* Movement Activities
* Partner Activities
* Team-Building Activities

**Introduction to the Activities**

Each activity contains the following elements:

* Grade Level
  + The earliest grade suggested for the activity
* Movement and Music Key Experiences
  + Movement and music key experiences that may be observed for students’ growth
* Possible Curriculum Concepts
* Description
* Materials
* Activity to Experience
  + Suggested steps to follow in presenting the activity
* Facilitation and Reflection
  + Sample questions to be included in activity
* Extensions
  + Ways to expand, modify or simplify the activity

**The Key Experiences in Movement and Music**

These experiences all involve purposeful moment, in which an intent is expressed through decision making, planning, doing, recalling, or imitating. The key experiences are used to recognize, support, and extend the learner’s fundamental abilities in order to achieve success and understanding in movement, music, and over curriculum areas. These movement key experiences build a strong formation for learning, because they encompass a broad range of kinesthetic experiences that students need to function effectively, both academically and in the arts. In addition to strength, balance, and timing, these experiences help children develop steady beat independence; the ability to attend, focus and concentrate; physical coordination; creativity; language skills; problem solving; planning; and decision making.

|  |  |
| --- | --- |
| **Key Experience** | **Learning Objectives** |
| Acting upon movement directions | Seeing and perceiving; hearing and comprehending |
| Describing movement | Using thinking and language abilities (moving and describing; planning; recalling) |
| Moving in nonlocomotor ways | Achieving comfort and awareness of anchored movement in personal space |
| Moving in locomotor ways | Achieving comfort and awareness of nonanchored movement in personal and general space |
| Moving in integrated ways | Achieving comfort with and awareness of nonlocomotor and locomotor movement purposefully combined |
| Moving with objects | Achieving comfort with and awareness of nonlocomotor, locomotor, and integrated movement when using objects |
| Expressing creativity in movement | Extending movement by using one’s own ideas |
| Feeling and expressing steady beat | Independently expressing and maintaining steady beat or rhymes, songs, and recorded or live music |
| Moving in sequences to a common beat | Sequencing movement alone and with others |

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Guidelines for Simplifying Movement**

|  |  |  |
| --- | --- | --- |
| **Simple** | **More Complex** | **Most Complex** |
| Static movement |  | Dynamic movement |
| Movement with endpoints against body |  | Movement with endpoints away from body |
| Upper-body movment |  | Weight-bearing lower-body movements |
| Trunk movement | Limb movement | Finger, toe movements |
| Gross-motor movement |  | Fine-motor movement |
| Nonlocomotor movement | Locomotor movement | Integrated nonlocomotor and locomotor movement |
| Movement without object |  | Movement with objects |
| Symmetrical movements |  | Asymmetrical movements |
| Nonlocomotor: two sides | One side | Alternating sides |
| Locomotor: alternating sides | Two sides | One side |
| Single movement |  | Sequenced movements |
| Personal space |  | General space |
| Movement alone with one’s internal beat |  | Movement alone with specified external beat |
| Movement alone with one’s internal beat |  | Movement timed with a partner or group |
| Nonlocomotor movement to a slower beat |  | Nonlocomotor movement to a faster beat |
| Locomotor movement to a beat close to one’s internal beat |  | Locomotor movement to a beat unlike one’s internal beat |
| Right and left not specified |  | Right and left specified |

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**Ten Hints for Success**

1. Devise ways for students to be as inconspicuous as possible.
   * Have students stand in a loose formation rather than a formal circle
2. Initiate movement without reference to specific sides of the body.
3. Try to avoid posing movement problems that have a definite “right” or “wrong” solution.
   * Correctness should not be required until students have had a chance for trial-and-error experimentation
4. Introduce movement experiences in personal space before using general space.
5. Save partner work and small-group work for later.
6. Use movement and creative representation experiences that are age-appropriate.
7. Begin creative movement experiences by giving hints to aid in problem solving.
8. Give students time to “try a movement on for size” before asking them to do it together with others, to a common beat.
   * Students need to move to their own internal timing to develop comfort with a movement before they synchronize the movement with other students
9. Introduce action songs and similar active learning experiences by presenting the movement first.
   * Once students are successful with the movement, then add on the rhyme or song
10. Finally, as you use the activities, keep in mind that you should also be participating in the activity and deriving increased understanding about the students’ abilities.

