

## Welcome to Little Voices for Healthy Choices: Nurturing Bodies and Minds from Birth to Three

[ Music ]

Angie Godfrey: Good afternoon. Welcome to Little Voices for Healthy Choices: Nurturing Bodies and Minds from Birth to Three. My name is Angie Godfrey and I am one of the Infant and Toddler Program Specialists at the Office of Head Start. On behalf of Office of Head Start Director, Yvette Sanchez Fuentes, it is my pleasure to welcome you and thank all of you for joining us.

In this webcast, we'll be talking about Little Voices for Healthy Choices, a national initiative to provide Early Head Start and Migrant and Seasonal Head Start programs, knowledge and strategies to positively influence the healthy development of the infants, toddlers, and family, and their care. Little Voices for Healthy Choices addresses four areas: Motor and Brain Development, Nutrition, Music and Movement, and Sleep.

With each of these four areas, resources such as webinars, videos and handouts have been developed to help parents and teachers understand how to support infants and young children. There are also arts experiences that parents and caregivers can engage in with infants and toddlers to support their good health and promote healthy choices for the future. The arts experiences were created especially for the Little Voices for Healthy Choices Initiative with Early Head Start and Migrant and Seasonal Head Start environments in mind. They were designed to be integrated with infants and toddlers daily routines and to bolster those strong and nurturing relationships that we know are so essential for children's socio-emotional and physical well-being. We have an excellent short video that provides an overview of the initiative. Let's take a look. [Video begins]

Man: Agoo/

Women: Amee/

Man: Agoo/

Women: Amee/

Man: Agoo/

Women: Amee/

All Together: Ahhhh! Woooo!

[Music]

Narrator: The first three years of life are a time of tremendous growth and development. Strong and nurturing relationships provide a supportive framework within which infants and young children grow and thrive. This is why we in Early, and Migrant, and Seasonal Head Start, consider the relationships that we foster between ourselves, children, families, and our communities central to the services we provide. We can positively impact the well-being of every child with whom we work by engaging them in daily experiences that support good health and promote healthy choices. And we can help them to learn practices and habits that they will hold on to throughout their lives. The best opportunities for learning come when we cultivate them within meaningful experiences that unfold within our daily routines. Music and movement offer infants and young children stimulation and enrichment that nurture early

brain and motor development. And can provide time together that strengthens the bonds between children and those around them. Through music and movement, children have a chance to use their imaginations, exercise their creativity and engage in unique sensory and motor experiences. They can explore musical concepts like using a steady beep, which can help them to create focus and it's linked to later ability to read and organize patterns of thought. or move their bodies and explore space in new and different ways, investigating what they can and can't do, and helping them build confidence in their emerging capacities. The vestibular stimulation which arises from certain kinds of early movement contributes to a child's ongoing neurologic development. Physical exploration is a primary vehicle used by infants and young children to learn and experience their environments. This happens not only through music and movement but within the routines of our days together -- at meal times, when it's time to sleep, when diapering, and when we're just having fun.

[Music]

Narrator: Good nutrition is essential to support healthy, strong bodies. Feeding and mealtimes provide moments for us to nourish not only our bodies but also our minds and spirits. Shared mealtimes provide infants and young children with a possibility to try out their emerging fine motor and self-help skills, and allow us to pass along important customs and traditions through the foods we prepare and the many ways we feed our children.

Woman: Go to sleep my little baby/

Narrator: Sleep is central to overall health and well-being of infants and toddlers. Sleep allows us to recharge our bodies and minds. We sleep in different ways, but all of us, adults and children, need healthy adequate sleep to be ready to learn and to be at our best. By providing comforting individualized routines that help young children move in and out of sleep, we are supporting healthy sleep patterns and enabling infants and young children to fully learn from and explore the world around them.

Man: My dear baby. My dear baby/

Narrator: Music, movement, nutrition and sleep, all woven together within the context of strong relationships and the routines of our days together help infants and young children build and find their individual unique Little Voices for Healthy Choices.

[Music]

[End video]

Angie: Many programs have asked how Little Voices for Healthy Choices is related to I Am Moving, I Am Learning, and Head Start Body Start. These three initiatives have a close relationship and complement one another. As most of you know, "I Am Moving, I Am Learning" is the award-winning approach to addressing childhood obesity in Head Start children. It seeks to increase daily moderate to physical activity to improve the quality movement of activities that are planned and facilitate it by adults, and to promote healthy food choices.

The original "I Am Moving, I Am Learning" initiative was developed to target preschool age children, their families and communities. But, there was strong interest in the field for materials that were focused very specifically on the needs of younger children ages birth to three and their families. The

Office of Head Start asked the Early Head Start National Resource Center to take the lead in creating an initiative specific to the developmental needs of infants and toddlers. Together with Choosy Kids, LLC and the Wolf Trap Institute for Early Learning Through the Arts, the Early Head Start National Resource Center created Little Voices for Healthy Choices. The Head Start Body Start National Center for Physical Development and Outdoor Play is dedicated to promoting outdoor play and physical activity for young children and their families as part of an overall effort to promote healthy lifestyles. They have a wonderful website with many excellent activities and resources for engaging young children and their families in active play and meaningful movement. All three of these initiatives are part of a larger initiative at the Office of Head Start, growing healthy and strong, nurturing bodies and minds from birth to five, promoting health and well-being through active play, quality experiences and balanced nutrition. This major initiative emphasizes the fact that the foundation for every child's healthy growth and development begins during the prenatal period and continues into their first five years of life. All children benefit from active play and movement and balanced nutrition. It's essential for families, caregivers, and communities, to work in partnership to promote opportunities for all children ages birth to five to engage in daily movement and active play both indoors and outdoors.

For infants and toddlers, this means having motor skill development and movement experiences that are supported through their individualized daily routines. For preschool children, this means engaging in physical activity that is rooted in active play and learning. Young children also need access to dynamic indoor and outdoor environments that are purposefully designed to incorporate movement and play-based learning and that provide a space for a full range of developmentally appropriate experiences throughout the day. They also need healthy nutrition and adequate regular sleep and rest. All of these essential elements of young children's healthy growth and development are supported in the three initiatives that fall under the Office of Head Start's growing healthy and strong approach.

Little Voices for Healthy Choices was designed for children ages birth to three and is consistent with First Lady Michelle Obama's Let's Move! initiative, which is dedicated to solving the challenge of childhood obesity within a generation so that children born today will grow up healthier and able to pursue their dreams. Let's Move! recently kicked off Let's Move! Childcare, a new effort specifically designed to work with childcare providers to help our nation's youngest children get off to a healthy start. So, as you can see, Little Voices for Healthy Choices fits into a broad spectrum of national approaches to help very young children grow up healthy and strong. Whether you're from an Early Head Start or Migrant and Seasonal Head Start program, work in another childcare setting or you are a parent, we hope that this webcast will inspire you to use the Little Voices for Healthy Choices materials with infants and toddlers. As you will see, there are many wonderful resources and arts experiences using body movement, music and singing that you can incorporate into your individualized daily routines with infants and toddlers to support them to develop in healthy ways and to lay the foundation for healthy choices in the future.

