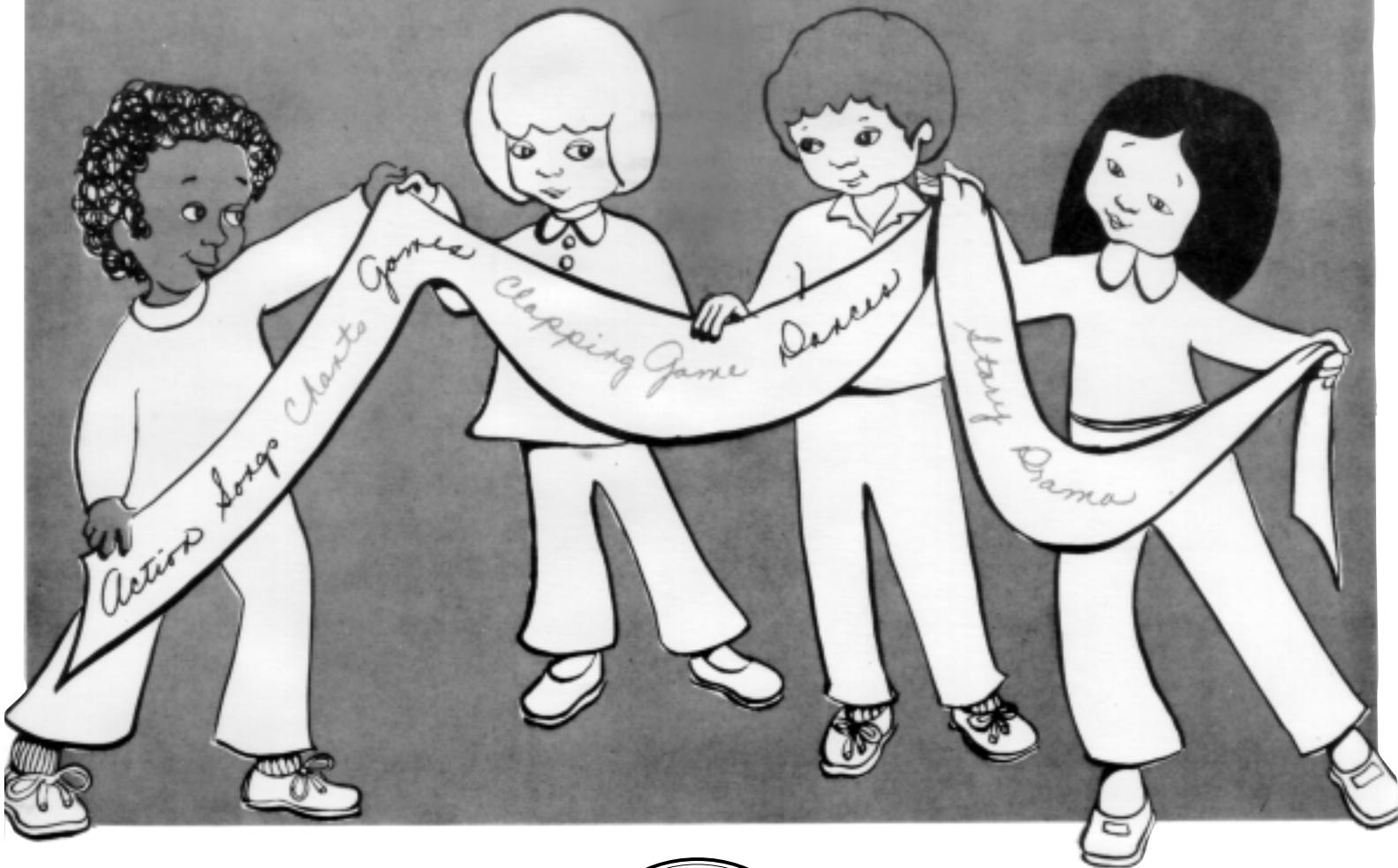


ACTIVITIES FOR INDIVIDUALIZATION IN MOVEMENT AND MUSIC



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Activities For Individualization

IN MOVEMENT AND MUSIC

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INTRODUCTION

INDIVIDUALIZATION is one of the key words in education today. Do you give any individualized instruction? In reading, language arts, and math? How? With learning stations, interest centers, multi-media equipment, job cards, and one-to-one and small group instruction?