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Stop Sign**

Kindergarten and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, acting upon movement directions, and Describing movement

**Curriculum Concepts**: Space awareness, and time awareness

*Students explore locomotor movement as they travel about the space. They stop without falling down, when the leader says the words “stop sign.”*

**Materials**Locomotor movement menu written on a large sheet of card-board.   
Words: walk, run, mark, tiptoe, jump, hop, gallop, slide, and skip - - simple baton motions can be added while students are participating in movement

**Activity to Experience**Students are encouraged to find different ways to travel about the space by each selecting a locomotor movement from the menu. Several students volunteer to show how they are moving, and the others copy.

Students are encouraged to play the way they are going to travel, to recall it afterward, and to describe different ways they were moving.

One student is the leader. That student says the word “go” and all travel about the space. When the student says “stop sign” all stop and freeze without falling down.

The activity is continued with a new leader. The new leader may be encouraged to demonstrate a locomotor way to travel that all copy.

**Facilitation and Reflection**What are some of the locomotor movements you used to travel about the space?

Who would like to show or tell us how you were moving?

What did you do to keep yourself from bumping into other students?

**Extensions**The leader demonstrates or tells the group how to move.

The leader suggests not only the movement but also the extension.

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**Simon Says Variation**

Kindergarten and above

**Key Experiences in Movement and Music**: Acting upon movement directions, describing movement, feeling and expressing steady beat

**Curriculum Concepts**: Visual responding, same and different

*Students , in pairs, use both arms to explore static movements that are the “same” (symmetrical) or “different” (asymmetrical). Following a teacher’s demonstration, a volunteer leader pats the knees three times with both hands simultaneously and follow this with a static “same” or “different” movement that the others will copy and label.*

**Materials**none

**Activity to Experience**Students take a partner and explore same and different arm movements that are static (paused). One partner is the leader, producing movement that is either “the same” (symmetrical) or “different” (asymmetrical). The other partner follows and labels the movement “same” or “different.”

The teacher leads the class by patting the knees three times and following this with a static, symmetrical movement (ex. Both hands on the shoulder). The class copies the pat and the paused movement after it, and labels the movement “same” or “different.” The teacher leads again, this time doing an asymmetrical movement after the pats (one hand on the shoulder, the other on the knee). The class copies and identifies the movement as “same” or “different.”

Partners now take turns as leader and follower. The follower labels the movement as “same” or “different” after each person leads.

Several children volunteer to lead the entire class.

**Facilitation and Reflection**What do we know about a movement that looks the same and a movement that looks different?

Ask students to think of pairs or objects or two-sided objects (car headlights, statues) and to consider whether they are the same or different.

**Extensions**Use statue shapes instead of just arms.

Have the leader choose other places to pat symmetrically or asymmetrically.

Instead of a static movement after the pats, use dynamic movements that keep going.

This activity allows the student the ability to understand movement and beat. This will allow the student to participate in baton routines.

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Who’s Driving?**

Kindergarten and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, feeling and expressing steady beat, moving to music

**Curriculum Concepts**: Space awareness, and steady beat

*Paired students stand on behind the other. The student in front holds the steering wheel, and the student behind steers the car. Partners travel about the space; then music is added.*

**Materials**Recording of a selection with a good walking beat.

Small hoops, paper plates, or Frisbees to simulate steering wheels.

Can use batons as steering wheels.

**Activity to Experience**One half of the group holds both arms out in front, with or without a “steering wheel” and walk about the space. The other half of the group then tries walking about the space with or without the hoop.

“Steering Wheels” are passed out to half the group. Students with the steering wheels take partners who don’t have them. Each student with a steering wheel stands in front of his or her partner. The partner behind holds the shoulders of the partner with the hoop and steers the partner about the space, avoiding contact with the others. Partners switch places and move again.

Students all walk to the steady bead of the music. They exchange roles, for their “cars” again, and synchronize their steps to the music.

**Facilitation and Reflection**What did you do to avoid bumping into the others?

What plan did you use if the partner in front was taller than the one behing?

When people drive cars, what safety rules do they have to follow?

**Extensions**Each student holds a hoop and moves about the space.

Students may wish to try doing the same activity with the partners in front closing their eyes.

The partner behind responds to the way the partner in front is holding and turning the steering wheel or pretending to travel up and down hills.

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Statue Clones**

Grade One and above

**Key Experiences in Movement and Music**: Moving in nonlocomotor ways, moving in locomotor ways, acting upon movement directions, and feeling and expressing steady beat

**Curriculum Concepts**: Space awareness, copying, and steady beat

*Students work as partners. One student makes a statue shape while the music is playing. The other student travels about the space to the beat of the music. When the music stops, the student traveling returns to copy his or her partner’s statue.*

**Materials**Music with a good walking beat.

**Activity to Experience**Students explore different statue shapes, and all copy several students who volunteer to demonstrate their statues.

