

Applying Laban's Movement Framework in Elementary Physical Education

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Body, space, effort, and relationships—the four aspects of Laban's movement framework—offer a useful structure for organizing elementary physical education lessons.

Pat and Alex are waiting for the elementary physical education program buses that will take them on a ride for 150 minutes each week from their first day of kindergarten through their last day of sixth grade.

Pat's bus runs on an antiquated roll-out-the-ball engine that has not had a tune-up in many years. The driver often fails to follow appropriate practices (National Association for Sport and Physical Education [NASPE], 2000) and never asks for directions on the way to the land of busy, happy, and good (Placek, 1983). This "gym class" bus drives down Games Road almost every lesson, providing the riders with plenty of waiting time and little success, meaningful physical activity, practice time, and feedback. Sometimes the bus drives down bumpy, dead-end roads, trying to provide fun activities or to pick up the latest fads and toys. This bus also makes regular field trips to the physical education hall of shame (Williams, 1992). Watch out for those dodgeballs!

Alex's bus has a physical education positioning system that guides it toward helping its riders meet the national content standards (NASPE, 2004). The bus is powered by a supercharged, 2006 Rudolf Laban movement-framework engine with body, space, effort, and relationship pistons that pump harmoniously. This engine is adjusted regularly for top efficiency based on continual assessment. The driver, fully committed to children and their learning, understands the engine and is certified in developmentally and instructionally appropriate practices (NASPE, 2000). The driver continually helps the riders understand where they are now, where they are going, and what they need to do to get there.

Each year Alex's bus will travel an equal distance along three roads of learning: Games Road, Gymnastics Lane, and Dance Avenue. Each of these is also a lane on Physical Fitness Highway, providing learners with fitness concepts and health-enhancing physical activity. The riders remain in perpetual motion, only stopping to listen to instruction and feedback that will help them improve their performance. The students who ride this bus are effective and efficient game players, gymnasts, and dancers, and are well on their way to enjoying lifelong physical activity.

This article focuses on how the movement framework can permeate and unify an elementary physical education curriculum and instruction plan that guides students toward meeting the national standards. The aspects of curriculum and instruction that are discussed in this article include the program's purpose, learning experiences,



Photos by the author

Catching a ball, a manipulative body skill learned in a games unit, can be taught by applying to the task the various elements from the space, effort, and relationship aspects of the framework.

organization of learning experiences, content areas, instruction, and assessment.

Program Beliefs, Purpose, Curriculum Goals, and Objectives

What guides students toward meeting the national standards is the cumulative effect of a well-delivered curriculum that has an alignment of beliefs, a guiding purpose, specific curricular goals, and corresponding unit and lesson objectives. John Dewey (1938), the great philosopher of American education, spoke about the importance of having a purpose in education. Dewey warned against overemphasizing activity and stressed the importance of relying on intelligent activity when designing educational goals. He stated that, before providing students with learning experiences, one must carefully consider the consequences of those experiences.

This overemphasis on activity could be applied to those busy, happy, and good programs mentioned in the introduction. The curriculum in such "activity" approaches is a hodgepodge of physical activities, such as poorly organized

games, relays, fitness experiences, sport skills, rhythms, folk dance, stunts, and tumbling. These lists often expand when new fads or toys are added without considering the available learning time, how these activities reinforce one another, or how they align with the national standards. Activity-based programs often focus on games, sports, and fitness activities, but fail to teach critical movement skills that are inherent in Rudolf Laban's movement framework (to which we will return shortly). Furthermore, fundamental skills are often insufficiently established before students are required to apply them.

When physical educators publicly identify a guiding philosophy, they become more likely to behave in a manner consistent with that philosophy. The instant business classics, *Built to Last* (Collins & Porras, 1997) and *Good to Great* (Collins, 2001), state that a guiding philosophy or core ideology is an essential ingredient that has helped many companies go from good to elite status. With a core ideology, great organizations attain more consistent alignment among such aspects as objectives, strategies, and organization design. Their ideology does not sway with the trends and fads of the day, since it is authentically and deeply believed in, which is essential for enduring greatness. Companies such as Sony, Merck, Hewlett-Packard, and Johnson & Johnson have followed such guiding principles for well over 50 years. Correspondingly, physical educators and the physical education program must be guided by a stable philosophy. They must focus equally on what to do and on what not to do. Just like in the world of business, success can be achieved only if an organization or program sticks to its core ideology.

