

References

Publications

- American Journal of Dance Therapy*. American Dance Therapy Association, 2000 Century Plaza, Columbia, Maryland 21044.
- Andrew, Gladys. *Creative Rhythmic Movement for Children*. Englewood Cliffs, NJ: Prentice-Hall, 1954.
- The Annotated Mother Goose*. Introduction by William Baring-Gould and Ceil Baring-Gould. New York: Bramhall House, 1962.
- Ayres, A. Jean. *Sensory Integration and the Child*. Los Angeles: Western Psychological Services, 1979.
- Barlin, Anne Lief. *Teaching Your Wings to Fly*. Santa Monica, CA: Goodyear Publishing Company, 1979.
- Barlin, Anne and Paul Barlin. *The Art of Learning Through Movement*. Dublin, Ireland: Ward River Press, 1971.
- Barlin, Anne and T. Greenberg. *Move and Be Moved*. Los Angeles:

References

- Learning Through Movement, 5757 Ranchito, Van Nuys, CA 94401.
- Bernstein, Penny (Ed.). *Eight Theoretical Approaches in Dance-Movement Therapy*. Iowa: Kendall-Hunt, 1979.
- Boorman, Joyce. *Creative Dance in the First Three Grades*. New York: David McKay Co., 1969.
- Canner, Norma and Harriet Klebanoff. *And a Time to Dance*. Boston: Beacon Press, 1968.
- Cherry, Clare. *Creative Movement for the Developing Child*. Palo Alto: Pitman Learning, 1968.
- The Complete Grimm's Fairy Tales*. New York: Pantheon, 1944, 1972.
- Dell, Cecily. *A Primer for Movement Description*. New York: Dance Notation Bureau, 1970.
- Durckheim, Karlfried. *Hara: the Vital Centre of Man*. New York: Samuel Weiser, 1975.
- Dychtwald, Ken. *Bodymind*. New York: Jove, 1977.
- Gendlin, Eugene. *Focusing*. New York: Everest House, 1978.
- Hanna, Thomas. *The Body of Life*. New York: Alfred A. Knopf, 1980.
- Hendricks, Gay and R. Wills. *The Centering Book*. Englewood Cliffs, NJ: Prentice-Hall, 1975.
- Hendricks, Gay. *The Family Centering Book*. Englewood Cliffs, NJ: Prentice-Hall, 1979.
- Hendricks, Gay. *The Centered Teacher*. Englewood Cliffs, NJ: Prentice-Hall, 1981.
- Hendricks, Gay and T. Roberts. *The Second Centering Book*. Englewood Cliffs, NJ: Prentice-Hall, 1977.
- Hendricks, Gay and B. Weinhold. *Transpersonal Approaches to Counseling and Psychotherapy*. Denver: Love Publishing Co., 1982.
- Hendricks, Gay. *Learning To Love Yourself*. Englewood Cliffs, NJ: Prentice-Hall, 1982.
- Hendricks, Kathlyn. "Transpersonal Movement Therapy," in *Transpersonal Approaches to Counseling and Psychotherapy*, Hendricks and Weinhold. Denver: Love Publishing Co., 1982.

References

- Huang, Al. *Embrace Tiger, Return to Mountain*. Moab, Utah: Real People Press, 1973.
- Kurtz, Ron and Hector Pretera. *The Body Reveals*. New York: Harper and Row, 1976.
- Lamb, Warren and E. Watson. *Body Code: The Meaning in Movement*. London: Routledge, Kegan Paul, 1979.
- Leonard, George. *The Silent Pulse*. New York: Dutton, 1978.
- Lowen, Alexander. *Bioenergetics*. New York: Penguin, 1974.
- Mettler, Barbara. *Materials of Dance As a Creative Art Activity*. Tucson: Mettler Studios, 1960.
- Morris, Desmond. *Manwatching*. New York: Harry Abrams, 1977.
- Preston, Valerie. *A Handbook for Modern Educational Dance*. New York: Dance Notation Bureau, 1969.
- Sweigard, Lulu. *Human Movement Potential*. New York: Harper and Row, 1974.
- Wosien, Maria-Gabriele. *Sacred Dance*. New York: Avon, 1974.

