

Movement Matters: Dance in Early Childhood

Presented by Terry Goetz, Director - Creative Dance Center, Seattle, WA
terry@creativedance.org

This session explores how movement—through BrainDance and creative dance—supports early literacy, brain development, self-regulation, and joyful learning. We will begin with BrainDance, a playful sequence based on fundamental developmental movement patterns, and then expand into creative dance experiences using dance concepts, locomotor and nonlocomotor movement, music, rhymes, songs, and books.

Children don't just learn language—they experience it in their bodies. Movement helps young children build vocabulary, understand opposites and relationships, develop sequencing and patterning skills, strengthen body awareness, and express ideas with confidence and creativity.

PART 1: WHY MOVEMENT MATTERS

Why Movement Matters for Early Literacy

Movement supports:

- **Vocabulary and expressive language**
- **Sequencing and comprehension**
- **Pattern recognition and rhythm**
- **Sensory integration and regulation**
- **Executive function, attention, and focus**
- **Social connection and joyful participation**

Children learn language through contrast and movement works the same way. Through movement, children **feel** concepts such as fast/slow, high/low, strong/light, and smooth/sharp. Dance concepts are physical antonyms children can see, feel, and explore.

BrainDance: A Foundation for Learning

Developed by Creative Dance Center founder, renowned dance educator, and author Anne Green Gilbert, the BrainDance sequences through eight fundamental movement patterns of early human development.

The BrainDance is a full body-brain exercise based on developmental movement patterns that healthy human beings naturally move through in the first year of life. These movements help integrate reflexes that are the foundation for healthy brain development. As babies, we did these brain-developing movements on the floor. As children and adults, we continue to review these patterns in a variety of ways to keep our brains and bodies strong.

The BrainDance is a wonderful way to share embodied movement patterns with young children in a playful and accessible way. It can be done in any setting and tailored for different ages, populations, and abilities. In this session, we will practice seated and standing variations of the BrainDance using our voices, rhymes, songs, and music as accompaniment.

“Emerging research shows that physical activity sparks biological changes that encourage brain cells to bind to one another. For the brain to learn, these connections must be made... The more neuroscientists discover about this process, the clearer it becomes that exercise provides an unparalleled stimulus, creating an environment in which the brain is ready, willing, and able to learn.” ~ John Ratey, *SPARK: The Revolutionary Science of Exercise and the Brain*

How BrainDance Supports Young Children

- **Increases oxygen and blood flow to the brain**
Deep breathing and active movement help children feel calm, alert, and ready to learn. Oxygen supports brain function, focus, and overall well-being.
- **Supports self-regulation and reduces stress**
Rhythmic movement and breath help children settle their bodies, manage energy levels, and transition more easily between activities.
- **Builds core strength, balance, and coordination**
Developmental movement patterns strengthen the muscles that support posture, stability, and controlled movement.
- **Strengthens brain-body connection**
The BrainDance patterns help organize the nervous system, supporting coordination, focus, and the ability to process and respond to information.
- **Supports healthy development through foundational movement patterns**
Patterns such as cross-lateral movement, body-side awareness, and core-distal connection lay the groundwork for future movement and learning.
- **Improves body awareness and spatial awareness**
Children gain a clearer sense of where their bodies are in space and how they move in relation to others and their environment.
- **Expands expressive and physical vocabulary**
As children connect movement with words (e.g., smooth, strong, high, low), they build both language skills and the ability to express ideas through their bodies.

- **Deepens understanding through embodied learning**
Children learn concepts by doing and feeling. Movement helps them internalize ideas in a meaningful, lasting way.
- **Provides multiple entry points for participation**
The BrainDance is accessible to all children, offering ways to engage at different levels, whether moving in place or through space.
- **Creates a foundation for more complex skills**
These early movement experiences support later development in coordination, sequencing, problem-solving, and learning across domains.

The Eight BrainDance Patterns

- 1 Breath
- 2 Tactile
- 3 Core-Distal
- 4 Head-Tail
- 5 Upper-Lower
- 6 Body-Side
- 7 Cross-Lateral
- 8 Vestibular

A Few Developmental Connections

The BrainDance reflects movement patterns that emerge naturally in early development and continue to support learning throughout life.

