

50 Teacher's Guide



# PERCEPTUAL MOTOR RHYTHM GAMES

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# INTRODUCTION

These rhythm games will be among the favorite activities of your class. Each game involves perceptual-motor experiences and offers children a variety of fun-filled “learning through movement” activities.

These rhythm activities are easy to introduce to children, and you will soon discover that boys and girls are “turned on” by both the music and designed movements. Also, the activities are easily adaptable to all age levels, from elementary through high school.

The rhythm games do not require partners, thus affording each child the opportunity to work within his own ability. Also, the games do not require constant teacher direction, as may be inferred from the use of the word “leader” rather than “teacher” throughout the guide. The leader may be an aide, a parent, a volunteer, recreation department leader, or a student.

As you can see from the table of contents, the record has variety and balance, ranging from popular songs to folk dances and electronic music. The music is well-chosen and well-played, which helps contribute to the success of your perceptual-motor rhythms program. Also, the record includes both standard routines and open-ended creative activities.

Enjoy these perceptual-motor rhythm games!

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# 1. THE SHOEMAKER

*(Music: Shoemaker's Dance)*

## PERCEPTUAL-MOTOR VALUES:

Movement sequencing  
Aural-motor coordination  
Visual-motor control

Body image  
Laterality

## FORMATION:

Informal, scattered

## MOVEMENTS:

Hands and arms are used in simple, rhythmic movements—rolling (to symbolize winding thread on the bobbin), wing stretching (pulling the thread tight), clapping (snapping the thread off), and hammering (hammering the heels on the shoes). The game is especially effective when done with rhythm sticks.

## DIRECTIONS:

- Measures 1-8 Roll hands and arms forward 4 times (i.e., over and over each other), then backwards 4 times. Thrust elbows back ("wing-stretching") 2 times. Clap hands 3 times (or stamp feet 3 times). Repeat whole sequence.
- Measures 9-16 Hit L fist against palm of RH 7 times ("hammering"), then hit R fist against LH palm 7 times. Repeat this sequence.  
Repeat entire pattern.

## VARIATIONS:

1. Do the same movement pattern, but use rhythm sticks. In the first part, roll the rhythm sticks, wing-stretch, and hit sticks together. In second part, strike sticks one on top of the other.
2. When the child is familiar with the pattern, choose a leader and let him change the movements, children mirroring his actions, such as clap under one knee 3 times and under other knee 3 times, etc. Children must be alert to follow

## 2. ROPE TURNING

*(Music: Wheels)*

### PERCEPTUAL-MOTOR VALUES:

Eye-foot coordination	Laterality
Eye-hand coordination	Balance
Aural-motor coordination	Body image
Locomotor coordination	

### FORMATION:

Informal, scattered

### MOVEMENTS:

All movements are performed using a 7' long jump rope in various skill patterns. These skill patterns include holding both ends of the rope in one hand and (a) turning the rope on each side of the body, (b) turning the rope in front of the body, and (c) turning the rope over the head (like a helicopter), and also (2) regular rope jumping.

### DIRECTIONS:

Each participant should have a rope. When the music begins, children are to explore a variety of movements using their ropes. (Teacher's note: Naturally, prior to this activity the teacher will have given the students much rope activity, exposing them to a variety of rope-turning tasks and sequences of rope-turning patterns. Then children will have experience to draw upon for exploration.)

The leader may wish to give suggestions, such as turning the rope on the R side of the body using the RH, making the rope turn circles in front of the body while using either LH or RH, turning the rope on the L side of the body while hopping on the RF, etc.

Children's movements should reflect a feeling for the tempo and rhythm of the music. Children may perform their movements in one spot or travel about available space.

### VARIATIONS:

1. Instructor leads the class and performs a variety of rope-turning movements in rhythm to the music. Children "mirror image" the instructor's movements. Instructor should attempt to develop a sequence to the rope-turning movements, starting with simple turning patterns without any foot movement, and then adding jumping and hopping movements as the rope is turned in various body positions.
2. To help children learn timing (jumping to the rhythm of the rope) without actually jumping over the rope, this activity might be helpful. Children choose partners. One partner holds and turns 2 ropes (one in each hand, with both ends of a rope held in each hand). The other tries to synchronize his jumping with his partner's. Thus both partners are jumping, but only one is turning the rope.
3. This music is excellent to use for a variety of other purposes, for example with tumbling stunts, especially forward rolls performed in sequence to the tempo and rhythm of the music.

