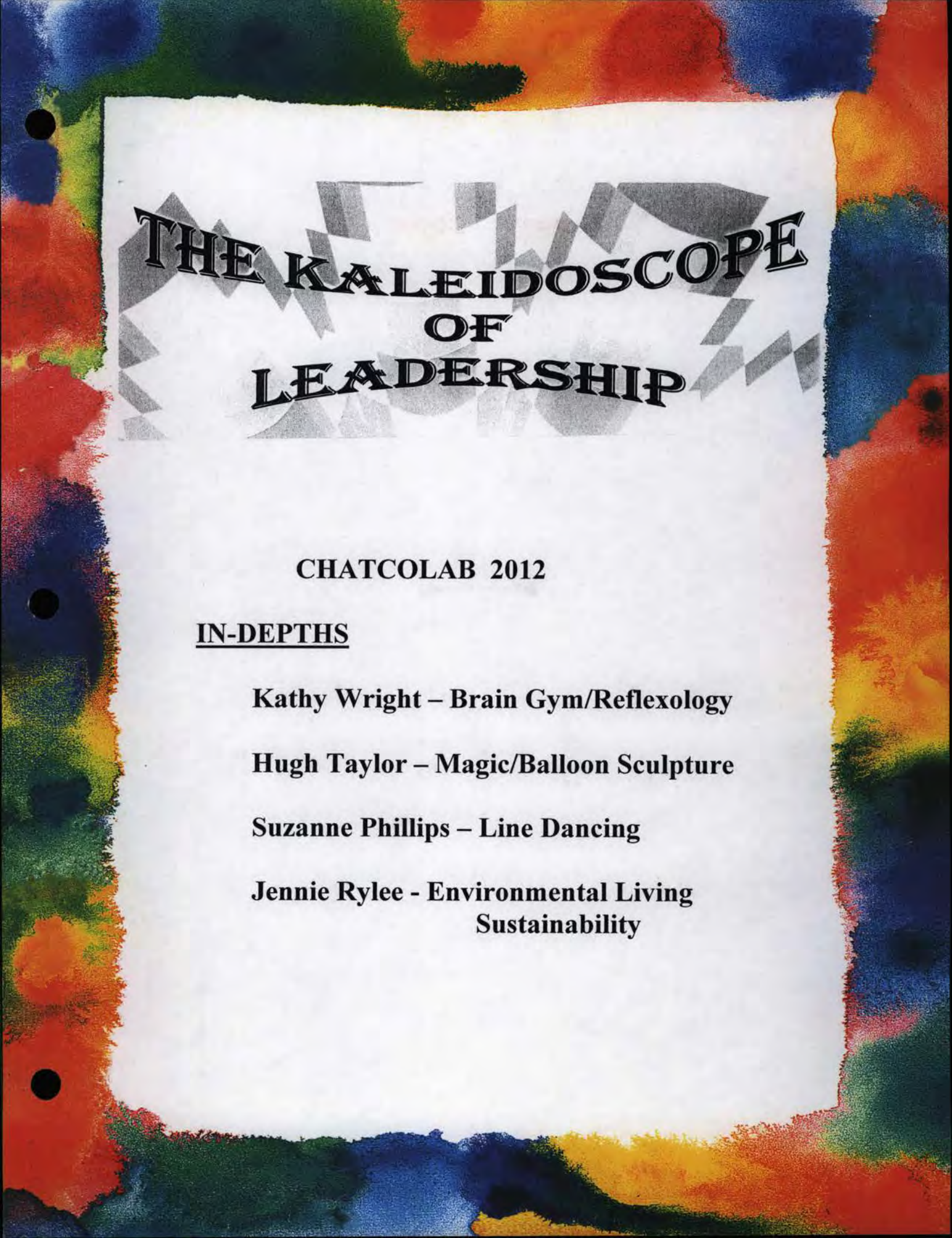


ALL LAB

Annette Barnes – Four Lenses

Youth: Caryle and Camille Smith

Singing: Robin Davis



THE KALEIDOSCOPE OF LEADERSHIP

CHATCOLAB 2012

IN-DEPTHS

Kathy Wright – Brain Gym/Reflexology

Hugh Taylor – Magic/Balloon Sculpture

Suzanne Phillips – Line Dancing

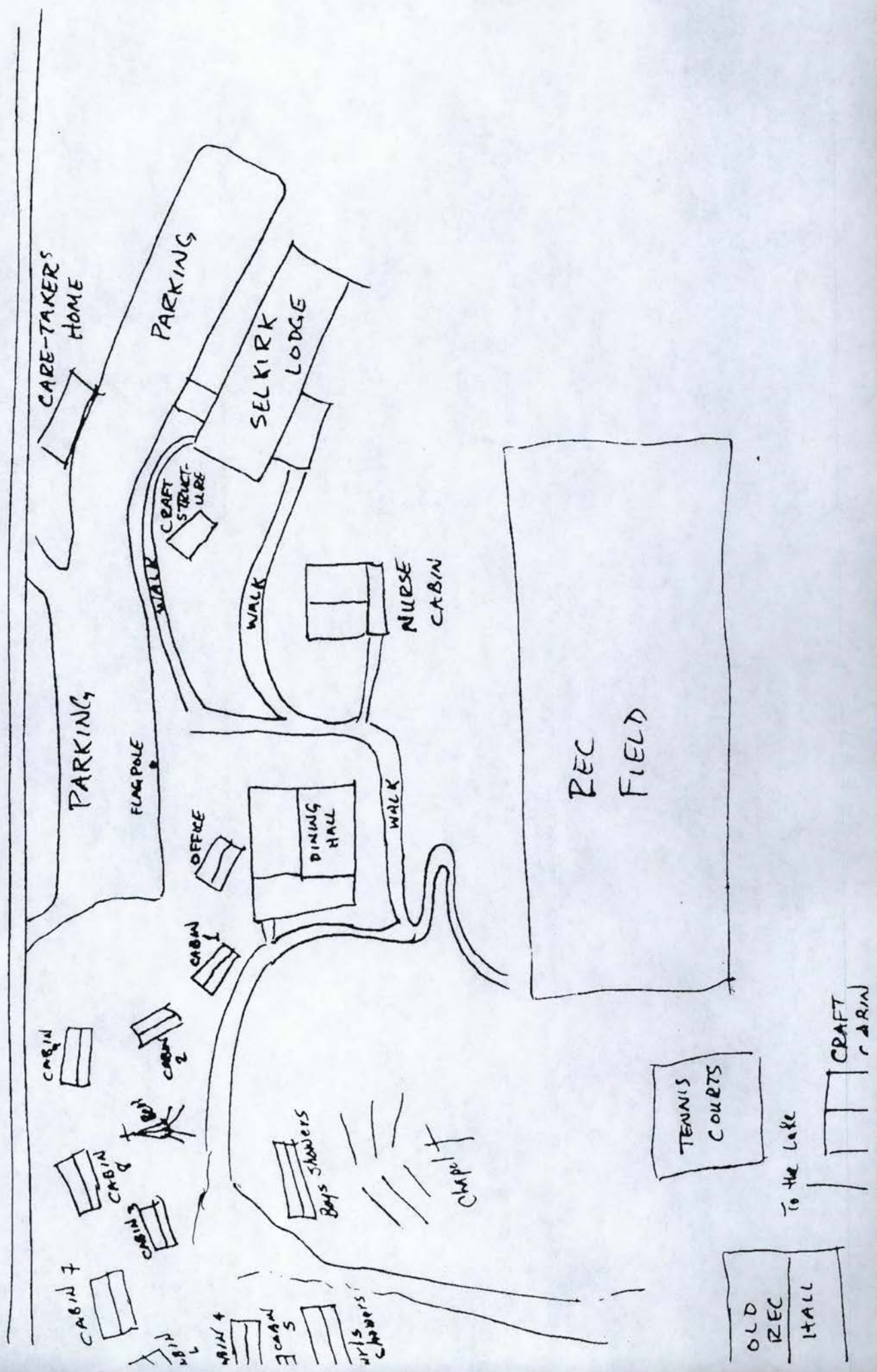
**Jennie Rylee - Environmental Living
Sustainability**

CHATCOLAB 2012

	Saturday 16-Jun	Sunday 17-Jun	Monday 18-Jun	Tuesday 19-Jun	Wednesday 20-Jun	Thursday 21-Jun	Friday 22-Jun
7:15 - 7:45 am		Larks	Larks	Larks	Larks	Larks	Larks
7:45 - 8:00		Flag Raising	Flag Raising	Flag Raising	Flag Raising	Flag Raising	
8:00 - 8:45		Breakfast	Breakfast	Breakfast	Breakfast	Breakfast	Breakfast
8:45 - 9:00		All Lab Singing - Robin Davis					
9:00 - 10:30		All Lab - Major Annette Barnes - Four Lenses (Youth: Carlyle & Camille Smith)					Clean Camp
10:30 - 10:45		Activity Planning & Family Group	Break	Break	Break	Break	
10:45 - 12:15			In-Depths: Kathy Wright - Brain Gym Hugh Taylor - Magic Suzanne Phillips - Line Dancing Jennie Rylee- Environmental		In-Depths: Kathy Wright - Reflexology Hugh Taylor - Balloon Sculpturing Suzanne Phillips - Line Dancing Jennie Rylee - Environmental		Have a safe trip home.
12:15 - 12:30		Table Set-Up	Table Set-Up	Table Set-Up	Table Set-Up	Table Set-Up	
12:30 - 1:15	Registration	Lunch	Lunch	Lunch	Lunch	Lunch	
1:15 - 1:45		Break	Family Group	Free Time (Waterfront)	Annual Meeting	Family Group	See you next year!!
1:45 - 3:15		Minis: * Rain Sticks * Kaleidoscopes * Aromatherapy * Environment	Minis: * Song Leading * Parachute Bracelet * Shadow Play * Team Building			Minis: * Safe Dating * Stage Make-Up * Parachute Bracelet * Line Dancing	
3:15 - 3:45		Free Time	Free Time		Family Group	Free Time	
3:45 - 5:15		Minis: * Line Dancing * Pillow Cases * Stage Make-Up * Games	Minis: * Pipe Chimes * Fun w/ Foods * Environment * Leather Craft		Free Time	Share Fare (Family Group)	Plan for Chat 2013
5:15 - 5:30	Table Set-Up	Table Set-Up	Table Set-Up	Table Set-Up	Table Set-Up	Table Set-Up	
5:30 - 6:15	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	
6:15 - 6:30	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	Flag Lowering	
6:30 - 7:00	Set-Up	Set-Up	Set-Up	Set-Up	Set-Up	Set-Up	
7:00 - 8:30	Orientation	Evening Activity	Evening Activity	Evening Activity	Auction	Closing Ceremony	
8:30 - 8:45	Clean-UP	Clean-UP	Clean-UP	Clean-UP	Clean-UP	Clean-UP	
8:45 - 11:00	Hooters	Hooters	Hooters	Hooters	Hooters	Hooters	

7
7:30
7:45

CAMP TWIN LOW



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Evaluations

Evaluations are a way of finding out the **value**, worth or quality of your efforts in making something happen. Did it work? They should be helpful in planning a next happening of the same or similar nature. Comments should be more of what's good, with positive means for improvement, group involvement, not on personnel, unless specifically requested. You need to carefully think through the questions to get the information you want.

There are several methods of getting feed back in evaluations.

1. Oral - ask questions, get discussions, and feelings
2. Written - a). Questions on paper, filled out and dropped in a container, read later. Or, b). Use cards to make 1 - 10 ratings, notations as to how persons felt about time spent, value of activity, etc. Or, c) use something like "worms" (the negative things) and "apples" (positive) to write comments on. Drop in a box for later viewing.
3. Objects - For example, give each person some beans (say, 5 - 10) and they drop in a jar as many as they feel necessary , few if not so good, more if liked it.
4. Show of hands - ask questions and get a quick response.
5. Have "listeners" feel out others or just make notes of what they hear and see.
6. Non-verbal feedback observed in body language
7. More - _____

Written form may include simple answers as filling in a box or making a check mark or rating 1 - 10. These are easy to tabulate. More information may be gleaned by leaving space to write out answers. These may be more useful, depending on how the question is asked, but these may be harder to tabulate.

It is best to get evaluations as soon as possible after the "happening" or event as it's fresh on ones mind. But, sometimes giving people more time to thing about it may get deeper thinking responses. These can be taken home and mailed back later.

Brain Gym

Educational Kinesiology (Edu-K)

Paul E. Dennison, PHD and Gail E. Dennison

*What is brain gym? Series of quick, fun and energizing activities. Effective in preparing any learner for specific thinking and coordination skills.

The human brain is three-dimensional. **Left and right** (Laterality Dimension), **Brainstem and Frontal lobes** (Focus Dimension) and **Cerebral cortex** (Centering Dimension).

Focusing is the ability to cross the midline between back and front.

Centering is the ability to cross midline between upper and lower.

Brain gym offers balances for:

- Reading skills (oral, comprehension, speed)
- Thinking skills (organization, spelling, math, creative, test taking, memory and abstract)
- Writing skill (eye-hand coordination, creative)
- Productivity at keyboard
- Riding in a car, bus, or plane
- Clear listening and speaking
- Whole body movement (sports and play)
- Self concept – inner sunshine
- Positive attitudes
- Seeing
- Communication
- Organization
- Comprehension

Breath

It is a necessity of life.

Deep breathing cleanses the inner organs, has a calming effect on the body and brain, improves digestion, increases circulation, regulates an irregular heart beat, relaxes, improves insomnia and diminishes panic/anxiety disorders. It is the only thing we do consciously and subconsciously.

Breathing pattern:

- Inhale **4** counts
- Hold **7** counts
- Exhale **8** counts

* It only takes 3 conscious breaths to connect both hemispheres of your brain.

It doesn't matter which hemisphere you're from.



Our brains are composed of two distinct hemispheres. Each hemisphere develops and processes information in a specific way. The more that both hemispheres are activated by use; the more connections and the faster the process between both sides the more intelligently we are able to function.

Left

Conscious

Thinker
Logical
Analytical
Practical
Mover
Sequential
Duality
Words
Will
Material
Celebration
Express

Right

Subconscious

Creative
Feeling
Intuitive
Artistic
Nurturer
Emotional
Unity
Images
Power
Spiritual
Reverence
Silent

When under *STRESS*

Tries harder, lots of effort
Without results
Without comprehension
Without joy
Without understanding
May appear mechanical, tense,
and insensitive

Loses the ability to reason well
Acts without thinking
Feels overwhelmed
Has trouble expressing
Cannot remember details
May appear emotional and spaced-out

HOOK-UPS

Hook-ups connect the electrical circuits in the body, containing and thus focusing both attention and disorganized energy. The mind and body relax as energy circulates through areas blocked by tension. The figure 8 pattern of the arms and legs (Part One) follows the energy flow lines of the body. The touching of the fingertips (Part Two) balances and connects the two brain hemispheres.

TEACHING TIPS

- Part One: Sitting, the student crosses the left ankle over the right. He extends his arms before him, crossing the left wrist over the right. He then interlaces his fingers and draws his hands up toward his chest. He may now close his eyes, breathe deeply, and relax for about a minute. Optional: He presses his tongue flat against the roof of his mouth on inhalation, and relaxes the tongue on exhalation.
- Part Two: When ready, the student uncrosses his legs. He touches the fingertips of both hands together, continuing to breathe deeply for about another minute.

VARIATIONS

- Hook-ups may also be done while standing.
- Cook's Hook-ups, Part 1: The student sits resting his left ankle on his right knee. He grasps his left ankle with his right hand, putting his left hand around the ball of the left foot (or shoe). He breathes deeply for about a minute, then continues with Part Two, as above.

Deepening Attitudes



We do HOOK-UPS whenever we feel sad, confused, or angry. This cheers us up in no time. The activity is done in two parts. Grandpa is doing part 1. Grandma is doing part 2. First, put your left ankle over the right one. Next, extend your arms and cross the left wrist over the right, then interlace your fingers and draw your hands up toward your chest. (Some people will feel better with the right ankle and right wrist on top.) Sit this way for one minute, breathing deeply, with your eyes closed and your tongue on the roof of your mouth. During the second part, uncross your legs and put your fingertips together, continuing to breathe deeply for another minute.

- For Part One of any of the above versions, some people may prefer to place the right ankle and right wrist on top.

ACTIVATE THE BRAIN FOR

- emotional centering
- grounding
- increased attention (stimulates reticular formation)
- cranial movement

ACADEMIC SKILLS

- clear listening and speaking
- test-taking and similar challenges
- work at the keyboard

BEHAVIORAL/POSTURAL CORRELATES

- improved self-control and sense of boundaries
- improved balance and coordination
- increased comfort in the environment (less hypersensitivity)
- deeper respiration

RELATED MOVEMENTS

Positive Points, p. 32

Cross Crawl, p. 4

Balance Buttons, p. 27

Cross Crawl Sit-ups, p. 13

HISTORY OF THE MOVEMENT

Hook-ups shift electrical energy from the survival centers in the hindbrain to the reasoning centers in the midbrain and neocortex, thus activating hemispheric integration, increasing fine-motor coordination, and enhancing formal reasoning. Developmentally, such integration pathways are usually established in infancy through sucking and cross-motor movement. The tongue pressing into the roof of the mouth stimulates the limbic system for emotional processing in concert with more refined reasoning in the frontal lobes. Excessive energy to the receptive (right or hind) brain can manifest as depression, pain, fatigue, or hyperactivity. This energy gets redirected in Part One to the expressive (left) brain in a figure-8 pattern. Dr. Dennison discovered that this posture could also be used to release emotional stress and alleviate learning difficulties. Wayne Cook, an expert in electromagnetic energy, invented the variation of this posture (see above), from which Hook-ups are adapted, as a way to counterbalance the negative effects of electrical pollution.

BRAIN BUTTONS

The Brain Buttons (soft tissue under the clavicle to the left and right of the sternum) are massaged deeply with one hand while holding the navel with the other hand.

TEACHING TIPS

- The student stimulates these points for twenty to thirty seconds, or until any tenderness is released.
- The Brain Buttons may be tender at first; over a few days to a week, the tenderness subsides. Then, even holding the points will activate them.
- The student may change hands to activate both brain hemispheres.

VARIATIONS

- Include horizontal tracking (for example, across the floor or ceiling line).
- Do "Butterfly 8s" on the ceiling while holding the points: the student extends an imaginary paintbrush from his nose and paints a "Butterfly 8" on the ceiling. (Note: Butterflies are in the forward visual field, not straight overhead; the head should not be tilted back to block the "open throat" position.)
- Rather than holding the navel, massage the points to the left and right of it.

Gramps does BRAIN BUTTONS before he reads or uses his eyes. Reading is never a strain for him anymore. While holding his navel, he rubs deeply just below the collarbone, to the right and left of his sternum.

Sometimes, while doing my BRAIN BUTTONS, I pretend there's a paintbrush on my nose and paint a "BUTTERFLY 8" on the ceiling, or TRACK my eyes across the line where the wall meets the ceiling. Afterwards my eyes just glide over the words when I read.



ACTIVATE THE BRAIN FOR

- sending messages from the right brain hemisphere to the left side of the body, and vice versa
- receiving increased oxygen
- stimulation of the carotid artery for increased blood supply to the brain
- an increased flow of electromagnetic energy

ACADEMIC SKILLS

- crossing the visual midline for reading
- crossing the midline for body coordination (will facilitate an improved Cross Crawl)
- the correction of letter and number reversals
- consonant blending
- keeping one's place while reading

RELATED SKILLS

- writing, keyboard work, constructive TV or VDT watching

BEHAVIORAL/POSTURAL CORRELATES

- left-right body balance (hips not torqued, head not tilted)
- an enhanced energy level
- improved eye-teaming skills (may alleviate visual stress, squinting, or staring)
- greater relaxation of neck and shoulder muscles

RELATED MOVEMENTS

Cross Crawl, p. 4

Lazy 8s, p. 5

(See also: Earth Buttons, p. 26, Space Buttons, p. 28, Water, p. 24)

HISTORY OF THE MOVEMENT

Brain Buttons lie directly over and stimulate the carotid arteries that supply freshly oxygenated blood to the brain. The brain, though one-fiftieth of the body weight, uses one-fifth of its oxygen. Placing a hand on the navel re-establishes the gravitational center of the body, balancing the stimulus to and from the semicircular canals (centers of equilibrium in the inner ear). "Dyslexia" and related learning difficulties are associated with misinterpreted directional messages, known in Applied Kinesiology to be caused in part by visual inhibition. Brain Buttons establish a kinesthetic base for visual skills, whereby the child's ability to cross the body's lateral midline is dramatically improved.

CROSS CRAWL

In this contralateral exercise, similar to walking in place, the student alternately moves one arm and its opposite leg and the other arm and its opposite leg. Because Cross Crawl accesses both brain hemispheres simultaneously, this is the ideal warm-up for all skills which require crossing the body's lateral midline.

TEACHING TIPS

- Water and Brain Buttons help prepare the body and brain to respond to Cross Crawl.
- To activate the kinesthetic sense, alternately touch each hand to the opposite knee.

VARIATIONS

- Cross Crawl as you sit, moving opposite arm and leg together.
- Reach with opposite arm and leg in varied directions.
- Reach behind the body to touch the opposite foot. (See *Switching On* for more variations.)
- Do a slow-motion Cross Crawl, reaching opposite arm and leg to their full extension (Cross Crawl for focus).
- Skip (or bounce lightly) between each Cross Crawl. (Skip-Across is especially helpful for centering, it also alleviates visual stress.)
- To improve balance, Cross Crawl with your eyes closed, or pretend to swim while Cross Crawling.
- Use color-coded stickers or ribbons on opposite hands and feet for children who may need this clue.
- Do Cross Crawl to a variety of music and rhythms.

ACTIVATES THE BRAIN FOR

- crossing the visual/auditory/kinesthetic/tactile midline
- left-to-right eye movements
- improved binocular (both eyes together) vision

ACADEMIC SKILLS

- spelling
- writing
- listening
- reading and comprehension

BEHAVIORAL/POSTURAL CORRELATES

- improved left/right coordination
- enhanced breathing and stamina
- greater coordination and spatial awareness
- enhanced hearing and vision

RELATED MOVEMENTS

Lazy 8s, p. 5

Brain Buttons, p. 25

The Thinking Cap, p. 30

HISTORY OF THE MOVEMENT

As the body grows, interweaving of the opposite sides through movement naturally occurs during such activities as crawling, walking, and running. Over the last century, crawling has been used in neurological patterning to maximize learning potential. Experts theorized that contralateral movements worked by activating the speech and language centers of the brain. However, Dr. Dennison discovered that Cross Crawl activity is effective because it stimulates the receptive as well as expressive hemisphere of the brain, facilitating integrated learning. This preference for whole-brain movement over one-side-at-a-time processing can be established through Dennison Laterality Repatterning (see *Edu-K for Kids*).



We CROSS CRAWL and SKIP-A-CROSS every morning to music. I coordinate the movement so that when an arm moves, the leg on the opposite side of the body moves at the same time. I move to the front, sides, and back and move my eyes in all directions. It helps to touch my hand to the opposite knee occasionally to "cross the midline". When my brain hemispheres work together like this, I really feel open to learning new things.

WATER

Water is an excellent conductor of electrical energy. Two-thirds of the human body (about seventy percent) is made up of water. All of the electrical and chemical actions of the brain and central nervous system are dependent on the conductivity of electrical currents between the brain and the sensory organs, facilitated by water. Like rain falling on the ground, water is best absorbed by the body when provided in frequent small amounts.

TEACHING TIPS

- Psychological or environmental stress depletes the body of water, leaving cells dehydrated.
- Water is essential to proper lymphatic function. (The nourishment of the cells and removal of waste is dependent on this lymphatic action.)
- All other liquids are processed in the body as food, and do not serve the body's water needs.
- Water is most easily absorbed at room temperature.
- Excessive water taken less than twenty minutes before or one hour after meals may dilute digestive juices.
- Foods that naturally contain water, like fruits and vegetables, help to lubricate the system, including the intestines. Their cleansing action facilitates absorption of water through the intestinal wall.
- Processed foods do not contain water, and, like caffeinated drinks, may be dehydrating.
- Working with electronic equipment (e.g., computer terminals, TV) is dehydrating to the body.
- The traditional way of determining water needs is to figure one ounce of water per day for every three pounds of body weight; double that in times of stress (see box).
- Unless you are a doctor, it may be illegal to prescribe water amounts for another person. With proper information, the student can determine his own needs.

ACTIVATES THE BRAIN FOR

- efficient electrical and chemical action between the brain and the nervous system
- efficient storage and retrieval of information

ACADEMIC SKILLS

- all academic skills are improved by adequate hydration
- water intake is vital before test-taking or at other times that possible stress is anticipated

BEHAVIORAL/POSTURAL CORRELATES

- improved concentration (alleviates mental fatigue)
- a heightened ability to move and participate
- improved mental and physical coordination (alleviates many difficulties related to neurological switching)
- stress release, enhancing communication and social skills

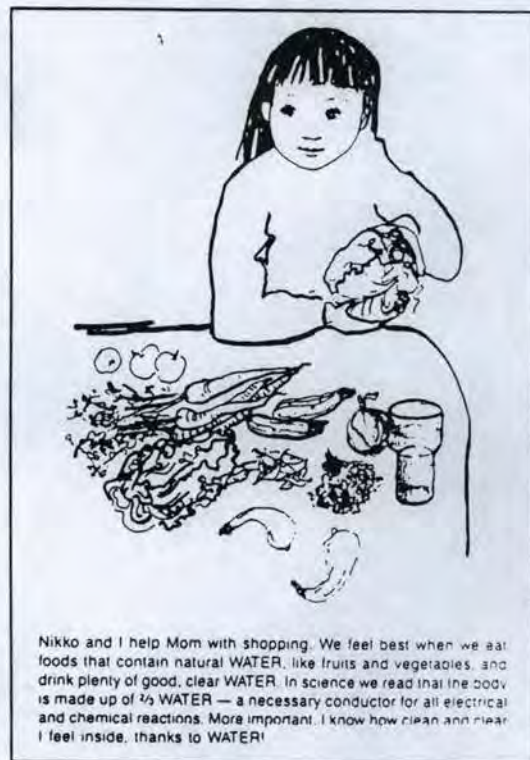
RELATED MOVEMENTS

Brain Buttons, p. 25
Earth Buttons, p. 26
Space Buttons, p. 28

Hook-ups, p. 31
Cross Crawl, p. 4

WHY WE EMPHASIZE WATER

As a marathon runner, Dr. Dennison learned the many benefits of replenishing his system with water. At his learning centers, he noticed that students would arrive thirsty, drink great quantities of the bottled water in his office, and seem more alert and refreshed afterward. This observation led Dr. Dennison to look even further into the value of water.



Figuring Water Needs by Body Weight

weight ÷ 3 = number of ounces
of ounces ÷ 8 = number of glasses per day
i.e., 144 lbs. ÷ 3 = 48 ounces
48 ounces ÷ 8 = 6 glasses of water per day

A 144-lb. person needs about 6 glasses of water per day.

WATER

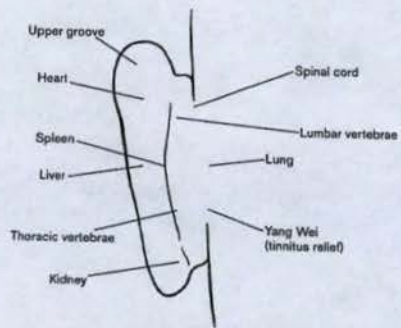
- 75% of Americans are chronically dehydrated
- In 37% of Americans, the thirst mechanism is so weak that it is often mistaken for hunger
- Even **MILD** dehydration will slow down one's metabolism as much as 3%
- One glass of water will shut down midnight hunger pains for almost 100% of the dieters studied in a Washington study
- Lack of water, the #1 trigger of daytime fatigue
- Preliminary research indicates that 8-10 glass of water a day could significantly ease back and joint pain for up to 80% of sufferers
- A mere 2% drop in body water can trigger fuzzy short-term memory, trouble with basic math, and difficulty focusing on the computer screen or on a printed page
- Drinking 5 glasses of water daily decreases the risk of colon cancer by 45%, plus it can slash the risk of breast cancer by 79%, and one is 50% less likely to develop bladder cancer

What is REFLEXOLOGY?

Reflexology is the natural healing art on the principal that there are reflexes in the hands, feet and ears that correspond to every part, gland and organ of the body.

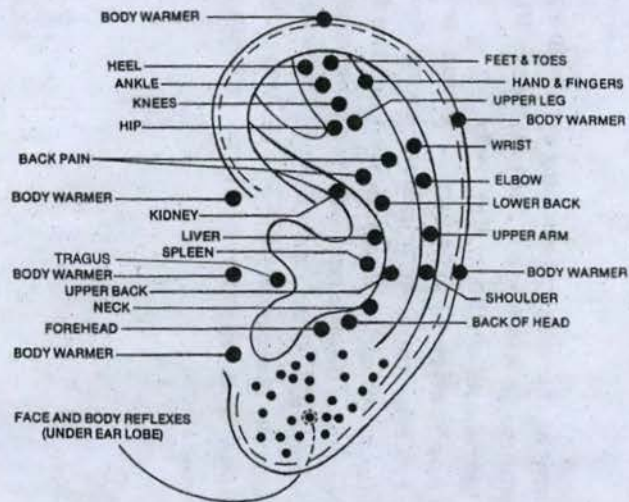
Through application of pressure on these reflexes, reflexology relieves tension, improves circulation and promotes the natural function of the related areas of the body.

Reflexology has been practiced for thousands of years in places such as India, China and Egypt. Reflexology has been used as a healing therapy by the North American Native people for generations, and was thought to have been passed down by the Inca Civilization.

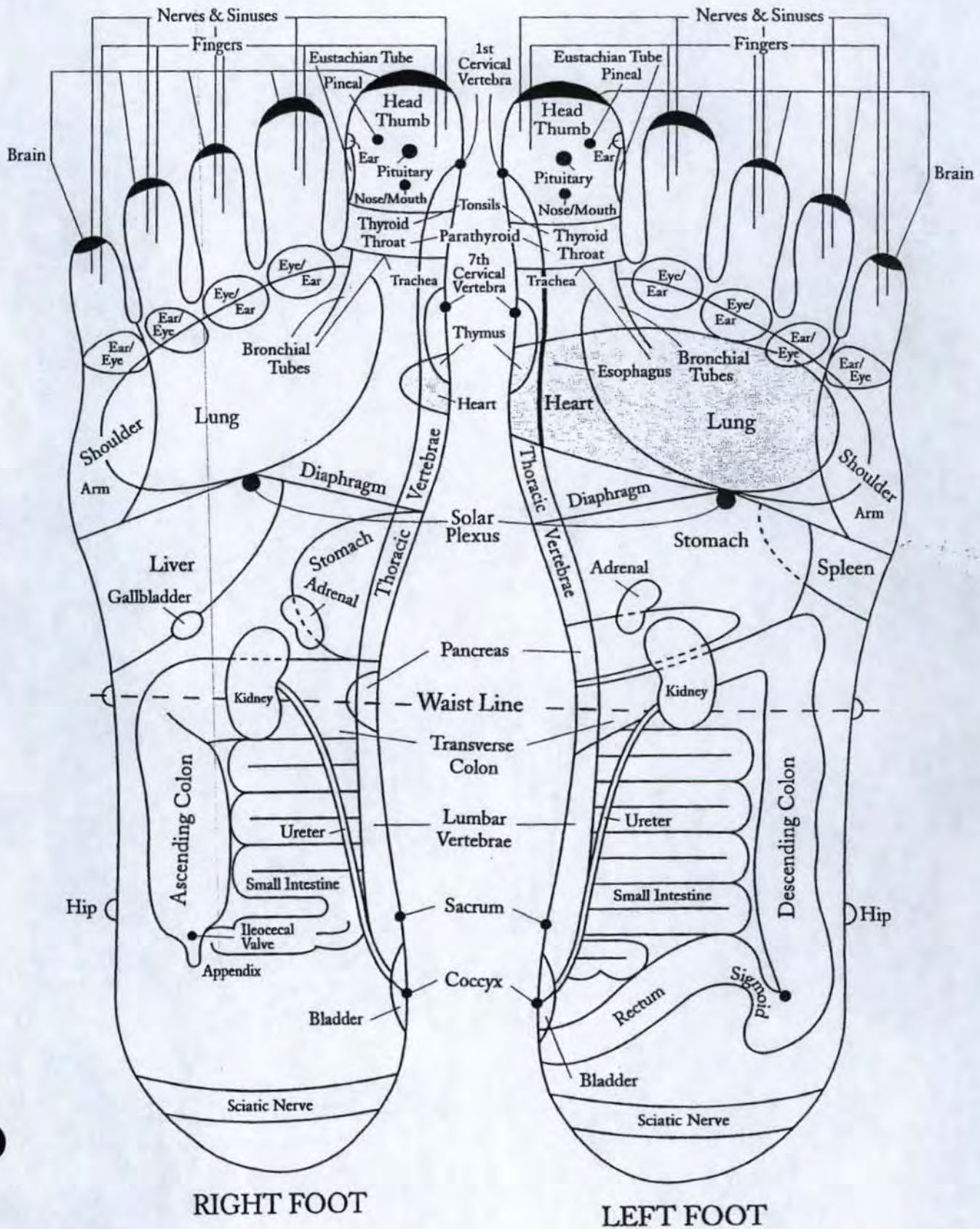


How to Use Reflexology on the Ears

THE EAR



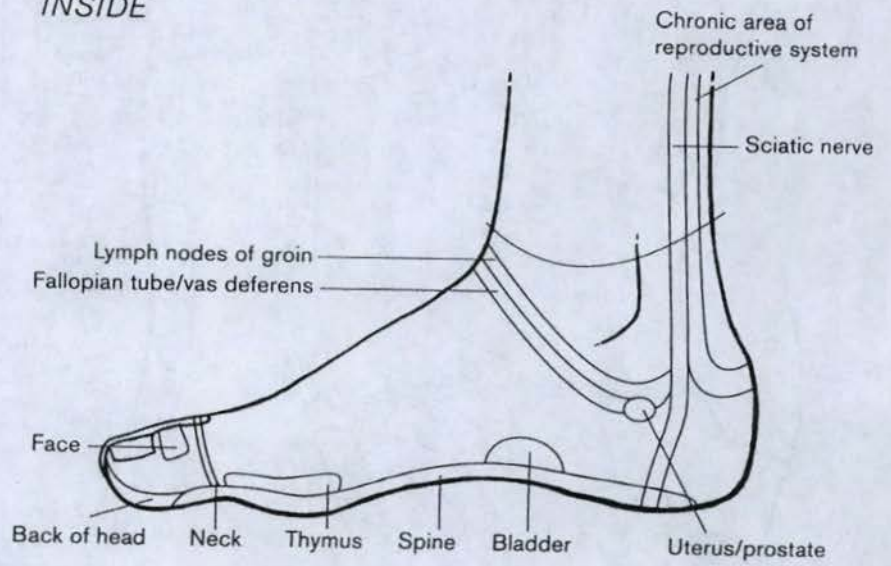
OVERALL FOOT CHART



RIGHT FOOT

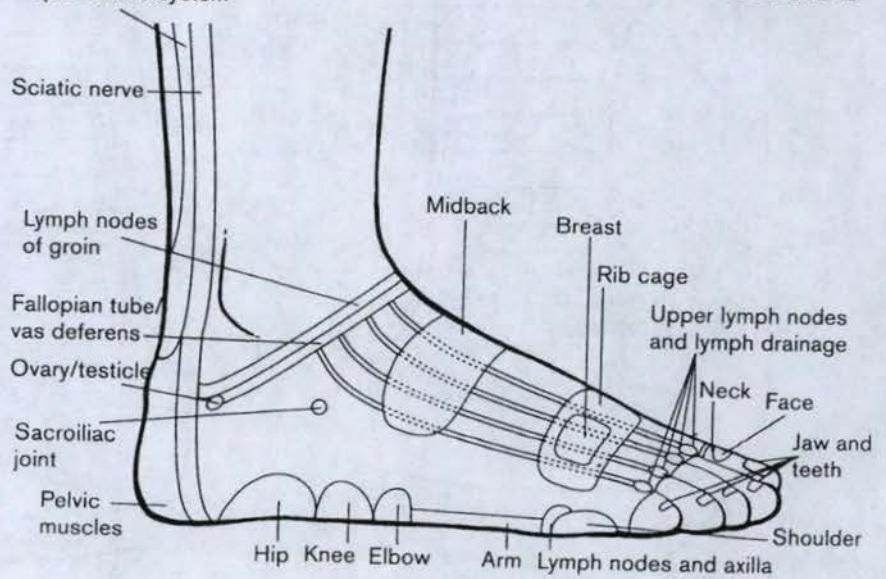
LEFT FOOT

INSIDE



Chronic area of reproductive system

OUTSIDE



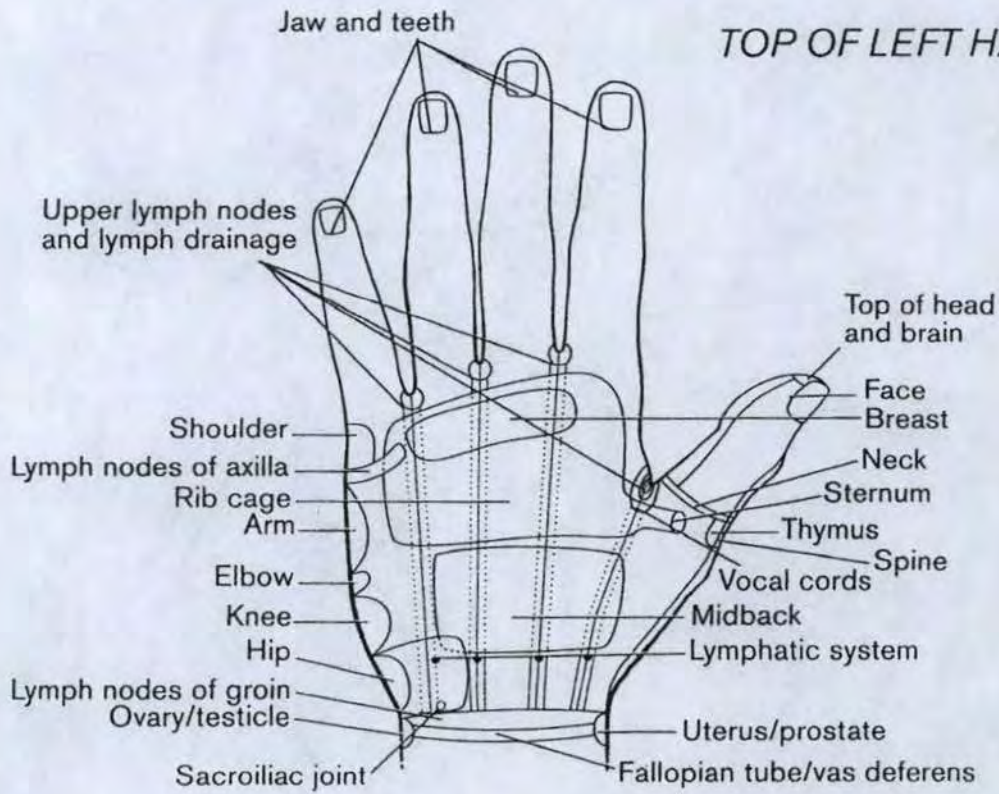
OVERALL HAND CHART



TOP OF RIGHT HAND



TOP OF LEFT HAND



THE KALEIDOSCOPE OF LEADERSHIP

CHATCOLAB 2012

MINI'S

Jenny – Your Environment

Janeal – Beautiful Pillow Cases

Decorative Table Runner

Kathy – Aromatherapy

Sarah – Fun with Foods

Hugh – Parachute Bracelets

Camille – Safe Dating

Annie – Kaleidoscopes

Bevy – Shadow Play

Robin – Song Leading

Suzanne – Line Dancing

Stan – Leather Craft

Carlyle – Games

Team Building

Selena – Stage Make-up

Rain Sticks

Pipe Chimes

WHAT IS AROMATHERAPY?

“Aroma” derives from the Greek word for spice—today we use the word more broadly to mean fragrance—and “therapy” means treatment, so aromatherapy literally means curative treatment by the use of scent.

Reducing Stress with aromatherapy

- Use aromatherapy at home, at work, and during your sleep. This is an effortless way to help you reduce stress. The sense of smell has a stronger impact on the brain than all the other senses because it is not modulated by the processing center of the brain, known as the thalamus. All other senses—sight, touch, taste and hearing—are first processed in the thalamus before they are allowed to have an impact on the rest of the brain. However, smell has a direct link to the brain centers that govern stress. The best essential oils to use to help reduce stress are **lavender**, **sandalwood**, and **rose**.

NOTES:

Aromatherapy

Essential oil recipes

Chest and sinus congestion

2 drops lavender oil

2 drops tea tree oil

2 drops eucalyptus oil

pour boiling water into bowl, cover head with towel, keep eyes closed. Breathe for about 3 minutes. Caution...do not put face too close to hot water.

HEADACHES

Massage 2 drops Lavender oil into temples and at the base of the skull.

NOTES:

LAVENDER

Lavender is derived from the Latin word lavare, which means "to cleanse".

Lavender has many uses:

Lavender oil is one of the few essential oils that is safe to use "neat", or undiluted, on the skin.

Lavender oil can be used for bee stings and other insect bites

Lavender oil may be useful in treating headaches, especially

It can be rubbed on the forehead and be added to a base oil for neck massage.

Lavender oil is helpful in healing burns.

Lavender oil is calming and can help in falling asleep.

Lavender oil is soothing for scrapes and other skin irritations.

Lavender oil soothes sunburn, aids in the healing of burns and skin injuries, and is used to treat eczema, fungal infections and irritated, flaking scalp.

LINE DANCE Instructor: SUZANNE PHILLIPS - Level II Nationally Certified

ALL Styles and Levels of Dance are performed in Line Dancing

Beginner Level Dances

* Upper Beginner/Intermediate Level

- Jazz -Zatchu "Performance" cue sheet attached
- Vaudeville -Hot Lips
- Rhythm -Amos Moses
- *Foxtrot -Hello Dolly
- Folk -Dancing Queen 'Mamma Mia'
- * Honky-Tonk -Chocolate City
- Country -Coco Cola Cowboy
- Country Swing -Cowboy Strut - "Cowboy Beat"
- Waltz -Rock 'n Roll Waltz
- Charleston -Cowboy Charleston
- *Tango -Jo & Jo's -Midnight Rendezvous
- g -Stealin' the Best
- Jive -Ruby, Ruby & Triple J
- *Pop-Boogie -Easy Steppin'
- March -Bridge/Kwia -Col. Bogie
- Fiesta Mix -Calcutta -Col. Bogie
- Rock 'n Roll -G. I. Blues - Col. Bogie
- Party Blend -Cab Driver
- Oldie -Swingin' Thang- "Be Bop"
- Mambo -Cajun Thang "Cajun Walk"
- Cha, Cha -Stroll Along Cha 'Almost Jamaica'
- Rumba -Little Rumba "Mexicali"
- ospel -This Little Light of Mine
- *Tribal -Cherokee Strut
- *Polka -Tennessee Waltz Surprise

Zatchu

Choreographed by Beth Webb & Peter Blaskowski

Description: 32 count, 2 wall, beginner line dance

Music **Who's Your Daddy?** by Toby Keith **Jailhouse Rock** by Elvis Presley

TOE STRUTS MOVING RIGHT

1-2 Step right toe to side, drop right heel

3-4 Cross left over right onto left toe, drop left heel

5-8 Repeat 1-4

KICK, KICK, VINE FOR 3, KICK, STEP, TOGETHER

1-2 Kick right diagonally forward twice

3-5 Cross right behind left, step side left, cross right over left

6 Kick left diagonally forward

7-8 Cross left behind right, step right together

CROSS, TOUCH, CROSS, TOUCH, WALK 2, TURN, STEP

1-2 Cross left over right, touch right toe diag. forward

3-4 Cross right over left, touch left toe diag. forward

5-6 Step left forward, step right forward

7-8 Turn $\frac{1}{2}$ left (weight to left), step right forward

BREAK, (2-3-4), STOMP, HEEL, HEEL, HEEL

1-2 Stomp left forward, hold

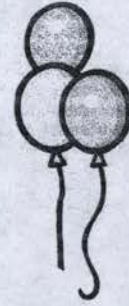
3-4 Hold

5 Stomp right forward

6-7-8 Drop right heel three times

You may snap your fingers on the heel drops

REPEAT



*Camp Drama
through the use of
"Tableau"*



Camp Drama through the use of "Tableau" by *www.ellenford.com*

Tableaus are frozen pictures. In order to form the picture, participants learn to:
cooperate with each other,
share their knowledge and new ideas and
concentrate as they create their pictures.



Part One: the Actor's Ritual

Step 1: The Body

"To remind us that actors use their bodies, bend over and touch your toes. As you slowly stand up, keep your fingers in contact with your body.

Step 2: The Voice

"When your fingers reach your throat, stop. Take a deep breath and let it out while making a small sound. This will remind us that actors use their voices."

Step 3: Imagination

"Keep moving your fingers up your body until you reach your temples. Stop here. This will remind us that actors use their imaginations. Close your eyes and imagine that you are clearing space in your mind.

Step 4: Concentration and Cooperation

"Stretch your hands high in the air and bring them down on the person's back or shoulder on either side of you. Look to your right at everyone you will be cooperating with, and look to your left at everyone you will be cooperating with."

Finding a Focus Point to promote Concentration

Pick a point on wall in front of you. This is called a "focus point."

1. Freeze your body and voice

- a. Instructor walks around circle and looks each in eye. If their concentration is broken, invite them to refocus on focus point and pass in front of them again to help them establish concentration
- b. Invite a student to walk the circle as instructor did, challenging other's concentration. No contact is allowed.
- c. Third time, invite a student to walk the circle. This time they are allowed to make funny faces to challenge other's concentration.

Activity to promote Cooperation

Students standing in self space around the room

1. By the time I count to five move into a group that only has three people.
2. By the time I count to five, move into a group that has two boys and two girls.
3. By the time I count to five, move into a group that has someone wearing the same colored top as you.
 - a. Add challenges as game continues
 - #1 Groups continue to form without touching
 - #2 Groups continue to form without talking
 - #3 Groups continue to form without touching or talking

(If participants are unable to cooperate or concentrate, they are invited to the "audience" or "observation deck" to watch, then reenter the activity.)

Effective Tableaus

1. Clear Meaning: a tableau is a "freeze frame" capturing a dramatic moment in a story or event.
2. Participants are required to focus and freeze their bodies in space
3. Tableaus combine the elements of art in physical levels and composition.

Process for Leading Tableau Activities

Leader will either select a picture OR invite participants to select an common event. It is easier to use a visual picture for participants creating their first tableau.

1. Leader will assist in the discussion of asking participants to:
 - a. describe the people in our picture
 1. what are they doing
 2. what are they feeling
 - b. describe objects in picture
 - c. describe setting of picture including weather, time of day, size of space
 - d. composition of picture including how picture is balanced, where is the depth, its central focus
2. Create open space. Leader will ask participants to select the parts of the picture they will portray.
 - a. Participants place themselves in position for the tableau.
 - b. Leader says "1-2-3- Freeze" and the picture is formed.
 1. hold the picture for 5-10 seconds maintaining focus point, concentration and cooperation.
 2. Unfreeze picture but have participants remain in their position.
3. Addition of language
 - a. Participants use words and/or sound to describe their part in the tableau. Example: "I am the wind. I am blowing a gale." "I am the corner of the building. I hold the picture together."
4. Discussion and Reflection
 - a. how did it feel to be a part of a large picture
 - b. what was difficult for you
 - c. what could you have done better

Ellen Ford, Ohio/Kennedy Center Artist as Educator had the privilege of studying with Sean Layne, a Kennedy Center Artist as Educator and adapted his workshop for our session. Sean gave Ellen permission to make his material suitable for rec labs.



CREATIVITY



MY FAVORITE RESOURCES and WEBSITES TO DISCOVER MORE
ABOUT CREATIVITY AND INNOVATION

WEB

* <http://cispom.boisestate.edu/murli/creativity>

www.thinksmart.com

www.ideachampions.com

www.pearsoned.co.uk/Bookshop

www.ideaflow.corante.com

* www.creativeeducationfoundation.org Journal of Creative Behavior

www.innovationbrains.com

<http://innovation.im-boot.org> Global

* www.enchantedmind.com

www.sacreativity.com International Creativity Conference

TEXTS:

Creativity Games for Trainers: Jumpstarting Workplace Creativity, Robert Epstein

A Kick in the Seat of the Pants: Using your Warrior, Explorer, Artist and Judge to Be More Creative, Roger Van Oech

Dental Floss for the Mind: A Complete Program for Boosting Your Brain Power, Michel Noir and Bernard Croisile

What a Great Idea: Key Steps Creative People Take, Charles Thompson

Mapping Inner Space: Learning and Teaching Visual Mapping, Nancy Margulies

Thinkertoys: A Handbook of Business Creativity, Michael Michalko

"QUALITIES OF AN INNOVATOR" by Mitchell Ditkoff

1. Challenge Status Quo - dissatisfied with current reality, questions authority and routine and confronts assumptions
2. Curious - actively explores the environment, investigates new possibilities, and honors the sense of awe and wonder
3. Self-motivated - responds to deep inner needs, proactively initiates new projects, intrinsically rewarded for efforts
4. Visionary - highly imaginative, maintains a future orientation, thinks in mental pictures
5. Entertains the Fantastic - Conjures outrageous scenarios, sees possibilities within the seemingly impossible, honors dreams and daydreams
6. Takes risks - goes beyond the comfort zone, experimental and nonconforming, courageously willing to 'fall'
7. Peripatic - Changes work environments as needed, wanders, walks or travels to inspire fresh thinking, given to movement and interaction
8. Playful/humorous - appreciate incongruities and surprise, able to appear foolish and childlike, laughs easily and often
9. Self-accepting - withholds compulsive criticism of their own ideas, understand 'perfection is the enemy of the good', unattached to 'looking good' in the eyes of others
10. Flexible/adaptive - open to serendipity and change, able to adjust game plan as needed, entertains multiple ideas and solutions
11. Makes new connections - sees relationships between seemingly disconnected elements, synthesizes odd combinations, distills unusual ideas down to their underlying principles

12. Reflective - incubates on problems and challenges, seeks out states of immersion; ponders, muses and contemplates
13. Recognizes patterns - perceptive and discriminating, notices organizing principles and trends, sees the big picture
14. Tolerates ambiguity - comfortable with chaos, able to entertain paradox, doesn't settle for the first right idea
15. Committed to learning - continually seeks knowledge, synthesizes new input quickly, balances information gathering and action
16. Balances intuition and analysis - alternatives between divergent and convergent thinking, entertains hunches before analyzing them, trusts gut, uses head
17. