

# **MOTOR FITNESS RHYTHM GAMES**

A Follow-up to Perceptual Motor Rhythm Games

*by  
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and  
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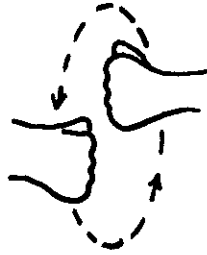
# ALL ABOARD!

(Music: "All Aboard", original by Del Casher)

The movements in this simple warmup sequence fit the music and are easy to remember. Chant the words as you do the actions!

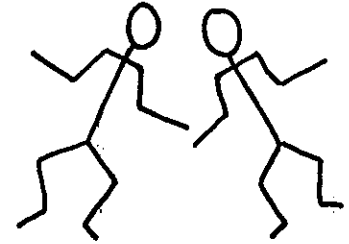
## MOTOR FITNESS VALUES

- Motor pattern sequencing
- Bilateral coordination
- Auditory-verbal-motor coordination



## MOVEMENTS

- Roll hands over each other.
- Slap legs above knees.
- Clap hands, slap seat (derriere).
- With feet 6-8" apart, elbows bent and forearms raised to waist level, palms down, LEAN body LRL and RLR as you shift weight, stepping LRL and RLR at the same time. (Or, be lively! Swing the free leg sideward and give a little leap onto each foot. It's fun!)



## FORMATION

Informal, scattered

## DIRECTIONS

### Counts

### INTRODUCTION

1-16

Wait in place.

CHANT THE WORDS AS YOU DO THE ACTIONS.

### Words

### Actions

1-32

1. *The wheels are turning, turning 'round.*  
(Repeat words 3 more times.)

Roll hands over each other (to imitate wheels turning).  
On the word "round," slap legs above knees.  
(Repeat actions 3 more times.)

1-16

2. *Clitter clitter clatter,*  
(Repeat words 3 more times.)

Clap hands twice (once on each word "clitter");  
on the word "clatter" slap seat.  
(Repeat actions 3 more times.)

1-16

3. *Click click clack,*  
  
*Down the track.*  
(Repeat words once.)

Lean body LRL as you step (or leap)  
LRL in place.  
Lean RLR, stepping or leaping RLR.  
(Repeat actions once.)

Repeat whole dance four more times.

## OTHER CHALLENGES

- In Part 1, move around as you do the actions.
- In Part 2, create your own clapping pattern.
- In Part 3, add a hop and finger snap on each count 4.
- Play a rhythm instrument accompaniment.
- Use the music for creative rhythms about trains.

# PERSON TO PERSON

(Music: "Morning Train")

*This movement game is fun for students of all ages. It also helps develop listening skills, body image, and pleasant intergroup relations.*

## MOTOR FITNESS VALUES

Auditory-motor coordination  
Agility  
Cooperative movement  
Body/space awareness

## MOVEMENTS

Touch various body parts to the same ones of your partner, as directed by the record.  
Move in space to new partner by shuffling feet (making short slides forward with alternate feet, with a strutting, prancing body style).



## FORMATION

Scattered informally, facing a partner (boy-girl partners not necessary).

## DIRECTIONS

Begin by facing a partner. Follow the challenges given in the record, touching body parts named (elbows, shoulders, toes, etc.) to those of your partner. On the call "Shuffle," move around, shuffling to the rhythm of the music. On the call, "Person to Person," face the person nearest you to be your new partner. Continue.

## OTHER CHALLENGES

- Use OTHER MUSIC (for example, a current Top 40 or a Country Western record) and have the teacher or leader provide the calls.
- When providing YOUR OWN CALLS, vary the directions as desired. For example, in addition to "Shuffle," have children jump, hop, or do other locomotor movements before facing a new partner.