Thank you.

Lillian Sugarman: Thank you, Angie, for that great introduction. I'm Lillian Sugarman, the Director of the Early Head Start National Resource Center and I'll be your moderator. Thank you for joining us for this Little Voices for Healthy Choices webcast. Recently, we send Early Head Start and Migrant and Seasonal Head Start program a copy of the Little Voices for Healthy Choices two-DVD set. Today, we'll be introducing you to the materials on these DVDs and giving you tips and strategies for how you can use them. If you haven't received the DVDs yet, don't worry. They should be arriving in the mail very soon

and you don't need to have them in hand to participate in this webcast. We have several panelists with us today to talk about Little Voices for Healthy Choices and how you can use the great resources that can be found on the DVDs. First, please join me in welcoming Bethe Almeras. She is the Education and Outreach Director at Head Start Body Start National Center for Physical Development and Outdoor Play. Bethe led the recent revision and update of I Am Moving, I Am Learning and is an IMIL Master Trainer. Next, we have Akua Kouyate, the Director of the D.C., Maryland, and Virginia Regional Program for the Wolf Trap Institute for Early Learning Through the Arts. Akua is also a dance faculty member in the Department of Theatre Arts at Howard University. Next, we have Krissie Marty, a master teaching artist at the Wolf Trap Institute for Early Learning Through the Arts. She is dancer and a choreographer who has worked with children and adults of all ages and abilities, in a variety of settings around the world. Next, please join me in welcoming Carol Mills, a senior training specialist at the Early Head Start National Resource Center. Carol has conducted trainings on infant and toddler development and cultural awareness throughout the country. And last, but not least, I'd like to introduce Laura Annunziata, another senior training specialist at the Early Head Start National Resource Center. Laura has been the point person on the Little Voices for Healthy Choices initiative and has been very involved in its development. Welcome all of you.

Today's webcast will feature a discussion about this initiative and we'll also have time at the end for a live Q and A. If you have any questions for our panelists, you can submit them by typing them into the Q and A field on the right side of your browser. In addition to your questions, we want to hear your feedback. You will receive a brief evaluation by email and we ask that you complete the evaluation providing us with your feedbacks so we can continue to develop webcast that meet your needs. You also may send any comments or suggestions you have to the email address you see on your screen right now: [ehswebcast@esi-dc.com](mailto:ehswebcast@esi-dc.com). And, I also want to let our viewers know that an archived version of today's webcast will be available through the Head Start Early Childhood Learning and Knowledge Center, the ECLKC. Now, to get started, I think it would be helpful to begin with a little background on how this initiative came to be. Angie already gave us a great overview of its purposes and its goals. So, Laura, can you please give us some information on how Little Voices for Healthy Choices was developed?

Laura Annunziata: Yes, thanks, Lillian. Little Voices for Healthy Choices was developed to address the four content areas for infants and toddlers that Angie highlighted earlier: Motor and Brain Development, Nutrition, Music and Movement, and Sleep. The Early Head Start National Resource Center worked with two primary partners -- Choosy Kid, LLC and the Wolf Trap Institute for Early Learning Through the Arts to develop resources designed to support programs in these four areas. Through a competitive application process, Early Head Start and Migrant and Seasonal Head Start programs were selected to participate in an intensive training session and a year of supportive follow-up activities. Following the training, a series of webinars was developed and broadcast to help the program sites further explore the initiative's four content areas. These webinars and all of the resources developed are included on the DVD so everyone can benefit from the terrific content that was created.

Lillian: Thank you, Laura. Let's take a look at those DVDs. Maybe you could give us a basic overview of what's contained on them.

Laura: Sure thing. The program materials were produced on a two-DVD set. There are two DVDs because the intention was to give programs a variety of options for using the resources. The first DVD is

interactive disc. You can slide it into your computer and use it guide you through the materials. It includes webinars, videos, performing arts experiences, photographs, PowerPoint slides, and other print resources that were created by the initiative partners. The second DVD is an archive disc that contains all the individual resources that you can find on the interactive disc. You can put the archive disc into your computer, click on the folders contained on it, and take from it, anything that you'd like to use. The materials were formatted like this so you can use them in your community and whatever way fits your needs. All of the videos, photos, and other materials on these two discs are in the public domain. You have permission to use them all. Before I go on, I'd like to take a moment to thank and recognize the three Early Head Start programs where the filming of photography featured on the discs took place. They're Community Services for Children Early Head Start in Allentown, Pennsylvania; Early Explorers Head Start in Devils Lake, North Dakota, and Coastal Community Action Early Head Start in New Bern, North Carolina.

Lillian: Thanks, Laura. Let's focus on the interactive DVD because that's the one that guides users through all of the materials. What will people see when they put that DVD into their computer?

Laura: When you put the DVD in, you'll go to the main menu with the introductory video that we saw earlier. You'll notice that when you're using the interactive DVD, all of the videos appear in a small frame. However, if you're using them for training purposes and you want to see them in a large format, you can access the same videos from the archive discs to view them all in their full size. On this Main Menu page, you'll see a link to chapters and resources. That's where you'll find the majority of the content on the DVD. If you click on Chapters and Resources, it takes you to the chapter index page where you can access all of the contents in the four areas: Promoting Healthy Choices, Choosing to Nourish, Sound in Action, and Resting Our Bodies and Minds. I also want to point out the button at the bottom of the page that says "En Espanol." Well not all of the content on the DVD is translated into Spanish, many pieces are and when you see that button at the bottom of the page, you can click on it and a Spanish version will appear.

Lillian: Thanks, Laura. And now, what can you tell us about the audience for whom these materials on the DVDs were created? How people are -- can use these materials?

Laura: The Little Voices for Healthy Choices materials were developed for Early Head Start and Migrant and Seasonal Head Start staff and families, but really, all of the materials apply to the larger childcare community, as well. Because this audience is so broad, the materials on the DVD were designed to be flexible. We've included video pieces of varying lengths. Some are under five minutes long and some last over an hour. This was done with the understanding that the reality of being caregivers for infants and toddlers were staffed as individualized and care and unruly schedules -- is that it can be very hard to get everybody together for regular professional development opportunities. Sometimes, staff may be able to come together for an hour-and-a-half session, while at other times they may only have a few minutes.

Lillian: Thanks, Laura. Let's talk about the art experiences that can be found on the DVD. For each chapter, the Wolf Trap team created several art experiences using music, movement, dance, voice, and dramatic play, that caregivers and families can do to support infants and toddlers in the four areas that we've mentioned. Akua, will you please give us a little background on those art experiences and tell us why and how they were developed?