- Baby's first breath initiates life and supports growing brain-body connection.
- Tactile stimulation begins with touch, bonding, and sensory exploration.
- Core-distal movement helps babies grow and shrink, stretch and curl.
- Head-tail movement supports spinal development and head control.
- Upper-lower patterns strengthen pushing, grounding, and mobility.
- Body-side patterns support side dominance and horizontal eye tracking.

- Cross-lateral movement supports integration across the midline and contributes to reading readiness.
- Vestibular experiences support balance, spatial awareness, sensory processing, and coordination.

“All learning in the first fifteen months of life is centered on vestibular system development. The word vestibular means entryway, and this system is the entry way into the conscious brain. Balance, locomotion, discrimination of speech and language, coordination of vision with movement, all these fundamental abilities, which we learn early and rely on the rest of our lives depend upon the proper functioning of the vestibular system.” ~ Carla Hannaford, *Smart Moves: Why Learning Is Not All In Your Head* (2nd ed.)

PART 2: BRAINDANCE IN PRACTICE

From Fingerplay to Full-Body Play

Movement songs are already dance, we simply expand them developmentally.

Fingerplays, chants, and action songs can become whole-body movement experiences. Rhythmic vocal accompaniment often works beautifully with young children and primary students, offering grounding, pulse, and playful engagement. Seated BrainDance can feel especially accessible and successful for many groups.

Rhymes provide a steady rhythm and pulse for young children. Choose any appropriate rhyme, in any language, for any pattern. It is often the rhythm more than the words that supports the movement. Songs such as “This is the Way” and “If You’re Happy and You Know It” can be adapted with words describing the BrainDance patterns. Plants, animals, weather imagery, or simple everyday adventures can also motivate pattern movements.

Choosing Inclusive Rhymes, Stories, and Music

“Do the best you can until you know better. Then when you know better, do better.” ~ Maya Angelou

Many nursery rhymes, children’s songs, and chants are rooted in racism. StoryTime Solidarity is committed to sharing songs and rhymes that promote diversity, equity, and inclusivity and actively works to discontinue the use of historically racist and problematic children’s music.

Useful resources:

- <https://storytimesolidarity.com>
- https://storytimesolidarity.com/lyrics_list/how-we-keep-our-songs-anti-racist/
- <https://socialjusticebooks.org/nursery-rhymes-and-the-anti-bias-classroom/>

With careful, researched consideration, rhymes and children's songs can be adapted to fit BrainDance patterns and used meaningfully with infants through age 5. Be thoughtful, stay curious, and choose material that aligns with the values of your setting and community.

Some Examples of Rhymes/Songs to Accompany the BrainDance

Developed by Terry Goetz, Anne Green Gilbert, Annie Hughes

Seated exercises:

BREATH

Birthday Cake "Come close together with your feet pointing into the center of the circle so we make a circle like a birthday cake. Birthday cake, birthday cake on a dish, how many candles do my dancers wish?" Dancers choose a number between one and five. Pretend to blow out that many birthday candles as they create a bigger circle with each blow. Repeat several times as you scoot in and out of the circle with different numbers of blows. If you are sitting on a carpet or chair (hard to scoot in and out) spread fingers wide in front to represent the candles. When you blow, the fingers close into fists, then open for another blow. AGG

1 bubble, 2 bubbles, 3 bubbles, top. (pat/clap legs then tap head)

4 bubbles, 5 bubbles, 6 bubbles, drop. (pat head then let hands drop to lap)

7 bubbles, 8 bubbles, 9 bubbles, pop. (pat/clap legs, then big arms open high on pop)

10 bubbles float down, time to stop. (slowly float arms down to lap)

Then choose a number of bubbles to blow and pop. TG

Rhymes are said while patting legs to establish a steady pulse (or head, knees, toes, etc.):

"Dandelions, Dandelions all around, how many Dandelions have we found?"

Choose a number and "blow" that many dandelions.