# COWBOY SLAP GAME

(Music: "Cotton-Eyed Joe")

*This rhythm game is a happy introduction to Country Western dancing.*

## MOTOR FITNESS VALUES

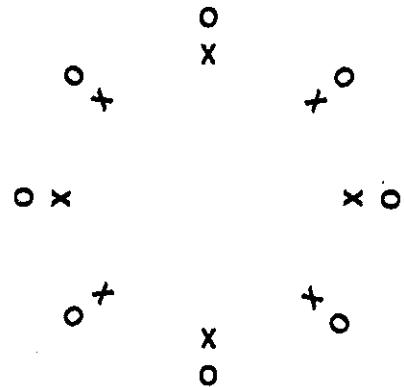
- Hand-eye coordination
- Cooperative movement
- Agility
- Bilateral coordination

## MOVEMENTS

- Slap partner's hands (palms facing), slap own legs.
- Slide (Move sideward by doing a step sideward followed by a step together.)
- Do-si-do (Walk around your partner, passing R shoulders and then *backing* up into place. Your body doesn't turn around — you always face forward.)
- Stomp (Step heavily on the floor.)

## FORMATION

Double circle, boys with backs to center, girls facing center.  
(Boy-girl partners aren't necessary. Students may choose whomever they wish.)



## DIRECTIONS

### Counts

### INTRODUCTION

1-8

Wait in place.

### 1. SLAPPIN'

1-4

Slap partner's palms twice, slap own legs twice.

5-16

Repeat this action 3 more times.

### 2. SLIDIN'

1 and 2 and  
3 and 4 and

Partners do 4 slides sideward (step sideward, then step together — do this a total of 4 times), boy moving to his L and beginning with LF, girl moving R and beginning with RF.

5-8

Do 4 slides in opposite direction, ending in original position.

9-16

Repeat actions of counts 1-8.

### 3. DO-SI-DO AND STOMP

1-6

Walk around your partner with 6 walking steps, passing R shoulders and backing up into place.

7 and 8

Stomp in place 3 quick steps.

9-16

Repeat actions of counts 1-8.

**Repeat whole dance five more times.**

## OTHER CHALLENGES

- Make the dance a MIXER by each partner veering R on the second do-si-do (counts 9-16 of Part 3) to face a new person, thus having a new partner on each repetition of the dance.

# WHOLE LOTTA SHAKIN'

(Music: "Easy Shakin'," original by Del Casher)

*This easy routine is designed especially for young children to give them experience in keeping time to the music. More mature classes will find it valuable as a means of encouraging creativity.*

## MOTOR FITNESS VALUES

Auditory-motor coordination  
Rhythmic sequencing

## MOVEMENTS

Reach high and low.  
Slap legs above knees, clap hands.  
Stamp feet.

## FORMATION

Line or scattered

## DIRECTIONS

### Counts

### INTRODUCTION

1-8

Wait in place.

### 1. WHOLE LOTTA SHAKIN' GOIN' ON

1-4

Reach both hands up high and shake them.

5-8

Bending forward at waist, drop hands down low and shake them.

9-16

Repeat actions of counts 1-8.

### 2. SLAP 'N CLAP

1-2

Bending knees, slap legs above knees twice.

3-4

Straightening knees, clap hands twice.

5-32

Repeat actions of counts 1-4 seven more times.

### 3. STAMPIN'

1-4

Stamp your feet three times and pause.

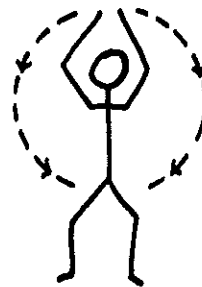
5-32

Repeat actions of counts 1-4 seven more times.

Repeat whole dance three more times.

