

WLSc3s2 Grade 1 Entry—KINDERGARTEN OBSERVATION PRACTICE GUIDE

K Boshell

The Extra Lesson chapter 4 (“The First Educational Support Lesson”) describes most of the activities for the WLS full assessment. You have been learning a screening for children under 7 years for Grade 1 Entry that may be referred to as the Kindergarten Observation. Chapter 4, therefore, contains many parts of this grade one entry screening and more that you will learn in year 2 for the assessments and screenings for older students. *In this handout you will find those parts of the grade one entry screening that are not described in the book.* Use his handout to guide your practice.

Practice the individual activities on this list, and then begin to group them by section—for instance, early movement development, desk activities, gross motor section, and so on. Practicing in this way will allow you to learn in small parts, making it easier to then put them all together to learn the full screening.

KINDERGARTEN OBSERVATION (GRADE 1 ENTRY SCREENING):

ARM LENGTHENING CHECK—reach over top of head to ear on opposite side.

This can be used as the greeting with the child as you begin.

GROCERY LIST—four items (example: “carrots, onions, butter, soap”)

STORY SENTENCE (example: Once upon a time, there was a wise, old, gnome who wished to give away all his precious crystals. The end.)

EARLY MOVEMENT PATTERNS—see handout from session 1: “watch this; your turn”:

LIZARD

IGUANA

STALKING CAT

SLOW/FAST CAT

STRETCHING CAT

CAT STRIPES

EAGLE

HELLO FEET, KNEES UP, HEAD-TO-KNEES, CURL UP (using hands to hold the knees)

ROLY POLY

FOOT SENSITIVITY — stimulate the bottom/outer part of the foot with firm stroke using your thumb nail from heel-to-toes.

Overall considerations (Extra Lesson pp 63-68): coordination—cross lateral vs homolateral vs homologous, efficient use of feet & hands/upper & lower body, symmetry vs asymmetry, limb reactivity to head movements, sensitivity along spine & feet, ability to tuck chin with ease & keep tucked effortlessly, lift from gravity both supine & prone, compensatory movement—> tension, jerky, sudden movements; generally harmonious, effortless, efficient, with ease.

BEANBAGS:

1. “Watch this; your turn” 2. image example: bird learning to fly—see beanbag handout from session 1. Remember, no teaching the exercise at this point—just demonstrate (“watch this”) and observe them doing it (“your turn”). Write your observations down as you go.

TWO HANDS TOGETHER “NEST”

ONE HAND

- note hand choice

HAND-TO-HAND (branch/nest-to-branch/nest)

MIT 3 (branches at top of tree)

MIT 5 (low branches of the tree)

walk forward, backward

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AIMING

- 2 hands, 1 hand—note hand choice (tree-to-tree)
- aim into target (bird's practice flying)

Overall considerations for beanbag exercises: coordination L<->R, A<->B, F<->B, midlines (barriers vs freely cross), hand grab vs relaxed, body/limbs stiff vs loose, elbows locked or hyper extended, raising of shoulders (compensatory), stamina/fatigue, rhythm, balance/stability; generally harmonious, effortless, efficient, with ease.

VESTIBULAR/BALANCE (stillness/slowness)—**only proceed to next level of difficulty on the lists below when the one before it is done with good stability**—one foot versions are listed in order of difficulty. If one foot balance is unstable, check the versions for standing on two feet with head tilting forward and backward. If feet are reactive and appear to affect stability, check the sensitivity of the foot (see early movement pattern section). Note: if you already checked this during the early movement part, no need to do it again.

ONE FOOT (flamingo)

- eyes open
- + speaking
- eyes closed
- + speaking

TWO FEET (flamingo 'nap')

- head forward
- head backward

FEET—notice reactivity

MIDLINES, STRUCTURE—ARM CIRCLES

With arms outstretched in front, move up and out to make small circles (no crossing your VML). Once the child has started, you stop making circles telling the child to continue making the circles bigger & faster.

Overall consideration: independent arm movement vs body/head position reactivity, cross midlines or not cross, asymmetry, appearance of neck/shoulder/arm tension, rapid fatigue or good stamina, balance, uprightness; generally harmonious, effortless, efficient, with ease.

BODY GEOGRAPHY—2 HANDS

Student does alone while you, teacher, give commands. **All are done by the student with both hands simultaneously.** Note ease & pace—does child pause to think before acting? Include “elbows” to see how this is managed. Also include parts of body below the waist to see how these are managed (toes, knees, ankles, etc). *Be sensitive to ELL (English Language Learners) who may not speak English at home.*

DESK—SEATED: generally note grasp, freedom of arm movement, midline barrier compensation) lean, turn, twist body, or turn paper away from horizontal orientation, oral motor, seated position changes, posture, feet position.

LONG STRIP OF PAPER: “Make a straight line from this side (gesture to left side) to that side” (gesture to right side), and so on.

