

# Movement Matters – BrainDance Workshop

## Integrating Brains & Bodies Creates Healthy, Focused Learners

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Developed by CDC founder Anne Green Gilbert, the BrainDance sequences through the eight fundamental movement patterns of early human development, which wire the central nervous system.

### Benefits of the BrainDance include:

**Neurological Re-Patterning:** re-mapping the brain to develop better proprioception, balance, attention, memory, eye-tracking, behavior, sensory integration, and motor skills.

**Body Connectivity and Alignment:** becoming aware of the visceral & muscular systems that support the body, leading to correct use of body structures, helping children move with ease and coordination.

**Increased blood and oxygen** flow to the respiratory system and brain leading to improved focus and attention.

**Broad Assessment:** becoming aware of children with sensory and motor deficits, which may manifest in social, emotional, physical, or cognitive delays or difficulties.

### Opportunities for Brain Development

#### Conception to Birth: Cell Explosion

Trillions of brain cells form and take their appropriate places in the brain.

Chemicals ingested by the mother, severe stress, health problems and illnesses, or lack of exercise may cause cell malformation in the fetus.

#### Birth to Age 3: Synaptic Connections

Wires start to grow and connect. Brain mapping occurs through developmental movement patterns and sensory input.

A critical learning period; trillions of brain cells become available & “look for work.”

Synapses become hard wired through a system of “use it or lose it.”

An enriched environment with “tummy time” and movement, a loving caregiver, behavioral boundaries, and good nutrition encourages the development of a fully functioning human.

#### Age 4 to 12: Dendrite Expansion

The brain glows with energy. Billions of brain cells are stimulated, dendrites branch out, and synapses create countless neural connections.

The brain learns fastest and most efficiently during these years. Novelty, repetition, and stimulation lay the foundation for later learning.

An enriched environment with plenty of movement, multi-arts experiences, appropriate challenges, timely and positive feedback, good nutrition, caring adults, and a focus on process rather than product, will continue the growth of a fully functioning human in both body and mind.

Referenced & excerpted from *Brain-Compatible Dance Education* by Anne Green Gilbert, published 2006 by AAHPERD.

## **BrainDance developed by Anne Green Gilbert**

Excerpted from *Brain-Compatible Dance Education*, Anne Green Gilbert, published by AAHPERD

**The BrainDance** is composed of eight fundamental movement patterns human beings are programmed to move through from 0-12 months that wire the central nervous system. As babies, we did these movements on our tummies on the floor. However, cycling through these patterns standing up has also been found to be beneficial. This "dance" is an excellent full body and brain warm-up for students in classrooms, dance studios, physical education, and music classes. By moving through these fundamental patterns, children and adults reorganize their brains. This helps prepare them for learning and helps with appropriate behavior and social skills. All eight patterns should be done each time and in the order outlined below. The BrainDance may be done as a warm-up at the beginning of class; before tests, performances, and presentations; and during computer work and TV watching for brain reorganization, recuperation and oxygenation, a centering body/brain warm-up, and to wake-up or calm-down.

### **BrainDance for Neurological Re-patterning:**

Humans are programmed to move through certain movement tasks in the first year of life. These fundamental movement patterns wire the central nervous system laying a foundation for appropriate behavior and attention, eye convergence necessary for reading, sensory-motor development and more. When patterns are missed due to birth trauma, illness, environment, head injury, or not enough "tummy time" on a non-carpeted surface there may be missing gaps in a person's neurological development. These gaps can cause neurological dysfunction that may later appear as learning disabilities, behavior disorders, memory problems, sleep disorders, speech, balance or filtering problems, and a host of other difficulties that may disrupt the flow of normal childhood development. Cycling through these patterns on a daily basis may correct flaws in a person's perceptual process and reorganize or re-pattern the central nervous system.

### **BrainDance for Body Connectivity and Alignment:**

The BrainDance reviews for us the early baby patterns that lay down structure in the neuromuscular system, influence brain development, and help us cope with the world in an embodied way. These patterns, done in an orderly progression, help us remember the parts of our visceral and muscular system that support our body structure. Each pattern underlies and supports the next pattern and when done in succession bring a wholeness, aliveness and connectivity to our use of the body, which reflects an integration of body and mind. By separating the eight patterns we become more aware of each pattern. This allows us to discover when it might be helpful to focus fully on a particular pattern to help us with ease of movement or blocked body/mind areas. By doing the patterns in succession we connect and align all parts of the body. This leads to wholeness and integration. The BrainDance patterns are the foundation for all dance techniques and styles.

