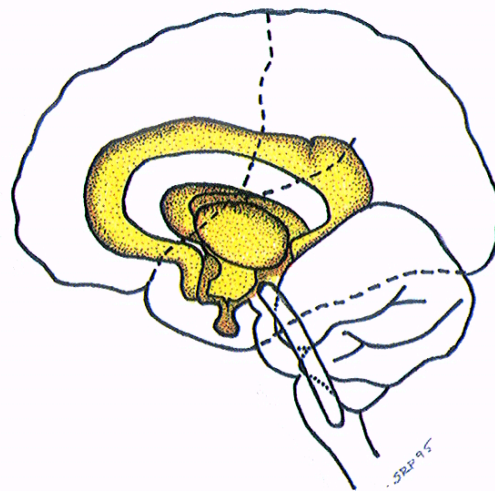
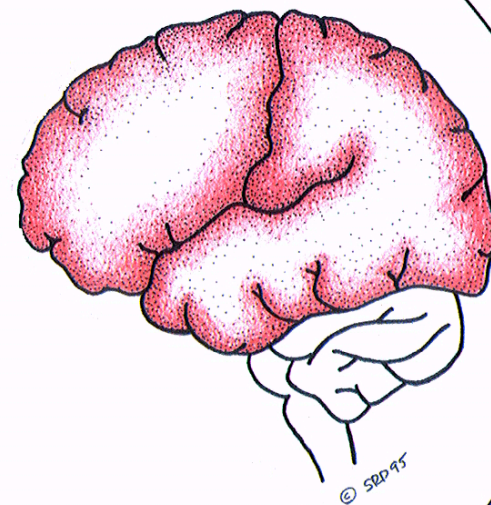


The *Base of the
Brain*



The *Center of the
Brain*



The *Top of the
Brain*

from *On Your Mark, Get Set, Go!* © 1995 by Sharon Plaskett
Have You Moved Your Brain Today?

**Developmental Movements
for Children and Adults
written and choreographed**

**by
Sharon Plaskett**

**Set to the music of
The Eensie Weensie Spider
Arranged, performed and additional
lyrics written**

**by
INSIDEOUT A CAPPELLA**

Eensie Weensie Spider

Arachnia tantilla minima

(Additional lyrics by Kimball Brown)

From the CD: Primary Colors, by INSIDEOUT A CAPPELLA

(Verse 1) Chorus

**The eensie weensie spider crawled up the water spout
Down came the rain and washed the spider out
Up came the sun and dried up all the rain
And the eensie weensie spider crawled up the spout again**

Verse 2

**The eensie weensie spider went splashing in the rain
He jumped in muddy puddles, and he jumped back out again
Then everywhere the spider went - in corners, spouts or cracks
The eensie weensie spider left eensie weensie spider tracks**

Verse 3

**The eensie wensie spider slipped down the laundry chute
He landed in the pocket of old Martin's working suit
He curled up into a ball and slept till half-past five
And when he woke he found himself just hanging out to dry**

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Developmental Movements and
Choreography by
Sharon Plaskett, *learningmoves*

These developmental movements are basic to our growth and progressive skills in all areas of life. They are put to music here for the convenience of the teacher and the delight and enjoyment of the student.

Verse 1 is repeated 3 times at the beginning of the song (and twice more at the end). This allows the teacher to first show the movements, then the second time show them more slowly, then the third time fast again. This is very good for the children. It gets them used to the movements with repetition and so they feel more success. This verse (or chorus) repeats four different basic developmental movement patterns:

Verse 1

The eensie weensie spider crawled up the water spout

For this, we do the ipsilateral or "same sided" movement: R hand & R leg are raised and lowered at the same time in a climbing motion, then L hand & L leg are raised and lowered the same way, in rhythm to the music.

Down came the rain and washed the spider out

For this we do a head and body turning movement: both arms are raised up to one side, head turned to same side, eyes raised up looking at hands. Then we lower our hands across the body and down to the opposite side, turning as we go. We then repeat this action with arms and eyes raised to the other side and lowering/turning in the opposite direction. See if you can turn all the way around twice: once to one side and once to the other side.

