Edu-K Style Guide:

The Style and Standards of Educational Kinesiology

Ventura, California, U.S.A.

Edu-K Style Guide: The Style and Standards of Educational Kinesiology

Portions of this book were originally published in 1998 as A Language of Learning: Guidelines for Producers of Edu-K Curricula and Products, and various information about the movement-based learning system known as Educational Kinesiology derives from the published works of Paul E. Dennison and Gail E. Dennison.

Printed in the United States of America

Acknowledgments

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Introduction:
What This Guide Offers You

This guide has several purposes, and all work toward the same goal: to define and protect the trademark and copyrighted works of Educational Kinesiology and Brain Gym. These pages are intended to assist one in being linguistically and visually clear and consistent with the standards and professional principles of Educational Kinesiology (Edu-K). It serves as the basis for the licensing agreement that extends the Dennison copyrights to the Educational Kinesiology Foundation (dba Brain Gym® International). It also delineates the required standards of learning through movement for the foundation's faculty and board members to follow as they maintain the quality and consistency of the Edu-K curriculum and materials.

As a discipline and profession, Edu-K has developed a comprehensive, movement-centered language of learning to express its theoretical basis. Therefore, there may be some language represented differently from the professional publishing world.

Chapter One:

BRAIN GYM
Trademark and Copyright

About Trademarks

In 1987, the Educational Kinesiology Foundation was founded and became the holders of the registered trademark "BRAIN GYM" (U.S. Trademark Registration Number 2,003,128) for the purpose of overseeing the quality and consistency of the expression of the Brain Gym® work. Place a superscript trademark symbol ® behind the phrase BRAIN GYM, and at the bottom of any page using the phrase BRAIN GYM add a reference such as, "Brain Gym is a registered trademark of Brain Gym® International, Ventura, CA." (For more info, see Trademark and Copyright Terminology)

Using "Brain Gym" as an adjective

The phrase "Brain Gym" usually modifies a noun and describes a specific set of movements, processes, programs, materials, and educational philosophy. It is not used as a collective such as "They did several Brain Gym." Instead, it is stated as "They did several Brain Gym movements." Another example: "I enjoy doing some Vision Gym activities each day" rather than "I enjoy doing some Vision Gym each day."

Capitalizing Brain Gym titles

Titles are capitalized while generalizations are not. Brain Gym® Consultant and Brain Gym® Instructor are capitalized when used as titles; consultant and instructor are lowercase when used alone. Licensed Brain Gym® Instructor/Consultant is a capitalized title; however, the phrase licensed instructor is not capitalized as it is not a title. Likewise, International Faculty is capitalized; faculty is lowercase when used alone, as in member of the faculty.

About Copyrights

The entire publishing industry is founded on the law of copyright, and it is essential for authors (and, of course, publishers) to have a working knowledge of this law. Whenever an original book, manual, or article takes tangible form, it is automatically covered by copyright, even if never published. The author of the work controls that copyright and implicitly possesses certain rights. These rights also pertain in the case of a film, compact disk, or any other recording.

Copyright protects the original expression of a work of written intellectual property. The term expression means the unique words (including names, terms, phrases, language usages, and all special terminology), sounds, images, and organization of the material used by the author(s) to express an idea or describe a process, fact, or discovery. In the case of Edu-K, this expression includes the Brain Gym movement groupings and also specific correlations of movements to brain functions, behavior, posture, or academic and developmental skills.

Copyrights also cover illustrations (such as the twenty-six drawings in the book Brain Gym®: Simple Movements for Whole-Brain Learning); illustrations can't legally be redrawn or duplicated without the written permission of the original artist.

Copyright law covers the right to make copies of the work, the right to distribute (publish) such copies, and the right to make derivative works such as translations, abridgments, or other adaptations based on the original work. Additionally, the scope of copyright law includes the right of public display, which concerns on-line publishing or "display" of the material. These combined rights belong to authors, who can sell, license, or transfer them, individually or as a package, to whomever they choose.

A copyright protects the written word as well as drawings, music, and even a dance. The rights of the one who holds a copyright are not waived if the holder allows others to use the work or if others appropriate that work. The courts have held that any unsanctioned exercise of copyrights by someone other than the owner of the rights constitutes infringement of the copyrights.

The fact that a work in one medium is copied in another medium doesn't make it any less a copy. Thus, both a sketch based on a photograph and a doll copied from a cartoon have been found to be infringing copies, subject to an action for damages, and one court found that a series of photographs of a dance performance violated the copyright on the dance. So any work that is substantially similar to a copyrighted work is an infringement of the copyright owner's protected expression and is subject to an action for damages.

Authors also have a right to prohibit false attribution. This right prevents a publisher from claiming that a certain author has written material that he hasn't in fact written, and also prevents a publisher from failing to credit an author as the source of a work.

By law, a copyright notice consists of three parts: the symbol © or the word Copyright; the year of first publication; and the name of the copyright owner. To obtain a copyright registration for your own work, you'll need to complete a registration form and send a copy of the original work to the United States Copyright Office. For information in this regard, go online to www.copyright.gov.

Authors are ultimately responsible for upholding trademark and copyright law. It is required to properly reference material that is excerpted or paraphrased. Two common writing resources are Publication Manual of the American Psychological Association or the Chicago Manual of Style.

Trademark and Copyright Terminology

Fair use: limited use of another's work without the need to ask for permission. This is a complex topic, so when considering making any use of another's work as "fair use," it's good to bear in mind that (1) merely crediting borrowed material to its author doesn't preclude the need to obtain permission from that author; (2) the more material you use, the less fair your use is likely to be, and the use of any work in its entirety is unacceptable; (3) the more important the material is to the original work, the less likely it is that your use of it can be considered a fair use; (4) you can't use another person's protected expression in a way that may impair the market for his or her work; and (5) fair use will most often mean that the borrowed work will not be put to a commercial use.

Language rights: publishing rights that, when granted, apply to worldwide rights pertaining to a specific translated work in one language only. For example, the Dennisons retain the exclusive worldwide rights to publish any and all of their works in the English language; another example might be that only one publisher can be granted the worldwide rights to publish a Brain Gym book in, say, the Italian language.

Photos, artistic renderings, and other graphics: any original artwork or form of artistic expression. These works of art are protected against "mutilation and misattribution" (e.g., the original drawings of the twenty-six basic Brain Gym® movements cannot be redrawn, reconfigured, reproduced, or otherwise adapted without the specific, written permission of the artist Gail Dennison).