Music Reference List

The following selections have all been used successfully with movement activities. We have grouped them in general categories for easier selection. Music provides a definite structure that you might or might not want for a particular activity. We recommend that you personally investigate musical selections and become familiar with each before introducing it in an activity. This list is by no means inclusive, but does contain our favorites.

RELAXATION MUSIC

- "Environments" Records: Syntonic Research Series.
- Steven Halpern's recordings: SRI Research, 321 Emerson, Palo Alto, CA 94301.
- "Music for Zen Meditation," V/V6-8634.
- "Lullaby from the Womb," Capitol, ST-11421.
- William Ackerman's guitar music, Windham Hill Records, Box 9388, Stanford, CA 94305.
- Paul Horn, "Inside," BXN 26466 and "Inside II," KE 31600.

References

- "The Koto Music of Japan," Nonesuch HS-72005.
Kitaro's music: "Silk Road," "Oasis," "Ki."
Larkin, "O'cean."
Zamfir, "Solitude," Mercury 7200238.
"Mother Earth's Lullaby," Synchestra.
Brian Eno, "Ambient I" PVC 7908 and "Ambient II," EGS 202
EGS 202Z.
Alan Stivell, "Renaissance of the Celtic Harp," Philips 6414 406.
"Seapeace," Georgia Kelly, P. O. Box 954, Topanga, CA 90290.

EMOTIONALLY EVOCATIVE MUSIC

- "Tibetan Bells," Antilles Records AN-7006.
"Heaven and Hell," Vangelis, ATLI-5110.
Samuel Barber, "Adagio for Strings."
Moussorgsky, "Night on Bald Mountain."
"State of Siege," Columbia S 32352.
Paul Winter, "Callings."
"Music for 18 Musicians," Steve Reich, ECM1-1129.
Keith Jarrett, "The Koln Concert," ECM 1064/65 ST.
Vangelis, "Chariots of Fire," Polygram PD-1-6335.
Vangelis, "Opera Savage," Polydor 2490-161.
Carl Orff, "Carmina Burana."
Holst, "The Planets."
"Rodrigo: Concierto de Aranjuez."

JOURNEY MUSIC

- Moussorgsky, "Pictures at an Exhibition."
Smetana, "The Moldau."
The Beatles, "Yellow Submarine," instrumental side.
Ron Dexter, "Golden Voyage."
Hovhaness, "Mysterious Mountain."
Vaughan Williams, "Fantasia on a Theme by Thomas Tallis."
Handel, "Watermusic."

ETHNIC MUSIC

- H. Aram Gulezryan, "The Oud," LLST-7160.
"Hora," *Songs and Dances of Israel*, Elektra EKL-7186.

References

- "Hi Neighbors," *Songs and Dances of Brazil, Israel, Ghana, Japan, Turkey*, CMS UNICEF 2.
- Ravi Shankar, "Ragas and Tālas," World Pacific, 1431.
- Manos Hadjidakis, "Lilacs Out of the Dead Land," PI-LPS-11.
- "Rhythms of the World," narrated by Langston Hughes, Folkways, FP 740.
- Preservation Hall Jazz Band, New Orleans Jazz.
- "Mountain Music Bluegrass Style," Folkways Records, FA 2318.
- "Fiestas of Peru," Nonesuch, H-72045.
- Elizabeth Waldo, "Realm of the Incas," GNP 603.
- "Music for Belly Dancing," Monitor MFS 740.
- John McCutcheon, "The Wind that Shakes the Barley," JA 014.

GROUP INTERACTION MUSIC

- "Festival Folk Dances," *Michael Hermen's Folk Dance Orchestra*, RCA LPM-1621.
- "The Whole World Dances," EKS-7206.
- "Missa Luba," Philips PCC 606.
- Scott Joplin's music.
- Olatunji, "Drums of Passion," CS 8210.
- "Irish Jigs, Reels and Hornpipes," Folkways, FP 818/2.
- Hap Palmer, "Modern Tunes for Rhythms and Instruments" and "Moving," Educational Activities, Box 392, Freeport, New York 11520.
- "Paul Horn and Nexus," Epic, KE 33561.
- Brian Eno-David Byrne, "My Life in the Bush of Ghosts," Sire Records, SRK 6093.
- Soundtrack from "The Sting."
- Cat Stevens, "Teaser and the Firecat," A & M ST 4313.
- Michael Jarre, "Exquinox" and "Oxygene," Polydor PD-1-6175 (Equinox) and PD-1-6112 (Oxygene).
- Jimmy Cliff, "The Harder They Come," MLPS-9202.
- Marlo Thomas, "Free to Be You and Me," Arista 4003.

