 4X • Do 4 quick twists without hitting ball • Tap sticks together quickly 4X	Move Around the Ball • Walk or skip clock-wise around ball, hitting top of ball with your R stick • Change direction and walk or skip counter clock-wise around, hitting top of ball with your L stick
Jump • Jump and hit top of ball with both sticks	Grapevine • Grapevine R, hit ball to your R with both sticks 1X • Grapevine L, hit your ball with both sticks 1X
Jump Back and Forth • Jump Back, tap sticks 2X, Jump Forward and hit top of ball with both sticks	Ball Touch • Hit R side of ball with R stick, then L side of ball with L stick, then top of ball with R stick, top of ball with L stick, tap sticks together 2X, then Raise the Roof pushing sticks overhead 2X
March • March and tap sticks	Jumping Jacks • Tap both sides of ball on Down Jack, then tap sticks overhead on Up Jack
Skip • Skip clock-wise around ball and hit top of ball with your R hand stick (8 counts) • Stop and skip counter clock-wise and hit top of ball with L hand stick (8 counts)	Pendulum Kicks • Kick R leg out to side, weight on L foot, hit top of ball with L hand stick. Then pendulum swing to kick L leg out to side, weight on R foot, and hit top of ball with R hand stick



CREATE A DRUM ROUTINE SKILL CARD

Create a Drum Routine Skill Card

(Card 2 of 2)

Sides and Top

- Squat low and hit both sides of ball with both sticks, then rise up and hit top of ball with both sticks (2 counts)

Yee-haw

- Pivot and complete a full turn in place while tapping sticks overhead and shouting "Yee-haw" (8 counts)

Sides and Overhead

- Squat low and hit both sides of ball with both sticks, then rise up and tap sticks overhead (2 counts)
- Repeat 7 more X for a total of 16 counts

Elevator

- Squat and tap floor with both sticks
Rise to tap the sides of ball with both sticks
- Rise again and tap top of ball with both sticks
- Stand and tap sticks overhead (4 counts)

Twisted Taps

- Twist R and hit ball behind you with your R stick, then come back to center and hit your ball with both sticks, then hit ball to your R with your R stick, then come back to center and hit your ball with both sticks (8 counts)
- Twist L and hit ball behind you with your L stick, then come back to center and hit your ball with both sticks, then hit ball to your L with your R stick, then come back to center and hit your ball with both sticks (8 counts)

Sumo Squats

- Squat deeply and tap both sides of ball with both sticks 2X, then tap sticks above head 2X as you lift R leg with bent knee (4 counts)
- Squat deeply and tap both sides of ball with both sticks 2X, then tap sticks above head 2X as you lift L leg with bent knee (4 counts)





School Specialty®



Welcomes You to SPARK Training!

Thank you for joining us for our SPARK training. Together, we'll make it a great day -- active, fun, and relevant to the needs of YOUR students. It's about the journey, not the destination, and we want you to know how we plan to support YOU every step of the way.

800 Number & Email Consultation:

Call SPARK at **800-283-5700** or write us at spark@sparkpe.org any time you have a question or concern -- or even a great idea to share.

SPARK Website:

Visit sparkpe.org for FREE resources, including the SPARK Grant-Finder, alignment to National and State PE Standards, Advocacy Tools, and more.

Webinars:

SPARK hosts FREE webinars every month on timely topics in the field of physical education and student health. Go to sparkpe.org to register for upcoming webinars, and view recorded webinars for FREE on SPARKacademy.org.

eNewsletter:

If you added your e-mail to our sign-in sheet (hurry, it's not too late!) you'll receive our eNewsletter full of grant opportunities, teaching tips, equipment promotions, and links to free resources.

SPARK Blog:

Yes, SPARK is blogging! Go to sparkpe.org/blog to access articles on a variety of topics in physical education, activity, health, and nutrition.

SPARK Institutes:

Continue your professional growth with SPARK by attending a SPARK Institute in San Diego. The Institutes offer 2-day training in each SPARK program and special topics like PE Technology. Go to sparkpe.org/institutes to learn more.

SPARKfamily.org Website:

Each SPARK curriculum set includes 3-year access to SPARKfamily.org, a special password-protected website where you can access a library of effective digital tools to support your SPARK program. Activate your membership with the access code provided with your curriculum purchase at SPARKfamily.org.

SPARK Plugs:

Remember to think of SPARK when you need additional instructional materials or professional development for K- 12 Physical Education, Inclusive PE, Classroom Activity & Recess, After School, Early Childhood, Nutrition, and Health.

Sportime Equipment:

We provide SPARK aligned equipment lists, and can help you with any of your PE equipment or supply needs. Contact your Sportime featuring SPARK representative for help with pricing, or order online at Sportime.com.

285382 04/18



School Specialty® sparkpe.org | 800-283-5700

NOTES