Collins and Porras (1997) define a core ideology as a guiding philosophy that consists of core values and a purpose. A core ideology serves as a source of guidance and inspiration and is the glue that holds a program together. Core values (only a carefully discovered few can be truly core) are an authentically believed set of timeless guiding principles. Purpose is defined as a fundamental reason for existence that is infinitely pursued. An example of a core ideology for an elementary physical education program based on a movement framework appears in table 1.

A statement of core ideology can help you filter every potential objective or learning experience and decide whether it fits within your physical education program. A core ideology should be followed by curricular, unit, and lesson planning with realistic psychomotor, cognitive, and affective goals in order to meet your program's purpose.

Rink (1998) spoke of the importance of realistic curriculum goals by stating,

Designating realistic goals has been a major problem for many programs. Physical educators for the most part have tried to be all things to all people. As a result, they have tended to accomplish little. (p. 7)

Rink defined goals as broad program aims (end-of-program outcomes), while objectives are more specific outcomes (commonly found on unit and lesson plans). A set of realistic psychomotor, cognitive, and affective curriculum goals based

on the national standards and the movement framework become the criteria by which objectives are identified, content is outlined, instructional procedures are developed, assessments are created, and resources and materials are chosen.

An elementary physical education program based on Laban's movement framework focuses primarily on helping students achieve movement-skill competency (national standard one) through balanced participation in three main content areas: games, gymnastics, and dance, with the fourth area (physical fitness) blended into the first three. The affective and cognitive domains are not neglected. Teachers plan experiences that allow students to develop respect for themselves and others, active involvement and self-responsibility, and caring and concern for others (standard five) within an environment that is emotionally and physically safe. Physical educators also help to develop an awareness of the challenge, feeling, and joy of movement as a performer and as an observer. Further, teachers help students learn to value the contribution of physical activity toward health and well-being (standard six). In the cognitive domain of learning, a quality movement-framework approach requires the student to understand the language of movement; the body and how it moves; and the concepts, principles, strategies, tactics, and patterns within games, gymnastics, dance, and fitness (standard two).

Learning Experiences Based on the Movement Framework

The movement-framework engine makes a program run. From the movement framework, the physical educator develops learning experiences designed to help the student to achieve the national standards. The framework is made up of four aspects: body, space, effort, and relationships (table 2).

Rudolf Laban (1879-1958) was a lifelong visionary student of movement. He discovered and explained four aspects of movement and developed themes of work, both simple and complex, that enable students to focus on one or more of these four aspects at any time. Many in Great Britain, Canada, and the United States have interpreted and applied Laban's movement framework in physical education texts, including Stanley (1969), North (1973), Preston-Dunlop (1980), Logsdon et al. (1984), Wall and Murray (1994), Graham, Holt-Hale, and Parker (2001), and Baumgarten and Langton (2006).

The movement framework's four aspects help students see the totality of human movement. They can be used consistently and effectively in the three content areas: games, gymnastics, and dance. These four aspects of movement serve as threads that are woven through the program areas, allowing the physical educator to revisit key movement skills over the elementary years. This revisiting of all four movement concepts helps students build and organize their movement skills and understanding. This also helps teachers to avoid instructional gaps.

In the body aspect, which focuses on what the body is

Table 1. Example of a Core Ideology

Core Values

- Use Laban's movement framework as the basis for curriculum content in games, gymnastics, and dance.
- Blend health-enhancing physical activity and physical fitness concepts into all lessons.
- Provide exemplary instruction and assessment in order to make learning meaningful, challenging, enjoyable, and enduring.
- Create and maintain a learning environment that encourages students to be the best they can be, through hard work and continuous self-improvement.

Purpose

To create versatile, effective, and efficient movers

doing, students become skillful in locomotor, nonlocomotor, and manipulative skills. The space aspect focuses on where the body is moving, and the student develops skill in the use of personal and general space, and competency in moving in various directions, on different pathways, and through varied levels, planes, and extensions. The effort aspect focuses on how the body is moving. Here, the student develops the ability to use time (e.g., fast/slow), weight (e.g., strong/light), flow (e.g., free/bound), and space (e.g., straight/flexible) to improve the quality or the "flavor" of movement. Finally, the relationships aspect focuses on with whom or what the body is relating as it moves. This aspect helps students develop awareness and skill in how body parts relate to one another when moving and how the mover relates to individuals, groups, apparatus, objects, and other factors such as a rhythm, music, boundaries, and rules.

