



Locomotor: Hop – Adaptations Manual

Equipment Used in This Video and Its Purpose:

- Poly spots
 - Tactile targets for athlete’s hopping path
 - Audible target for athlete to land on while hopping
 - High contrast targets
 - Poly spots look, feel, and sound different when landing from the gymnasium floor
- Tactile map
 - Tactile map with push pins on cardboard of where poly spots are located
- Tactile hopping diagram
 - High contrast diagram of hopping body movements made tactile using puffy paint
- Artist’s Figurine
 - Used to break down and demonstrate body movements of hopping
 - Athlete can feel and mimic the body movements
 - Movements mimic human movements

Video Script and Commentary:

- Video opens with Elwin (athlete) and Kirsten (teacher) standing side-by-side in a gymnasium.
 - “My name is Kirsten and I am a teacher.”
 - “And my name is Elwin and I am an athlete. “
- Slide of NWABA logo.



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- Slide introducing video reads ‘Locomotor Skill: Hopping’ while voiceover reads the slide.
- Camera pans over equipment that will be used in this video. All of the equipment is laying in a line on the floor of the gymnasium. Voiceover names each piece of equipment as it is shown on camera.
 - “Picture of poly spots, tactile map, tactile hopping diagram, artist’s figurine.”
- Video transitions back to Elwin and Kirsten standing side-by-side in the gymnasium facing the camera. Kirsten has poly spots, artist’s figurine, and the tactile hopping diagram in her hands. Kirsten hands the tactile diagram to Elwin. Kirsten will pre-teach Elwin the skill of hopping using the tactile hopping diagram and artist’s figurine. For more information about pre-teaching, watch NWABA’s pre-teaching video.
 - “We are going to learn the locomotor skill of hopping. It builds off what an athlete has learned for leaping and horizontal jumps. Alright, so I have a tactile diagram that I am going to describe to our athlete Elwin.”
- Slide reads ‘Use a tactile diagram along with a tactile map to help demonstrate the movement’ while voiceover reads the slide.
- Kirsten hands the tactile map with pushpins to Elwin. Elwin follows along with his fingers as she explains the path they will hop. Elwin asks some clarifying questions to understand better.
 - “I am going to show you on our tactile diagram with the pushpins what our eventual hopping path will be. Three poly



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- spots are going to be in a row, and you are hopping from one poly spot to the next.”
- “Am I on the first one?”
 - “Currently, you are on the second one; in a minute we are going to move backwards to the first one.”
 - Slide reads ‘Use an artist’s figurine to further demonstrate the movement’ while voiceover reads the slide.
 - Video transitions back to Elwin and Kirsten standing side-by-side in the gymnasium facing the camera. They both work together, forming the artist’s figurine into the proper hopping form.
 - “So, I am going to show you hopping on the artist’s figurine. So, the arms are going to be bent at 90-degree angles. The elbows are close to the sides. They do not have to be forward or back; they are just casually at their sides at a 90-degree angle.”
 - Elwin has his arms at a 90-degree angle and manipulates the artist’s figurine so their arms are also at a 90-degree angle.
 - “So, like that?”
 - “Yeah, so you can put your left foot down, the right knee is going to bend at a 90-degree angle, and then when he hops, his right knee is not going to move; the rest of his body is not going to move. The power is going to come from his knee. He is going to bend and push off, bend, push off and go from poly spot to poly spot.”
 - Kirsten verbally guides Elwin to the start of the poly spot sequence.
 - “I want you to take a couple steps backwards- freeze right where you are, and then move directly to your right, and then



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- two steps straight forward toward my voice. So, right now you are on the first poly spot. I want you to take a quarter turn, so you are completely facing my voice. Perfect- right where you are.”
- Elwin practices getting into ready position, identical to how he set up the artist’s figurine. Kirsten utilizes tactile modeling so Elwin can feel the position his body should be in while hopping. Kirsten verbally describes every movement her body makes and eventually hops forward.
 - “Now, what I want you to do is get in the ready position just as you put the artist figurine on. Alright, now what you are going to do-so, you have your right knee bent, your left knee is out straight, your arms are at 90-degree angles, and now, what you are going to do- I want you to feel how my leg moves, so I am going to go opposite to how you were, so my jumping leg is facing you. So, my left knee is bent, and my right knee is straight, and my elbows are at 90-degree angles. I am going to bend just a little bit and then push up and hop.”
 - Slide reads ‘After explaining the skill, encourage the athlete to try the new skill’ while voiceover reads the slide.
 - Video transitions back to Elwin and Kirsten in the gymnasium, Elwin is standing at the beginning of the poly spot sequence with his right hip facing the camera. Kirsten is at the second poly spot facing Elwin. She provides an auditory cue by knocking on the ground and Elwin hops towards Kirsten.



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- “So, what you are going to do, I am going to stand in front of you; I am standing right in front of the second poly spot, and I am going to knock on the ground (knocking). I want you to get in the hopping ready position. All right, you are going to hop to the poly spot where I am knocking. I am going to move back. All right, ready and hop! Nice, when you land, you looked really good on the takeoff. When you land, you are going to keep your body up straight, and you can absorb some of the shock in your knees.”
- Slide reads ‘Be patient, it may take several attempts for the athlete to fully grasp the skill’ while voiceover reads the slide.
- Kirsten provides instruction for the next exercise and helps align Elwin with the sequence of poly spots. They review the verbal cues and Elwin performs two hops.
 - “I am going to say ready, hop. And then, you are going to land on the second poly spot, but I am not going to say ready, hop for you to land on the third. You are going to just keep hopping, okay? So, it is two hops. All right, you are going to face me, where I am knocking on the second poly spot. All right, now I am knocking on the third poly spot, and I am squatting right behind the third. All right, ready, hop! Excellent! What I really liked is that even when you got a little off balance, you took a minute to re-center yourself, get yourself in that ready position again, and then started hopping.”



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- Slide reads ‘For more, visit the Sports Adaptations page at www.nwaba.org. Thank you for watching!’ while voiceover reads the slide.
- Slide of NWABA logo.

Other Adaptations and Extending the Skill of Hopping

- Teaching Upper Level Skills
 - Hopping along a path
 - Poly spot path
 - Use poly spots to create path on which the athlete can hop along
 - As athlete improves, add more space between each poly spot
 - Use tactile map
 - As the athlete becomes more advanced, make the path more difficult by adding zigs and zags. Show the athlete the path on the tactile map and then have them perform the path. See how closely the athlete can follow the path.