Akua Kouyate: Certainly. We developed these art experiences in partnership with Early Head Start National Resource Center for infants, toddlers, and families in the Early Head Start and Migrant and Seasonal Head Start environments. We went to folks in the field of Early Head Start and we asked, "Would you tell us what you've been doing with infants and toddlers so that we can build on it." Our approach to all of the work that we do with very young children and families is that the experience should be accessible to everyone. We want people and caregivers to feel very comfortable as they are engaging in these experiences. You might not be able to -- You might not be a performing artist, or you may not be able to play a musical instrument, but you can sing and you can move. You can tap into these art experiences, that way that we've created and used them across -- for being meaningful messages that you want to deliver for infants and toddlers. We also wanted to create art experiences that don't require particular tools. You don't need to go out and buy special props or instruments. You can use whatever you have in your classroom or in your home. The important thing is that you take the experiences and you make them your own.

Lillian: Thank you, Akua. You know, one of the wonderful things about the arts experiences on the DVD and all of the other materials that were developed for this initiative is that they emphasize the importance of strong and nurturing relationships with babies and toddlers, which is, of course, the foundation of everything that we do in Early Head Start. There's a great video on the DVD of Dr. Tammy Mann talking about the importance of relationships. Let's take a look at that one.

[Video begins]

Tammy Mann: Early relationships really provide the foundation for all of a child's learning and development. It's the give and take that happens between a caregiver and a child and that back-and-forth process really fuels a young child's brain development in ways that helps connections to form helps young children be able to make sense of their experiences. And so, when young children have access to adults who are in tuned, were able to respond to a child's cues, who really can engage in that back-and-forth dance, we really find that that's the foundation that really establishes the base for all of development to unfold. I think the idea of really trying to be observant, I mean, even though infants are not able to speak to us and help us verbally understand what their needs are and how they're reacting to experiences that are happening around them, when you have a caregiver who is able to really tune in and be attentive to, "Gee, this child seems to be turning away as I'm trying to engage them more." Maybe that turning away is telling me something about -- this might be too much for me right now. I think the process of being able to really make sure that give and take that dance is really being responsive to the child's needs requires some real emotional engagement on the part of the adults who -- to look for the way the child is relating through non-verbal cues, maybe through gaze aversion, maybe through smiling, suggesting that this is really enjoyable, you know, engage me a little bit more around this. It's really the idea of being available emotionally and physically to respond to what that child is experiencing in his or her environment.

[End video]

Lillian: What Tammy is saying here about how relationships help babies make sense of the world around them is something that is woven through all of these Little Voices for Healthy Choices materials. Carol, is there anything you'd like to add about relationships and why they are emphasized in this initiative?

Carol Mills: Yes, Lillian. Thank you. We know that relationships are critical to infant and toddler learning and brain development. And babies first learn about relationships as part of a family. For this reason, caregivers need to be respectful of each family and integrate the family's culture, belief and practices into their care for the baby. For example, some caregivers might learn a certain lullaby, or a traditional song, that the family sings to the baby in their home language as they drift off to sleep; or they may learn a song that the family sings during routine care at different times throughout the day. Observing and gathering information will mostly result in respectful, trusting relationship.

Lillian: Thank you, Carol. And before we start exploring the content in the various chapters of the DVD, one of the arts experiences included really highlights the importance of the relationships between the caregiver and the young child. It's called "My Dear Baby." Let's watch that together.

[Video begins]

Man: Hey, are you ready? Are you ready to sing with me? Okay. Here we go. My dear, baby/ My dear, baby/ Open your eyes and look/ Open your eyes and look. It's your Daddy.

Man: Look! Look! Look! Look! Look! Look! Can you see me? My dear, baby/ My dear, baby/ Close your eyes and sleep/ Close your eyes and sleep/ Shhh. Close your eyes and sleep/ My dear baby. Sleep. Sleep. Sleep. Sleep. Sleep. Now, you want to bounce with me? Okay. Here we go. My dear, baby/ My dear, dear, John/ Come over, let us bounce/ Come over, let us bounce/ My dear, baby. Bounce, bounce, bounce, bounce, bounce, bounce, bounce. You want to sway? Sway. Okay. Here we go. Going to sway. Sway. Sway. My dear, baby/ My dear, baby/ Come over, let us sway/ Come over, let us sway/ My dear baby. Sway, sway, sway, sway, sway. And if it's a toddler, you want to walk. Help the baby to walk. Okay. Here we go. You want to walk? Okay. John, you want to walk with me, John? My dear, dear, John/ My dear, dear, John/ Come over, let us walk/ Come over, let us walk/ My dear, dear, John. Walk, walk, walk, walk, walk, walk, walk, walk. So, you see, you can do this anywhere -- indoors, outdoors. The important thing is you're bonding with your baby and you really have to show with your demeanor that you're enjoying your baby.

[End video]

Lillian: That was such a great clip, wasn't it? Krissie, would you like to add anything more to that clip and to help us understand the art experience?

Krissie Marty: Sure. This experience uses such a gentle caressing tone because as Kofi explained in the clip, it's really intended to foster bonding between the adult and the baby. It's not about the specific movements that you do, it's about engaging with the baby. And as we heard in the video of Tammy Mann and from Carol, relationships are so important and infants and toddlers, they're -- the arts experiences are nurturing the relationship with the young child and it's a moment time to have, you know, a quiet moment together. And so, when we're seeing it to the baby, we can substitute the child's name like Kofi did, and then saying, "It's your Daddy. It's your Auntie." This is such a wonderful way to help young children feel safe and secure.

Lillian: Thank you, Krissie. Now, let's take a look at what we might find in the various chapters of the interactive DVD. We'll start with promoting healthy choices, the chapter about supporting motor and brain development for infants and toddlers. And, Laura, can you tell us what people will find in that chapter?

Laura Annunziata: Sure, Lillian. This chapter has so much great content. When you go into it, you'll see that it includes a webinar, presentations by national experts including the one by Dr. Tammy Mann that we just saw. Arts experiences and audio tracks that go with those arts experiences, video clips, photos, and some additional resources. We're not going to be able to show you everything on the DVD in this webcast, but I'd like to take a quick look and an introduction to a wonderful presentation done by Dr. Linda Carson called Promoting Healthy Choices -- Motor Experiences for Daily Routines. Dr. Carson played an instrumental role in the development of the Little Voices for Healthy Choices resources, and many of you may also know her from her work with IMIL. In this video, Dr. Carson talks about the importance of promoting healthy choices and motor experiences in daily routines. Let's watch.