### 3. ISOLATIONS (with voice cues)

*(Music: Miss Frenchy Brown)*

#### PERCEPTUAL-MOTOR VALUES:

Body image

Space awareness

Aural-motor coordination

Locomotor coordination

Laterality

Directionality

#### FORMATION:

Informal, scattered about available space

#### MOVEMENTS:

This rhythm game includes three basic parts:

1. Moving body parts

2. Traveling (exploring space)

3. Freezing (posing like statue)

#### DIRECTIONS:

Move various body parts to the rhythm of the music, as directed by the vocal cues on the recording. On the command "Travel," begin moving about the available space, attempting not to bump other children. (A helpful phrase is, "Look for big spaces to move your body into.") Move to the tempo of the music, using own style of movements unless challenged by the vocal cues to move in a specific way.

On the command "Freeze," stop in place and pose like a statue until challenged to begin moving another body part.

Repeat entire sequence.

#### VARIATIONS:

1. Use circle formation with leader in center of circle. Children imitate leader's body movements. On signal to "Travel," move around in circle formation until the command of "Freeze."
2. Create own commands (see track 4).

### 4. ISOLATIONS (music only; no voice cues)

*(Music: Miss Frenchy Brown)*

#### DIRECTIONS:

Leader (teacher, aide, student, etc.) challenges children to move various body parts to the rhythm of the music.

Examples: "Move your shoulders," "Move your elbows," "Move your wrists," "Move your hips."

Next, leader says "Travel." Children move about available space, to the tempo of the music and using their own style of movement. Leader may challenge them to move in a specific way. Examples: "Can you move on one foot?"

"Can you move in a circle?" "Move backwards." "Show how you can move very low." "Who can skip to the music?"

When leader says "Freeze," children stop in place and pose like a statue until challenged to begin moving another body part.

Repeat whole sequence—moving body parts, traveling, and freezing.

# 5. THE BOUNCER

(Music: Hey, Look Me Over)

## PERCEPTUAL-MOTOR VALUES:

Aural-motor coordination  
Laterality  
Balance

Body image  
Movement sequencing  
Locomotor coordination

## FORMATION:

Informal, scattered

## MOVEMENTS:

There are six basic movement elements included in the sequence:

1. Slapping and clapping
2. Marching
3. Jumping in place
4. Jumping and turning around in place
5. Hopping
6. Running in place

## DIRECTIONS:

- Measures 1-6 Slap knees once, slap stomach area once, and clap hands twice overhead. Do this sequence 6 times.
- Measures 7-8 March in place 8 times (LRLR, LRLR).
- Measures 9-10 Jump in place 8 times (like a bouncing ball) with hands placed on hips.
- Measures 11-12 Jump 8 times making a complete turn (clockwise) in place thusly: twice facing R wall, twice facing rear wall, twice facing L wall, twice facing front.
- Measures 13-14 Hop 4 times on LF and 4 times on RF.
- Measure 15 Hop 2 times on LF and 2 times on RF.
- Measure 16 March 4 counts in place (LRLR).
- Repeat entire sequence.

## VARIATIONS:

1. In measures 1-6, snap fingers instead of clapping hands.
2. Use partners in the first sequence (meas. 1-8).

Examples: Slap knees once  
Clap right hands  
Clap left hands  
Clap both hands with partner

3. Let children create their own movement pattern in the second sequence (meas. 9-16), e.g., bouncing and jumping in their own individual style.

## 6. MOVE LIKE A MACHINE

*(Music: Electronic music)*

### PERCEPTUAL-MOTOR VALUES:

Body awareness

Balance

Aural-motor coordination

Axial coordination

### FORMATION:

Informal, scattered

### MOVEMENTS:

Children create movements appropriate to the sounds of the electronic music, for example, the direction, tempo, rhythm, and volume of the sounds.

### DIRECTIONS:

Children assume any desired starting position (standing, sitting, crouched down, feet astride with arms overhead, etc.). When the music starts, children "move like a machine," that is, make machine-like motions appropriate to the music. Stop when the music stops.

When the music resumes, it is of a different character, and therefore the children's machine movements will be different than previously. Stop when the music stops.

(There is a series of 4 different machine-like sound patterns, with a short pause between each. Children with good auditory discrimination may note that pattern #4 consists of patterns #1, 2 and 3 entering separately and then playing together.)