The curriculum content that comes from the movement framework helps students develop competency in locomotor skills (skipping, running, hopping, galloping, sliding, leaping, jumping, and landing); nonlocomotor skills (curling, twisting, stretching, bending, swaying, spinning, swinging, sinking, rising, opening, closing, and gesturing); and manipulative skills (striking, collecting, carrying, catching, throwing, kicking, dribbling, and volleying). Competency in games, gymnastics, and dance requires students to apply and improve these body skills, while responding to spatial demands, varying effort, and maintaining appropriate relationships to others and things.

Organization of Learning Experiences

Ralph Tyler (1949), a visionary curriculum scholar, reminded educators that in order for learning experiences to produce a cumulative effect, they must be organized so as to reinforce one another. Organization of learning experiences has a great influence on the efficiency of instruction and on the extent to which changes are brought about in students. Learning experiences must complement and reinforce each other over

Table 2. The Movement Framework in Games, Gymnastics, and Dance

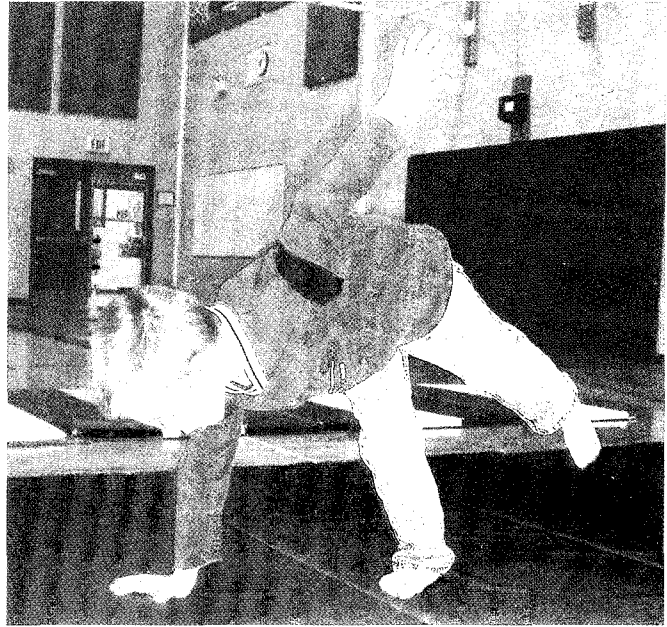
Body Aspect (What the body does)	Space Aspect (Where the body moves)	Effort Aspect (How the body moves)	Relationships Aspect (With whom or what the body is relating as it moves)
<p>Actions of the Body Curl, bend, stretch, twist, swing</p> <p>Actions of Body Parts Support body weight Lead action Apply/receive force or weight Flow—simultaneous/successive Symmetry/asymmetry</p> <p>Activities of the body <i>Locomotor:</i> Games: walk, run, jump, gallop, roll Dance: walk, run, gallop, jump, leap, hop, skip, step Gymnastics: jump/flight, rock, roll, slide, step, climb <i>Nonlocomotor:</i> Games: bend, stretch, twist, weight shift, pivot, alert stop-stillness Dance: gesture, curl, stretch, twist, spin, step & jump turns, rise, sink, open, close, stillness Gymnastics: balance/off balance, counterbalance, countertension, spin, step, jump, circle turns, hang, curl, step, twist <i>Manipulative:</i> Games: throw, catch, strike, collect, carry, dribble, volley, kick</p> <p>Shapes of the body Straight, wide, round Narrow, twisted Symmetrical/asymmetrical</p> <p>Symmetry/Asymmetry Locomotion/phrasing Both sides/one side</p> <p>Continuity Continuous/noncontinuous</p> <p><i>Source: Baumgarten & Langton, 2006</i></p>	<p>Areas General Personal (kinesphere)</p> <p>Directions Forward Backward Sideward Up Down</p> <p>Levels High Medium Deep-low</p> <p>Pathways (Air and Ground) Straight Curved Angular Twisted</p> <p>Extensions Large/far Small/near</p> <p>Planes Sagittal (wheel) Frontal (door) Horizontal (table)</p>	<p>Time Sudden/fast/acceleration Sustained/slow/deceleration</p> <p>Weight Strong/firm Light/fine</p> <p>Space Straight/direct Flexible/indirect</p> <p>Flow Free/ongoing Bound/stoppable</p>	<p>Body parts to each other In front of/alongside/behind Far from/near to Above/below Meet/part Over/under</p> <p>Individuals and Groups (Dance and Gymnastics) In front of/alongside/behind Far from/near to Above/below Meet/mingle/part Lead/follow Around/between/through Toward/away Over/under Match/mirror/copy/contrast Unison/canon Simultaneous/successive Supporting/being supported</p> <p>Individuals and Groups (Games) In front of/alongside/behind Far from/near to Offense/defense Attack/defend spaces Pass to spaces (lead passes) Create spaces Cover spaces (guard) Player placement when receiving, sending, intercepting, or possessing an object Cooperation/competition</p> <p>Other types (Games) Rules/boundaries/goals</p> <p>Other types (Dance) Music/sound/rhythm/props Stories/poems/art Science/social studies</p> <p>Other types (Gymnastics) Rhythm</p> <p>Apparatus (Gymnastics) In front of/alongside/behind On/off/above/below Over/under Mount/dismount</p>