During winter holidays:

"Candles, Candles all around, how many Candles have we found?"

Ask what holidays the students celebrate (most cultures and religions use candles during the winter holidays).

Can use any other word that correlates with breath/blowing (balloons, bubbles). AH

TACTILE

Itsy Bitsy Spider "The itsy bitsy spider went up the water spout." (Tiptoe fingers up the legs from the toes to the top of the head.) "Down came the rain and washed the spider out." (Brush hands down the body from the head to the toes.) "Out came the sun and dried up all the rain." Pat hands up the legs from the toes to the top of the head.) "And the itsy bitsy spider went up the spout again." (Tiptoe fingers up the legs from the toes to the top of the head.) Can repeat with: "The big squeezey spider went up the water spout." (Squeeze hands up the legs from the toes to the top of the head.) "Down came the rain and washed the spider out." (Brush hands down the body from the head to the toes.) "Out came the sun and dried up all the rain." Pat hands up the legs

from the toes to the top of the head.) "And the big squeezy spider went up the spout again."
(Squeeze hands up the legs from the toes to the top of the head.) AGG

AB Squeeze

Run fingers up body from feet to thighs, singing "ABCDEF SQUEEZE" (on squeeze, squeeze thighs), run fingers up body from thighs to head, singing "HIJKLMNO SQUEEZE" (squeeze head), run fingers up and down one arm singing, "QR SQUEEZE," run fingers up and down the other arm singing, "TU SQUEEZE," run fingers from head back down whole body to lower legs/feet singing "WXY AND SQUEEZE" (squeeze lower legs/ankles/feet). Strongly squeeze up whole body singing, "now I know my AB SQUEEZE, next time won't you squeeze with me" (give self a big squeezy hug). SDIT participant

Patty cake, patty cake, pizza man
Bake me a pizza as fast as you can,
Pat it, knead it, smooth it, and sprinkle it with cheese,
Put it in the oven and bake it please! TG

CORE-DISTAL

Twinkle, Twinkle Little Star: reach arms and legs out big and curl small, ending in big star shape. AGG

Open, Shut Them: "Open (reach arms and legs wide), shut them (hug body/close to core)."
"Open (reach arms and legs wide), shut them (hug body/close to core)."
"Do a little tap, tap, tap (tap tummy)."
"Open (reach arms and legs wide), shut them (hug body/close to core)."
"Open (reach arms and legs wide), shut them (hug body/close to core)."
"Do a little clap, clap, clap (clap hands and feet together or only hands)." TG

Star Light, Star Bright: "Star light, star bright, first star I see tonight. I wish I may, I wish I might, have this wish, I wish tonight." Expand and condense, grow and shrink, reach big and curl small, etc. TG

HEAD-TAIL

"Put a big scoop of jelly on one foot, put a big scoop of jelly or almond butter on the other foot. Pick some apples, chop them up and put in your foot sandwich. Add movements that flex, extend, and twist the spine as you gather ingredients. Stick your feet together to make a foot sandwich (knees open to the side). Now you are ready to do the Bounce rhyme." Do with knees bent/soles of feet together and optional with legs out straight.

Bounce Like a Ball: "We bounce, and bounce, and bounce like a ball, we bounce and bounce and stretch up very tall, put your hands in your lap and look at the wall (ceiling), reach for your toes, curl very small and...fall!"

Can also make leg sandwiches before doing the bounce rhyme with legs straight in front. AGG

Instead of a jelly/almond butter foot sandwich, make alphabet soup in between feet. Gather ingredients: tomatoes, potatoes, carrots, salt and pepper, alphabet noodles, etc.
Sing the Alphabet song as you gently bounce up and down, bend side to side (lateral flexion), twist spine (rotation), make letter shapes with upper body, then look up at the ceiling/sky

(extension).

ABCDE (bounce up/down gently curved spine)FG (roll up)

HIJKLMN OP (bend side to side/lateral flexion)

QRSTU V (gently twist and rotate spine)

WXYZ (make these letter shapes with arms and upper body)

Now we know our ABCs (nod head up and down)

Look up at the ceiling and what do you see?

Or:

I sure love my alphabet soup (nod head up and down)

In my tummy it loop de loops (rub belly with two hands) AH/TG

UPPER-LOWER

Shake Hands: "I shake (stretch, punch, poke float, etc.) my hands up high, I shake my hands down low, I shake my hands above my head, I shake them below, I shake them to the left, I shake them to the right, I shake them all around and shake with all my might!"

"I shake my legs up high, etc." (Punch, float, kick, stretch, etc.) AGG

Fingers, Toes to the Ceiling: Legs and arms are straight in front. "Fingers to the ceiling, fingers to the ground, fingers to the ceiling, shake your hands all around. Arms to the ceiling, arms to the ground, arms to the ceiling, float your arms all around. Toes to the ceiling, toes to the ground, toes to the ceiling, run your feet around. Knees and toes to the ceiling, knees and toes to the ground, knees and toes to the ceiling, move smoothly all around. Legs to the ceiling, legs to the ground, legs to the ceiling, dance your legs all around!" Try many different movements or relate the movement to the lesson's concept such as "move smoothly all around, move sharply all around." AGG

Wind the bobbin up, wind the bobbin up, pull, pull, hammer 1, 2, 3 (wind hands/arms around each other, circling, then pull sideways apart 2 x, then hammer one fist on top of the other).

Wind it back again, wind it back again, pull, pull, hammer 1, 2, 3 (reverse the wind, hammer with other fist on top)

Repeat with legs, stamping on the floor for 1, 2, 3. Anna Mansbridge

BODY-SIDE

One for the Money: Glue one side of the body to the floor and shake the other side to the rhythm of the rhyme. Repeat with the opposite side. "One for the money, two for the show, three to get ready, four to go." Can also try connecting bent elbow to bent knee on working side, then straightening both away from each other to the rhythm of the rhyme (knee and elbow touch, coming together, then go apart from each other as you straighten arm and leg). TG/AGG

One Two Buckle My Shoe: move one body side while the opposite side supports/stabilizes. AGG

Shake, Shake, Shake My Sillies Out: move one body side while the opposite side supports/stabilizes. TG

EYE TRACKING

This English poem is good for calming down/grounding and encouraging eye tracking.
“I know a wise old owl, let’s put him on our thumb and watch him very carefully.”

A wise old owl lived in an oak (move the thumb up for vertical tracking)

The more he saw the less he spoke (move the thumb down)

The less he spoke the more he heard (move the thumb left and right for horizontal tracking from ear to ear)

Let’s try to be like that wise old bird (bring thumb from far to near nose - trying to see the owl when it’s very near your nose) AH

CROSS-LATERAL

Pease Porridge: “Pease porridge hot, pease porridge cold, pease porridge in the pot nine days old” (criss cross arms). “Some like it hot, some like it cold, some like it in the pot nine days old” (criss-cross legs). Repeat whole rhyme crossing upper and lower at the same time. TG

Tick tock, tick tock, I'm a little cuckoo clock. (criss-cross arms)

Tick tock, tick tock, now it's one o'clock. Cuckoo! (Children jump or are lifted/tossed into the air)

Continue with two and three o'clock cuckoos.

Tick, tock, tick, tock, I’m a tired cuckoo clock. (crisscross arms and legs)

Tick, tock, tick, tock, now it's time to STOP! (gentle snore and quiet, tiny voice “cuckoo,” because the cuckoo bird has gone to sleep) TG

VESTIBULAR

Row, Row, Row Your Boat – rock forward and backward and tip side to side, “fall” out of boat and swim on tummy, spinning self around with hands/arms, ending facing in to circle. AGG/TG

Horsey horsey come ride with me,

Across the land, across the sea,

Horsey horsey come ride with me

But do not let me fall!

Tip side to side, then fall backwards. Repeat rocking forward and backward. TG

Humpty Dumpty sat on a wall (tip side to side)

Humpty Dumpty had a great fall (keep tipping and fall backward on “fall”)

All the King’s horses and all the King’s men (push self around in circle with feet while on back)

They couldn’t put Humpty together again (come up to seated position & make angular “cracked egg” shape)

Humpty Dumpty sat on a wall (tip/rock forward and backward)

Humpty Dumpty had a tummy fall (keep tipping and fall to front surface on “tummy fall”)

All the King’s horses and all the King’s men (using hands/arms push self around in circle on belly)

They did put Humpty back together again (stay on belly and make curved “egg” shape with arms on floor) AGG

CRAWLING, CREEPING, AND WALKING PATTERNS

At the Creative Dance Center we usually end the sequence of seated BrainDance songs/rhymes with a series of crawling, creeping, and walking patterns that mirror the stages of infants' motor development and transition us to standing. These patterns benefit dancers of all ages, including adults. Creeping and crawling may be included in classes for all ages with or without the rhymes.

"I'm a swishy little fishy swimming along, I'm a swishy little fishy and I sing my fishy song." Lying on tummy, with forearms flat on floor and palms down, push with both hands into floor so the spine and lower body curve, "swishing" side to side. "I'm a slippery/wiggly little fishy and I'm swimming along, I'm a slippery little fishy and I sing my fishy song." Lying on tummy, with forearms flat on floor and palms down, push with both hands and arms equally to initiate a backwards slide with a little spinal wiggle. Then pucker lips like a fish several times. Can be challenging to do if not on a smooth non-carpeted surface.

"I'm a fuzzy caterpillar and I'm rocking/inching along, I'm a fuzzy caterpillar and I sing my tongue song." Dancers lie on their bellies (as in yoga sphinx pose) and do an Upper Body-Lower Body rocking push-pull pattern with toes pressed into the floor and then stick their tongues in and out. (Tongue movements strengthen the tongue muscle for speech.) Repeat, but with toes stretched long, using just upper body to initiate push and rock, "I'm a fuzzy caterpillar and I'm rocking/sliding along, I'm a fuzzy caterpillar and I sing my tongue song." Repeat, but with toes pressed back down into floor and no upper body push (arms stretched along sides of body, hands near hips), initiating the push and rock from just lower body, "I'm a fuzzy caterpillar curled in my cocoon, I'm a fuzzy caterpillar and I'll be a butterfly (lift and fly arms and legs) soon."

"I'm a scaly little lizard, and I'm crawling along. I'm a scaly little lizard, and I sing my tongue song." Crawl forward on belly, flexing one body side while extending the other body side. Try to look back and forth at the hand nearest your mouth for horizontal eye tracking. Then wiggle the tongue. Repeat, moving either forward or backward as space permits.

"I'm a furry little puppy, and I'm creeping along. I'm a furry little puppy, and I sing my tongue song." Creep forward on hands and knees, and then pant with tongue extended. Look up and down for vertical eye-tracking while creeping. Repeat, moving either forward or backward as space permits. Woof, pant with tongue out, wag tail and head.

"I'm a great big bear, and I'm walking along. I'm a great big bear, and I sing my tongue song." Walk forward on hands and feet with head down and tail up, and then make a soft growling sound. Repeat, moving either forward or backward as space permits.

Come to standing. "I'm a great big person, and I'm walking along. I'm a great big person, and I sing my tongue song." Walk forward and then sing, "Lalalalala." Repeat the song while walking forward or backward as space permits. Finish with lalalalala tongue song.

WA State/Pacific Northwest Version

I'm a strong little salmon swimming along, a strong little salmon and I sing my tongue song (fish lips or glug, glug, glug)

I'm a slow banana slug inching along, a slow banana slug and I sing my tongue song (silently

poke tongue out)

I'm slippery salamander crawling along, a slippery salamander, and I sing my tongue song (wiggle tongue)

I'm a happy little wolf cub creeping along, a happy little wolf cub, and I sing my tongue song (howl)

I'm a big grizzly bear lumbering along, a big grizzly bear, and I sing my tongue song (roar)

I'm a flying black raven soaring along, a flying black raven, and I sing my tongue song (raven sound) AH/TG

Optional Standing BrainDance Exercises:

Itsy Bitsy and Big, Strong Spider (Upper-Lower, cross lateral, tactile): legs march, with swinging arms, wash whole body top to toes, arms circle and open, legs march. AGG

Hey Diddle Diddle (Upper-Lower, Vestibular): swing upper body up and down, jump on moon and spoon, then run through general space. Come back to circle. TG

Wee Willie Winkie (Body-Side): tip side to side, lift one arm high and leg off the floor then the other side like a "puppet person," then slide/chasse in and out of circle. TG

Washing Machine (Vestibular): "Twist and twist in the washing machine, twist and twist til you're all clean." Twist the torso gently right to left and left to right. "Twist and twist in the washing machine, spin and spin, now we're all clean!" Turn around several times and then stop and rest. Repeat the rhyme spinning in the opposite direction. "Twist and twist in the drying machine, twist and twist til you're dry and clean. Twist and twist in the drying machine, spin and spin, now we're dry and clean!" AGG

Jump Out and In (Vestibular Pattern): "Jump out and in, out and in, out and in and jump and spin." Jump from 1st position to 2nd position, then jump and turn. "Jump in and out, in and out, in and out, now spin about." Jump from 2nd position to 1st position, then spin and turn. "Jump and jump and jump around. Jump and jump around. Jump and jump and jump around. Now make a shape on the ground!" Encourage the dancers to make different arm shapes and end the jump in different shapes, perhaps relating to the lesson's concept, i.e. big and little arm shapes and jumps and end in a big shape; high and low arm shapes and jumps and end in a low shape; strong and light arm shapes and jumps and end in a strong shape, etc. Substitute the word hopping for jumping. AGG

Zoom Zoom Zoom (Vestibular):

Zoom, zoom, zoom, We're going to the moon (tip side to side)

Zoom, Zoom, Zoom, We'll get there very soon (tip side to side)

If you want to take a trip, jump inside your rocket ship, (swing whole body up and down, forward and backward – sagittal plane)

5,4,3,2,1--BLAST OFF! (spin fast, then big jump up on Blast Off!)

Repeat, twisting in self space instead of tipping and turn the opposite way on 5, 4, 3, 2, 1. TG

Finish BrainDance by coming back to Breath. Make candles by bringing hands together above head and lower to in front of mouth to blow out the candle. Repeat three times.

PART 3: CREATIVE DANCE TOOLS FOR EARLY LITERACY

Dance Concepts: A Simple Teaching Tool

Dance concepts give children a way to experience language physically. Instead of teaching choreography, we can offer children a vocabulary system for movement exploration.

Dance concepts become:

- prompts
- choices
- inquiry tools

They are not performance expectations.

Dance concepts are physical antonyms children can feel.

Dance Concepts & Literacy Connections

SPACE (*Where the body moves*)

Supports spatial awareness, positional language, and comprehension.

- **Place:** self space (personal space), general space (room space)
- **Size:** big, medium, small
- **Level:** high, middle, low
- **Direction:** forward, backward, right, left, up, down
- **Pathway:** curved, straight, zigzag
- **Focus:** single focus, multi-focus

TIME (*When the body moves*)

Supports rhythm, patterning, sequencing, and pacing.

- **Speed:** fast, medium, slow
- **Rhythm:** pulse, pattern, breath, accent

FORCE (*How the body moves*)

Supports expressive language, emotional understanding, and nuance.

- **Energy:** sharp (sudden), smooth (sustained)
- **Weight:** strong, light
- **Flow:** free (continuous, off-balance), bound (controlled, on-balance)

BODY (*What the body does*)

Supports body awareness, relational language, and self-expression.

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

Children learn language through contrast—and movement works the same way.

Movement Skills: Action Vocabulary

Locomotor (traveling through space)

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

Nonlocomotor (moving in place)

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

From Story to Movement

Books, poems, chants, and songs can all inspire creative dance.