Quotation: an excerpt or extract taken verbatim from another's original work. These are usually limited to around four hundred words.

Research paper: a paper usually written for a masters or graduate program or similar academic purpose. For delineations of types of research and samples of appropriate research style, go to the foundation website at www.braingym.org and see "A Chronology of Annotated Research Study Summaries in the Field of Educational Kinesiology."

Translation: a rendition or paraphrasing from an original, copyrighted work that has been translated from English into another specified language by a contractual agreement. On the cover of the translated work the name(s) of the author(s) must appear, e.g., "Paul E. Dennison and Gail E. Dennison, translated by (name of translator)."

Trademark Registration and Copyright Marks: When the trademarked terms BRAIN GYM or VISION GYM are first mentioned in a book or article on any page that follows the copyright page, a footnote must appear on that page. "Brain Gym® is a registered trademark of Brain Gym® International" and "Vision Gym® is a registered trademark of Edu-Kinesthetics, Inc." are the proper references. Also, the first usage of either of these trademark terms on an initial page of a book or article must include the registration symbol. Subsequent appearances of the terms in the same book or article need not include the registration mark, although occasional additional references in later chapters of a book or lengthy article are advisable. Exceptions to this are Brain Gym® International and course or book titles bearing the registration mark.

Permission to Quote and/or Use Copyrighted Materials

The Brain Gym trademark was given to the Educational Kinesiology Foundation (dba Brain Gym® International). The Dennisons retain ownership of the copyrights on these works.

The following are various kinds of permissions pertaining to the Brain Gym work:

1. Request to reprint passages from books or articles by the Dennisons are submitted to:

Permissions
Edu-Kinesthetics, Inc.
P. O. Box 3395
Ventura, CA 93006-3395
U.S.A.
www.braingym.com
edukbooks@aol.com

2. Requests to publish a translation are submitted to:

Translations
Edu-Kinesthetics, Inc.
P. O. Box 3395
Ventura, CA 93006-3395
U.S.A.
www.braingym.com
edukbooks@aol.com

3. Requests to develop a course or product are made to Brain Gym® International:

Brain Gym® International
1575 Spinnaker Drive, Suite 204B
Ventura, CA 93001-4380
U.S.A.
info@braingym.org

Chapter Two:

Brain Gym® International Terminology

Authors are ultimately responsible for upholding trademark and copyright law. Here are a few common Edu-K names, terms, and expressions listed alphabetically and categorically.

Alphabetical Listing of Edu-K terms

A
action balance (capitalization depends on context)

B
balance point
Board Member (when used as a title)
Board of Directors (when used as a title)
Brain Gym® Consultant
Brain Gym® course
Brain Gym® Instructor
Brain Gym® International (Educational Kinesiology Foundation)
Brain Gym® Global Observer
Brain Gym® Journal
Brain Gym® program
Brain Gym® Teacher Practicum
Brain Gym®: Teacher's Edition
brain organization profiles

C
contralateral
corpus callosum
cross-crawl, cross-crawling (when not used as movement name)
cross-lateral

D
Dennison Laterality Repatterning (DLR)
dominance

E
educational kinesiology
Educational Kinesiology Foundation, dba Brain Gym® International
Edu-K In Depth: Seven Dimensions of Intelligence
Edu-K Update
expressive hemisphere
eye-teaming
eye-tracking

F
far-point
fine-motor
Five Steps to Easy Learning (also, 5 Steps to Easy Learning)

G
gestalt hemisphere
gross-motor

H
hemispheric lead
high gear (noun form)
high-gear (adjective)
homeplay
homolateral

I
in-depth checks (capitalization depends on context)
In Depth when referring to the In Depth course or balance
International Faculty Member (when used as a title)

K
kinesiology
kinesthetic

L
learning menu (capitalization depends on context)
Limbic Midbrain
logic hemisphere
low gear (noun form)
low-gear (adjective)

M
midbrain
midfield
mind-body
mixed dominance
muscle check

N
near-point
noticing

O
Optimal Brain Organization

P
PACE (small caps when referring to the acronym)
post-activity (capitalization depends on context)
post-check
pre-activity (capitalization depends on context)
pre-check
prefrontal
proximo-distal

Q
quick checks (capitalization depends on context)

R
receptive hemisphere
roleplay
repatterning

S
self-balance
sensorimotor
soft-focus (adjective and verb)
special ed, special education (capitalization depends on context)

T
temporomandibular joint (TMJ)
tendon guard reflex
Three Dimension Repatterning (3DR)

V
Visioncircles™
Vision Gym®

W
whole-body (adjective)
whole-brain (adjective)

Categorical Listing of Edu-K terms

The 26 Brain Gym® Activities

The Midline Movements
The Cross Crawl
Lazy 8s
The Double Doodle
Alphabet 8s
The Elephant
Neck Rolls
The Rocker
Belly Breathing
Cross Crawl Sit-ups
The Energizer
Think of an X

Deepening Attitudes
Hook-ups
The Positive Points

The Lengthening Activities
The Owl
Arm Activation
The Footflex
The Calf Pump
The Gravity Glider
The Grounder

The Energy Exercises
Sipping Water
Brain Buttons
Earth Buttons
Balance Buttons
Space Buttons
The Energy Yawn
The Thinking Cap

Brain Gym® 101

The F.A.S.T. Action Balance
The X-pand Balance
The Three Dimensions of Whole-Brain Learning
Laterality Dimension:
    Keywords: The Processing/Communication Midline
    Descriptors: thinking, processing, communicating
Centering Dimension:
    Keywords: The Stabilization/Organization Midline
    Descriptors: feeling, stabilizing, organizing
Focus Dimension:
    Keywords: The Participation/Comprehension Midline
    Descriptors: sensing, participating, comprehending

Optimal Brain Organization

Action Balance to Honor the Learning Profile
Action Balance for Dexterity
Action Balance for Conscious Sensory Organization
The X-Span Balance to Access the Resource State

Visioncircles™

The Observer
The Animator
The Resonator
The Nurturer
The Builder
The Internalizer
The Communicator
The Synergist
SPACE

The Vision Gym® Movement Categories

Star Catchers
Heliotropic Breathing
Sunbeams
The Wake-up Points
Windows
Soft Edges
Butterfly Blinks
Deep Vision

Hugs
The Cradle
The Necklace
Bracelets
The Three Pumps
The Cocoon
Knee Hugs
The Trust Belt

Bubbles
Swirling Marbles
Spheres
Digging for Gold
The Talking fish
Circuits
Field Expander
The Energy Fountain