## OTHER CHALLENGES — BE CREATIVE!

- How can you ADAPT or VARY Part 1?  
E.g.: 1. Shake body as you do the actions.  
2. Raise hands together, then move them outward in an arc. When you bend over, hands may swing across.
- How can you ADAPT or VARY Part 2?  
E.g.: 1. Face partner, slap own knees twice, clap partner's hands twice (patty-cake style).  
2. Face partner, do original handclapping routine.
- How can you ADAPT or VARY Part 3?  
E.g.: 1. Stamp 3 times facing fwd, 3 times turning to L wall; 3 times facing L wall, 3 times turning to rear wall; 3 times facing rear wall, 3 times turning to R wall; 3 times facing R wall, 3 times turning to face fwd.  
2. Walk around robot style.
- After developing your own variation of each part, put them together and do YOUR OWN special dance!



# THE PINK PANTHER

(Music: "The Pink Panther")

*It's make-believe time! Pretend you're a Pink Panther — that will help your style as you do the dance.*

## MOTOR FITNESS VALUES

Auditory-motor coordination  
Balance  
Agility  
Body management/control

## MOVEMENTS

Tiptoe  
Shuffle run (Run with quick, tiny steps keeping feet in contact with the floor.)  
Clap, slap legs, slap floor  
Stretch up  
Step-hop (Step on foot and hop on same foot.)

## FORMATION

Circle or scattered

## DIRECTIONS

*(The short "Cue-Through" band on the record includes spoken directions to help you do the movements at the right time with the music.)*

### Counts

### INTRODUCTION

1-16

Wait in place in a "panther" position — knees bent, elbows bent, hands hanging down from wrists. Bend knees in time to the music and look around.



1-4

### 1. TIPTOE & LOOK *(The movements fit the accents in the music)*

Tiptoe fwd slowly R (counts 1-2) and L (counts 3-4).

5-8

Tiptoe fwd R (count 5), L (count 6), R (counts 7-8).

9-12

Shuffle run fwd with quick, tiny steps.

13-16

Stop — look to L and R.

17-48

Repeat actions of counts 1-16 two more times.



1-4

### 2. GET ON DOWN

Clap twice, slap knees twice.

5-8

Bend down and slap floor 4 times with both hands.

9-12

Slap legs twice, clap twice.

13-16

Stand up, stretching alternate arms overhead RLRL as a panther might.

1-32

### 3. HOP 'N GRIN

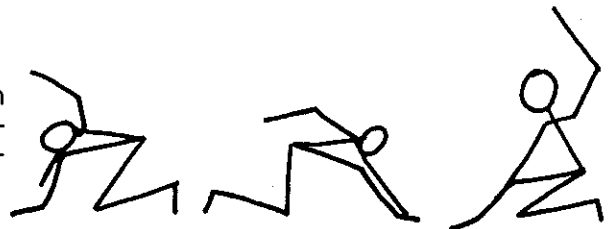
Grinning like The Pink Panther, move about doing step-hops freely — lifting knees, moving arms, turning, swaying, etc.



### 4. REPEAT WHOLE DANCE *(Parts 1, 2, and 3, then repeat 1 and 2 again.)*

### 5. ENDING

When the music gets softer, gradually go down on one knee and put head on knee as if sleeping. On the final loud note, raise one arm dramatically any way you want.



## OTHER CHALLENGES

- Point out good **STYLING** of several students. It will help others to see good role models.
- Choose volunteers to play a rhythm instrument **ACCOMPANIMENT**.
- A less mature class could tiptoe any way they wish on counts 1-8 of Part 1.
- A more mature class could try some different **STAGING**. For example, divide the class into two groups. Group 1 enters on counts 1-16 of Part 1, then stays in place on counts 17-32. Group 2 waits during counts 1-16, entering on counts 17-32. Both groups dance from then on.

# MR. MOTOR MOUTH

(Music: "Mr. Motor", original by Del Casher)

*Mr. Motor Mouth gives children a good, exhilarating workout while they practice four major locomotor movement patterns combined with deep breathing. It's a great warmup or "break time" activity to get children moving vigorously.*

## MOTOR FITNESS VALUES

Locomotor efficiency  
Gross-motor coordination  
Auditory-motor coordination  
Postural control  
Dynamic balance  
Speed

## MOVEMENTS

March (Briskly walk in place with regular, steady steps, lifting knees and swinging alternate arms, military style.)