Good, but you needn't stop there. How about providing for individualization in your **movement and music** program also? This recording will help you do just that. It includes action songs, games, chants, dances, and a story drama that provide for group activities with **individual, personal student responses**. You will find ample opportunities for individualization in the actions and variations, and in the further ideas that you and your students will have.

The learning objectives for each activity are clearly stated. And the evaluation is “built in”—you can **see** and hear whether the objectives are realized as the students perform the movements. Further, as the

child does his own individual movements, he can check his own attainment of the goals with no comparison to others, but in terms of his own individual growth.

The actions and variations stress movement and music, but it will be clearly evident to the teacher how he could also involve social studies, art, and other areas of the curriculum. The activities all involve movement exploration and creativity, making them especially appropriate for active boys and children who have a non-verbal or non-visual learning style.

You will find all the materials fresh and new, recorded with a swinging NOW sound, and easily adaptable to your special teaching situation. There is also a selected reading list on individualization on the back cover.

INDIVIDUALIZE! And have fun while you're doing it!

THE SAINTS GO MARCHING IN

Learning objectives:

Showing the meaning of action words
Movement exploration and creative movement
Recalling action words (see variation 1)

Large muscle movement
Spatial awareness

Formation: Circle or scattered

Words:

1. Oh, when the saints go marching in,
Oh, when the saints go marching in,
Lord, I want to be in that number,
When the saints go marching in.
2. . . . flying
3. . . . twisting
4. . . . floating
5. . . . buzzing
6. . . . snaking
7. . . . sitting down

Actions:

Explore different ways of marching (verse 1), flying, twisting, floating, buzzing and snaking.
On the last verse, sit down.

Variations:

1. Let the children think of other action words they can use to make additional verses for the song.
2. Sit, letting the hands do the actions.
3. Make a stick puppet or paper bag puppet do the actions.
4. Let half the class sit and provide sound effects while the other half sings and does the actions.
Change places.

TINKER TINKER DOO

(H. Glass)

Learning objectives:

- Using numerals in order from 1 to 7
- Body coordination
- Perceptual-motor coordination (moving certain number of body parts)
- Sequential patterning
- Movement exploration

Formation: Informal, scattered; or formal (line, square, two lines facing, etc.)

Words:

1. Can you move one arm with a tinker tinker doo?
Can you move one arm with a tinker tinker doo?
Can you move one arm with a tinker tinker doo ?
Add one more and make it two.
2. Two arms moving with a tinker tinker doo (repeat 2x) . . .
Add your head and you're not through.
3. Three parts moving with a tinker tinker doo (repeat 2x) . . .
Add one shoulder and you're not through.
4. Four parts moving with a tinker tinker doo (repeat 2x) . . .
Add the other shoulder and you're not through.
5. Five parts moving with a tinker tinker doo (repeat 2x) . . .
Add one foot and you're not through.
6. Six parts moving with a tinker tinker doo (repeat 2x) . . .
Add the other foot and you're not through.
7. Seven parts moving with a tinker tinker doo (repeat 2x) . . .
Don't add any more, 'cause you're all through.

Actions:

- Verse:
1. Move one arm, exploring different ways of moving it.
 2. Move two arms.
 3. Move both arms and head.
 4. Move both arms, head, and one shoulder.
 5. Move both arms, head, and both shoulders.
 6. Move both arms, head, both shoulders, and one foot.
 7. Move both arms, head, both shoulders, and both feet.

Variations:

1. Shorten or adapt the chant as desired, depending upon the age and maturity of the class.
2. Substitute other words for "tinker," such as "dolly" or "soldier," then doing appropriate motions of the body parts.
3. Try chanting the words, or singing them to another tune (e.g., "Here We Go Round the Mulberry Bush"), adapting the melody when necessary.
4. Encourage the children to compose their own simple melody for the words.
5. Let seven volunteers provide the accompaniment. #1 starts on verse 1 and plays throughout, #2 enters on verse 2 and plays throughout, etc. (Each child can choose his own rhythm instrument and play his own rhythm pattern.) An interesting "web" of sound will result. Encourage the children to listen to each other while playing so they will blend together and not overshadow the words and melody.