time. This creates a more integrated and unified program. If your learning experiences are unrelated to previous or future experiences, learning will be short-lived. Physical education programs that are based on Laban's movement framework have a better chance of helping children reach their movement potential because the four aspects of movement complement and reinforce one another. As children work through the movement framework year after year, they learn and revisit skills and concepts in a developmentally appropriate manner, taking part in smooth progressions from the fundamental skill stage to the application stage.

As an example, in the activities approach, children may be taught the "body skill" of catching and then be challenged to apply it in a game. Using the movement-framework approach, children would learn the basic body skill and essential components of catching, and they would also have developmentally appropriate experiences in catching a variety of objects, over a series of units, throughout the elementary school years. Learning experiences focused on space would include catching while stationary, while moving in different directions and pathways, and at different levels. Learning experiences for the effort aspect would focus on absorbing the force of slow-, medium-, and fast-moving objects and catching while moving at slow, medium, and fast speeds. Catching tasks focused on relationship aspects would include the relationship of the fingers, hands, and arms to the rest of the body; catching objects from distances that are near or far from a thrower; and catching while moving against a defender or defenders. The cumulative effect of the employment of body-, space-, effort-, and relationship-focused learning experiences is the strength of the movement framework and is what prepares students to apply skills effectively and efficiently within a larger game.

It is important to remember that space, effort, and relationships are skills and concepts that are always taught within the context of a particular program area (i.e., within games, gymnastics, or dance), never in isolation, and always with selected movements from the body aspect. For example, there would never be a lesson just on changing directions, without a sense of why or how the different directions are to be used. The ability to travel in different directions would either enhance game skill or expand and improve traveling skills in dance or gymnastics sequences.

The content selected for each unit is a small piece of one or more aspects of Laban's movement framework called a theme. These themes (or chunks of movement) of content are spread out and revisited over many units, and they progress from simple to complex within a balanced presentation of games, dance, and gymnastics throughout the elementary years. The comprehensive and integrative nature of the framework allows a particular skill or concept to be introduced, for example, in a dance unit first, then revisited in a games or gymnastics unit, or introduced in games and revisited in dance, and so on, thus reflecting the fact that the units are meant to build on one another and that the framework is applied universally.



Applied to gymnastics, the framework enables students to understand and feel a variety of movements as they solve individualized movement problems.

Games, Gymnastics, Dance, and Fitness

The learning experiences that result from the movement framework are found in three content areas: games, gymnastics, and dance. These areas always include body, space, effort, and relationship aspects, which are the roads of learning in elementary physical education. Physical fitness concepts and health-enhancing physical activity always permeate travel along each of these roads. Quality travel along these roads many times over the elementary years will produce effective and efficient games players, gymnasts, and dancers who are well on their way toward achieving and maintaining a health-enhancing level of physical fitness (standard four). Let's go for a short sightseeing trip along each road.