### **BrainDance for Broad Assessment:**

When doing the BrainDance with your students, you will see individuals who may have trouble performing one or two patterns smoothly. These individuals may appear to move in a less integrated way than many of their peers. This lack of integration may indicate one or more missing gaps in the wiring of the central nervous system that may cause problems in behavior, social skills, attention, or reading. These individuals may show improvement in these areas over time by doing more work in all the patterns on a daily basis. Instead of focusing on students who are having difficulties, present the BrainDance to the whole class, giving constructive feedback to the entire group.

A student, who has a problem with a specific pattern, needs to strengthen the earlier patterns before the problem pattern may improve. I find that, as a dance educator, I can help my students most by presenting different variations of the whole BrainDance at the beginning of every class and then work on individual patterns at different times during the class. An individual with severe problems should work with a movement therapist or somatic educator who is familiar with sensory integration, neurodevelopmental patterning, or vision therapy.

### **How the Patterns Developed**

The baby does his or her own BrainDance very naturally in the first twelve months of life if put on a smooth, non-carpeted surface on his or her tummy. Baby's first **breath** starts the wires growing from the brain cells. **Tactile** stimulation begins with the first touch of skin on skin and is essential for promoting appropriate behavior and emotional and social intelligence. In the first two months of life the baby will reach into space in order to connect with her environment and curl back into the womb position, demonstrating the **core-distal** pattern. At two months

the baby has better head control and will lift and turn the head in both directions continuing the **head-tail** pattern begun at birth. Discovering the **upper and lower body halves** is next as the baby pushes with the arms and hands and then with feet and knees. Between five and seven months, the baby reaches with one **side of the body**, moving the left half of the body as one unit and then the right half. As the baby crawls on her belly she will develop horizontal eye tracking. Between seven to nine months, baby pushes herself up onto hands and knees and begins a **cross-lateral** reach from the upper body. Vertical eye tracking is part of the growth triggered by creeping on hands and knees. The convergence of horizontal and vertical eye tracking is essential for reading. From one-year onward cross-lateral patterns appear in walking, running and eventually skipping. The **vestibular** system begins developing in utero and continues to be very active through the first 15 months. The vestibular system analyzes movements through the whole body, helps us know where we are in space and links up to all forms of sensory information. This very important system is used when we read, hear, speak, touch, balance and move.

### Helpful Hints

- Perform the BrainDance for 5-20 minutes (may be extended to 30-60 minutes). Do shorter BrainDances with higher energy for a more aerobic exercise.
- Do all eight parts, at least once a day, in the developmental order from Breath to Vestibular. (Vestibular may also be performed at the beginning of the BrainDance.)
- Any movements that fit within each pattern are appropriate. Ask students for ideas.
- Start the day or class with the BrainDance. Do before tests and during long periods of sitting.
- Select several patterns throughout the day to do as quick movement moments or transitions between subjects.
- BrainDance may be done standing, sitting on the floor, sitting in a chair, and even lying down. It may be performed in one spot or traveling around the room. It may be done mirroring or shadowing a partner or partners. Some variation is important. Music may be motivating. Props such as small scarves or stretchy bands add novelty.
- Allow students to improve at their own rate. Give feedback and cues to the class as a whole. When appropriate, refer special needs students to a neurodevelopmental movement or vision therapist.

### How We Learn

From *Powerful Learning* by Ron Brandt, ASCD 1998

- ❖ Children and adults learn what is personally meaningful to them.
- ❖ Children and adults learn when they accept challenging but achievable goals.
- ❖ Learning is developmental.
- ❖ Individuals learn differently.
- ❖ Children and adults construct new knowledge by building on current knowledge.
- ❖ Much learning occurs through social interaction.
- ❖ Children and adults need positive feedback to learn.
- ❖ Children and adults learn well when they acquire and use strategies.
- ❖ A positive emotional climate strengthens learning.
- ❖ Learning is influenced by the total environment (multi-sensory).

## Some Benefits of Each BrainDance Pattern

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A few specific benefits of each pattern are listed below. For more detail, refer to Peggy Hackney's *Making Connections: Total Body Integration through Bartenieff Fundamentals (1998)*.

**Breath:** Deep breathing is essential for a fully functioning brain and body. The brain consumes one fifth of the body's oxygen. All movements and rhythms are based on breath. "Oneness – cellular breathing, flowing in and flowing out."