CALL IT MACARONI

(Yankee Doodle)

Learning objectives:

- Recognizing the meaning of coined words such as "skiparoni"
- Performing the major action word of each stanza (gross motor movement)
- Movement exploration and creative movement
- Spatial awareness
- Matching movement to the pulse of the music

Formation: Informal, scattered, or circle

Words:

1. Yankee Doodle came to town,
A-riding on a pony,
Stuck a feather in his cap
And called it SKIPARONI.
Skip, skip around the ring,
Yankee Doodle Dandy,
Mind the music and the step,
And with the girls be handy.
2. . . . TIPTOEARONI
3. . . . HOPARONI
4. . . . RUNARONI
5. . . . SLIDEARONI
6. . . . JUMPARONI
7. . . . MOVEARONI
8. . . . SITDOWNARONI

Actions:

1. March (lines 1-2), pretend to stick feather in cap, then skip.
- 2-6. As above, then tiptoe (hop, run, slide, jump).
7. As above, then children do any kind of movement they want to create.
8. As above, then sit down by teacher's chair (or at own desk or other designated place).

Variations:

1. Let the children coin their own new words, e.g., TURNAROUNDARONI, JUMPUPHIGHARONI.
2. Vary the actions as desired, e.g., on "with the girls be handy," each child can join elbows with the nearest person and swing around.
3. A class unable to skip or slide can make its own verses, e.g., swing, stretch, twist, push, etc.
4. Do the song without the recording, letting children have turns to play an accompaniment on black-note melody instruments (e.g., black notes of piano, songbells, or melody bells). The children needn't fear "playing wrong notes," since any combination of black notes (pentatonic scale notes) is consonant, never dissonant. Encourage them to listen to each other so that they sound good together and do not drown out the singers.

STATUE GAME

(H. Glass)

Learning objectives:

Bodily control (holding a pose, and alternating between locomotor movement and a stationary position)

Basic locomotor movements

Spatial awareness

Planning different poses

Movement exploration

Planning group poses or designs (see variation 2)

Formation: Informal and free, with movement going counterclockwise around the room.

Words:

1. (Spoken) Walk . . . walk . . . walk . . . walk . . .
 (Sung) Can you walk, can you walk,
 Can you walk along,
 Can you walk, can you walk,
 Can you sing this song?
 Can you walk, can you walk,
 Can you plan a pose?
 FREEZE now,
 Head to toes.
2. . . . skip
3. . . . run
4. . . . move
 Freeze now, head to toes,
 Freeze now, head to toes.

Actions:

Walk or march CCW around room (or in any direction) in any style desired, mentally planning a pose or “statue” to make. On FREEZE, stop in a pose.

On verses 2-3, skip/run, as above, and on verse 4, use any type of movement desired. Make a different statue (for example, using different body levels) on each FREEZE.

Variations:

1. Use a circle formation or concentric circles.
2. Do with partners, trios, or fours. When more than one person is involved, they form a group mosaic on FREEZE. Thus one person may stand, kneel, or bend against a pose of another person to form an interesting design.

 If using two children, they may walk in a double circle around the room. Trios may walk three abreast or with one person in front of the other two.
3. Small groups may also perform by each forming its own small circle and moving L or R, or going in or out, or moving upward and downward. Thus the form lends itself to many kinds of movement.
4. Let volunteers play a rhythm instrument accompaniment appropriate to the words (e.g.,  on “walk,”  on “skip,” etc.). Instruments of course “freeze” also.

MIRROR GAME

(Scarborough Fair)

Learning objectives:

- Bodily control (performing slow, sustained movements)
- Visual-motor coordination (following actions in opposition)
- Experiencing different body levels (see variation 1)
- Movement exploration and creativity

Formation:

Teacher or leader standing in front of group. All stand facing her directly.

Actions:

The teacher leads the group, performing slow, sustained movements with different body parts (arms, head, torso, leg, etc.). The group mimics her actions in opposition.

The teacher should explain to the class that as she faces them and moves one way (for example, bending or twisting to her L, or moving L arm), the group mirroring her will be moving the opposite way (i.e., bend ing or twisting to their R, or moving R arm).

The “test” of the game is that, if done properly, it is difficult to tell the leader from the followers, the movements of all being done so slowly that they appear to be occurring simultaneously, as in a mirror reflection. Emphasize to the class that the movements are “slow motion.”

Variations:

1. Do with class sitting down or kneeling, to explore different body levels.
2. Do with small groups (3 to 5 children), each group with its own leader.
3. Do with partners. One is the leader, the other the follower. At a given signal, the lead changes.
4. Do with a prop, e.g., holding a scarf or with crepe paper streamers attached to the wrist.
5. Play a related game—“Who’s the Leader?” All children stand in a circle and one child chosen to be “It” leaves the room. When he returns he sees the Mirror Game in progress and tries to figure out who in the circle is the leader.