CLASSICAL MUSIC

- Zabaleta, "Harp Music of the Renaissance," Everest 3340.
- "Notturmo," Stereolab USD-2126.

References

- Vivaldi, *Six Concerti for Flute, Strings and Continuo, Op. 10*, Nonesuch H-71042.
- Kranis, "The Virtuoso Recorder": from *Folk Dances to Blues, Odyssey*—32 160143.
- Bach, "Brandenburg Concertos."
- Pachelbel, "Canon in D."
- "Faure Requiem" Op. 90.
- "Greatest Hits of 1720 and 1721," CBS Masterworks MX34544 and M35821.

MISCELLANEOUS

- "Music for Movement" and "Basic Rhythms," Set No. 1, Kay Ortman Productions, 2005 Alba Rd., Ben Lomond, CA 95005.
- "Dance-a-Long," Folkways Record, RC 7651.
- Anne Barlin's work, including "Dance-A-Story," "Cloud Journeys," and films; available from Learning Through Movement, 5757 Ranchito, Van Nuys, CA 91401.

Index

- A Feeling Kaleidoscope, 25–28
- Affective objectives of movement
 - exploration, 7–9
- Attitudes in movement exploration, 13–15

- Back Breath, 54–55
- Backing, 105–6
- Back Tapping, 49–51
- Blake, William, 4
- Body Parts Dance, 15–16
- Box, The, 65–66
- Boys and Girls, 44–46
- Brain function, 6–7
- Building Blocks, 104–5

- Cat Stretches, 48–49
- Centering:
 - Finding the Yes and No Places, 30–32
 - Sailor Walking, 103–4
 - Sea Trees, 59–60
- Character Development, 114–16
- Cognitive objectives of movement
 - exploration, 5–7

- Cohesiveness, group, 70–74
 - Backing, 105–6
 - Building Blocks, 104–5
 - Get My Attention, 72–73
 - Pass the Energy, 70–72
 - Power Sharing, 106–8
 - Switch, 73–74
- Community, sense of, 3
- Conflict resolution (*see* Discipline)
- Creativity, 7–8
 - Getting Stuck and Unstuck, 60–64
 - Journey, 78–81
 - Pass the Energy, 70–72
 - Room Run, 66–68

- Decision making, Stretching Space, 87–88
- Disappearing and Appearing, 36–38
- Discipline, 124–30
 - Echoes, 126–27
 - Flying Free, 16–18
 - Flying Free—Duets, 18–19
 - impulse control, 125–26

Index

- Discipline (*Cont.*)
 In and Out, 129–30
 The Rumble, 128
 short interventions and, 125–26
 Spiralling Time, 89–90
 Underwords, 129
 (*see also* Problem solving)
- Disruptive behavior, 4
- Dividing, 118–19
- Dominoes, 20–21
- Draw Yourself, 38–40
- Dream House, 81–82
- Echoes, 126–27
- Expansive Imaging, 76–78
- Fairy Tales, 83–84
- Feelings, 7, 24–32
 A Feeling Kaleidoscope, 25–28
 Finding the Yes and No Places, 30–32
 Fluffing, 24–25
 Talking with Your Body—Telephone, 28–30
 Finding the Yes and No Places, 30–32
 Fluffing, 24–25
 Flying Free, 16–18
 Flying Free—Duets, 18–19
- Get My Attention, 72–73
- Getting Stuck and Unstuck, 60–64
- Horse and Wagon, 42–43
- In and Out, 129–30
- Journey, 78–81
- Kinesthetic learners, 4
- Learning objectives, translating into movement, 110–22
 Character Development, 114–16
 Dividing, 118–19
 process of, 111–14
 Sequences, 119–21
 Touch, 121–22
 Understanding Idioms, 116–17
- Left-brain function, 6–7
- Listening skills:
 Fairy Tales, 83–84
 Get My Attention, 72–73
 Moving Through Life, 35–36
 The Rumble, 128
 Sounding, 99–100
 Underwords, 129
- Making Space, 51
- Materials for movement exploration, 13
- Meetings and Greetings, 40–42
- Mental activity and movement, balance between, 3
- Mental focus, 4
- Mind-body split, 5
- Movement exploration, 2–21
 attitudes in, 13–15
 introductory exercises, 15–21
 materials for, 13
 objectives of, 5–9
 reasons for, 2–5
- Movie Director, 82–83
- Moving Through Life, 35–36
- Obstacle Course, 64
- Ocean Evolution, 90–91