[Video begins]

Linda Carson: Sensory experiences, perceptual experiences and movement experiences all help build connections in the early developing brain. And so, if we know that from the research, then appropriate activities can be selected for classroom and home practice so that caregivers are actually building the brain of the child. As we build the brain, particularly in the motor domain, what we are anticipating is that as that becomes organized in the brain that this will help the child be able to tell his muscles what to do when the child wants to reach out and grab something and stack it and have intentional release that that child is actually speaking directly to his muscles from an organized system in his brain that allows him to select movements that are necessary for the task at hand and to tell muscles what to do. And so, it is the very foundation of self-regulation in the motor domain being able to select appropriate movements that pair up with whatever the task might be. So, just playing airplanes and horsey with the baby and doing the up-and-down or side-to-side motion, or holding a baby in your arms and dancing to music is providing motion stimulation that builds and connects networks in the brain. So, if you think about it, a lot of our intuitive parenting practices is actually brain building and so part of what we like to share with teachers and parents, is the very valuable job that they are doing in addition to just soothing their babies -- gentle and soothing touch on a child really establishes relationship of trust and love. And this is soothing to me but it's also telling me where my body parts are. It's telling me what my body parts can do.

[End video]

Lillian: You know, Dr. Carson's presentation is a great one to help people understand the importance of brain and motor development for infants and toddlers. Bethe, are there other Head Start Body Start or IMIL resources on this topic that viewers should know about?

Bethe Almeras: Absolutely. The Head Start Body Start website has lots of great resources directly related to the motor development of children from ages birth to five. These include two online courses for early childhood educators and caregivers; one, on the motor development of young children, and one that focuses on the motor development of children with disabilities. There are also webinars on a variety of related topics, downloadable resources and information about creating dynamic outdoor environments and, importantly, all of these resources are free. As you know, IMIL focuses on motor development, includes many items to help educators, caregivers, and families, create experiences for children, both inside and outside the classroom. While the majority of IMIL targets children ages three to five, there's now a new module called Birth to Five that looks at the motor development across the spectrum.

Lillian: Thanks Bethe, and even if most of the resources target preschoolers, it's still good information for teachers, caregivers and families of infants and toddlers to have, isn't that right?

Bethe: You bet. It's really important for educators, caregivers, and parents of children ages birth to three to have a good understanding of where the children are heading in terms of their motor development in the preschool years. And in turn, it's really helpful for caregivers and educators of preschoolers to understand how children develop in the early years because, of course, it's a continuum and all children develop at their own pace than in their own way.

Lillian: Thanks, Bethe. Laura, what else will we find in this motor and brain development chapter on the DVD? Laura: In this chapter, we've included two short videos demonstrating some very basic sign language that parents and caregivers could use in their interactions with infants and toddlers. There's also a great webinar called Building the Dynamic Brain on motor and Brain development led by Dr. Donna Britt.

Lillian: Thank you, Laura. In this chapter of the DVD, as with all of the chapters, there are numerous arts experiences that parents and caregivers can do with infants and toddlers. Let's take a look at one of them called Jump Up and Down. [Video begins] Olivia! Olivia! Jump up and down. ump up and down. Jump up and down/ Olivia! Olivia! Jump up and down. Jump up and down. Now, sit! Now, I'm going to invite my friend, Sylvia to come in, And she's going to help me show you what it might look like on a child. Are you ready? Here we go. And... Sylvia! Sylvia! Jump up and down. Jump up and down. Jump up and down/ Sylvia! Sylvia! Jump up and down. Jump up and down. Now, sit! Yes, and of course, there's a beautiful moment where the children are scrambling to find their place and sit and it's a lot of fun for the kids. Now, you can also do it with "Stop." So, if you have some toddlers that are not quite ready to jump, you can just have them holding on to a table or a chair. Now, it would look pretty much like this while you chant. Yeah? So, you can do that exactly. Beautiful. So, Sylvia! Sylvia! Bounce up and down. Bounce up and down. Bounce up and down/ Sylvia! Sylvia! Bounce up and down. Now, stop! Yeah? Now, if you have very small infants, you can still do this exercise. Just hold them in your arms. Remember, when we work with steady beat for babies, if you are bouncing or moving to the steady beat, that child is going to feel that steady beat through your body. Yeah? So, you can do it with all different kinds of ages, whether they can walk or jump, it doesn't matter.

Lillian: Krissie, I know that you're the artist who created this experience. What can you tell us about how it was developed and how viewers might use it in their work with infants and toddlers?

Krissie: Thank you, Lillian. Jump Up and Down actually grew out of a chant an early childhood teacher I know used her classroom. As Maria pointed out in the video, this experience uses a continuous driving steady beat. So, it's a great experience to get very young children involved in vigorous movement. It gets them up and moving and it gets their heart rate going, and it's just a great way for the caregiver or the parent to engage in some vigorous movement, as well. It's also a good way to help very young children with self-regulation. When we chant "Olivia! Olivia! Jump up and down. Now, sit." Or "Now, stop," we cue the baby and you can almost see their brains processing that instruction and then telling their bodies what to do. "Now, I move. Now, I stop." It helps them practice regulating their movement. Usually, when we do this experience, we begin and by singing "Everybody! Everybody!" But during the song, we call out each child's name, "Sylvia! Sylvia! Jump up and down." Sometimes, there will be children who keep jumping up and down the whole time whether you're calling out their names or not, and that's fine, especially if they need that physical stimulation. And then, we might see other children

who want to watch it before they try it or who don't want to be called out by name and that's fine, too. It's always important to individualize the experience for each child's particular temperament. Even when they're not joining in the experience and they're just listening and watching, they're still learning about the pattern of the song. Like many children's songs and games, it follows a pattern that repeats itself over and over again, so infants and toddlers are learning to understand the sequence of the words and the actions.

Lillian: Thank you, Krissie. Bethe, I know that so much of your work focuses on the importance of the outdoor play. This experience is one that would work well outside, too, doesn't it?

Bethe: Oh, it would work great outside. In any kind of outdoor space -- in a yard or the park, it might be good for young children and adults to try it outside on different surfaces, like asphalt, sand, grass, or dirt, so that they can get the feel of the different surfaces under the feet as they move. Or an infant can feel the changes as the adult bodies move on those different surfaces. Infants and toddlers benefit from daily opportunities to interact with the natural world, so these kind of experiences are a great way to get them outdoors and to encourage families and caregivers to go outdoors as well. Being outside is so essential for the health and well-being of people of all ages, not just children. The young children, especially, benefit from real life experiences and time outdoors provides that in ways that simply can't be replicated inside. You can also tie this experience to the natural world by changing the words to say something like "Little frog, little frog, jump up and down," or why not, "Little bird, little bird, fly high and low." You and the infant or toddler, could blow like the wind or fall down like leaves or snow. Really, the possibilities are endless. Thank you, Bethe. And, Akua, are there some other ideas you'd like to share about how to use and extend this experience?