**Tactile:** A variety of touch leads to bonding, sensory integration, proprioception (knowing where the body is in space), and appropriate behavior. "Tension masks sensation -tight muscles can't feel."

**Core-Distal:** Reaching out with distal ends (fingers, toes, head, and tail) connects us to the world beyond ourselves (interpersonal intelligence) and creates full body extension, establishing our kinesphere. Curling back to the core (pelvis and trunk) returns us to our own self (intrapersonal intelligence) and creates an awareness of core support for correct alignment and a sense of aliveness. "Twoness – self and others."

**Head-Tail:** Being aware of the interactive relationship between the head and tail (pelvis) leads to a full use of both ends of our spine for propelling us through space with ease, both on and off balance. Release of the head and tail creates an open path for our central nervous system to fully function. This pattern also strengthens back, neck, and shoulder muscles used in sitting, writing, and focusing on book, screen, or blackboard. "Lively Spine – body attitude is determined at a spinal level."

**Upper-Lower:** Grounding the lower half, by yielding the weight of the body into the earth, allows the upper one to reach into space and relate with other people. Grounding the upper half allows the lower to shift weight and travel through space toward someone or away from danger. Grounding and articulating body halves lead to emotional stability. We learn to reach for goals and set boundaries. "Mobility/Stability – function and expression work together."

**Body-Side:** Grounding the right side allows the left side to be fully expressive, and vice versa. Development and musculature become balanced on both sides of the body. Right or left dominance is felt and left and right brain hemispheres are strengthened. Body-side movements develop horizontal eye tracking necessary for reading. "Polarities – clarifying issues and making choices."

**Cross-Lateral:** Connecting body parts from opposite quadrants creates complex, three-dimensional movements such as spirals. Crossing the midline of the body connects both sides of the brain through the corpus collosum and is necessary for reading and writing. Cross-lateral movements develop vertical eye tracking necessary for reading. "Robust Thinking."

**Vestibular:** Moving off balance develops our balance (vestibular) system, providing us with necessary information about motion and gravity. Stimulating the vestibular system strengthens eye tracking, hearing, proprioception, balance, and coordination. "The First Sense."

## BrainDance for ages 5 - Adults © Anne Green Gilbert 2000

Movements in the eight patterns may be done standing up, sitting or lying down, in a chair or traveling through space. Many variations for toddlers through adults may be viewed on the *BrainDance* video/DVD, which may be purchased at [www.creativedance.org](http://www.creativedance.org) under “store.”

1. **Breath:** take four to five deep breaths through the nose and out the mouth. **Benefits:** increase flow of oxygen to the brain; bring awareness of importance of breath for ease and flow of movement.
2. **Tactile:** With your hands, squeeze strongly each arm and each leg and the torso, back, head (whole body). Then tap lightly whole body, then slap sharply whole body and then brush smoothly whole body. It is best to do topside and bottom side of arms and hands, face, neck and front torso and down legs and feet then head, neck and back torso and back of legs. **Benefits:** strengthen bonding; develop sensory integration.
3. **Core -Distal:** Move from the center out, through and beyond the fingers, toes, head and tail. Then curl back to torso. Movement that grows and shrinks, stretches and curls in big “X”s and little “o”s is great! **Benefits:** relate to self & others; develop full body extension and awareness of core for correct alignment.
4. **Head -Tail:** Move the head and tail (lowest part of spine or coccyx) in different directions. Play with movement that brings head and tail/pelvis together curving forward and backward and side-to-side. Keeping the knees bent when standing helps to release the pelvis. End with a spine wiggle. **Benefits:** increase spine flexibility and neck strength; move through space with ease; create an open path for central nervous system to fully function.
5. **Upper-Lower:** Ground the lower half of body by pressing legs into floor with a slight knee bend. Swing arms in different directions and stretch and dance upper body (arms, head, spine) in different ways. Ground upper half by reaching arms out into space with energy as though you were hugging the earth. Dance with lower half – try marching in place, simple knee bends, jumps, leg brushes and other actions. Lying on stomach with legs extended, curl toes under and rest on elbows – push forward and back from lower to upper. **Benefits:** articulate body halves for mobility/stability, function and expression; develop emotional grounding – you reach for goals and set boundaries.
6. **Body-Side:** Make a big X with your body. Dance with the left side of your body while keeping the right side stable (still). Then keep the left stable and dance with the right side. With knees and elbows slightly bent like a “W” bring the left half of the body over to meet the right half and vice versa (like a book opening and closing). Follow your thumb with your eyes as it moves right to left and left to right. Do the lizard crawl with arms and legs open to the sides – reach left arm and knee up then right arm and knee up like a lizard crawling up a wall. Move your eyes right to left and left to right (looking at the thumb near your mouth helps) to develop horizontal eye tracking. **Benefits:** articulate body sides; balance both sides of the body; develop horizontal eye-tracking and side dominance.
7. **Cross-Lateral:** Do a parallel standing crawl with knees and hands in front of you. Let your eyes travel up and down looking at one thumb as it reaches high and low for vertical eye tracking. Do a cross-lateral dance finding as many ways of moving cross-laterally as possible such as touching right knee to left elbow, left hand to right foot, right hand to left knee, left hand to right hip, skipping, etc. Crawl on belly and creep on hands and knees. **Benefits:** integrate brain hemispheres; develop vertical eye-tracking; create complex, three dimensional movements.
8. **Vestibular:** Choose a movement that takes you off balance and makes you dizzy. Vary the movements you do each week. Swing upper body forward and backward and side-to-side. Make sure head is “upside down.” Tip, sway, roll, and rock in different directions (any movement that makes you dizzy). Spin one direction until you feel dizzy, breathe and rest, then spin in the other direction. Take three to four deep breaths to center yourself after spinning! **Benefits:** develop spatial awareness, balance and coordination; strengthen the system that controls the five senses.