A simple structure:

READ → **NOTICE** → **MOVE** → **REFLECT**

- Notice action words, descriptive words, and feeling words
- Translate language into movement qualities
- Explore rather than imitate
- Reflect using words and movement

Useful prompts:

- How can your body show **smooth**?
- Can you travel in a **zigzag** pathway?
- What does **strong** movement feel like?
- Can you move **high**? Now **low**?
- How does your movement change when the music changes?

Songs to Support Creative Dance & Dance Concepts

Eric Chappelle's *Music for Creative Dance (Volumes 1–5)* is a wonderful resource for exploring movement with children. Often subtitled *Contrast & Continuum*, the music is thoughtfully composed to highlight contrasts in tempo, energy, and rhythm—making it easy to connect to the elements of dance. Each volume includes liner notes by Anne Green Gilbert with creative ideas for movement, offering simple, inspiring ways to connect music, movement, and early learning.

These songs offer rich opportunities to explore movement, rhythm, opposites, and expressive qualities. They can be used for BrainDance, fingerplays, locomotor and nonlocomotor exploration, and connecting movement to language.

Laurie Berkner

- Shake Your Body Down
- Last Night I Had a Dream
- Walk Along the River
- We Are the Dinosaurs
- The Goldfish
- I Really Love to Dance
- The Airplane Song

- Waiting for the Elevator
- Fast and Slow (The Rabbit and the Turtle)
- I Know a Chicken

Hap Palmer

- Shake Something
- Let's Dance
- Bluegrass Jamboree
- Wiggy Wiggy Wiggles
- Jack in the Box
- Move Around the Circle
- Follow Along
- Wildwood Flower
- Slow and Fast March
- Move and Rest
- Slide Whistle Suite
- Song About Slow, Song About Fast
- All the Ways of Jumping Up and Down

Marcy Marxer

- Use Your Own Two Feet
- Jump Children

Greg & Steve

- Beanbag Boogie
- The Freeze

Ella Jenkins

- Stop and Go
- Lead the Band

Parachute Express

- All Around the Kitchen
- Merry Go Round

Caspar Babypants

- Run Baby Run

- The Runaway Shoes
- Sleepy Snail and Speedy Spider

Paul Lippert & Sue Ribaud

- Turn the World Around

Books That Inspire Movement

These books can invite guided exploration of movement qualities, pathways, levels, mood, and imagery.

- *Dance* — Bill T. Jones and Susan Kuklin
- *Totem Tale: A Tall Story from Alaska* — Deb Vanasse, illus. Erik Brooks
- *Water Dance* — Thomas Locker
- *Like a Windy Day* — Frank Asch and Devin Asch
- *Movement Stories for Young Children* — Helen Landalf and Pamela Gerke
- *Hop Jump* — Ellen Stoll Walsh

PART 4: RESOURCES

Creative Dance Center / Anne Green Gilbert Resources

- *Creative Dance for All Ages*, second edition
- *Brain-Compatible Dance Education*, second edition
- *BrainDance DVD*
- *BrainDance Music* by Eric Chappelle

All Anne Green Gilbert resources, as well as BrainDance Music by Eric Chappelle, are available at: <https://www.creativedance.org/resources/>

Look online for Eric Chappelle's *Music for Creative Dance* series, Volumes I, II, III, IV, and V.

Selected Reading & Related Resources

- StoryTime Solidarity — <https://storytimesolidarity.com>
- Social Justice Books — <https://socialjusticebooks.org>
- *A Moving Child Is a Learning Child* — Gill Connell and Cheryl McCarthy
- *Smart Moves* — Carla Hannaford

- *Spark* — John J. Ratey
- *Brain Rules for Baby* — John Medina
- *The Out-of-Sync Child* — Carol Stock Kranowitz
- *The Moving Child* — themovingchild.com
- Beverly Stokes / Amazing Babies — www.amazingbabies.com

Contact

Creative Dance Center
12577 Densmore Ave. N
Seattle, WA 98133
206-363-7281
www.creativedance.org

Email Terry Goetz at terry@creativdance.org with any questions. Visit creativdance.org for more information on BrainDance, Brain-Compatible Dance Education, Summer Dance Institute for Teachers, educator/community workshops, resources, and more.