Akua: Yes, I would, Lillian. Thank you. This experience is also a great one for adults who might have a mobility challenge. You don't necessarily need to be able to jump up in the air, even seated you can move your body. You can share this experience with young children no matter what your ability level is.

Lillian: Thank you, Akua. Let's take a look at the next chapter now and it's called Choosing to Nourish, which is our chapter on the importance of nutrition in the lives of infants, toddlers and their families and communities. Laura, tell us what we'll find in this chapter.

Laura: Yeah. In this chapter, as you can see, viewers will find a webinar, a presentation, arts experiences and audio tracks, video clips, and photos. The webinar Beyond Bottles and Baby Food was hosted by Paula Mydlenski and it focuses on infant feeding and nutrition. The nutrition chapter also has some great prenatal content, including written materials on nutrition and recipes for pregnant women and breastfeeding moms. There's also a presentation called Nourishing Our Families And Communities by Victoria Prieto, a senior training specialist at the Early Head Start National Resource Center. This short video is available in both English and Spanish, so it's really great for professional development purposes. Carol, this clip might make a great conversation starter for Home visitors or other programs staff and their work with pregnant women and expectant families, wouldn't it? Carol: I think it would. I think it would. Yeah, some of the programs do enroll pregnant women and their families if their grant award indicates that. The Early Head Start program requires staff to provide information on prenatal and postnatal care. Yeah, so what are we going to do? This includes help promotion and educational on fetal development and, mental health. Home visitors and other program staff can use this video and the other materials in this chapter to share information with families about how babies' internal regulation

systems work and how to let the baby lead in the feeding experience. Lillian: Thank you, Carol. Let's take a look at the video that expresses this.

[Video begins]

Narrator: Children come in all different sizes and weights, but they all know when they're hungry or full. This is part of the dance of nourishment when young children can regulate how much they need to eat and when. Infants develop best when responsive caregiver can read his signals which means watching and listening to him to try to understand the behavior. Every cry does not mean that the baby is hungry. It is important to recognize the cues when a baby is satisfied and respect his "I am full" signal. For example, when two-month-old Marcela is full, she turns away from the breast. Five-month-old Rick falls asleep. Like Paula Mydlenski told us in her presentation, left to their own resources, young children can regulate what they want and how much they need. They eat when they're hungry and stop when they're full. When caregivers are responsive to the child's needs and individualize their feeding experience, he or she is being allowed to self-regulate while learning that we respect their feelings. Most families have strong feelings about feeding for a lot of different reasons. As teachers or caregivers, we must try to hard to support and respect parent's feeding perspective and differences. In a group care setting, it is critical to find out what every family wants its child to eat and how much as a way of respecting cultural or religious differences. That in itself is conducive to an environment that provides room for finding common ground and negotiating differences.

[End video]

Lillian: Bethe, are there other nutrition resources available through Head Start Body Start or through IMIL that would be helpful for our viewers to know about?

Bethe: There are. Head Start Body Start has resources on nutrition on our website, including webinars such as portion distortion and nutrition and brain development, and we put out new resources each month. And, of course, IMIL has many wonderful nutrition resources, including a whole nutrition workshop called Nutrition Building Blocks.

Lillian: Thanks, Bethe. Let's take a look now at one of the arts experiences that was developed for this chapter. It's called Bears Eat Fish. Akua, would you like to tell us what this arts experience is all about before we watch it?

Akua: This experience gives mobile and infant toddlers an opportunity to engage their imaginations and enter the world of dramatic play. It was developed to encourage very young children to try new foods, in this case, fish, which is an excellent source of protein. Children and adults play together pretending to be fit bears, moving around the room looking for fish, catching and cooking the fish, and then pretending to eat them.

Lillian: Okay. This one is really fun. Let's watch.

[Video begins]

Sylvia: Bears eat fish. And for that, you will only need some cutouts of fish, simple things and you can spread that around the classroom, around your house, around the table, in the playground -- wherever it may be. And we are set up to go. So, bring your imagination out and I invite you to come with me to the world of pretend. Let's put those ears of a bear. The arms of bears. The claws, the legs, the body, the

voice -- heavy and deep. And bears, when they are hungry, what do they like to eat? Bears eat fish! Growl! Bears eat fish! Growl! When I am hungry, that's what I wish! Bears eat fish! Growl! Let's look for some fish and we'll look around. Where can I find some fish? There! There is a fish! Bears catch fish! Growl! Bears catch fish! Growl! When I am hungry, that's what I wish! Bears eat fish! Growl! Now, we are a different kind of bear and we cook our fish! Now, bring out your pan. Put the fish right in, some oil, some herbs, a pinch of salt, a little pepper. Let's put it in the oven. Not ready yet. I can smell it! Oh, I can barely wait! Cling! It's ready. Smell it. Oh, it smells so delicious. I can barely wait to eat it! Bears eat fish! Growl! Bears eat fish! Growl! When I am hungry, that's what I wish! Bears eat fish! Growl! That was so good! Bear ate fish! Mmm! Bear ate fish! Slurp! When I am hungry, that's what I eat. Bears eat fish! Oh, yum! So delicious. Now, take those claws off, and those bear arms, and bear legs, and bear bodies, and bring yourselves up together. Fold it all off and put it away for another day.

[End video]

Lillian: Krissie, is there anything you would like to share with us about that art experience?

Krissie: Yes. Well, as you saw with Sylvia's movement in this clip, this experience isn't meant to be done quickly, rather, it's a -- the song and the movements are done in a slow, steady beat to establish an easy-going mood so the children can walk, crawl, or be carried in a common, even pace to find the fish. We developed Bears Eat Fish hoping that perhaps it would encourage children who have not tried fish to do so. And, you can adapt this experience to different foods. For example, if you want to introduce fruit, you could think what animal would like fruit, let's say a bird. So you could sing, "Birds eat berries," and you can take this song in many different directions.

Lillian: Thank you, Krissie. Those are good ideas. Carol, what are some adaptations that programs could do to make this arts experience relevant to their community?

Carol: I was just thinking about that and, oh, there were so many ways that caregivers and families could adapt this odd experience to support the importance and sacredness of food. For example, American Indians and Alaskan Native communities, they may consider substituting words or gestures from their own tribe or their own nation. The word for "bear" in the Ojibwe language is makwa. So, you could consider singing, "Makwa eat fish. Makwa eat fish." It is so important that children hear the words that are part of their home language.

Lillian: Thanks, Carol and that's a great idea. Bethe, do you have any other thoughts on how people might use and extend this experience?

Bethe: Yeah, I've got a few. You could adapt this experience to fit where the children live and the kinds of animals that the children are likely to encounter. For, example, if you live in a rural environment and you're trying to introduce carrots to an infant or toddler, maybe it's more appropriate to sing, "Rabbits eat carrots," or "Horses eat carrots." The important thing is to make the experience relevant to the young children and what they experience in their everyday environment, and, of course, to make it fun.