Space Crossers
Infinity 8s
Earth Swings
Lassos
The Magnet
The Artistic Elephant
Feather Painting

Rhythm Circles
The Caterpillar
The Cloverleaf
Focused Nodding
The Rainbow
Elbow 8s
Wings
The Swing-Along

Educational Kinesiology In Depth: Seven Dimensions of Intelligence

- Edu-K In Depth
- In Depth when referring to the In Depth course or balance
- Seven Dimensions and their keywords
  - Laterality: Communication
  - Centering: Organization
  - Focus: Attention, Comprehension, Perspective
  - Motivation: Attitude
  - Cranial Movement: Rhythm
  - Breathing: Power
  - Body Regulation: Self-Management
- Realms
  - Structure/Movement Realm
  - Personal Ecology Realm
  - Emotional Realm
  - Acu Realm
- The Integrated Movements
  - Letting Go - The Cushion of Air
  - Unconditional Love - The Give and Take
  - Bonding - My Little Boat
  - Harmony - The Solar System
  - Transformation – Picking Fruit
  - Choice Making - The Choosing 8s
  - Reflection – Relaxed Listening
  - Inner Direction - The Gentle Arch
  - Self-Worth – Breathing 8s
  - Contentment - The Dolphin
  - Assimilation - Turning 8s
  - Gentle Spirit - The Sea Lion

Chapter Three:

Graphics, Color and Music

When writing about movement, it may be important to include color-coding, drawings or photographs to enhance the message. Music may be used as well. This chapter outlines some important considerations.

Graphics

Graphics have to be as clear and near perfection as possible since the reader will model what they see on the printed page. Points of interest have to be exaggerated to show up effectively on the two-dimensional printed page. E.g. clutching the trapezius for the Owl and rolling ears back and up for the Thinking Cap. It is true that people will do the movements in compensatory mannerisms. However, the movements have to be presented in as perfect a posture/manner as possible.

1. Movements are accurately drawn, shown, or photographed. They are also "readable" meaning limbs and other parts of the physiology are distinctly depicted as to postural alignment and range of motion. The locations of muscle systems, acupressure points, and meridians are clearly identified. For examples, please see the illustrations in *Brain Gym®: Simple Activities for Whole-Brain Learning* or photographs in *Brain Gym®: Teacher's Edition* (2010), on the Brain Gym® Activities chart, or the Integrated Movements for the Classroom chart.

2. Various ages and ethnicities are represented.

3. Clothing is comfortable-looking and culturally appropriate for the population that will be using the materials.

4. Wherever possible, connectedness is shown between the figure and the environment (i.e., the feet are placed on some representation of the ground and the figure appears against a background).

5. If people are depicted as interacting, one can see a connectedness between them (i.e. eye contact).

6. Figures appear to be moving, not static.

7. Figure/Ground are proportionate (e.g. camera angle).

8. Facial expressions and body language are important considerations (i.e. the model does not look as if he is in pain or unhappy).

9. Movements are depicted as being done in a safe manner.

The Three Dimensions

Laterality

- The person depicted looks vital and relaxed.
- The eyes seem lively and appear to converge (work together).
- The neck and shoulders look relaxed.
- The body appears bilaterally coordinated.
- There is a visual integration of line and space, which can be achieved with laser printing.

Centering

- The person depicted exhibits a comfortable sense of personal space.
- The figure looks grounded (connected to an underlying surface) in both figurative and literal ways. Be conscious of figures floating on the page. Consider a shadow or line drawing to indicate the ground underfoot.
- The lower body appears stable and supportive of the torso.
- The upper and lower areas of the body are congruent and express a unified whole that is capable of specialized upper/lower actions like sitting, bending, or standing.

Focus

- The person is an active participant in what she or he is doing.
- The figure appears to fit into a bigger picture or context.
- The knees and body tendons look relaxed, and the body appears ready for appropriate response.
- There is a fluidity (rather than rigidity) of movement between head, shoulders, torso, sacrum, and feet.
- The person appears to be alive and breathing!
- The figure seems energized but not hyperactive.

Drawings

Drawings are not as viable as they once were. Broken sketchy lines are generally unintegrated. Brain Gym® International recommends that an artist receive training (e.g. attend a course, receive a balance or consult 1:1 with the developer) so they understand on a kinesthetic level what to represent on the two-dimensional page.

Photographs

- Consider balancing the models prior to photographing. Be certain the models are physically capable of correctly performing the movements.

- Photos are to accurately represent the Brain Gym movement. However, when a movement is being modified, include a caption/disclaimer such as "Solomon is doing his version of the Brain Gym activity called the Cross Crawl." There could even be an asterix stating how the activity is usually done.

Computer generated graphics

All graphics, included computer generated ones, are to be visually friendly and meet the requirements of the Three Dimensions.

Cartoons

Cartoons tend to either diminish the articulated movement, for instance joints and ankles, or they exaggerate by making them extremely homolateral or homologous. An acceptable cartoon would be a graceful representation that is articulated and showing fine motor coordination.

- Figures appear to be moving and exude a sense of fluidity rather than rigidity or static. There is movement between the head, shoulders, and torso.
- They do not stereotype.
- Knees do not appear locked.
- The face and eyes are engaged rather than "starry", vacant, or one-sided.

Specific movement tips

- The Rocker: The focus is on relaxation in the legs and hips. The position of the ankles is whatever works for the individual.

- Lazy 8s variations: midline of Lazy 8 should be oriented to individual's midline.

- Alphabet 8s focuses on the flow of the letters. Forming the letters is the by-product of the process. Each letter is the same size as the 8. Alphabet 8s are not painting a letter on top of the 8; rather the letter is the 8.

This flow is adaptable for all writing styles-cursive, block print, Zaner, Bloser, Barchowsky, D'Nealian, etc.

The letters in the left visual field start on the midline of the Alphabet 8, curve up to the left, around, and down on the midline. The letters in the right visual field start at the top of the midline, move down, and then up and around.

The letter /f/ can be on either side of the 8; The Dennisons Alphabet 8s poster has the letter /f/ as a midline letter (red). Up around and down is the language to go with it.

- Hook-ups In Part 1, It is preferred for the wrists to be over the heart so that the hands are over the thymus.

- The Thinking Cap: the thumb is behind and fingers in front gently pulling the ears back.

- Balance Buttons are on the mastoid process behind the ear. (See *Brain Gym Teacher's Edition* 2010)

- Arm Activation: The movement involves applying pressure between the elbow and shoulder in order to activate the shoulder muscles.