FOOT STOMPING

(England Swings)

Learning objectives:

- Laterality (moving L and R)
- Using individual style in performing the movements.
- Verbal-motor coordination (chanting while moving)
- Spatial awareness

Formation:

Line, circle, or scattered

Words (chant):

1. It's a foot-stomping, hand-clapping,
Head-shaking beat,
You clap it and you stamp it
And you do it with your feet.
(Repeat these 4 lines 2 more times)
2. Go left, left, left,
Go right, right, right,
Go left, left, left,
And wrap it up tight.

Actions:

1. Walk in place 8 counts. Walk in place and also clap 8 counts.
2. Take 3 steps to L, 3 steps to R, 3 steps to L. Rotate hands and then pull on the word "tight." Pause.

Variations:

1. A less mature class could just walk in place on part 1, then lean L-R-L and rotate hands and pull on part two.
2. A more capable class can add their own personal styling to the given actions, e.g., in part 1, shake head throughout; in part 2, when stepping L, also look to the L and point L with your LH (reverse when stepping R)
3. Let half the class sit, chant, and provide accompaniment (e.g., alternately clap on floor and clap own hands; or use rhythm instruments) while watching the others chant and move. Tell who used individual styling and what they did. Reverse parts.
4. Let children make up their own part 1, e.g., stamp foot and clap hands alternately (stamp, clap, stamp, clap, etc.), shaking head.
5. Stand in a different formation or floor pattern (Example: parallel lines, or an X) while chanting. Add variety by turning in place 1/4 turn R (clockwise) each time you come to the words "wrap it up tight."
6. Divide the class into 3 groups, each with a different station (or area of the room) and movement task to do—
 - I. Sit.
 - II. Stamp (in place).
 - III. Move (around the room).

Groups change places on the instrumental interludes between the chanted choruses. (This of course requires planning and teamwork, but the possible results are well worth the extra time.)

DIGGA-DO

(Alley Cat)

Learnings and/or skills involved:

Laterality and directionality

Vocal-motor coordination (chanting and moving simultaneously)

Group planning and cooperative movement (see variation 4)

Formation: Single circle (no partners), all facing center

Words:

1. Digga-digga, digga-digga, digga-do,
Flap your arms and tap your shoe.
Walk to the middle and come right back,
Jump up and down like a jumping jack.
Walk to the left and away you go,
Walk to the left and don't be slow,
Walk to the left and keep the time,
Ready now, it's a brand new rhyme.
2. Walk to the middle and hop when you get back,
Hop up and down like a hopping jack.
Walk to the right and away you go, etc.
3. Walk to the middle and turn when you get back,
Turn round and round like a turning jack.
Walk to the left and away you go, etc.
4. . . . Walk to the middle and sway when you get back,
Sway to the sides like a swaying jack.
Walk to the right and away you go,
Walk to the right and don't be slow,
Walk to the right and keep the time,
That's all now, it's the end of our rhyme.

Actions:

1. Swing arms down and up (or do digging motion).
Flap arms chicken style and mark time with feet in place (or tap).
Take 4 steps forward, and 4 steps backward.
Jump lightly in place, exploring different ways of jumping.
All join hands and circle to the L.
2. As above, but hop lightly in place (exploring hopping).
Then join hands and circle to the R.
3. As above, but turn around in place (exploring turning). Join hands and circle L.
4. As above, but sway in place (exploring swaying). Join hands and circle R.

Variations:

1. Let children do their own movement on the "Digga-digga" line (e.g., tap heel, pretend to use pitchfork, etc.) and the "Walk to the left" section (e.g., don't join hands. Do own individual walking movement and body styling.)
2. Encourage the children to make their own words, e.g.,
"Picka packa, picka packa, picka pie,
Spread your wings and fly, fly," etc.
3. Try using the chant to a different recording for background, such as *Alley Cat* or *Hey, Look Me Over*.
4. Divide the class into 3 or 4 groups, each to plan and decide on what movements to do in each verse (e.g., one group might jump in place on verse 1, another could jump turning in place, jump clapping arms overhead, etc.). Thus each group has the opportunity to individualize.