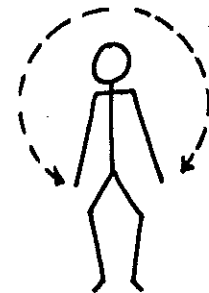
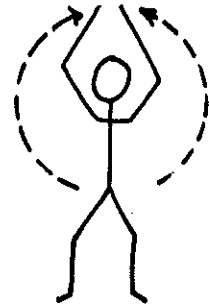
Jump (Take off and land on both feet, knees bent on preparation and on landing.)

Hop (Take off and land on the same foot.)

Run (Transfer weight from one foot to the other off the ground, using alternate arm and leg action.)

Breathe deeply — (Breathe IN through the nose, raising arms overhead, palms up, to touch fingertips; breathe OUT through the mouth, blowing out the air so you can hear it, lowering arms sideward and turning the wrists so that palms are down.)

**Teaching suggestion:** Have children practice these movements staying in THEIR OWN SPACE, not bumping others.



## DIRECTIONS

### INTRODUCTION

Wait in place for eight counts.

### LOCOMOTOR MOVEMENT PATTERNS & DEEP BREATHING

Follow the voice cues on the record.

Patterns included are:

1. MARCHING — then DEEP BREATHING.
2. JUMPING — then DEEP BREATHING.
3. HOPPING — then DEEP BREATHING.
4. RUNNING — then DEEP BREATHING. (*after music stops*)

### OTHER CHALLENGES

- Use your own favorite music and CREATE your own calls.

# HAPPY STICKS

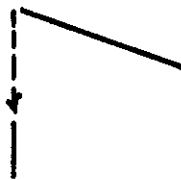

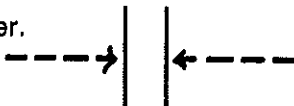
(Music: "Twelfth Street Rag")

This cheerful rhythm stick routine gives students a chance to explore different ways of using the sticks.

## MOTOR FITNESS VALUES

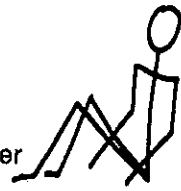
- Object handling skills
- Hand-eye coordination
- Bilateral coordination
- Motor pattern sequencing
- Motor-rhythmic coordination

## MOVEMENTS — Tap sticks in various ways:

- On your legs.  Hammering on the top.
- On the floor.  Punching the tips together.
- Clicking one on top of the other.  Vertically against each other.

## FORMATION

- Informal, scattered, or circle
- Sitting on floor with knees bent, legs together



## DIRECTIONS

(Chant the words as you do the actions. Notice that the chorus repeats after each verse.)

### Counts

### INTRODUCTION

1-16 Wait in place.

### Words

### Actions

### CHORUS (Repeat this after each verse.)

1-8 Happy sticks go TAPPING down, Softly tap both sticks on legs 8 times.

9-12 — — — — Tap sticks on floor beside legs  
13-16 — — — — 8 times.

17-32 (Repeat words.) (Repeat actions.)


### VERSES 1-5

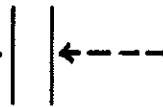
Follow cues given in the record.

1-32 1. Left & right Click sticks to L 8 times and to R 8 times. Repeat.

1-32 2. Hammer Hammer one stick on top of the other 8 times, then reverse. Repeat.

1-32 3. Front & back Click sticks in front of body 8 times and in back of body 8 times. Repeat.

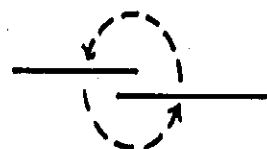
1-32 4. Punch  Punch ends of sticks together 8 times, then the opposite ends together 8 times. Repeat.