Up came the sun and dried up all the rain

Top and bottom movement: Both arms are outstretched in front as though you were holding a large ball or "sun". Then body and knees are bent and straightened simultaneously as you progress from a more bent position to a more upright position. It looks as though the sun is rising. This movement is "homologous", using both arms and both legs in flexion and extension at the same time.

And the eensie weensie spider crawled up the spout again

Now we do the cross lateral movement as though we were climbing using opposite sides at the same time. This can be done with hands touching opposite knees or with a regular climbing motion raising arms and legs on opposite sides: R hand & L leg moving together, then L hand & R leg moving together.

Verse 2 explores the experience of having all parts of the body act as one and then differentiate and specialize as independent parts.

The eensie weensie spider went splashing in the rain

For this verse, we bend over with our hands close to, but not touching the floor. We then jump (small jumps) with both feet at the same time, in rhythm with the music. Our whole body moves as one unit, all four limbs (both arms and both legs) moving at the same time.

He jumped in muddy puddles, and he jumped back out again

For this line, we continue the “whole body” jumping, but now it is even more exaggerated as we jump from one puddle to another. Great fun!

Then everywhere the spider went – in corners, spouts or cracks

Still bent over, we raise only our head, looking up and around the room, seeing where the spider went. This is good eye movement with the eyes now looking up and out into the “distance” and scanning, where before they were looking down in more of a “near” focus. Also, on the words “corners, spouts or cracks” you can add pointing with one finger as you look around the room seeing and identifying “corners, spouts or cracks”. This is good use of developmental pointing and naming skills.

The eensie weensie spider left eensie weensie spider tracks

As we are still bent over, now we have the opportunity to experience the four limbs moving separately (making spider “tracks”). So we now deliberately move only one arm or leg at a time with the rhythm of the music and in a random order. This is much more difficult than the “whole body as a unit” movement. It is only for play and an invitation to the children. It lets us check skills for differentiation and integrated “thoughtful” movement.

Verse 3 includes “whole body as a unit” movement, fetal position, head and neck extension and full body and limb extension with differentiation.

The eensie weensie spider slipped down the laundry chute

Here we hold the arms close to the sides of the body and the legs close together as well. Then we twist and turn gently from side to side as though we were sliding down a chute or a children’s playground slide. This is whole-body movement, where the body moves as one unit.

He landed in the pocket of old Martin’s working suit

Here we point with one hand to a real or imaginary pocket on the front of our shirt. This is pointing and naming again.

He curled up into a ball ...

Here we turn sideways to the children so they can see clearly what we are doing. We bend over and curl up (still balancing on our feet, with our knees together) into a fetal position, head down on our knees, hands crossed on chest.

... and slept till half-past five

Now we turn our head to the side and press our hands flatly together under our cheek, as a child sleeping. This movement brings the head out of the midline of the fetal position.

And when he woke ...

Head is raised up, eyes open. This mimics some of the reflexes and labyrinth movements.

... he found himself ...

Head is turned, looking around, eyes leading. This is free head control with reflexes integrated.

... just hanging out to dry

As we rise up, we place first one foot out to one side, then the other foot out to the other side, spaced far apart. Then with each arm, one at a time, reach up and out to each side so that both arms and both legs are fully extended out of the fetal position. This follows the rhythm of the music: just **hanging out to dry-yyy**.

Now the chorus is repeated two more times with the same movements as in the beginning, giving enough repetition for the children to begin to really own and play with the movements.

Variations and Additions:

There are also several opportunities to do other types of movement, for instance Brain Gym® Activities or other movements from Developmental Kinesiology. Eight measures of introduction before the first verse or chorus.

Four measures after the first chorus.

Four more measures before the 2 verse and chorus

After the 2 verse and chorus, and before verse 3, (from 2:30 – 3:20) there are about 50 seconds or just under a minute, where you can do any integrative or developmental movements you feel are appropriate for your group. I sometimes let the children pick their favorite BG activities, interpretive dance movements or just regular dancing. A few of the measures here have a 'rap' sound to them and I find that 'good rap' music goes very well with the ipsilateral or 'same sided' movement that children seem to love. I like being able to give them opportunity to do this movement. It seems to make the cross lateral movement easier later on.