### VARIATIONS:

1. Divide the class into groups of 3, members of each group numbering themselves 1, 2 and 3. Only #1 moves on the first sound pattern, only #2 on the second, and only #3 on the third. Then all three move at the same time on the last pattern.
2. Divide the class into groups of any number. Each group decides upon its starting position (using any body level and any number of body parts in contact with the floor) and then creates movement patterns. Individuals should be aware of other group members, making their movements fit into the pattern of the group.
3. As above in #2, but this time each person makes one point of body contact with another person in the group (for example, hold hands, touch feet, touch fist to elbow, etc.). Maintain this point of contact while performing machine-like movements. An interesting "group mosaic" will result.

## 7. RAINDROPS (Ball Activities)

*(Music: Raindrops Keep Fallin' On My Head)*

### PERCEPTUAL-MOTOR VALUES:

Eye-hand coordination

Laterality

Aural-motor coordination

Space awareness

### FORMATION:

Informal, scattered

### MOVEMENTS:

All movements involve using a rubber ball in various skill patterns. (Ball size may vary from 6" to 8".) These skill patterns include

bouncing and dribbling the ball

tossing and catching the ball

passing the ball from hand to hand around the waist and in and out the knees.

Children may also create other skill patterns appropriate to the music.

### DIRECTIONS:

Each child has a ball. When the music begins, children explore a variety of movements using their ball. (Note: This activity presumes much previous class work with ball skills, sequence patterns, and movement exploration.)

The leader may wish to give suggestions, such as bouncing and catching the ball or tossing it from hand to hand like a juggler.

Children's movements should reflect a feeling for the tempo and rhythm of the music. Children may perform their movements in one spot or move about the available space.

### VARIATIONS:

1. Instructor leads the class and performs a variety of arm movements, holding the ball with two hands (bilateral) or only one hand (unilateral). For example, raise ball overhead, move it to the L side and then to the R side. Children "mirror image" the leader's movements, which are performed slowly in rhythm with the music.
2. Same procedure as in #1 above, except that the leader uses skill patterns such as dribbling the ball, tossing and catching, etc. Children attempt to follow leader's movements.
3. Children choose a partner, with one child leading (creating) patterns of movements using the ball and the other child imitating the movements. Reverse positions.

## 8. CLAP 'N SHAKE - With Voice Cues

*(Music: Ballin' the Jack)*

*Special material created by Henry "Buzz" Glass*

### PERCEPTUAL-MOTOR VALUES:

Laterality	Directionality
Body image	Movement sequencing
Aural-motor coordination	

### FORMATION:

Informal, scattered

### MOVEMENTS:

All movements are sequenced along with the words, so that participants may sing the words while performing the series of body movements which "put the words into actions." Movements include clapping, shaking hands, turning hands and arms, rolling arms, pointing elbows, slapping knees, stretching high, bending low, rotating hips, and jumping.

### DIRECTIONS: (words followed by actions):

You clap your hands and you hold them tight,

(Clap hands 3 times, then hold hands together)

Shake them to the left and you shake them to the right,

(Shake both hands 3 times to L side and 3 times to R side)

Turn one hand high and the other hand low,

(Circle one hand overhead 3 times, then circle other hand below waist 3 times)

Clap three times and roll that dough,

(Clap hands 3 times, roll arms 3 times)

Point the left elbow and then the right,

(Extend L elbow to L 3 times, R elbow to R 3 times)

Slap your knees and hold them tight,

(Slap knees 7 times, hold knees)

Reach up high and bend down low,

(Stretch arms up above head, then bend over at waist)

Scatter all the dust and away we go.

(Place hands on hips and rotate hips 4 times, then jump 3 times in place. On the 3d jump, arms may be extended upward.)

### VARIATIONS:

1. Add individual body styling throughout. For example, on "Reach up high and bend down low," stretch arms overhead and shake (wiggle) hands 3 times, then bend knees and slide hands over knees in Charleston movement 3 times. Knees may also sway back and forth.
2. Do the actions in a circle formation rather than scattered.
3. Children may work with partners, with one person leading the movements and the other "mirroring" the movements. On the clapping parts, clap partner's hands instead of own hands.

## 9. CLAP 'N SHAKE - music only

(Music: *Ballin' the Jack*)

### DIRECTIONS:

Sing the words (see directions for preceding track) and perform the actions.

### VARIATIONS:

1. Do the actions in another formation, for example, circle, X, parallel lines facing each other, etc.
2. Change the words and actions as desired. For example, use "Snap your fingers and hold them tight" in place of "You clap your hands and you hold them tight."
3. Create own words and actions.