Lillian: Thanks, Bethe. That's the great thing about all of these arts experiences. They can be adapted in all kinds of ways to be relevant to the families and their communities. Let's take a look at another chapter on the DVD, Sound In Action. This is a chapter on the impact of music and creative movement on the healthy development of infants and toddlers. So, Laura, tell us, what will we see in this chapter?

Laura: In this chapter, you'll find a menu much like the one in the other chapters. You'll see that there's a webinar, as well as arts experiences and audio tracks, video clips, photos, and additional instrumental audio tracks. The webinar in this chapter was led by Krissie, along with other Wolf Trap teaching artists. The introduction to that webinar is a short video of Mimi Flaherty Willis, Senior Director of Education at the Wolf Trap Foundation for the Performing Arts. In this video, she emphasizes that all the arts experiences can be done by anyone. You don't have to have any artistic background.

Lillian: Thanks, Laura. Let's take a look at that clip.

[Video begins]

Mimi Flaherty Willis: I think one of the wonderful aspects about using music, and movement, and drama, and even visual arts with children, is you don't have to be a specialist. You don't have to be specially trained. We all have a voice. We all can clap. We can put a crayon or other materials into the hands of a child and they can become the artist. What's important is the quality of the interaction between the adult and the infant and toddler, or the young child.

[Background singing]

Mimi: Children find comfort in the familiar tune; it's easy to sing and easy for adults to sing, and there's great comfort and success in that. Music seems to capture our attention, our imagination, our engagement, and obviously, these are all experiences that we want children to have in their very earliest experiences.

Lillian: Akua, what many is saying here really gets at the heart of what these art experiences are all about, doesn't it?

Akua: Yes. Yes she -- Yes, it really does. As Mimi said, when you're using music and movement, you don't have to be a professional artist, a professional musician, or a dancer. Our teaching artists at Wolf Trap are professionals in their respective art forms, so we want to share high quality art experiences with you. The experiences are meant to inspire you and to make them very accessible for you to adapt them for whatever you want them to be used for in your community. You can sing a song any way that suits you. Maybe you need to lower the pitch to suit your voice -- that's fine; it really is okay. What's really important is that when you hold a baby and you sing, the baby is comforted by the sound of your voice, no matter what pitch. You really notice that there's no background instrumental music recorded with any of the songs on the DVD. That's because the recordings were intended for instructional purposes and we wanted you to feel free to adapt the songs and make them your own.

Lillian: Thank you, Akua. I know that you were also featured in a video in this chapter talking about the social context of music. Could you please tell us a little bit about that?

Akua: Sure. The arts are meaningful because they often require social interaction. We sing and dance together and we respond to music together. This helps young children become social beings. It's a way to help children to connect in their larger community. That's why it's so important for teachers and caregivers, to give notice to the family's culture and to invite the families to share songs and dances from their cultures, in that way, caregivers are supporting the young child's connection to the family and to the wide web of friends, relatives, and neighbors. Caregivers can ask families "What are some of the

songs that you sing in your family and that you sing when -- that was sung to you when you were a child? You don't -- are there any special songs or dances for your celebrations?" Then the caregivers can use those songs or dances in the care when they take care of the baby or the toddler, preferably in the child's home language.

Lillian: Thank you, Akua. Now, let's take a look at one of those arts experience that goes along with this chapter. It's called Agoo, Amee. Let's watch.

[Video begins]

Kofi: This experience is a call and response. It's called Agoo, Amee and it's a language of the Akan people from West Africa. It's a wonderful movement, musical experience. So, that's what I'm going to do. When I say agoo, it means "attention, please," and when you say amee, it means "you promise to pay attention. How about that? Okay? We're going to put some movements together. So, first, I'm going to show you just a basic steady beat on my drum. Remember, steady beat is an even pulse. It's a beat that has an even pulse and you can tap the beat, the steady beats in your hands. Okay? That is you can stomp your foot, or just tap it, a steady beat. But if you have a drum like this, then you can do the steady beat right here, just like this. Now, steady beats could be fast or slow, okay? But whether fast or slow, you need to keep the beat steady. Okay? Now, I have Maria here who is going to help us do this. Okay? Now, I say "agoo" and then you say "amee," right?

Maria: Yes.

Kofi: So, let's try that, okay? We do "agoo," you say?

Maria: Amee.

Kofi: Okay. And then, after four times, we clap our hands four times. Why don't you try the hand clap? And one, two, three, four. After this, we tap our shoulders. Why don't you try that? And one, two, three, four. After this, we blow out some air four times. Let's go. Then, we stretch to the side. Let's go. And finally, you make a big circle with your hands. Let's go.

Maria and Kofi: Ahhhhhh! Eeeeeee!

Kofi: You showed a happy face. As you can see, it's a wonderful chant and movement experience, and you don't really have to, you know, do it four times because we did it four times. Look at the children and children like repetition. Okay? So, as much as you enjoying themselves then you can go on and bounce or, you know, do it one time or two times or three times, or four times, sometimes let them take the lead. You can do this with babies, too, right? In this case, we're doing four times. I'm ready with my drum.

Maria: I'm ready for you.

Kofi: Here's the steady beat. Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Time to clap.

[Clapping]

Tap your shoulders. One, two, three, four. Blow some air. Time to stretch. Circle. You showed a happy face again.

Maria and Kofi: Ahhhhhh! Eeeeeee!

Kofi: Show that happy face again. Now, let's go one more time. Ready? And here we go. Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Agoo/

Maria: Amee/

Kofi: Time to clap. One. Two.

[Clapping]

Now, tap your shoulders. Blow some air. Time to stretch. Circle. Wonderful!

Maria and Kofi: Ahhhhhh! Eeeeeee!

Kofi: Wonderful! So, you see, you have the chant and it's a call and response. You have your steady beat. You can clap to it or go with the drum. And, remember, the counting, it doesn't have to be four counts always. Children like to repeat and have fun with it, so as many times as you want them to bounce and have fun, go with the body movement.

Maria and Kofi: Ahhhhhh! Eeeeeee!

[End video]

Lillian: Akua, is there anything that you'd like to add to what Kofi has told us about this experience?

Akua: Yes. As Kofi said in the clip, the words agoo, amee, are a way of asking for listener's attention in a respectful way. Usually, when the elders have something to say, they call -- they may call agoo, meaning that I am asking for your attention, and the response means, amee, "you have my attention; I am listening to you." It's a way of giving respect. Our teaching artists use it for the purpose -- for this purpose all the time. They use it to call people together, giving them the idea that it's time to focus, pay attention. When children respond, they are giving respect to the elder, or the parent or whoever is -- has something to say. You can make it very personal by saying it to one child, in particular, in a very low voice. Or, you could sing it out loudly when you're speaking to a large group of children or to families. You can also use it throughout the routine of the day. You might even consider substituting words from other languages that might be relevant for your own community, at the same time conveying the very same intent.