Working as partners, students copy each other’s statue. (with baton in hand)

All listen to the recording and step in place to the steady beat. Then they travel about the space to music. While traveling, students can be twirling.

When working in partners, one student is the statue and the other is the traveler. When the music is on, the statue partner freezes into a statue shape while the other travels about the space. When the music stops, all return to their partners and copy the partner’s statue. The activity continues, with the partners changing their roles.

**Facilitation and Reflection**What made a statue easy to copy? Hard to copy?

How long did you keep from bumping into the statues or the other students who were traveling?

When might we see statue shapes?

**Extensions**Younger students can move in a circle while the music is playing. The statue person, who is in the center, makes a statue when the music stops, and all copy.

Return to a different rather than the original partner.

Keep on part of the statue moving to the steady beat of the music after the music stops.

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Statues that Change**

Grade One and above

**Key Experiences in Movement and Music**: Moving in nonlocomotor ways, moving in locomotor ways, acting upon movement directions, describing movement, feeling and expressing steady beat, and moving to music

**Curriculum Concepts**: kinesthetic memory, steady beat, same and different, add planning and recalling

*One student makes a statue shape, which is copied by a partner. The copier travels around the space to the music, and the statue-maker alters the statue with one change. The copier returns and copies the statue again, identifying the one change that has been made.*

**Materials**Recording of an instrumental section

**Activity to Experience**The class breaks up into pairs. One person in each pair makes a statue shape, which the partner copies. Copiers are encouraged to talk about the statue shape.

Copiers tell their partners how they are going to travel about the space to the beat of the music, and then they begin. While the partners are traveling, each statue-maker creates one change in their statue. When the music stops, the travelers return to their partner and copy the partner’s new statue, identifying the one change that was made in it. While participating in the activity, baton twirling can be used.

Partners reverse roles.

**Facilitation and Reflection**What was special about your partner’s statue?

As the statue-maker, how did you decide on the change you would make in your statue?

If you were the copier, how could you tell what change your partner made in the statue? How did you remember the way the statue was made?

**Extensions**Create more than one change in the statue

The statue-maker tells the copier the one change to make when he or she returns, but the statue-makers does not demonstrate the change.

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**Stop and Balance**

Grade One and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, feeling and expressing steady beat, acting upon movement directions, and moving to music

**Curriculum Concepts**: Space awareness, and steady beat

*Students decide on locomotor movements to synchronize to the steady beat of the music. When the music stops, they copy the balanced position of the leader.*

**Materials**Locomotor Movement Menu: walk, run, march, tiptoe, jump, hop, gallop, slide, skip

Recording of an instrumental section

**Activity to Experience**Students explore different ways to move about the space, while twirling the baton, and to stop in different balanced positions.

Several students volunteer to be the leader. They share their ways of moving and balancing. When they want the class to stop and balance, they say the words “stop sign.” The leader is responsible for starting and stopping the music.

Students listen to the recording, step to the beat in place, and then explore different locomotor movements the music suggests to them.

A new leader continues the activity.

**Facilitation and Reflection**What type of stopping position made it easy to balance? Hard to balance?

When might you have to stop suddenly and not fall down?

**Extensions**All find a way to move some part of their body to the leader’s beat while keeping their balanced positions.

Weikart, P. S., & Carlton, E. B. (2002). *85 engaging movement activities*. Ypsilanti, MI: High/Scope Press.

**Who Matches Me?**

Grade One and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, acting upon movement directions, feeling and expressing steady beat, and moving to music

**Curriculum Concepts**: Classification, locomotor movement extensions, and steady beat

*Students choose a locomotor movement and begin to move about the space. While moving, they find one student or several who are going the same locomotor movement. They move together, matching on another’s timing. Then they decide on one extension of their locomotor movement and perform it for the class.*

**Materials**None

**Activity to Experience**Students are encouraged to try out various locomotor movements and to choose on they will use. Students can use their baton while participating in this activity.

All students begin to move their chosen locomotor movements. They look around as they are traveling and find one or more persons doing the same locomotor movement.

Students, grouped by locomotor movements, find a way to match one another’s movement and timing. Each group demonstrates for the class.

Subgroups within each locomotor movement decide on one extension for their movement, such as direction, level, pathway, intensity, or size and synchronize their locomotor movement using this extension.

Groups volunteer to demonstrate for the class. The class copies and identifies the extension.

**Facilitation and Reflection**What are the locomotor movements we could demonstrate?

When we are traveling using our own locomotor movement, what do we look for to make a match?

What strategies can we use to match on another’s timing?

When could we use these extensions in other situations?