1-32 5. Clack them around  Hold sticks vertically and "clack" them together 32 times, moving them around.

1-32 6. Up & down Click sticks up high 8 times and down 8 times. Repeat.

## OTHER CHALLENGES

- Make your own ORIGINAL motions for the Chorus.  
Examples: Pass sticks around body.  
Roll sticks over each other.  
Move fingers to make sticks spin in your hand.  
Lightly toss and catch sticks.  
Wave alternate sticks above each other.  
Move alternate sticks up and down.



- Do the routine with NEWSPAPER STICKS made from two large newspaper pages folded twice, rolled up tightly, and secured with masking tape or cellophane tape.



# PAPER BALL MAGIC

(Music: "Bad, Bad Leroy Brown")

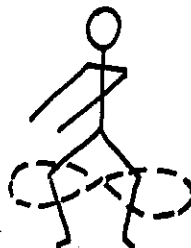
*Most classrooms do not have enough balls to allow each student to participate at the same time. But now you can — with PAPER balls! Take a regular sheet of binder paper, typing paper, or scrap paper and crumple it up into a ball. You're ready to go!*

## MOTOR FITNESS VALUES

Object handling skills  
Hand-eye coordination  
Motor pattern sequencing  
Bilateral coordination  
Motor-rhythmic coordination

## MOVEMENTS

Pass the paper ball in various ways:  
From one hand to the other.  
Around each leg separately.  
Around both legs together.  
Around your waist.  
In a figure eight (8) pattern around legs.



## FORMATION

Informal, scattered

## DIRECTIONS

### Counts

### INTRODUCTION

1-16

Wait in place, standing comfortably with feet apart.

### CHORUS

1-32

Pass ball hand-to-hand 16 times, starting either L to R or R to L.  
(Repeat the chorus after each verse.)

### VERSES

1-32

1. Bend over and pass ball around L knee 8 times.

1-32

2. Pass ball around R knee 8 times.

1-32

3. Placing feet together, pass ball around both knees 8 times.

1-32

4. Pass ball around waist 8 times.

1-32

5. With feet apart, pass ball in figure eight (8) pattern around legs 4 times.

## OTHER CHALLENGES

- Instead of standing still on the chorus, MOVE AROUND while you do the hand-to-hand toss.
- Use other types of balls — nerf balls, nylon net, fleece, yarn, etc.
- Use beanbags.

# BEANBAG BOOGIE

(Music: "Columbus Stockade Blues")

The music in this partner game starts slowly and then gets faster, as in the Dutch Pass-the-Shoe game. See if you can keep up!

## MOTOR FITNESS VALUES

- Object handling skills
- Hand-eye coordination
- Bilateral coordination
- Dual (partner) coordination
- Auditory-motor response
- Motor pattern sequencing

**MOVEMENTS** (Practice each action before doing the routine with the music.)

### 1. WITH A PARTNER

Partners face each other, kneeling and sitting back on heels (or sitting cross-legged). RH holds beanbag, palm down, ready to pass beanbag. L palm is up, ready to receive beanbag. Pass beanbag straight forward to partner, "slapping" it down on partner's L palm firmly but not roughly. At the same time receive in your LH the beanbag passed by your partner. Then pass beanbag from your LH to your RH. Continue — pass beanbag and change hands.

### 2. ALONE

- Pass around waist.
- Toss from one hand to the other.
- Pass around head.



## FORMATION

Informal, scattered (partners facing)

## DIRECTIONS

(Notice how the movement sequence alternates between the CHORUS, done with a partner, which is always the same, and the VERSES, done alone, which differ.)

### Counts INTRODUCTION

1-16 Wait in place.

### CHORUS

1-2 With RH, pass beanbag straight forward to partner, "slapping" it down on partner's palm. At same time receive in your LH the beanbag passed by partner.

3-4 Pass beanbag from your L to your RH.

5-32 Continue above movements.