FOLLOW AND GO BACK

(R. Hallum)

Learning objectives:

- Aural-motor coordination (performing dance pattern in time with the music)
- Visual-motor coordination (following leader's steps)
- Gross motor movement
- Laterality
- Spatial awareness.

Formation:

Children form a conga line (not holding on), i.e., a file of dancers one in back of the other.

Dance:

- I BASIC STEP (Slap and clap, twist L-R-L-R).

Measures

- 1-2 Slap own thighs twice with both hands, straighten and clap own hands twice. Repeat all.
- 3-4 Keeping weight on toes and taking heels momentarily off the floor on the twisting,
Swing both extended hands to the L and turn partly L at the same time.
Swing both extended hands and body to the R.
Swing L and R.
- 5-8 Repeat all.
- II. FOLLOW THE LEADER.
- 1-8 The leader may lead in any floor pattern desired, such as curve, zigzag, circle, diagonal, spiral, S-pattern, etc. While leading, he may use different levels—low (as puppy, snail, etc.), medium (bear, elephant, etc.), or high (giraffe, etc.).
The leader may use walking steps, running, tiptoe, skipping, sliding, step-close, foot-in-back, or any kind of pattern. He may vary the walk, skip, etc., by using the arms, head, shoulder, elbows, knees, etc., in some kind of different style. Everyone else mimics him. (Note: This section of the music ends with 2 accents (say "Go Back!") a signal for the old leader to go to the end of the line and a new leader to take over.)
- 1-2 INTERLUDE: Wait in place 4 counts while old leader starts to go back. Then say "Let's clap now."
Repeat entire dance.

Variations:

- 1. Add finger snaps on the twists in Step I.
- 2. Compose your own Basic Step I.
- 3. Do the dance in two or more lines, 8-10 dancers in a line, being careful to avoid bumping.
- 4. Let volunteers plan and play an accompaniment, e.g., a chosen rhythm pattern on part I each time it occurs, and improvised patterns on part II appropriate to the leader's movements.

LA RASPA AND THE BOTTLE

(La Raspa)

Learning objectives:

Visual-motor coordination (not knocking the bottle down)	
Motor control (doing the basic La Raspa step)	Laterality
Movement improvisation	Directionality
Sequential patterning	Spatial awareness.

Formation:

Couples facing each other, informally spaced on the floor (see variation 1 for no-partner directions).

Couples may be boy-girl, 2 girls, or 2 boys.

Between them is an object representing a bottle—it may be an empty milk carton, plastic cup, piece of paper or cardboard, etc.

Actions:

Part I—La Raspa Basic Step: L R L, R L R, etc.

Measures 1-4 Jump backward on L foot, allowing R to slide forward.
 Jump backward on R, allowing L to slide forward.
 Jump backward on L, allowing R to slide forward. Hold.
 Repeat this action, jumping backward on R, L, R.
 5-16 Repeat all of the above action 3 more times.

Part II—Circle the Bottle.

Measures 1-8 Girl “does her thing” (her own movement) over or around the bottle for 12 counts and then backs into place with 4 light stamps on the last 4 counts. At the same time the boy takes 12 skips (or walks) CW around the girl, getting back to place in the last 4 counts with light stamps.
 9-16 Reverse the action. The boy “does his thing” as the girl circles him.

Suggestions for figures “over the bottle”:

- a. The Diamond: Jump astride, feet on each side of the bottle. Jump forward in front of the bottle, bringing feet together. Jump backward astride. Jump backward, bringing feet together. (4 counts for each Diamond).
- b. Hop: Hop on R or L foot circling the bottle, allowing the other foot to swing forward and backward or to circle overhead above the bottle.
- c. Hop-tap: Circle the bottle hopping on one foot and tapping the toe of the other foot once on each hop beside the hopping foot.
- d. Jump: Jump forward over the bottle, then backward.
- e. Jump in a V: Jump to the L side of the bottle, then jump back to place. Jump to the R side of the bottle, then back to place (i.e., a V pattern). Continue.
- f. Create YOUR OWN PATTERNS.

LA RASPA AND THE BOTTLE

(continued)

Variations:

1. Do the dance as a NO-PARTNER DANCE.

Formation:

All spread out, place their bottle before them.

Dance:

Part I—La Raspa basic step as before.

Part II—Skip around the bottle and do your own thing.

Measures 1-8 Skip 12 times CW (L) around the bottle. End in place with 4 light stamps.