- The Calf Pump: Toes must be pointed straight in order to stretch the calf muscles.

Communicating with Color

Generally speaking, the color-coding used by the Dennisons for the Brain Gym movement categories is red, blue, green and yellow. The rationale is included here; however, it is not mandatory for this system to be followed. The Vision Gym color system is also included for background information.

The Dennison's Color Coding for "The 26"

Red was chosen for the Focus Dimension and for the Lengthening Activities because red is the slowest color on the spectrum, and has the greatest density, making it appropriate to represent the most visceral (physical) of the dimensions. Red is most traditionally used to represent safety (brain stem) and the ability to take action (forebrain).

Green was chosen for the Centering Dimension and for the Energy Exercises, because the ground is green and centering requires grounding, and green is the foremost color of vegetation. Verticality is the key to Centering, and a primary force of many green things.

Blue is also for Centering and Deepening Attitudes. Blue is reminiscent of the sky above and the deep ocean (of feelings). The color blue is often connected with self-expression.

Yellow (or orange) represents the Laterality Dimension and the Midline Movements, because it is the color of the sun and moon. Yellow is often considered the color of spleen energy, (key word: singing) which is reflective, community-oriented, and celebratory.

The Dennison's Color Coding for Vision Gym

This color scheme was developed by Monica Drinda and Beate Walters, and has been used in Germany since Visioncircles was first taught there in the late 1980s. This color scheme created a way to teach about color theory. The red Observer (mind) combines with the yellow Animated Body to create the orange Builder. The yellow Animated Body and blue Resonant Space combine to create the green Internalizer . The red and the blue combine to create the purple Communicator. The white Nurturer (absence of color) and rainbow Synergist mark two key transitional points in the circle.

Musical Criteria

Music has a unique ability to invite or entrain the nervous system to various patterns of movement or behavior. It can offer a melody and bass line that are suggestive of the expressive parts of the brain and the deeper, more rhythmic, movement-based brain patterns. Its bass component can be reminiscent of the rhythm of the breath, the speaking voice, the heartbeat, or the gait, or can even remind us of the adrenaline response to withdraw that occurs under stress.

It's well known among kinesiologists that an anapestic beat, such as the backbeat of rock and roll, can reverse the heartbeat and stimulate an adrenaline response. An anapestic beat is also known to reverse the central meridian. (An anapestic beat has its emphasis on the after beat instead of the first beat, as in the rhythm of the word "unabridged" compared to the word "tenderly.") Indigenous "short-short-long" rhythms, such as African polyrhythms, may not produce these same effects. (For more information on this subject, see the writings of John Diamond, the developer of behavioral kinesiology.)

Please listen carefully to any music being considered for use with any of the Brain Gym® activities and notice whether it meets the following:

- The music suggests rhythms similar to those invoked by the Brain Gym movements—a fluid Cross Crawl walking rhythm or the deep breathing and tranquility (and pause from movement) of Hook-ups.

- The music has a time signature that invites movement (via the bass line) and thought (through the melody line) together, and also invites a pause for thought, reflection, or stillness.

- Acoustical instruments are used, rather than synthesizers.

- Percussion sounds are resonant (produced from traditional or organic instruments) rather than mechanical or electronic.

- When possible, the music is recorded on an analog, rather than digital, system.

Pages 17 and 18 of the *Brain Gym® Teacher's Edition* offer suggested samples.

Chapter Four:

Representing Edu-K and/or the Brain Gym Program

The living language of Edu-K is continually being honed in print as well as speech. When choosing words, bear in mind that Edu-K is an educational model (although not a traditional educational model). Movement is valuable in the acquisition of academic skills. Movement is life! One might even say that we are because we move. The joy that arises from such movement is one of the gifts of the Brain Gym work. It's important to consciously express the principles behind the modality.

Edu-K Language

Mission Statement and Goals

When representing the Brain Gym work, be cognizant of the organization's mission statement and goals.

> Mission Statement: "Brain Gym® International is committed to the principle that moving with intention leads to optimal learning. Through our outstanding instructors and movement-based programs, we empower all ages to reclaim the joy of living."
>
> Goals are met utilizing an educational model to:
>
> - Promote play and the joy of learning
> - Draw out and honor innate intelligence
> - Build awareness regarding the value of movement in daily life
> - Emphasize the ability to notice and respond to movement-based needs
> - Encourage self-responsibility
> - Leave each participant appreciated and valued
> - Empower each participant to better take charge of his own learning
> - Encourage creativity and self expression
> - Inspire an appreciation of music, physical education and the fine arts

Drawing-Out Language

There isn't always one best way to begin learning. The Edu-K approach is to simply be present and when appropriate, to offer information about possible mental, emotional, and physical interconnections; and to support others in learning new ways to use movement to access more of themselves. This is again the premise of "drawing out," and is all part of the implicit image behind the names Edu-K and Brain Gym®.

Language is powerful with all of its connotations and potential implications. As such, Brain Gym® International promotes thoughtful word use. Below is an example of words that may be more inviting and words that may, at times, elicit an unintegrated response.

Words That May Draw Out	Words That May "Stamp in"
in my experience; what works for me	you should; you must
reach, lengthen	stretch
do; do your best	try
remember	don't forget
and, yet, still, or however	but
sometimes, often	never, always
do with ease	be careful
balance, support new behavior	fix, correct
descriptions of processes	the use of function labels (e.g.,"dyslexia")

Noticing

Noticing is one of Edu-K's fundamental concepts. All learning we do—from crawling to walking, talking, sitting, standing, and holding a pencil—depends on our ability to notice our movement experience. For example, as babies we might pull up to standing positions, take a first step, and then fall. It is by sensory-based noticing of the subtle and momentary experience of balance (before we fall) that we learn how to stand up and walk unaided in gravity.

This ability to notice one's own inner state, and clearly notice shifts in that state, continues to provide internal anchoring for all learning. Ideally, noticing skills naturally evolve from a vague awareness of raw data to a more focused ability to identify and respond to sensations, feelings, and thoughts.

Describing a Muscle Check

Noticing is a key element of the Brain Gym work. Muscle checking is an element of noticing. When writing about a muscle check, it's important to convey the idea that much depends on who does the interpreting. When the facilitator interprets, it may not teach the client much about noticing or self-referencing. Yet if the facilitator is there to support the client in interpreting the muscle check, then the client's own mind-body system can elegantly connect the check to noticing skills.