Index

- Pass the Energy, 70–72
- Polarities, 8
 - Boys and Girls, 44–46
 - Sea Trees, 59–60
 - What Time Am I?, 88–89
- Power Sharing, 106–8
- Problem solving, 58–68
 - The Box, 65–66
 - Getting Stuck and Unstuck, 60–64
 - Obstacle Course, 64
 - Pass the Energy, 70–72
 - Room Run, 66–68
 - Sea Trees, 59–60
- Reading skills:
 - Character Development, 114–16
 - Dominoes, 20–21
 - Dream House, 81–82
 - Echoes, 126–27
 - Fairy Tales, 83–84
 - Journey, 78–81
 - Safe Space, 97–99
 - Understanding Idioms, 116–17
- Relaxation and sense awareness, 48–55
 - Back Breath, 54–55
 - Back Tapping, 49–51
 - Cat Stretches, 48–49
 - Fluffing, 24–25
 - Making Space, 51
 - Ocean Evolution, 90–91
 - Safe Space, 97–99
 - Talking with Your Body—Telephone, 28–30
 - Testing the Water, 52–53
- Responsibility:
 - Echoes, 126–27
 - Horse and Wagon, 42–43
 - Stretching Space, 87–88
- Right-brain function, 6–7
- Roles:
 - Boys and Girls, 44–46
 - Fairy Tales, 83–84
 - Horse and Wagon, 42–43
 - Meetings and Greetings, 40–42
 - Room Run, 66–68
 - Rumble, The, 128
- Safe Space, 97–99
- Sailor Walking, 103–4
- Sea Trees, 59–60
- Self-concept, 8, 34–46
 - Boys and Girls, 44–46
 - Disappearing and Appearing, 36–38
 - Draw Yourself, 38–40
 - Horse and Wagon, 42–43
 - Meetings and Greetings, 40–42
 - Moving Through Life, 35–36
- Self-esteem:
 - Flying Free, 16–18
 - Getting Stuck and Unstuck, 60–64
 - Journey, 78–81
 - Power Sharing, 106–8
- Self-image:
 - The Box, 65–66
 - Disappearing and Appearing, 36–38
 - Draw Yourself, 38–40
 - Dream House, 81–82
 - Space Capsule, 95–96
- Sense awareness (*see* Relaxation and sense awareness)
- Sensory experience, importance of, 3
- Sequences, 119–21
- Sounding, 99–100

Index

- Space, 94–100
 - Back Breath, 54–55
 - The Box, 65–66
 - Dream House, 81–82
 - In and Out, 129–30
 - Obstacle Course, 60–64
 - Pass the Energy, 70–72
 - Room Run, 66–68
 - Safe Space, 97–99
 - Sea Trees, 59–60
 - Sounding, 99–100
 - Space Capsule, 95–96
 - Space Tag, 97
- Space Capsule, 95–96
- Space Tag, 97
- Spiralling Time, 89–90
- Stretch breaks:
 - Back Tapping, 49–51
 - Body Parts Dance, 15–16
 - Cat Stretches, 48–49
 - Expansive Imaging, 76–78
 - Making Space, 51
 - Safe Space, 97–99
- Stretching Space, 87–88
- Switch, 73–74