## 10. MIRROR IMAGE

(Music: *Love is Blue*)

### PERCEPTUAL-MOTOR VALUES:

Visual perception

Laterality

Visual-motor coordination

Space discrimination

### FORMATION:

Sitting on floor in scattered positions, using available space.

### MOVEMENTS

The hands and arms are moved slowly in a variety of patterns. Hands and arms (L and R) may be moved at the same time (bilateral movements) or individually (unilateral movements).

### DIRECTIONS:

Children imitate (mirror) the movements of the leader. The leader uses slow and easy-to-follow hand and arm movements which are appropriate to the rhythm and mood of the music. Leaders should try to create many different patterns of movement, rather than repeating the same movements.

Note: In mirroring movements, children must move the hand and arm opposite from the one being used by the leader.

### VARIATIONS:

1. Use partners, with one child creating movement patterns and the other mirroring (following) the movements. Be sure to reverse roles so that each partner has the opportunity to be both a leader and a follower.
2. Divide class into small groups and let each group select a leader. The leader begins the movements, with the other children in the group following, but when the leader points to another participant, they change places and the activity continues with a new leader. Leaders may be changed in this manner several times before the recording ends.
3. Use other body positions, such as sitting back on heels, kneeling, or standing.

# 11. SEVEN JUMPS

(Music: Seven Jumps)

## PERCEPTUAL-MOTOR VALUES:

Balance	Aural-motor coordination
Laterality	Movement sequencing
Directionality	Body image

## FORMATION:

Circle, holding hands (or not, as desired) on the chorus only.

## MOVEMENTS:

This Danish dance-game consists of a chorus (of step-hops) and seven actions. The chorus is repeated after each action. Children enjoy doing the seven actions and trying to maintain their balance on the music notes of varying lengths.

## DIRECTIONS:

Chorus: Have one foot free, ready to move. Move L (clockwise) with 8 step-hops, (or 7 step-hops and a stamp), then R (counterclockwise) with 8 step-hops (or 7 step-hops and a stamp).

Action #1: On the sustained note, raise R knee and place hands on hips. On the chord, lower knee. On the drum roll, stand still (the drum roll is a signal to get ready to repeat the chorus.) Repeat chorus.

Action #2: Repeat action 1. Add: *raise L knee*. Repeat chorus.

Action #3: Repeat actions 1-2. Add: *kneel on R knee*. Repeat chorus.

Action #4: Repeat actions 1-3. Add: *kneel on L knee*. Repeat chorus.

Action #5: Repeat actions 1-4. Add: *kneel, putting R elbow on floor*. Repeat chorus.

Action #6: Repeat actions 1-5. Add: *kneel, putting L elbow on floor*. Repeat chorus.

Action #7: Repeat actions 1-6. Add: *kneel, touching head to floor*. Repeat chorus.

## VARIATIONS:

1. A less mature class could do 16 step-hops in the same direction and not hold hands.
2. Instead of circle formation, use scatter formation and let the children move about available space in any direction on the step-hops.
3. Do as a partner dance, with partners joining both hands in the chorus and facing each other in the actions.

## 12. MARCHING FUN

*(Music: Let It Be)*

### PERCEPTUAL-MOTOR VALUES:

Space awareness

Body image

Aural-motor coordination

Locomotor coordination

Laterality

Directionality

### FORMATION:

Informal, scattered

### MOVEMENTS:

This rhythm game includes three basic parts:

1. Forward march
2. March in place
3. Specific movements in place as challenged by the leader.

### DIRECTIONS:

Children march in place to get the feeling of the rhythm of the music, then on the command "Forward march" begin marching in scatter formation about the available space. They attempt to march into big spaces to avoid collisions.

On the command "March in place," they discontinue their forward movement, but continue to march in one spot until the next challenge is given.

The voice cue on the recording next challenges them to perform various movements in place to the tempo of the music for example, "March your shoulders," "March your hips," "Clap your hands," "Slap your knees," "Do a little jumping," "Hop on one foot," etc.

On the command "Forward march," children resume marching in various directions without any physical contact

Repeat entire sequence.

### VARIATIONS:

1. As children are performing "Forward march," challenge them to march in various directions or patterns, for example, march backwards or sideways, march in a small circle, march in a large square, march tall, march low, etc.
2. Use a circle formation (instead of a scatter formation), with all forward marching done around the circle. Challenge children to march to their L or R.
3. Use rhythm sticks. Children tap out the rhythm as they march. Sticks may be tapped together above the head, in front of the chest, etc.