(Note: Repeat the chorus after each verse.)

**VERSES** (Make sure you have the beanbag in your RH at the end of each verse, ready to pass it to your partner on the chorus.)

1-32 1. Pass beanbag hand to hand around body at waist level.

1-32 2. Toss beanbag in air from one hand to the other.

1-32 3. Pass beanbag from hand to hand around head.

1-32 ea. 4-6. Verses 4-6 repeat movements of verses 1-3, but with music gradually getting faster.

## OTHER CHALLENGES

- On count 2 of the chorus, pass beanbag BEHIND YOUR BACK to your RH.
- On verses 4-6 CREATE YOUR OWN MOVEMENTS.
- Do the routine sitting in a circle, passing beanbag to the person on your R.
- Do the routine using Paper Balls (see "Paper Ball Magic" activity) or other type of ball.

# SIMON SAYS

(Music: "The Breaks")

Here's the traditional "Simon Says" game, presented in a non-traditional way with some "rapping" style words and upbeat music!

## MOTOR FITNESS VALUES

Auditory-motor coordination  
 Motor-rhythmic response  
 Flexibility

## MOVEMENTS

Follow directions given by the words:

Raise hands and wave them.

Jump.

Touch toes, touch nose.

Shake hips.

Slap alternate thighs.

Clap, snap.

Play the traditional "Simon Says" game — if Simon says it, you do it.

(E.g.: Simon says, "Touch Your Toes" but if Simon doesn't say it, you don't do it [E.g.: "Touch your toes"]).

## FORMATION

Informal, scattered

## DIRECTIONS

### Counts

### INTRODUCTION

1-16 Wait in place, snapping your fingers and feeling the beat of the music.

### CHORUS

Do actions indicated by the words.

#### Words

#### Actions

1-16	<i>Simon says, "Hands in the air            And wave them all about."            Simon says, "Jump around            And smile, don't pout."</i>	Raise hands overhead. Wave hands. Jump around in place. Continue jumping, and smile.
1-16	<i>Simon says, "Touch your toes."            Simon says, "Touch your nose."            Simon says, "Shake your hips."            Simon says, "Put a smile on            your lips."</i>	Touch toes. Touch nose. Shake hips.  Smile.
1-16	That's what Simon says — yeah! (L R LR L clap)  That's what Simon says. (pause) (L R LR L snap) (Repeat preceding 2 lines.)	Alternately slap L thigh with LH and R thigh with RH, on each syllable of the words as indicated by the small letters under the words. Clap on the word "yeah." Repeat slapping movements of preceding line. Snap fingers on the pause. (Repeat actions of preceding 2 lines.)

### VERSE

1-48 At the words "Simon Says 'Your Turn,'" teacher or volunteer leads the traditional "Simon Says" game.

Repeat whole dance, choosing a new leader on each verse.

### OTHER CHALLENGES

- Make up your own actions for the last 16 counts of the Chorus ("That's what Simon says," etc.).

# CATALYSTIC MOVEMENT

(Music: "Theme from Ice Castles")

The feeling and phrasing of this music lend themselves so well to various kinds of MOVEMENT EXPLORATION and CREATIVE ACTIVITIES that several options are suggested here, using different mediums —

- SCARVES
- MIRROR IMAGE MOVEMENTS
- DRAMATIC CREATIVE EXPERIENCE
- CREATIVE VISUALIZATION
- BACKGROUND MUSIC FOR ART ACTIVITIES

It isn't expected that you do all of these, but they're mentioned so that you can be aware of them.

Be sure to add YOUR OWN IDEAS! For example, the music is excellent to use for

- STREAMER ACTIVITIES. (See the album *Streamer and Ribbon Activities* by Henry "Buzz" Glass and Jack Capon, Educational Activities, AR 578.)
- PARACHUTE ACTIVITIES. (See Educational Activities' albums *Rhythmic Parachute Play*, KEA 6020 and *Chute the Works* KEA 9095.)