Developmental Skills

In Edu-K developmental skills are viewed as basic movement patterns that are part of the context of a person's life—unique to each individual. The particular ways that people come to their movement experiences, as well as their own timings for integrating a movement pattern are honored. Brain Gym and Edu-K support but are not intended to solve every difficulty. When speaking and/or writing, focus on:

- The individual's self-chosen goals and growth
- Intrinsic goals, rather than extrinsic
- What is working with individuals rather than identifying "problems" that need to be "fixed"
- Process rather than performance

Expression of Physical Challenges

The pursuit of clarity in language includes broadening the understanding of human functioning and to move away from reductionist thinking that categorizes functioning into one-or-two-word descriptions. In Edu-K, the focus is on process and being open to change. For instance, some who could not read or write and who were labeled "dyslexic" have made an instantaneous shift and discovered the joy of decoding written language. Concentrate on the process rather than labeling a condition. Acknowledge a person's present-moment limitations. Hold the entire continuum of capacity, and address issues on an individual basis.

The following suggestions are made in the spirit of allowing for possibilities.

Use	**Instead of**
challenged; having special needs; multi-challenged	handicapped; having multiple handicaps
a blind person(s); people who are blind ("sightless" as a second choice to the above) visually impaired (for those who have partial sight)	the blind partially sighted
a person who is deaf; a deaf person; people who are deaf hearing-impaired	the deaf hard of hearing
El learning-challenged learning-impaired	special slow

Chapter Five:

Writing about Edu-K and/or the Brain Gym® Program

The Article "The" and its Capitalization

The adjectives *a, an*, and *the* are called articles. The written and spoken use of *a* and *an* is generally well understood; the use of the article *the*, however, poses more opportunity for confusion.

A and *an* are called indefinite articles because they don't point out specific persons, places, or things, while the is called the definite article because it does point out specific persons, places, and things.

Bearing in mind the above, one can better understand the reasoning behind including or not including the article *the* in the names of the various Brain Gym movements. The following examples provide a brief explanation of why the article is or is not included in the given movement name.

- The Cross Crawl, from the Midline Movements, is a specific, particular activity, and therefore calls for the definite article "The."

- Arm Activation, from the Lengthening Activities, is not necessarily a specific, particular activity, and therefore does not call for the definite article "The." (That is to say, people can activate their arms in many different ways without actually doing the Arm Activation movement.)

- While Brain Buttons have a specific meaning within the Energy Exercises, we cannot say that we have definitively identified all the Brain Buttons that will ever be identified; therefore, we do not say "The Brain Buttons."

- The same can be said of the Deepening Attitudes activity known as Hook-ups, which, in order to call for the use of the article "The," would need to include within its category every conceivable kind of hooking up known to mankind.

When a movement name includes the article "The" (e.g., The Cross Crawl), the word "the" is capitalized when used in a chart or list and not capitalized when the movement name is mentioned in a sentence. (Example: The children did the Cross Crawl before taking their seats.)

The article "the" is left out altogether when the movement name is used as an adjective. (Example: "Let's begin with some Cross Crawl variations, and then do some Double Doodle art.")

It's acceptable to use certain movement names as verb forms. (Example: The children were Cross Crawling and Double Doodling with evident enjoyment.)

Quotations

Brief quotations may be included. Reproduce the quotations exactly as they originally appeared. Include the reference when quoting. As the examples below illustrate, quotations can be included in various ways.

Quotes are common as an epigraph at the beginning of a chapter. It is often centered, and the line with the name of the individual being quoted is placed two lines below with the end of that line set in from the quotation's right edge. The name is preceded by a full dash. When using italics for a quotation, it's not necessary to use quotation marks, and vice versa.

The following are three frequent quotations. For these oft- quoted sayings, there's no need to cite a source publication after the individual's name.

Movement is the door to learning.

—Paul E. Dennison

"Learn to move; move to learn."

—Paul E. Dennison

"The midline is either a bridge or a barrier to learning."

—Paul E. Dennison

The following quotation about Edu-K is another epigraph; however, it is lesser-known and more context-specific, so it calls for the inclusion of a source publication after the individual's name. The source publication is also cited in the publication's bibliography.

"When we do Brain Gym movements, we're building a neural network upon which to embed new learning experiences."

—Paul E. Dennison, as quoted by Gail Dennison in the course manual *Double Doodle Art: A Window to Whole-Brain Vision*, page 1.

The following is a sample quotation, along with its cited source. (The full publication information would be included in the bibliography.)

"The intention of Repatterning is to change **trying** to **automatic movement** and **reflex movement** to **conscious choice**."

—Paul E. Dennison in *Brain Gym® 101: Balance for Daily Life* by Paul E. Dennison and Gail E. Dennison

A quotation can be used within the text:

> As Paul E. Dennison has said (*Brain Gym Journal*, Vol. XVII, No. 3, Nov. 2003), "Knowledge and understanding have become separate in our modern world. To understand means to stand under—to feel the weight, the substance, and the structure—to have the body there, holding the meaning of the words, while knowledge has come to mean the accumulation of information and factual data. To acquire knowledge is to stand over—to leave the sense out and function from a place of power, rather than becoming one physically with an idea or concept."

When using a quotation within a paragraph, publishing details about the book can also be reserved for the bibliography, as in the following example.

> William D. Goldie, M.D., of Clinical Neurological Services in Camarillo, California, had the following to say about Cecilia Freeman's book: "I am pleased to recommend this compelling book, *I Am the Child*, by Cecilia Freeman. The book, a collection of personal experiences, is the product of a remarkable teacher who describes how she uses special techniques to help children with special needs. I have personally witnessed the remarkable progress in several of the children described in this book. It is very important to these children to have a teacher with such energy, imagination, and skills. I am glad that she felt it important to put her knowledge into words to share with others."

Writing about …

Case Histories

Honoring an individual's process within a private Edu-K session also applies to writing about his or her process or experience. Unless a person has given written permission for his or her story to be used, any particulars of the case (including name, location, and background details) should be modified to protect the identity of the individual. Please be aware that, when writing for publication, an editor may require documentation on file and available, to authenticate the facts of your article if that should be necessary. Signed permission statements are required for the use of all photographs, drawings, testimonial letters, before-and-after samples of math or writing, etc.

The PACE Process

Each person has a unique rhythm and timing—a self-initiated pace for optimal learning. pace is an acronym of the words "positive," "active," "clear," and "energetic," each word representing a quality related to one of the four pace activities. This sequence of activities known as the Edu-K pace process prepares the individual to learn. When writing about pace, remember:

- The word "PACE," when it refers specifically to the Edu-K activity known by that name, is always set in lowercase small caps, just as it appears in this document. {In Microsoft Word, see Format: Font: Effects: Small caps.)