9-16 “Do your own thing” over and/or around the bottle for 12 counts, then return to place with 4 light stamps.

2. Do the dance as a BIG CIRCLE GAME.

Formation:

Form a large circle (no partners), each person with his bottle on the floor in front of him. One person is IT in the center and will lead all on the “own thing”.

Dance:

Part I—All do basic La Raspa step.

Part II—Step-close, then follow IT.

Measures 1-8 All take 4 step-closes L and 4 step-closes R, ending in front of own bottle.

At the same time IT is “doing his thing.”

9-16 All mimic IT’s actions over and around his bottle.

Repeat entire action; with IT choosing another person to take his place.

Variations:

1. Do the same game with 2, 3, or 4 circles.
2. Do the same game, but with no leader.

LITTLE RED FOX

(H. Glass)

Learning objectives:

- | | |
|--|---|
| Dramatization | Following directions implicit in the story |
| Movement exploration and creativity | Immediate motor response to aural information |
| Gross and fine motor movement | Making realistic sound effects |
| Sequencing (following story sequence) | Spatial awareness |
| Vocal control (controlling voice volume in echoes, making arrow sounds simultaneously with actions). | |

Formation:

At first children may sit and pantomime actions in place. When familiar with the story they may stand (in circle or informally scattered) and do the body movements

Actions: Indicated throughout the story as they occur. (Everyone participates in all actions).

Story:

Little Red Fox sets out one winter morning to find food for his tribe. He mounts his pony, Brown Star (mount pony), and gallops away (gallop).



Little Red Fox rides to the top of a hill to search for game (look). He calls to hear the friendly echo, since everything is so quiet and still.

(Call) Ayyy yoooo!

(Echo, softly) Ayy yoooo! (May cup hand by mouth, cover mouth with both hands, etc.)

Little Red Fox rides again (gallop and sing).



Then he comes to a clump of cedar trees. He gets off his pony (dismount) and climbs to take a look around (climbing actions, and heavy breathing sounds).

Again he calls. (Call) Ayyy yoooo!

(Echo) Ayy yoooo!

He spots some deer in a nearby canyon and rides in that direction (gallop and sing).



Little Red Fox ties his pony (tie pony) and creeps quietly toward the game (creep quietly). He aims his bow and shoots three arrows (shoot three arrows, making arrow sounds each time).

Ready . . . Swishhh . . . Ready . . . Swishhh . . . Ready . . . Swishhh . . .

He kills a deer. Now his tribe will have food!

He brings his pony over (bring pony over) so he can pull the deer up on the pony and take it home. (pretend to lift deer and place it on the pony).

Uhhh! Uhhh! Uhhh!

LITTLE RED FOX

(continued)

He mounts his pony (mount pony) and happily rides toward his home (ride and sing).

The tribes call to him as they see him in the distance.

(Call) Ayyy yoooo!

He returns the call.

(Call) Ayyy yoooo!

When Little Red Fox returns to his village, a tribal feast is held (eat).

Then there is a dance.

(Children spread out but all move forward CCW in the dance area. They may do the heel, stamping, jump ing steps, step-hop, other Indian patterns, or their own dance steps. Later use sticks, drums, bells, and shakers.)

Dancing drums with in-di-an beat, shut-ting, stamp-ing, mov-ing feet,
 Cir-cling side-ward in the ring, Pul-sing bells that jing-a-ling,
 Hey-a, hey-a, hey-a ho, Hey-a, hey-a, hey-a ho,
 Hey-a, hey-a, hey-a ho, Pi-me, Sioux and Na-va-jo

At nightfall all are sleeping. Little Red Fox hears a lone singer chant four times, and the sound and echo gradually fade away to a quiet whisper.

(Call) Ayyy yooo ! (Echo) Ayyy yooo ! (Call, softer) Ayyy yoooo!

(Echo) Ayyy yoooo !

(Call, fading away) (Echo)

Ayyy yoooo! Ayyy yoooo! Ayyy yoooo! Ayyy yoooo!

(Call, barely audible) (Echo)

Variations:

1. Make cutout figure or stick puppet of Little Red Fox. Manipulate it to perform the actions.
2. Let volunteers play rhythm instrument accompaniment and sound effects. Discuss (e.g., Were the chosen rhythm instruments appropriate? Why or why not? Were the rhythm patterns appropriate? Why or why not?)