Games Road

Employing a movement-framework approach to teaching invasion, batting/fielding, target, and net/wall educational games accommodates students of all developmental levels. In game units, we choose and teach body, space, effort, and relationship themes to create units and lessons that develop game-play competency. Again, this is different from an activity approach, which primarily focuses on the body skills (throwing, catching, kicking, striking, and so forth) required to play and *not* on space, effort, and relationship skills and concepts. Movement-framework lessons provide students with learning experiences that promote locomotor skills such as running, sliding (side gallop), leaping, and jumping, which are all necessary for games. Nonlocomotor skills such as the rotation and twisting necessary for striking with a bat or racket, or the bending and force absorption necessary to quickly change direction in an invasion game such as soccer or a net/wall game like tennis, are also important.

Manipulative skills are essential to game-play proficiency.



Because of the framework's integrative nature, movement concepts learned in dance can be applied in other content areas, and vice versa.

These skills are grouped into three categories (Mauldon & Redfern, 1981): (1) sending an object away (striking, kicking, throwing), (2) gaining possession of or receiving an object (catching, trapping, collecting), and (3) traveling with an object (carrying or dribbling).

Moving students along a novice-to-expert continuum in games requires blending space, effort, and relationship skills and concepts with body skills. Spatial-learning experiences in games include travel in different directions, pathways, and levels with and without implements or objects. Combining space with effort can allow students to make spatial adjustments in order to create and deny space in an invasion game, for example. Students also need to be able to vary the amount of force they use (from strong to light), the amount of speed they use (from fast to slow), and the amount of space they use (from small to large), and apply movements with the appropriate amount of force, speed, and space for each particular situation. Examples of relationship skills in games include being in the appropriate positions to receive passes, guarding and adjusting one's position when defending an opponent, and appropriately backing up a defending teammate.

The activity approach emphasizes playing games. A movement-framework approach stresses *how* to play games. Providing students with the skills necessary for game-play competence requires careful unit and lesson planning. This means basing the organization of the movement framework on Rink's four stages of game play (1998), from individual skills in combination with space, effort, and relationship aspects, to modified game play at the appropriate developmental level. Students should also be provided with

opportunities to apply and reflect on the relationship aspects of games (e.g., strategies and tactics) through a "teaching for understanding" approach (Butler, Griffin, Lombardo, & Nastasi, 2003; Thorpe, Bunker, & Almond, 1986).

Gymnastics Lane

A movement-framework approach to educational gymnastics meets each child at his or her ability level, interests, and unique manner of moving and learning. This approach helps gymnasts understand and "feel" movement. It asks students to use divergent thinking to answer movement problems so that each can be challenged appropriately, in contrast to an Olympic style of gymnastics, which asks children to perform specialized skills in a uniform manner.

Educational gymnastics helps students learn how to manage their bodies efficiently and safely. Gymnastics body skills include travel, weight transfer, rolling, jumping, rocking, step-like actions, sliding, flight, climbing, balance, off-balance, counter-tension, counterbalance, spinning, circling, hanging, twisting, stretching, curling, and swinging. Sample spatial-learning experiences include performing the same movement in different directions or pathways. Effort experiences in gymnastics can include exploring how the body can produce and regulate speed, and how body parts can receive and apply force and support weight. Finally, relationship experience examples include giving attention to the relationship of one body part to another or body parts to the floor or apparatus. Students can revisit and relearn body skills while varying direction, levels, and pathways; effort; or their relationship to a partner. This allows students to polish and refine skills without saying "we've already done this." Educational gymnastics units encourage students to continually adjust, improve, and combine body, space, effort, and relationship skills and concepts into a sequence that can be performed for an enthusiastic audience.

Dance Avenue

Educational dance helps children use the comprehensive nature of the movement framework as a medium for expression and communication (standard six). Dance is an essential part of a student's movement repertoire. In a movement-framework approach, dance helps students learn *how* to dance rather than simply to recall a series of dance steps.