Lillian: Thank you, Akua. Let's look now at the fourth and final chapter on the DVD. It's Resting our Bodies and Minds: Exploring Sleep and Wellness in Infants, Young Children, and Families. So, Laura, tell us what we'll find in this chapter.

Laura Annunziata: This sleep chapter, like the others, has so many wonderful resources. When you click on it, you'll see that it includes a webinar, arts experiences, and audio tracks, video clips, and photos. The webinar, called What's Sleep Got to do With It? was led by Dr. Barry Marx. He was the Senior Medical Advisor at the Office of Head Start at the time, and the webinar is about issues around sleep for infants and toddlers, and the important role it plays in promoting children's cognitive, social-emotional, and physical development. All of the slides and handouts for the webinar are included on the DVD so that you can use them for professional development.

Lillian: Thanks, Laura. Let's take a look at Dr. Marx's introduction to this webinar.

[Video begins]

Dr. Barry Marx: Sleep and sleep practices are strongly bound up in and influenced by culture. Staff need to talk with parents and caregivers to understand the family's approach to sleep, and any issues or concerns that they may have. It is equally important for us to recognize that our own approach to sleep is a product of our culture, and to bear that in mind as we try to maintain our objectivity and provide important information to families. A second important message is that programs need to actively identify and address the variability of each child's needs around the sleep environment. Even among children of the same age, not all will have the same sleep habits. Some may need to be held, or rocked, or sung to, to transition to sleep. Other children may not nap at all, but can be engaged in quiet play as a form of rest. A third important point is that program staff are in an ideal position to observe children during sleep, to recognize signs of potential sleep-related concerns, such as sleep apnea, and to assist parents and caregivers in understanding the need for evaluation.

[End video]

Lillian: Carol, all of this information would be so helpful for caregivers and Home Visitors in their work with infants and toddlers. Can you talk about what they might get out of this?

Carol: Yeah. Sure, Lillian, of course. We know a lot of people might wonder how sleep is related to healthy development and physical movement for young children, but when we're talking about infants and toddlers, sleep is a critical part of their daily routine. Babies need sleep to allow their bodies to rest.

Young children it -- need to get enough sleep and more likely to enjoy the day. For all of us, children and adults, alike, sleep promotes alertness, memory, and performance. It is all necessary for every human being's survival. The information on the DVD is important because it speaks to some of the issues about supporting healthy sleep patterns for infants and toddlers. For an example, Dr. Marx talks about different sleeping arrangements. We know that some families have various sleeping arrangements based on their cultural upbringing. For an example, some Native American parents use cradle boards to put infants to sleep. Also, Dr. Marx discusses how many Early Head Start families have busy work schedules, and sometimes it makes it difficult for their children to get continuous adequate sleep. Therefore, programs need to remember that they need to provide spaces that are nurturing, and safe, and comfortable to allow infants and toddlers to sleep when they want to, and when they need to.

Lillian: Thank you, Carol. Laura, there are also montages of interviews taken during site visits to Early Head Start, and Migrant and Seasonal Head Start Programs. Can you tell us a little bit about those interviews?

Laura: Sure. Throughout the DVD there are short videos of interviews that were done during site visits to programs. They're included on the DVD as conversation starters. The clip we'll see is related to sleep, but there are others on the DVD, as well, that relate to movement, nutrition, home visiting, and other topics. Let's watch.

[Video begins]

Kimberly Del Toro: She gets all really tired and you can tell because her eyes even puff up, that she's just cranky.

Meliss Moser: Sleep is such an important thing for everyone because -- or especially in the infancy, they are growing and changing every day. And it's important for the parents too, to know babies might sleep the whole day away, and that's okay, because that's how much sleep they need.

Joy Wentz: As we rock the child to sleep, you know, there will be some singing from me, some soft, soothing music from me, and then they'll lay down and take their nap.

Marle Jacobson: The sleep is very important. When they are refreshed, they'll eat better, they will play better, they'll stay in tune better with us.

Teacher: Good Job [Inaudible]!

You do it, Joshua! Your turn! Your turn!

[Humming]

Denyse Edwards: She needs her sleep to calm her, to self-regulate, just to get her thoughts, you know, regulated. And, if she doesn't sleep, she's crying, she's edgy, even her feeding and her sleeping pattern, and her feeding pattern, when her needs are, we meet her needs.

[Humming]

[End video]

Lillian: Thanks, Laura. Now let's take a look at an arts experience for this chapter on sleep. This one's called Lullaby. Let's watch.

[Video begins]

Woman: Go to sleep, my little baby/ Go to sleep, your mother is here/ Go to sleep, my little baby/ Go to sleep, and have no fear.

[Singing in Spanish]

[End video]

Lillian: This is such a lovely art experience. Anybody want to share any thoughts about it? Carol?

Carol: Sure. I love that this is one of the art experiences on the DVD that is both in English and Spanish. And we've discussed it. It's so important for programs to have a range of experiences to draw upon in the infants and toddlers home languages. Young children's learning is enhanced when their culture is reflected in all aspects of the program, including lullabies that we sing to them as we're putting them to sleep.

Lillian: Thank you, Carol. That's an excellent point. How about you, Akua? What would you like to share about this arts experience?

Akua: This lullaby was developed by Wolf Trap Teaching Artist Yvette Holt for Little Voices for Healthy Choices, but it sounds like it's been around for a very long time. This experience is intended to foster quiet time with a baby or toddler. Again, as with other songs, it doesn't -- you don't have to say the words exactly as they're sung here. What's important, is just sharing this special time together with the baby. You have a very close connection to this -- I'm sorry. I really do have a very close connection to this song. It was developed at a time when my granddaughter, Iniko [assumed spelling] was an infant. She's now four years old, and she grew up with me singing this song to her every night when she stayed with me. Now, she's -- and I, both sing this song together with her to her little brother, so it's really special to me.

Lillian: Thank you, Akua. That's such a wonderful note to end our conversation on because it really speaks to what this whole initiative is all about. It's about bonding with infants and toddlers, using these materials and art experiences to enhance their environments, and making adaptations to be relevant to their families and communities. I wish we had time to see even more of the arts experiences and materials on the DVD, but I'm sure our viewers have questions and I want to leave our panelists time to answer them. So, we're going to take a very quick break and when we come back, it'll be time for our questions and answers. We'll see you in a few minutes.

[Music]

Lillian: Welcome back. We're going to take our first question, and we've got several of them so let's start with Elicia from Washington, DC. And, she writes "Do you have some ideas on how to use the materials at a parent meeting?" Carol?