## SCARVES

Scarves are an effective creative medium to help children explore movement patterns. Scarves should be approximately 18-24" square and of many different colors. Use of scarves can begin simply and build to the exciting challenge of juggling, with the music adding a magical, helpful quality to the challenge of controlling the flowing scarves.

### Creative Expression

Children may begin with one scarf held in their preferred hand or one scarf in each hand. Challenge the children to create patterns of movement to the "feeling" of the music. (The teacher or leader participates also, serving as a model. As a safety precaution, discuss using scarves without bothering or touching others.)

At first have children work in their own PERSONAL SPACE — that is, standing in their own small space in which they do not touch others. Encourage them to use their imaginations to make flowing movements. (E.g.: circles/spirals, waves/clouds/falling leaves, etc.)

Once secure within their own personal space, children may then be challenged to explore COMMON SPACE — that is, moving about freely within the total space available.

As children move within either personal or common space, encourage them to explore

- LEVELS — high, low, medium.
- TEMPO — fast, slow, medium movements.
- POSITION — front, back, sides.

Creative dance expression will emerge as children experience the joy of free, spontaneous, and self-satisfying body action using flowing scarves as a catalyst to movement individuality.

### Juggling

Scarf juggling is challenging and interesting to boys and girls alike. It isn't just a gimmick, but has real VALUE in promoting and refining:

- Hand-eye coordination.
- Concentration.
- Motor planning.
- Laterality and directionality.

The following teaching progression will allow even very young children to learn the fundamentals of scarf juggling. Adapt it as necessary to students' ages and abilities, and be sure that students have mastered each step before progressing to the next.



**PREPARATION — THE SCARF HOLD**

Grasp the middle of the scarf with thumb, middle, and index fingers. Hold it palm down at waist level (called "Jellyfish" position). Practice with each hand. You will always hold the scarf in this position.



**A. LIFT & RELEASE**

(Rather than saying "Throw," say "Lift and release" — it helps children control the movements better.)

Raise arm HIGH. At highest point, gently flick wrist to RELEASE scarf. Let it float down. CATCH it at waist level with same hand, "Jellyfish" position. Practice with each hand.



**B. THROW & CATCH WITH ONE SCARF**

Hold scarf in RH. Bring R arm ACROSS body, raise it high, flick wrist to release scarf. Let scarf float down. Catch it at waist level with LH — the OPPOSITE hand. Repeat, using LH — LH throws, RH catches.

**C. TWO-SCARF JUGGLING**

Hold one scarf in each hand, Jellyfish position. Lift R arm across body and release scarf, exactly as above. Lift L arm across body and release scarf. Notice how your arms have made an X pattern, with the second arm reaching under the first. Catch scarves at waist level, Jellyfish position — LH catches first, then RH.

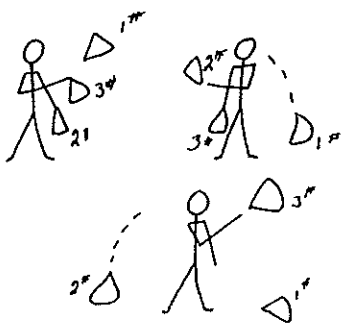


Practice until you can do the sequence smoothly. As the sequence is done, it is helpful to SAY "Release right — left, catch left — right."

**D. THREE-SCARF JUGGLING**

**PREPARATION #1 — HOLDING THREE SCARVES**

Make a jellyfish with one scarf. With your RH wrap your ring finger and little finger around the top portion of the jellyfish. (Scarf is not in between the fingers.) Then in each hand hold one scarf in regular Jellyfish position. RH is holding two scarves, LH one.