**Extensions**Begin with the locomotor movement plus one extension, and have the students find someone using the same.

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**Hearing and Responding**

Grade Two and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, acting upon movement directions, and Describing movement

**Curriculum Concepts**: Space awareness, and auditory responding

*Students , working as partners, give each other verbal directions for ways to travel about the space. The partner responding to the verbal directions is blindfolded.*

**Materials**Blindfolds for half the students

**Activity to Experience**Each student takes a partner. The partners practice giving each other verbal directions for locomotor movements without demonstrating, such as “jump forward four times.” The signal to stop can be given by the leader at any time to avoid collisions with others. Students can have baton in hand.

One student in each pair puts on a blindfold or closes eyes and follows verbal directions of the partner. All the students are moving about the space at the same time. The signal to stop is given by the leader when needed to avoid collisions.

The activity continues, with the other partner blindfolded.

**Facilitation and Reflection**What types of directions were easiest to follow? Hardest?

How did you decide what locomotor movements to give your blindfolded partner so no collisions occurred?

**Extensions**The blindfolded partner may be asked to repeat directions before acting upon the verbal directions.

The students may decide to give multiple directions before the partner responds.

Locomotor movement extensions (size, level, intensity) can be added, as well as movement combinations (two jumps and one hop).

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**Mirroring**

Grade Two and above

**Key Experiences in Movement and Music**: Moving in nonlocomotor ways, acting upon movement directions, and moving with objects

**Curriculum Concepts**: Mirroring and Visual tracking

*Students hold a paper plate in each hand (baton). After slow dynamic movements they can do with the plates, they take a partner and visually lead the partner, who mirrors the movements. Music is added.*

**Materials**Two paper plates for each student (batons)

Recording of slow music

**Activity to Experience**Students explore slow dynamic movements with the paper plates (batons), first without music and then to the musical selection. Encourage students to try symmetrical movement with both hands and movement with on hand or the other hand.

Students, working in pairs, each face a partner and lead him or her with slow dynamic movements, which the partners visually mirror by watching and copying.

After both partners have had a chance to be the leader, students respond to the musical selection and lead their partners.

Individual students volunteer to be the leader for the entire class.

**Facilitation and Reflection**As your partner moved, which movements were the easiest to mirror? Which ones were the hardest to mirror?

What strategies did you use to follow your partner successfully?

How did your movements change when the music was added?

**Extensions**Perform patterns of leg movements, and integrate moving the legs with the arm movements while holding plates (batons).

Choreograph a sequence of movements to perform to the music.

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**Matching Statues**

Grade Three and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, acting upon movement directions, and Describing movement

**Curriculum Concepts**: Thinking and language, aural responding, planning, and body and space awareness

*Two students in each group of four stands facing away from each other and each of these two students forms a statue shape. The other two students alternately giving one verbal direction at a time to each of the statues, try to make the statues match.*

**Materials**None

**Activity to Experience**Groups are formed consisting of four students each. Two of the students in each group face opposite directions, so they can’t see each other, and each makes a statue shape. Students can have baton in hand.

The other two students in the group each give verbal directions to one of the two statues, trying to describe how they can copy the partner’s statue.

One of the direction-givers begins by giving a single verbal direction to the chosen statue, ho then acts upon the verbal direction. The other direction-giver then gives a single verbal direction, to which the other statue responds. The object it to eventually have the two statues match with no visual cues being given. Repeat activity with the partners who were statues now becoming the direction-givers.

**Facilitation and Reflection**What types of directions were easiest for you to respond to?

How did you decide what direction to give your statue first?

**Extensions**Create Teams.

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**Aerobic Integration**

Grade Three and above

**Key Experiences in Movement and Music**: Moving in integrated ways, moving in sequences to a common beat, feeling and expressing steady beat, moving to music, and labeling form

**Curriculum Concepts**: integrate movements and musical form

*Students unite arm and leg patterns to produce an aerobic fitness routine.*

**Materials**Recording of instrumental selection

**Activity to Experience**Students working in small groups explore lower-body locomotor and nonlocomotor sequences they can use for an aerobic routine and then explore upper-body nonlocomotor sequences.

Students work on integrating arms and legs in aerobic sequences. Different groups’ ideas are shared with the class and tried out.

Students listen to the music and decide on sequences that seem to best fit the music.

Students devise an aerobic routine that they feel is most appropriate for the music. They lead their routine for the rest of the class to follow.

**Facilitation and Reflection**What movement sequences did you feel successful using?

When did you integrate the movement sequences, what seemed to be the most successful arm and leg movement combination?

When can we use integrated sequences of movement other than in aerobic rountines?