STRAIGHT LINE L → R

STRAIGHT LINE R → L

WAVY LINE L → R

WAVY LINE R → L

[fold long paper in half lengthwise; fold open ends back to halfway point, about 1/3 of the folded paper]

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SECRET CODE—3 SHAPES draw on back flap, show, fold this end in. Put child's name on other flap, fold back to hold folded strip closed. See pdf: **Tansley Visual Perception Test** to assist you in choosing shapes for this activity.

SQUIRREL RUNS AROUND TWO TREES—VERTICAL 8: start top center, go to left
Do demo on separate piece of paper or the strip as child watches and you describe what the squirrel is doing. Then turn folded strip to a vertical orientation or provide a different, larger piece of paper—draw two trees for the child, instruct child to draw what your squirrel did (figure 8). Note observations of how the child manages this.

[Fold the paper once more—now appears a small square. Draw the 4-petalled flower shape as the child watches.]

FLOWER SHAPE—concept sense—draw shape, “what is this?” (Child answers) “Finish it so everyone can see it is a _____”

[Turn paper over to use the other side]

SHAPE DRAWN ON BACK with your finger—child draws the shape they felt. This shape is good for this activity: #

[set this strip of paper aside—the student will draw the secret code on the flap you saved for this purpose].

THUMB OPPOSITION—place both hands on table palms up asking the student to do the same*:

- Right hand: starting with pointer (first finger), touch each finger to thumb, then back again (starting with repeat touch of little finger back to pointer)
- Left hand: repeat
- Right hand: eyes closed
- Left hand: eyes closed

*if child struggles, demo again saying “hello” & “good-bye” to each finger as they touch the thumb.

EYE COLOR AFFINITY—8.5x11”/A4 white, place in front of child in horizontal orientation, “Draw a blue moon and a red sun”

[Be sure to place the child's name in the bottom right corner of the page so later you will know the orientation in which it was drawn. If able, it is OK for the student to write their name in the bottom right corner].

SIMPLE DOMINANCE FOR EYE & EAR—using scopes & shells place in left-right orientation centered in front of the student.

“Pick each up, one-at-a-time, put it up to your eye and tell me what you see.”

“Pick each up, one-at-a-time, put it to your ear and tell me what you hear.”

EYE TRACKING—move slowly and smoothly as child is able. Stop if eyes are overly challenged at any point. ALWAYS tell child to “close your eyes” before taking the object away they are focusing on:

OCULOMOTOR—L<->R, UP<->DOWN, DIAGONAL, AROUND

CONVERGENCE—CLOSE<->FAR

FIXATION—eyes close between each position—FRONT, FRONT at arm's length, LEFT, THEN RIGHT SIDE

SIMPLE DOMINANCE FOR FOOT:

Stomp

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Spin
Hop 1 foot

GROSS MOTOR + AUDITORY PROCESSING SEQUENCE—give 2 each time; you may include a visual or auditory signal to start after each sequence spoken.

- GALLOP
- WALK ON HEELS
- WALK ON TIPTOES
- SKIP
- HOP ON ONE FOOT
- JUMP WITH FEET TOGETHER
- OPTIONAL: 6 1/3 and up years old student—TIPTOE BACKWARDS

Overall considerations: overflow (imitation by passive limbs of active limbs including oral motor), stamina, coordination of Left-Right & Above-Below, fluidity of movement, postural stability, asymmetry? tension—where do you see it?

CLAP/JUMP SEQUENCE—Student counts aloud; support student as needed

4 BIG JUMPS COUNTING ALOUD “1-2-3-4”

CLAP AS COUNT TO 10 (12):

- FRONT & BEHIND
- ABOVE & BEHIND
- ABOVE & LOW IN FRONT
- ABOVE, BEHIND, IN FRONT (12)

CLAP, COUNT, JUMP TO 10 (12):

- FRONT & BEHIND
- ABOVE & BEHIND
- ABOVE & LOW IN FRONT
- ABOVE, BEHIND, IN FRONT (12)

independent vs level of teacher support needed, reach above, below & behind for hands to meet, reactivity of body/head to reach to clap, rhythm, counting, stamina, coordination of body overall—especially above with below; generally harmonious, effortless, efficient, with ease.

PERSON, HOUSE, TREE DRAWING—“Now you will draw a picture. In it include a person, a house, a tree, and anything you would like to add.”

AUDITORY (no see)

Repeat sequence of 3, 4, 5 numbers (example: 7,4,3 9,4,2,3 6,3,5,8,4)

Repeat sequence of clap patterns—increasing complexity
(example: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _)

RECALL: LIST, STORY, CODE

GENERAL OBSERVATIONS:

WAIST
NECK
SLIMMING BELLY, CHEEKS, KNUCKLES
FOOT ARCH SITTING & STANDING
PROCESSING & RESPONDS TO DIRECTIONS

WARMTH
COLORING
BREATHING
STAMINA

BUILD
TEETH
FLUIDITY
RUN/GAIT
ATTENTIVENESS