Sample body tasks for elementary dancers include moving flexibly through space using different ways of traveling (e.g., gallop, leap, or skip), or sinking and rising with the whole body in personal space. Effort tasks might include exploring weight, time, or flow of movement for expressive purposes. Weight could emphasize sudden movement which provides a feeling of spontaneity or urgency. Time-related movement can be sudden or sustained. Flow could focus on free or bound movement. Space content includes using general and personal space, directions, pathways, levels, and extensions to express a feeling. Relationship experiences in dance deal with the relationship of body parts to one another, the dancer's position to others (e.g., leading or following, matching or

Table 3. Movement Framework Rubric for Catching

Learning standard: students will demonstrate competent catching

	Body	Space	Effort	Relationship
Level 4 MASTERFUL	<ol style="list-style-type: none"> 1. Tracks object with eyes into hands 2. Elbows flex in preparation and then extend 3. Makes catch with hands, thumbs together for high catches and pinkies together for low catches 4. Pulls object in toward body 5. Catches "uncatchable" throws 	<ol style="list-style-type: none"> 1. Catches objects while stationary 2. Catches lead passes while moving in any direction or pathway 3. Catches objects at low, medium, and high levels 	<ol style="list-style-type: none"> 1. Catches slow-, medium-, and fast-moving objects and absorbs force by relaxing and giving with hands, wrists, arms, and body 2. Catches while moving at slow, medium, and fast speeds 	<ol style="list-style-type: none"> 1. Catches objects from close, medium, and far distances 2. Catches while moving against defenders
Level 3 COMPETENT	<ol style="list-style-type: none"> 1. Tracks object with eyes into hands 2. Elbows flex in preparation and then extend 3. Catches with hands thumbs together for high catches, pinkies together for low catches 4. Brings object into body 	<ol style="list-style-type: none"> 1. Catches objects while stationary 2. Catches while moving forward, left, or right; catches while moving in straight or curved pathways 3. Catches objects at low, medium, and high levels 	<ol style="list-style-type: none"> 1. Catches slow- and medium-moving objects and absorbs the force by giving with the hands, wrists, arms, and body 2. Catches while moving at slow and medium speeds 	<ol style="list-style-type: none"> 1. Catches from close and medium distances 2. Catching while moving against a defender
Level 2 ABLE	<ol style="list-style-type: none"> 1. Tracks object with eyes 2. Bends elbows 3. Catches with hands, thumbs together for high catches, pinkies together for low catches 	<ol style="list-style-type: none"> 1. Catches objects while stationary 2. Catches while moving forward; catches while moving in a straight or curved pathway 3. Catches objects at low and medium levels 	<ol style="list-style-type: none"> 1. Catches slow-moving objects and absorbs force by giving with hands, wrists and arms 2. Catches while moving at a slow speed 	<ol style="list-style-type: none"> 1. Catches objects from a close distance
Level 1 EMERGING	Demonstrates an avoidance reaction, hugs or traps ball against body	Demonstrates little evidence of catching while stationary, while moving, or at any level	Demonstrates little evidence of absorbing the force of an object	Demonstrates little evidence of catching from any distance

Adapted from Gallahue (1989) and Wickstrom (1983).

mirroring, toward or away), and responding accurately to a variety of rhythms and sounds.

Movement-framework dance units also include square, folk, and social dances. These dance forms can be differentiated for students by modifying their steps and patterns with the four aspects of the movement framework, making them more developmentally appropriate.

The Physical Fitness Highway

In a movement-framework approach, we can think of the content areas—games, gymnastics, and dance—as three lanes that set children in motion on the physical fitness highway. Health and skill-related fitness concepts and health-enhancing physical activity are blended into all games, gymnastics, and dance lessons. For example, the aerobic activity present in most games offers the opportunity to teach cardiorespiratory endurance concepts. Gymnastics provides opportunities for building muscular strength and endurance through climbing, hanging, or bearing the body's weight on one's hands. Dance brings together muscle fitness, flexibility, and cardiorespiratory endurance in one performance. Well-planned fitness experiences help students to begin to achieve and maintain a health-enhancing level of physical fitness (standard four) and to understand the concepts of physical fitness, the benefits of regular exercise, and the purpose of fitness assessments. Through thoughtful application of the movement framework, we can provide meaningful, enjoyable skill-building activity and go a long way toward creating a lifelong mover (standard three).

Instruction

The extent to which the student can gain from movement-framework learning experiences largely depends on the physical educator's capacity to understand, interpret, and implement the learning experiences derived from the movement framework.