- PACE is used to represent the series of four Edu-K activities done in a specific sequence for a specific purpose. This sequence is: Sipping Water, Brain Buttons, the Cross Crawl, and Hook-ups. The purpose of doing pace is to collect oneself—to pause long enough to be in touch with one's physical, mental, and emotional reality (a state that also happens to be conducive to learning).

- The word pace is used as a noun, rather than a verb. For example, to say "Let's get into PACE," rather than, "PACE yourself," is to suggest drawing out rather than "stamping in." It gives the idea that participants are discovering their own timing rather than being given a directive or asked to conform to a class rhythm.

Goal Setting

In Edu-K, one's goals are intrinsic rather than externally imposed. Goals written in the infinitive form offer a context into which one can move. For example, "To think and write at the same time" or "To tell my story" leaves more space for new growth than a goal like "I will write perfectly." Personally chosen goals such as "To enjoy a story as I read" or "To experience the quantities of things in my life" are more fruitful than highly regimented or academic phrasings such as "I like to read" or "I enjoy counting." When writing about Edu-K, avoid sweeping generalizations through words such as all, always, or any. It's better to deliver more than promised! Readers are rightfully wary of exaggeration.

The Brain Gym Movements

The Brain Gym movements are described in detail in *Brain Gym: Teacher's Edition* (2010). References to the movements should quote from these descriptions or follow them as closely as possible.

The twenty-six components of the Brain Gym series are referred to as "movements," "activities," "the Brain Gym program," or "the Brain Gym system." Only occasionally and with judicial attention can the movements be called "exercises."

When writing about the benefits deriving from a person's ability to cross the visual-auditory-kinesthetic midline, it's important to focus on the new skills and functions achieved and to report any health benefits as corollary, and as coinciding with the individual's improved coordination, self-concept, and sense of well-being.

Dennison Laterality Repatterning

In 1981 Paul introduced the movement sequence known as Dennison Laterality Repatterning (DLR). Follow the term DLR with an in-context explanation the first time it's mentioned in writing, such as "for coordinating thought and action." A full initial reference might read:

> . . . Dennison Laterality Repatterning (DLR) for coordinating thought and action . . .

Course Descriptions

The following is a concise, well-written description of Brain Gym® 101. Visit www.braingym.org for other course and program descriptions.

> 101 - Brain Gym® - 24 Hours
> Experience whole-brain integration through whole-body movement. Learn the 26 Brain Gym activities, Edu-K's Five Steps to Easy Learning, and Dennison Laterality Repatterning as you discover an exciting tool for reaching personal goals. What this course conveys can be applied by students, teachers, parents, artists, athletes, healthcare workers, business professionals . . . you name it!

Chapter Six:

The Nuts and Bolts of Writing

Masculine and Feminine Pronouns

The following are suggestions on how to use gender-neutral pronouns whenever possible.

- Use male and female proper names and pronouns (fictitious or real, depending on the circumstance) alternately. Examples:

  > When Mike's low-gear muscle check became high-gear during the session, he discovered he had learned something to enhance his physical well-being.

  In the next instance, a feminine proper name would be used:

  > As Mary started to pay closer attention to her mental, emotional, and structural needs, she began to learn many things about herself.

- Make occasional use of dual pronouns and alternate them:

  > In Edu-K the teacher supports each learner in drawing out and applying his or her own unique potential. To the extent that students transfer the Edu-K session to their everyday experience . . .The learner, even if she or he has no prior experience . . .

- Minimize the use of feminine/masculine pronouns. Examples:

  > At this time a child learns to differentiate the four quadrants of the body.
  >
  > In Edu-K the teacher supports learners in drawing out and applying their unique potential.
  >
  > When we are afraid to move, the tendon guard reflex shortens our muscle fibers to limit our actions.

Commas

Use a comma to separate words, phrases, and clauses in a series of three or more. One purpose of a comma is to create rhythm by signaling the reader to pause. For this reason, a comma is recommended before the conjunctions "and" and "or" when in a series. Examples:

- We've chosen blue, red, and yellow.
- It is especially useful for achieving goals requiring attention, motivation, or organization.

Common Abbreviations

Below are some common abbreviations:

- e.g. means "for example." A comma follows this abbreviation.
- etc. means "and so forth." A comma precedes this abbreviation. It is preferable to use the words "and so forth" instead of "etc." in formal writing.
- i.e. means "that is." A comma follows this abbreviation.
- In text, spell out the word "page" (page 39); in footnotes, abbreviate it as p. or pp.
- When including the designation "Ph.D." following an individual's name, do not also write "Dr." preceding the name. "Ph.D." distinguishes the profession from that of a medical doctor.
- Use the traditional abbreviations for names of states when they are included in bibliographical references (e.g., Va. rather than VA). Postal abbreviations are used for addresses only. In text, spell out each state name in full. Examples:
    - Dennison, Paul E., and Gail E. Dennison. *Brain Gym Teacher's Edition*. Ventura, Calif.: Edu-Kinesthetics, Inc., 1989.
    - The address is: Brain Gym® International, P. O. Box 3396, Ventura, CA 93006-3396.
    - The Foundation is located in Ventura, California, overlooking the water.
- U.S. or U.S.A. (with periods); in text, use these abbreviations following an initial spelling out of the name.
- TV (no periods)

- Spell out a term the first time it's used, and follow it (in parentheses) with the abbreviation that will be used in the rest of the text. Examples:

    - The temporomandibular joint (TMJ) is often involved . . .

    - The learning program known as Educational Kinesiology (Edu-K) is . . .

Page Formatting

A standard format gives books, manuals, and articles a coordinated, professional look. Every printed page lets us explore what we know about brain integration visually. In terms of page style and layout, ask:

What is the overall message of the page layout, or of the "cooperation" of two facing pages?

Does the design invite focus, centering, or a sense of groundedness?

Which shapes stimulate the visual system or relax it, and which ones encourage eye teaming?

Here are some general guidelines for formatting:

- Graphics and White Space-Format pages with an eye to visual appeal, making liberal use of charts, photos, and illustrations while allowing for a pleasing balance of white (blank) space.
- Paper-Use recycled paper whenever possible
- Sentence spacing-Leave one space between sentences, not two.
- Typeface considerations-Different fonts are recommended for the computer than for holding a printed book. Be sure to research what is easiest on the eyes based on the intended audience. For example, in printed text serif typefaces may have the following benefits:

    - May help the reader's eye flow from letter to letter.
    - Tend to have a balance of thin and thick strokes to add visual interest.