## Variations of the BrainDance for Ages Five through Adult

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Whatever variation of the BrainDance you do, move through the patterns in the order performed in the first year of life: breath through vestibular. The vestibular system actually started developing in the womb. Therefore, the vestibular pattern may be performed at the beginning or end of the BrainDance. You may practice the patterns separately in other parts of the lesson, but as a warm-up exercise all eight patterns should be performed in order.

It is important to remember that each pattern lays the foundation for the next pattern. Remind the students to keep thinking about and using the earlier patterns as they move through the later patterns.

In **classroom settings**, the students do different variations of the standing and sitting BrainDance due to space limitations. In **gyms or dance studios** where there is more space, the students do the BrainDance on a combination of levels: lying down, sitting, and standing.

### Integrating Dance Concepts

After you and your students feel comfortable doing the basic BrainDance, it is beneficial to integrate the lesson's dance concept into the BrainDance. The BrainDance becomes more interesting and challenging when the concepts are integrated. The novelty of the concept brings attention to the BrainDance. It is also a great way to **embody** the concept from the very beginning of class.

Integrating the concepts also helps the students discover more movement possibilities within each pattern, which they might choose to recreate when improvising or creating choreography later in the lesson. This conceptual exploration of the BrainDance patterns will also deepen their understanding of **body mechanics**, which will help them develop dance skills and technique.

Integrating a concept into the BrainDance is easy. Just think of the concept for the lesson and start exploring the patterns in relation to that concept. For example, if the concept is Balance (on balance and off balance), begin by having the students take very balanced breaths for centering, and then play with the idea of inhaling and then letting the exhale move them off balance, and vice versa. In the Core-Distal pattern, they first stretch and curl on balance, and then let the distal movement stretch pull them off balance, The movement back to core brings them on balance again.

Integrating the concepts into the BrainDance provides students with meaningful information on how they move and think. Ask your students for ideas on integrating the lesson's concept. Not only will they be more involved in the lessons, you will have a greater pool of ideas to draw from next time you teach that concept.

### Lying, Sitting, Standing

Create a BrainDance sequence that is performed lying and/or sitting on the floor. Move through the patterns lying on your stomach, back, and sides, on hands and knees, and sitting. If you are familiar with the Bartenieff Fundamentals, yoga positions, Pilates exercises, etc. incorporate them into the BrainDance. Also, incorporate your floor barre into the BrainDance. The lying down variation is most successful when done on a smooth, non-carpeted surface. Another variation is to perform the first four patterns sitting on the floor and the last four standing.

### Traveling

Perform all the patterns traveling through general space instead of standing in self space, or alternate self and general space. Moving the patterns through space will lead to many new ways of dancing, and new discoveries such as the difference between a body-side walk and a cross-lateral walk.

### Mirroring and Shadowing

Once your students are familiar with the BrainDance, have them mirror or shadow each other instead of copying you. (You can call out the patterns if necessary.) Have students work in pairs, trios, and quartets. Change leadership with each pattern or repeat each pattern with a new leader. Play with relationship, asking partners to stand near and far from each other.