**Extensions**One student might wish to lead the class extemporaneously to the music.

Try other musical selection.

Choreograph an aerobic routine to the music.

Use the integrated movements with a low platform.

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**Hand-Jives**

Grade Three and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, moving in nonlocomotor ways, feeling and expressing steady beat, moving in sequences to a common beat, and moving to music

**Curriculum Concepts**: Sequences of movement and musical phrase

*With a partner, students choreograph sequences of movement to the steady beat, first without music and then to the musical phrase.*

**Materials**Recording of musical selection

**Activity to Experience**Students, working with partners, explore body and hand-jive movements. These movements are combinations of hand or foot sequences performed alone and with a partner. Encourage the use of learner SAY & DO. It will help students remember the sequence.

Here is an example of an eight-beat sequence:

1. Clap your own hands.
2. Hit palms together with your partner.
3. Hit the outside of one foot with the corresponding hand while hopping on the other foot.
4. Repeat with the other foot and hand.
5. Clap your own hands again.
6. Hit right palms together.
7. Hit left palms together.
8. Make a motion in front of your body with both thumbs up.

Students listen to the music, determine the beginnings and endings of phrases, and decide on an eight-microbeat movement sequence to perform to the eight-beat phrases of the music.

Students share their hand-jive sequences with the class. They may wish to decide on the order of their presentations, to keep the music playing. The first pair performs the sequence twice, followed by the second pair, etc.

**Facilitation and Reflection**Recall the order of the movements you used. Which ones were performed without contact with your partner and which ones involved contact with your partner?

What strategies did you use to construct your sequence?

**Extensions**Two sets of partners might with to work together. One pair plans the movements for the first section of the music, and the other pair plans movements for the second section. They teach each other their movements.

Try a foot-jive.

Work with other music in a different form.

This activity allows a student the ability to understand sequences of movement needed for understanding routines.

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**Is the Movement Straight or Circular?**

Grade Three and above

**Key Experiences in Movement and Music**: Acting upon movement directions, describing movement, and expressing creativity in movement

**Curriculum Concepts**: directionality of movement, straight and curved pathways, linear and rotary

*Students explore ways that nonlocomotor and locomotor movements can be performed in straight and curved pathways. Movements are demonstrated, copied, and described. These concepts are then related to an understanding of linear and rotary movement.*

**Materials**none

**Activity to Experience**Students review the concept of directionality of movement (forward, backward, upward, downward, around).

In pairs, students explore ways that nonlocomotor and locomotor movements can be performed in straight pathways and in curved or circular pathways. Students demonstrate movements to the class; one pair volunteers to lead the movements and the rest of the students copy and describe the leaders’ movements.

Students discuss the concepts of linear motion and rotary motion. They now combine linear motion with change of locomotor pathway- changing the movement with the change of direction.

They then work with rotary and locomotor movement, exploring ways to vary their movements. For example, they could explore small and large circular pathways, or change the direction of their rotary movements as they change their locomotor movements.

**Facilitation and Reflection**What can we say about pathways?

How straight and curved writing/drawing motions used during the day?

What movements were easiest in straight pathways? In curved pathways?

**Extensions**

This will allow students the ability to understand the importance of pathways needed when participating in routines.

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**Grand March**

Grade three and above

**Key Experiences in Movement and Music**: Moving in locomotor ways, feeling and expressing steady beat, and moving to music

**Curriculum Concepts**: Micorbeat and pathways

*Students work together to decide on routes they might travel around the room as they march in single file, march with a partner, or march in lines of four to eight persons.*

**Materials**Instrumental section of music

**Activity to Experience**Students explore various pathways that all can use as they march in the gym. They decide on a single-file route to travel.

In the gym, students explore pathways and formations that can be used in traveling single file, with a partner, or in fours/eights. They plan their route. An example is the following section of a grand march: moving down the center by twos, then separating into two single-file lines at the end of the gym, with each line going to the corner and then turning and going up the outside and then marching diagonally across the room to meet again as twos in the center of the gym.

The twos can alternate in turning opposite directions at the end of the room, coming around and joining to go back down the center of the gym by fours. A spiral can be wound and then unwound.

Pairs of students may decide to face each other and slide sideward down the center, they may skip or gallop side-by-side down the center. The ideas to be generate are unlimited.

**Facilitation and Reflection**What are some of the pathways you took in the gym?

When might you see this type of marching outside of class?

**Extensions**Parades of approximately two or four students may move about the space.

Students may make a map of their route.

When competing in baton twirling, students are asked to follow particular patterns in specific events. This activity will allow a student the basic understanding needed.

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