- Headings and Subheadings give readers an idea of the subject matter in a specific section, add visual interest to a page, and give the eyes a chance to rest. To assist readers (and especially if there is no index), include the headings and subheadings in the table of contents. Here are some guidelines:

    - Simple typefaces are more readable than highly stylized ones.
    - Consider a larger font for main titles and a bold-type for subheadings.
    - Words set in all capital letters tend to be more difficult to read, and may be best limited to brief headings.

Chapter Seven:

Submissions

Brain Gym® International has procedures in place to support publishing research, case studies, and articles in addition to developing courses and products related to Edu-K. Inquires can be sent to info@braingym.org.

Articles for the *Brain Gym® Global Observer* or the *Edu-K Update*

When submitting an article for the *Brain Gym® Global Observer* (*BGGO*) or the *Edu-K Update* (*Update*), please keep in mind the following:

- Email submissions to info@braingym.org as an attached file for review by the *BGGO* or *Update* team. Please send a word doc in Times New Roman 12 font. Usable photos/graphics are: 1.5" X 2" (not cropped), 300 DPI, and generally 250 KB.

- Any terms or usages that may be unfamiliar to the reader should be defined in context. For the *BGGO*, Brain Gym terms should be marked with an asterisk for potential inclusion in the glossary (see any issue of the *BGGO* for examples).

- Refer to the *Edu-K Style Guide* for accurate naming of the Brain Gym movements (e.g., it's the Footflex, not the Foot Flex).

- Choose either a first-person or a third-person voice and follow that choice consistently.

- Use active sentence constructions. Example: "Marjorie led the class through the PACE process," rather than, "The class was led through the pace process."

- Language should match one's credentials. Unless holding a degree in psychology or neurobiology, use laymen's terms, or quote from writers qualified to speak in scientific terms.

- In deciding how many words to write, remember that most *Update* articles are about 250 words, while most *BGGO* articles are between 350 and 750 words.

- *BGGO* welcomes photos, graphics, or illustrations with signed permission statements. Any photos of children or drawings done by young people require a parent's written permission. Any photographer whose photos are used must also grant permission. Also, the *BGGO* requests a photo of each contributor; this could be a headshot or the contributor engaged in an activity referenced in the article.

- Include a short biography outlining one's credentials.

Submitting a Course or Product

When one wants to sell a product that uses the trademarked term Brain Gym or contains copyrighted material, it is necessary to contact the Foundation and begin the concept submission process. The same is true when developing a course for the Edu-K curriculum. (Facilitating short Brain Gym Introductions/Workshops is part of the License Agreement and does not require approval.)

The Course and Product Review Teams (CRT and PRT) meet bi-monthly and have created a succinct system for supporting developers in the review process.

Phase 1: Concept Submission
The developer contacts BGI to request a concept submission packet. Once complete, it is returned to BGI and the Operations Director places it on the next available agenda for the appropriate committee (CRT or PRT).

Phase 2: Concept Review
In this phase the Review Team confidentially discusses the project and determines viability.

Phase 3: Concept Development
The project is developed and submitted for review. A feedback loop is established between the review team and the developer. This process continues until both sides are satisfied that the project meets the styles and standards established by BGI and outlined in the *Style Guide.*

Phase 4: Pilot Status (for courses only)
Once a course's materials are developed, it enters the pilot phase. At this time it is listed on the website and available for re-licensure credit. Course evaluations and 10% royalties are submitted to BGI. After at least six courses are taught to at least sixty people, it can be brought before the CRT for final approval.

Making it official
When the steps have been completed, it is time to sign a sublicense with BGI and celebrate!

Chapter Eight:

Glossary and Bibliography Resources

A Resource for
Compiling an Edu-K Glossary

The following is a reference list of Edu-K terms and definitions. It is offered as a resource to use when compiling a Edu-K glossary for a book or manual based on Educational Kinesiology.

accommodation -the automatic ability to adjust ocular focus to see at varying distances

analytic - refers to the ability to perceive reality as isolated, separate parts without attention to those parts' unified context

analytic brain - the expressive or language-processing cerebral hemisphere (usually the left)

anchor –a way of realizing or noticing that learning has occurred; in Edu-K, noticing or muscle checking

balance, balancing, balance process – a process utilizing Edu-K's Five Steps to Easy Learning that regulates conflicts between structure and function; also:

> **Action Balance for Listening, Action Balance for Seeing, Action Balance for Writing** - the processes oriented to listening skills, visual skills, and writing skills
>
> **In Depth Balance** - a process addressing the relationship of physical structure to function and offering a priority system for integrating movement patterns to support personal goals

bilaterality - the ability to coordinate the body's two sides to function as a single unit

blending - the visual or auditory synthesis of separate parts (such as syllables or phonetic speech sounds for reading) into longer, more meaningful wholes

blocked dominance – see one-sided dominance

Brain Gym® - a series of specifically conceived movements that addresses the physical skills of learning (for example: visual, auditory). Brain Gym activities contain three categories of movements: The Energy Exercises to develop awareness of the body as the central reference for all directional movements; The Lengthening Activities to facilitate skills of focus and attention; and The Midline Movements for physical coordination as well as accessing of both analytical and spatial information.

brain organization - the process whereby the whole brain—including the cerebral hemispheres, the midbrain, and the brain stem—continuously reorganizes

brain organization profile – in Edu-K an individual's specific pattern of sensorimotor interrelationships that occur, especially in response to new learning, when we access our unique gifts (see dominance)

Centering Dimension, The - the ability to cross the dividing line between emotional content and abstract thought; also, the organization of body reflexes (see dimensions)

convergence - the ability to point the two eyes in such a way that the visual axes of both lie on the image being fixated, so that binocular fusion is possible

compensatory approach - an outmoded approach to education for learning disabilities emphasizing that children must accept their situation and learn to adjust to it by maximizing strength and compensating for any weaknesses

cranial movement - the relationship and interactive rhythm of the skeletal system and the fascia

cross crawl – In addition to the Edu-K Cross Crawl, this more generic noun describes any contralateral movement whereby one side of the body moves in coordination with the other side, requiring bihemispheric brain activation