### **In a Chair**

Do the BrainDance while sitting in a stable, non-folding chair. This is an interesting variation for students over age five. You and your students will discover new ways of moving in the patterns that you were not able to do while standing. School-aged students can be very creative dancing in their chairs. The chair BrainDance is particularly useful for older adults and some special-needs students. With older adults who have problems with balance, be careful when teaching the eighth pattern (vestibular). Many older adults have balance problems, so just have them gently sway or tip the body side to side and forward and backward, or swing the head gently side to side and around in easy circles. Have them hold onto the arms or seat of the chair, or individuals could take turns holding your hands while doing this pattern.

### **Music and Rhymes**

Vary the kinds of music used as background for the BrainDance. *BrainDance Music* by Eric Chappelle was created especially for BrainDances. *Music for Creative Dance, Volumes I- IV*, contain many useful pieces to accompany the BrainDance. The last piece on each CD may be used for short BrainDances. Change patterns on each pause in the music. Experiment with lively music to energize the students and slower music to calm the students, or try the BrainDance without music. I always use nursery rhymes and songs with very young children, but sometimes it is fun to use them with older students as well! Explore and experiment.

### **With Props**

Props add a new dimension to the basic BrainDance. Dancers might hold two small scarves of different colors, one in each hand. The scarves can be a visual and tactile aid for distinguishing the different patterns. Foam sticks can also be used for tactile stimulation, and when held or manipulated with different body parts, they help students feel and visualize the various patterns. Stretchy bands and body socks made from spandex material are other fun props with which to experiment. The push and pull of the stretchy material helps dancers connect body parts, halves, and quadrants.

# DANCE CONCEPTS

Creative Dance Center

[www.creativedance.org](http://www.creativedance.org)

## SPACE

<b>Place</b>	self space (personal space), general space (room space)
<b>Size</b>	big (far reach), medium (mid-reach), small (near reach)
<b>Level</b>	high, middle, low
<b>Direction</b>	forward, backward, right, left, up, down
<b>Pathway</b>	curved, straight, zigzag
<b>Focus</b>	single focus, multi-focus

## TIME

<b>Speed</b>	fast, medium, slow
<b>Rhythm</b>	pulse, pattern, breath, accent

## FORCE

<b>Energy</b>	sharp (sudden), smooth (sustained)
<b>Weight</b>	strong, light
<b>Flow</b>	free (continuous, off-balance), bound (controlled, on-balance)

## BODY

<b>Parts</b>	head, neck, shoulders, arms, wrists, elbows, hands, fingers, pelvis, trunk, spine, sternum, legs, knees, feet, toes, heels, ankles, etc.
<b>Relationships</b>	over, under, around, through, above, below, beside, between, in, out, on, off, near, far, together, apart, alone, connected, mirror, shadow
<b>Shapes</b>	curved, straight, angular, twisted, symmetrical, asymmetrical
<b>Balance</b>	off balance, on balance

## MOVEMENT SKILLS

**Locomotor** - walk, run, leap, jump, hop, gallop, slide, skip, crawl, roll, creep, slither, tip-toe, fly, prance, trot, dash, stride, sneak, swoop, waltz run, step-hop, schottische, two-step, grapevine, polka, etc.

**Nonlocomotor** - bend, twist, stretch, swing, push, pull, fall, melt, sway, turn, spin, dodge, kick, poke, lift, carve, curl, lunge, wiggle, swirl, strike, twirl, slash, punch, flick, dab, float, glide, press, wring, etc.

# Resources from the Creative Dance Center

[www.creativedance.org](http://www.creativedance.org)

## Books

*Amazing Babies*, Beverly Stokes, [www.amazingbabies.com](http://www.amazingbabies.com)

*Amazing Toddlers*, Beverly Stokes, [www.amazingbabies.com](http://www.amazingbabies.com)

*Brain-Compatible Dance Education*. Anne Green Gilbert. Reston, VA: NDA/AAHPERD, 2006.

*Creative Dance for All Ages*. Anne Green Gilbert. Reston, VA: NDA/AAHPERD, 1992.

*Teaching The Three Rs Through Movement*. Anne Green Gilbert. NDEO, 1977/2002.

*Kids Learn from the Inside Out*. Shirley Randolph and Margot Heiniger (541-575-2413), 1998.