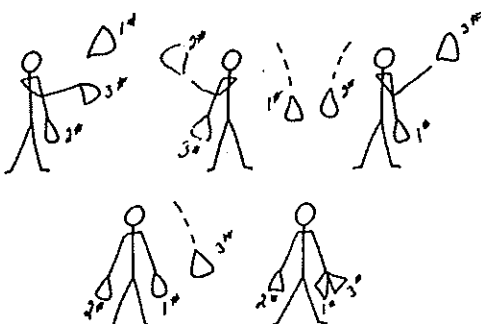


**PREPARATION #2 — LIFT & RELEASE WITHOUT CATCHING — LET THE SCARVES FALL ON THE FLOOR.**

RH lifts and releases the scarf held in regular Jellyfish position (call it scarf #1). LH lifts and releases scarf (scarf #2). RH lifts and releases scarf #3. All 3 scarves fall to the ground — 2 on your L side, 1 on your R. Practice this sequence several times.

**THROW & CATCH WITH THREE SCARVES**

Hold 3 scarves as above.  
Lift and release scarf #1, as above.  
Lift and release scarf #2, as above.  
Catch #1 as you lift and release #3.  
Catch #2.  
Catch #3.  
As you do the sequence it is helpful to say "Lift, lift, catch, lift, catch, catch."



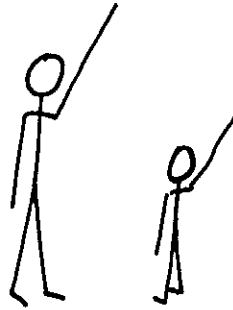
**E. CREATE YOUR OWN**

Interested students may create their own sequences and experiment with 4-scarf juggling.

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### MIRROR IMAGE MOVEMENTS

Explain to children what a "mirror image" is — that is, you face them and do a movement such as raising your left hand, they will do the same movement but with their right hand, as if looking into a mirror.



Children select a partner. Sit (or stand) facing each other. One partner creates movements using one hand or both hands, and the other follows. Then switch roles.

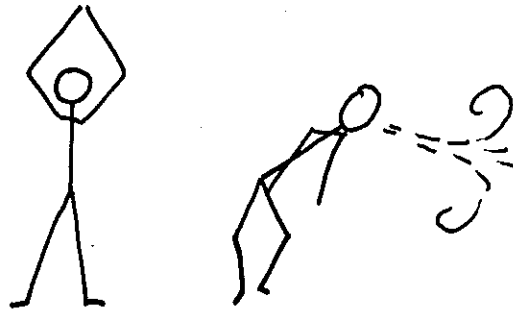
To add variety, partners may put PALMS of hands against each other, with one partner initiating the movements. Upon a signal from the teacher or leader, switch roles.

- When children can do this, ask them to do it without having a signal from the teacher — they will switch roles just from the feel or tactile sense, with first one leading and then the other.
- To extend this, students CLOSE EYES and repeat the activity, just *feeling* the movements, not using visual cues.

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### DRAMATIC CREATIVE EXPERIENCE (Seed Cycle Story)

Pretending to be seeds planted in the ground, children sit on floor making themselves into a tiny shape with their arms over their heads. Teacher or leader walks among them, pretending to water or sprinkle them. (If desired, choose volunteers to be the sun and wind.)



Seeds slowly sprout up through the ground and grow taller. Buds gradually open into flowers and then sway in the breeze. When the sun goes down, flower petals close up and the flowers rest for the night.

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### CREATIVE VISUALIZATION DURING REST TIME

At rest time or during a relaxation period, have children lie on their backs on the floor or on mats, or have their heads down at their desks or tables. Start the music softly and ask children to CLOSE THEIR EYES and VISUALIZE lovely scenes.

For example, say "Pretend you're on a MAGIC CARPET floating through the sky . . . What beautiful things you see around you — a rainbow arching across the sky . . . soft clouds. And what beautiful things you see below you — mountains and valleys . . . sparkling lakes . . . castles made of ice . . . relax . . . eyes still closed . . . stay on your magic carpet . . . What else do you see below you?"