Dennison Laterality Repatterning (DLR) - a five-step process that stimulates key stages of laterality from infancy through walking, and that helps to free compensatory visual or postural habits (see *Edu-K for Kids* by Dennison and Dennison)

dimensions - communication pathways between various areas of the brain and postural system, along with their functions (Laterality: left/right; Centering: top/bottom; Focus: front/back); known collectively as the Three Dimensions of Whole-Brain Learning

dominance - the reinforced use or inherited preference of one cerebral hemisphere and inhibition of the other for handedness, eyedness, earedness, and so on

dominance profile - an individual's specific pattern of reinforcement for one-sided compensation when whole-brain organization is unavailable (see brain organization profile)

Educational Kinesiology (Edu-K) - the study of movement and its relationship to whole-brain learning; a process for drawing out innate learning abilities through the understanding of movement and its relationship to whole-brain learning patterns; the application of kinesthetics (movement) to the study of whole-brain integration for purposes of alleviating stress and maximizing the full learning potential

Educational Kinesiology in Depth: Seven Dimensions of Intelligence - an advanced Edu-K course exploring the relationship of physical structure to function and offering a priority system for integrating movement patterns to support personal goals

Energy Exercises, The - a series of Brain Gym activities designed to facilitate an awareness of the body as the central reference for all directional movement, thus providing a kinesthetic bridge for skills of organization and abstract thought; the ability to cross the top-bottom midline of the brain and postural system, thus integrating rational thinking with emotional responses

eye activation - movement of the eyes into a specific field of vision in order to activate a corresponding area of the brain, as taught in the course Educational Kinesiology in Depth: Seven Dimensions of Intelligence

eye-hand coordination - visual-motor skill: the basis for working with any aspect of written language, including reading, spelling, and mathematics

eye tracking – the ability to move the eyes across the midline from the left to the right visual field and back

Five Steps to Easy Learning - a process unique to Edu-K that anchors new learning to movement experiences

Focus Dimension, The - the ability to concentrate on one part of one's experience, differentiating it from other parts through awareness of its similarities and differences (see dimensions)

fusion - the brain's ability to blend together the information coming in from both eyes

gestalt – pertaining to the perception of reality as a whole without attention to analysis or its separate parts

high gear - the switched-on state; the known and familiar; learning by association; also, any anchor to a whole context (see low gear)

homeplay - those activities, such as Brain Gym® and Vision Gym® movements, needed to support newly established learning

homolateral - involuntarily choosing to access only one cerebral hemisphere, thus blocking integrated thought and movement

homologous reflex - a physical response deriving from infancy in which both arms or both legs move in a coordinated, symmetrical fashion

integration - the lifelong process of realizing one's physical, mental, and spiritual potential, the first step being the simultaneous activation of both cerebral hemispheres for specific learning; the act of making whole and complete

Integrated Movements, The - a series of whole-body movements that encourage physical and emotional centering, core muscle awareness, and full breathing

Laterality Dimension, The - the communication pathways between the left/right areas of the brain and postural system (see dimension)

learning menu, The Learning Menu - a list of Brain Gym movements or other activities used to integrate new learning into the physiology

Lengthening Activities, The - a series of Brain Gym activities designed to facilitate the ability to cross the back-front midline of the brain and postural system, thus integrating meaningful intention with habituated movement responses

linear - that which is processed sequentially, over time, rather than gestalted spontaneously

low gear - the new and unfamiliar; also, any anchor to differentiation; extreme low gear, without a high-gear context, results in fragmentation and stress (see high gear)

midfield - the area where a person's two visual fields overlap for integrated learning

midline - the line that separates one visual field and hemispheric awareness from the other

Midline Movements, The - a series of Brain Gym activities designed to facilitate the ability to cross the midline of the body for improved reading, writing, listening, and coordination skills

mixed dominance - (also called cross dominance) the brain-organization pattern in which one is dominant with one hand, usually the right, and dominant with the alternate eye and/or ear at the same time

muscle check, muscle checking - a kinesiological technique, used in Edu-K for two purposes: 1) to anchor or positively reinforce newly integrated learning and 2) to measure the relative strength of a muscle for the purpose of inferring brain functions relevant to educators

noticing - giving attention to one's state of being; self-observation

overfocus - an extreme state of attention wherein one loses the ability to see details in relation to the overall context in which they exist

pace - an acronym (Positive, Active, Clear, Energetic) for a four-step learning-readiness technique that an individual can use to settle in to his or her own best rate of learning

peripheral vision – the ability to be aware of visual information from the sides of the body accessed while focusing straight ahead

pre-activity/post-activity – performance of an activity performed both before and after a balance, to measure changes in behavior

proprioception - the "brain cells" in the muscles; from the Latin word *proprio*, which translates to "within the body," and the word "receptive"; the self-awareness gained through muscles, joints, and other receptors within the body

reflex – to act without conscious thought and with instinctual self-preservation

scanning - movement of the eyes about the environment to gestalt information without conscious visual fixation

sensory integration - the taking in, coordination, and organization of sensory data (e.g., through vision, touch, hearing, taste, smell, movement, and muscle proprioception), allowing for comfortable interaction and for efficiency in play, work, and the care of ourselves and others

skimming – the ability to fixate efficiently on relevant details, screening out other visual information

SPACE - in Visioncircles, an acronym (Sensitive, Positive, Active, Clear, Energetic) for a five-step process that assists the individual in regaining a natural relationship to the space around the body and helps create a connection to movement in the present moment

spatial - perceptions characteristic of the receptive cerebral hemisphere (usually the right)

switched-on – a term used to describe a state of simultaneous processing through the use of both hemispheres; high-gear

switched-off – a term used to describe a state of involuntary inhibition of one cerebral hemisphere to better access the other, due to stress or lack of integration; low-gear

tendon guard reflex - a physiological response to stop, retract the tendons, and freeze when it is not safe to move or take action (when the tendons are chronically tight due to this reflex, the muscles foreshorten and lose flexibility)

Three Dimension Repatterning - a variation of Dennison Laterality Repatterning

Touch for Health® - a process (from the book of that name, written by John Thie, D.C.) for toning and stimulating individual muscles and muscle systems by activating the lymphatic, vascular, or meridian systems of the bodies

track - to move the eyes across the midline between the left and the right visual fields

visual gate - the perception of a double image when focusing past an object into the distance

visual midfield - the area where two visual fields overlap for binocularity and integrated learning

whole-brain learning - learning that involves the full potential of the individual to access and store memories, experiences, and skills that are meaningful and relevant to optimal growth and development

zip up/zip down - a process involving the postural midline, sometimes used to identify ease and stress in the body system

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