*What's Going on in There? Brain Development and Early Learning*. Lise Eliot. Bantam, 1999.

*The Art of Changing the Brain*. James E. Zull. Sterling, VA: Stylus Publishing. [www.styluspub.com](http://www.styluspub.com)

*Teaching With The Brain in Mind*. Eric Jensen. ASCD, Alexandria, VA, 1998. [www.ascd.org](http://www.ascd.org)

*Arts with the Brain in Mind*. Eric Jensen. ASCD, Alexandria, VA, 2001. [www.ascd.org](http://www.ascd.org)

*Smart Moves*. Carla Hannaford. Arlington, VA: Great Ocean Publishers, 1995.

*Active Start: a Statement of Physical Activity Guidelines for Children Birth to Five Years*.

[www.aahperd.org/naspe](http://www.aahperd.org/naspe)

*Sparks of Genius: The Thirteen Thinking Tools of the World's Most Creative People*. Robert and Michele Root-Bernstein. Houghton Mifflin, 1999.

*Making Connections: Total Body Integration through Bartenieff Fundamentals*. Peggy Hackney. London: Routledge, 2002

*Partnering Dance and Education*. Judith Lynne Hanna. Human Kinetics, 1999.

## Videos/DVDs

*Amazing Babies*, Beverly Stokes, [www.amazingbabies.com](http://www.amazingbabies.com)

*Amazing Toddlers*, Beverly Stokes, [www.amazingbabies.com](http://www.amazingbabies.com)

*BrainDance*, Anne Green Gilbert, 2003, [www.creativedance.org](http://www.creativedance.org)

*Teaching Creative Dance*, Anne Green Gilbert, 2002, [www.creativedance.org](http://www.creativedance.org)

## Music for dancing:

*Music for Creative Dance Vol.1-4*, Eric Chappelle (available at CDC or John's Music)

*BrainDance Music*, Eric Chappelle (available at CDC or [www.creativedance.org](http://www.creativedance.org))

*I am the Song; Music for Dancers*, Kerri Lynn Nichols (available at CDC or John's Music)

*In the Same Boat*, Paul Lippert & Sue Ribaud; *Rainbow in the Sky*, Paul Lippert, [www.raspberrystudios.com](http://www.raspberrystudios.com)

*Kids in Motion, Hap Palmer, Parachute Express, Laurie Berkner* (available at John's Music & online)

## People, Music, Props

**Alderwood Vision Therapy Center** - Dr. Nancy Torgerson, Developmental Optometrist - (425) 787-5200  
[www.alderwoodvisiontherapy.com](http://www.alderwoodvisiontherapy.com)

**Family Optometry and Vision Therapy** – Dr. Kathleen Kinney, Optometric Physician - (206) 624-0737  
[www.drkathleenkinney.com](http://www.drkathleenkinney.com)

**Developmental Movement Consultants** - Bette Lamont, MA/DMT - The Brain Nanny - (206) 417-1072  
[www.developmentalmovement.org](http://www.developmentalmovement.org)

**Pediatric Physical & Occupational Therapy Services** - Rosemary White - (206) 367-5853  
[www.rosemarywhitepediatricsservices.com](http://www.rosemarywhitepediatricsservices.com)

**John's Music** - 4501 Interlake Ave N, Seattle 206-548-0916 – rhythm instruments and CD's

**Display and Costume** - 11201 Roosevelt Way NE, Seattle – scarves, plastic, props

## Web Sites (just a few):

[www.creativedance.org](http://www.creativedance.org) - Creative Dance Center – classes, workshops, concerts, events, books, music, and more!

[www.loveandlogic.com](http://www.loveandlogic.com) - resources for parents on behavior management and raising children

[www.talaris.org](http://www.talaris.org) - brain development 0-3, simple monthly articles on key points in child development

[www.BrainConnection.com](http://www.BrainConnection.com) - BrainBuzz, books, resources, articles, etc.

[www.earlychildhood.com](http://www.earlychildhood.com) - info on early childhood education

[www.daciusa.com](http://www.daciusa.com) - Dance and the Child International USA – international contacts and events, promotes dance for children

[www.deawa.org](http://www.deawa.org) - Dance Educators Association of Washington – WA State dance education organization

[www.sparkplugdance.org](http://www.sparkplugdance.org) - developmental movement and dance information/articles

[www.newhorizons.org](http://www.newhorizons.org) - resources and information for parents on brain research, teaching & learning strategies