Carol: Hmmm. Okay. I think that perhaps you could open it with some of the songs, perhaps, or I know that some of the videos are very short. And so, maybe just short clips could be -- you know, shared during a meeting, or even they can be made into a handout and distributed to parents before meetings, or even throughout the year.

Lillian: Yeah. Great!

Krissie: I know in a lot of the centers I've worked in there is some very young parents and maybe -- so I think it's a great way, a good time, to talk to them about some of the experiences and how they might want to change them. Like, if you have some parents that are into Hip-Hop, how could you do jump up and down with a Hip-Hop beat or, you know, something like, yeah, something like that. So, to ask the parents what, you know, how it can relate to their community. And also the caregivers and home visitors, and all those people will have ideas about that too. And, I often ask them to help me figure it out so I don't have to rewrite the song all by myself.

Lillian: Great! Laura, do you want to add anything?

Laura: So, there's lots and lots of material on the DVDs that can be used. Like Carol mentioned, there's some really nice short-format videos, there are wonderful written resources, there's just tons there. So, I really would just suggest that people take a look, go through the whole interactive DVD and what's on the archive disk and I'm sure you'll find things that you like and will match with your needs.

Lillian: Okay. Thank you. So, we're going to go on to a question from Natasha from Massachusetts. She's a woman after my heart. She says, "I'm not a good singer and English is not my first language. Can you suggest some strategies for using these materials?"

Akua: Sure. I can suggest something for Natasha. First of all, as we said, you don't have to be a great singer. As a matter of fact, you don't have to sing it at all. Natasha can chant. Just using the words in a rhythmic form and saying the words, you know, repetition again, that's really wonderful. People really get into that and the children will get into that, as well. And secondly, even if she's not singing in English, she can hum the songs, or she can sing it in whatever language that song -- is her language. The important thing is that her voice is engaging with the children in a really meaningful way.

Lillian: Yeah. Thank you.

Bethe: I just love her comment, "I'm not a great singer," and nor am I. But, that's okay. I think, you know, arts and music, and all of this that we're working on with kids, its joyous, and we should all love our own voices and teach children to love theirs. And, you're really, by, you know, being comfortable with your own voice, you're going to model that for the young child you're working with and I think that's really important.

Krissie: Also, you know, when a baby is exploring their voice, [baby vocalization sounds]. Those things are all really good for vocal warm-ups. So, if you're just echoing the baby, you're actually helping your own voice too, so...

Lillian: Yeah. Great ideas! Shall we try this question from Greg from Rhode Island? And, Greg says, "Do you have suggestions on how to adapt experiences for children with special needs?" Good question.

Krissie: I can start on that one.

Lillian: Okay.

Krissie: We have one experience -- one of the other arts experiences that we didn't see today. It's called "Knead the Bread" and it has a lot of tactile stimulation for the child or the baby. And, we talk about it a lot. Some infants will really respond very well to gentle touches, where other children, it may just -- they may be having issues integrating those senses, you know, sensory integration things, so they may want a

firmer touch. Or, they may not, you know, I think it's just really important to queue -- key into the child and their responses, and watch how they're responding because they will tell you, sort of, where their preferences are for those things. And, music and movement can be really good too for if a child is having a hearing issue, you might want to use more movement or more visual stimulation. And, if that child is having some visual issues, the music and the sounds that you're presenting to them can be really important. So, I think using the arts are a good way to adapt some of those needs.

Lillian: Okay. Did you want to ask something quickly, Carol?

Carol: Yes. Thank you. Could I just comment from a cultural perspective, too. It may be important to be sensitive to children that may not want to perform perhaps in the solo manner or on their own. Or, they may want to participate in the back of the room or near the tree, or you know, just to be cognizant and respectful to not pointing out an individual, if she or he, you know, would not prefer that. Lillian: That's an important concept. Yes. Thank you. All right, we're going to get one more question in, I think. And it comes from Illinois, from Angela. And she wants to know if there's a way people in the field can discuss using Little Voices for Healthy Choices, and I am Moving, I am Learning, and Head Start Body Start, and stay connected?

Bethe: Well, that's a great question, and I'm really happy to say that yes, there is! We've created a great online community for the early childhood education community. So, we'll give you the URL, it's [www.hsbs-play.ning.com](http://www.hsbs-play.ning.com). It's long, but it's great. And there, you can connect, we can share, if you're -- maybe you've adapted one of the arts experiences and you want to share that. You can post pictures. You could do a video. You could even just type in comments and say, "Here's how I adapted Bears Eat Fish. What did you do?" And, we have IMIL facilitators on there. So, we really encourage everyone from the early childhood community to come on and get involved.

Lillian: And, we can see that website right on -- well we did, see it right on everyone's screen. Thank you. All right. Let's do one more question. And this is from Lisa, and Lisa's from California. And, she asks this question, "Is there a particular order to move through the curriculum?"

Bethe: Great question, Lisa. Well, I think the first thing we want to point out is that Little Voices for Healthy Choices isn't a curriculum. It's not something prescriptive that you move through in any kind of order. This is a resource for you and for other caretakers, family members, and educators out in the field. Yes, we have lots of arts experiences and resources, but it's also strategies on how you can do all of these things on your own, so not only use the experiences directly from Little Voices, but create your own, based on those same concepts using the strategies that you'll learn.

Lillian: Yeah. Thank you. Laura?

Laura: So, the DVD was designed in a way that you can use it, like we said, either in sort of a guided format, so that if you want a little guidance you can move through a chapter in sort of an organized way, But, you can pick which chapter you want to start with, you can pick any piece of that and it'll stand alone on its own. So, no, there's not any real particular order that you need to follow, and we did that on purpose. We wanted these materials to be flexible, and for you to be able to use them and their individual parts however you want to and however you need to.

Lillian: Right, and not something added on, but something interwoven.

Panelist: Just to integrate into your day.

Lillian: Right. Right. Anyone else want to answer anything on this? Okay. So, let's end with this question, perhaps, from Martha in Oregon. And, she says, "I heard you mention that there are resources available on sign language. Can you explain or expand on that?"

Laura: Sure! I'd be happy to answer that! There are, in fact, a number of short videos that demonstrate some very basic signs on the product. You can go ahead and click on those and take a look at them. And, those are meant to couple with some handouts that were designed by Dr. Linda Carson that speak to using sign with infants and toddlers. So yes, both of those things are available on the DVD.

Multiple speakers: Great.

Lillian: Okay. Those are all of the questions that we have time for now, so I'd like to take this opportunity to thank our panelists, Bethe, Carol, Akua, Krissie, and Laura. And, of course, thank all of you for taking the time to be with us today to talk about Little Voices for Healthy Choices and how you can use all of the wonderful resources on the DVDs in your work to support healthy development of infants and toddlers. Until the next time, take care.

[Music]

[End video]