- Talking with Your Body—
 - Telephone, 28–30
- Testing the Water, 52–53
- Themes, translating into movement:
 - Room Run, 66–68
 - Spiralling Time, 89–90

- Time, 86–91
 - Dominoes, 20–21
 - Ocean Evolution, 90–91
 - Room Run, 66–68
 - Space Tag, 97
 - Spiralling Time, 89–90
 - Stretching Space, 87–88
 - Switch, 73–74
 - What Time Am I?, 88–89
- Touch, 121–22
- Transpersonal realm, 76–84
 - Dream House, 81–82
 - Expansive Imaging, 76–78
 - Fairy Tales, 83–84
 - Journey, 78–81
 - Movie Director, 82–83

- Understanding Idioms, 116–17
- Underwords, 129

- Weight, 102–8
 - Back Breath, 54–55
 - Backing, 105–6
 - Building Blocks, 104–5
 - Finding the Yes and No Places, 30–32
 - Fluffing, 24–25
 - Power Sharing, 106–8
 - Sailor Walking, 103–4
 - What Time Am I?, 88–89

NOW... Announcing these other fine books from Prentice-Hall—

OUR CLASSROOM: We Can Learn Together by Chick Moorman and Dee Dishon. This book offers specific ideas, techniques, and strategies for creating the kind of cooperative community environment that eliminates discipline and apathy problems—and makes students eager to learn and participate. Directed at K-6 teachers, it covers managing the classroom for control and cooperation, inviting student input and responsibility, acting as role model, and more.

\$6.95 paperback, \$14.95 hardcover

THE CENTERED TEACHER: Awareness Activities for Teachers and Their Students by Gay Hendricks. Provides an entire new curriculum with more than 60 mind-body activities plus specific how-to-do-it instructions that teachers need to successfully incorporate centered activities into their daily classroom schedules.

\$5.95 paperback, \$11.95 hardcover

To order these books, just complete the convenient order form below and mail to Prentice-Hall, Inc., General Publishing Division, Attn. Addison Tredd, Englewood Cliffs, N.J. 07632

Title	Author	Price*
_____	_____	_____
_____	_____	_____
_____	_____	_____
	Subtotal	_____
	Sales Tax (where applicable)	_____
	Postage & Handling (75¢/book)	_____
	Total \$	_____
Please send me the books listed above. Enclosed is my check <input type="checkbox"/> Money order <input type="checkbox"/> or, charge my VISA <input type="checkbox"/> MasterCard <input type="checkbox"/> Account # _____		
Credit card expiration date _____		
Name _____		
Address _____		
City _____ State _____ Zip _____		

*Prices subject to change without notice. Please allow 4 weeks for delivery.

EDUCATION

This book shows you how to introduce movement activities into the classroom.

Why use movement in teaching? Because we all live in bodies that want to move. Movement is often limited to physical education and the slow shuffle from class to class. We force children to sit still, and we encourage them to use only their intellectual capacities to learn. Now there is a better way.

Ignored, the body stiffens, decreasing its capacity for feeling. Ignored too long, it falls prey to degenerative diseases. Unless the body is tended to and celebrated, it cannot be used for its full potential of joy and learning.

What can you teach children through movement? Sensory awareness, relaxation, creativity, a positive self-image. You can make them aware of their inner selves—their feelings and needs.

Movement is not only an ideal way to teach social and emotional skills. It's an exciting method for teaching the standard curriculum as well. This clearly written, easy-to-use handbook tells you all you need to know to become a "moving teacher." Long after formal schooling is over, students will remember you with gratitude for putting them in touch with all the power inside them they never knew they had.

Gay Hendricks is a psychologist and professor at the University of Colorado. He is the author of ten books in the fields of psychology and education, including *The Centered Teacher*, *The Family Centering Book*, and *The Centered Athlete*.

Kathlyn Hendricks is a registered dance-movement therapist who has been in private practice for more than ten years. The author of many articles in her field, she lectures and gives workshops in the U.S. and abroad. Her major interest is in integrating transpersonal psychology and movement.

P

ISBN 0-13-604314-3

Cover design by Ben Santora

PRENTICE-HALL, Inc.
Englewood Cliffs, New Jersey 07632