First, the physical educator within a quality curriculum based on the movement framework must be able to organize learning from top to bottom. This is done by identifying realistic program outcomes and organizing movement aspect themes, unit goals and plans, and lesson objectives and plans in a way that will differentiate each student's learning experience.

The physical educator must be able to employ the movement framework to continually observe, analyze, evaluate, and communicate with the student in order to improve the student's movement responses. Understanding the language of the movement framework is essential since it provides a common vocabulary for communication between the teacher and the student (Logsdon et al., 1984). The teacher must also know how to use the movement framework to change, extend, or refine learning experiences.

In addition to the movement framework, the physical educator must also understand children's motor development, growth, and learning styles. He or she must also understand teaching methodologies, class management, and assessment

techniques and continually reflect on ways to improve the overall program.

Assessment

The information gathered from quality pre-assessment, formative assessment, and summative assessment in games, gymnastics, dance, and fitness allows teachers to determine students' performance strengths and weaknesses. Teachers continually translate this information into feedback, the fuel necessary for progress, and use it to improve student performance. These results also guide planning and instruction and help teachers gather credible evidence to prove the extent to which students are learning and achieving.

A pre-assessment stop is where the physical educator determines the present skill level of students on the unit objectives. Here, teachers can identify students' performance strengths, weaknesses, misconceptions, learning style, and interests (McTighe & O'Connor, 2005) in order to individualize instruction.

Formative assessment is more like a roundabout or learning loop (Wiggins, 1998) that teachers continually go through with students in order to help them adjust and improve their performance during games, gymnastics, dance, and fitness lessons. For example, teachers go through a learning loop with a student when identifying and demonstrating a body skill such as skipping by emphasizing the skill's essential components. Students then attempt to match or even exceed the teacher's performance. The teacher observes and analyzes a performance attempt and makes an evaluation of the performance strengths and weaknesses in relation to the essential skill components that were demonstrated and described. Then the teacher provides the student with useful feedback that reveals which essential movement skill components have been mastered and which components need more work. Finally, the student makes appropriate performance adjustments.

When planning, guiding, or scoring movement-skill performances it is helpful to use a movement-framework rubric (table 3). This rubric provides a complete picture of movement competency (standard one). It can also be written in developmentally appropriate language to help students answer questions such as: Where am I going? Where am I now? What do I have to be able to do in order to get there?

A summative performance-based assessment at the end of a games, gymnastics, or dance unit is more evaluative; it ties together the skills that students have learned in order to meet psychomotor, cognitive, and affective (or fitness) unit objectives. A "real world" performance product such as a gymnastics sequence, dance routine, or game play requires students to apply the same skills practiced in the pre-assessment and formative-assessment stages to a realistic situation for a respectful and appreciative audience (where appropriate).

When a unit is over, the teacher "pulls into a rest stop" and determines the extent to which each student has achieved

Continues on page 39

throughout life. Sometimes the benefits of a longer, healthier life without terrible diseases (e.g., diabetes, heart attack, high cholesterol) are too far removed for a teenager to relate to on a daily basis. They want to know “why me, why now, what’s in it for me today.”

Goal mapping and P3 thinking provide several suggestions for addressing these motivational issues because they happen on a daily basis and can produce immediate results. Physical educators can help students to develop a positive sense of self by encouraging students to achieve set goals and to use thoughts that are purposeful, productive, and focused on possibility. Students can recognize the personal incentives and opportunities that can be achieved through physical activity by goal mapping what is important to them and making a clear plan to achieve daily, short-term, and long-term goals in physical education class and after.

The authors’ experience in implementing these interventions in a high school Fit for Life physical education class was positive. Not all students saw a benefit to the interventions or “bought into” trying them, just as not all students appreciate all instructional strategies. However, some students, especially in elective physical education classes, did use the interventions daily and reported applying them to other aspects of their lives. For these students, both of these interventions made physical activity more meaningful during physical education class and beyond.

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psychomotor, cognitive, and affective unit goals and objectives. Here, the physical educator reflects on the effectiveness of his or her instruction and the physical education program’s overall contribution to guiding students toward meeting the national standards.

Driving Home

Our two buses are approaching Pat and Alex. Which bus will drive its riders toward achieving the national standards for physical education: the bus based on an uncoordinated, continually expanding list of activities, or the movement-framework bus?

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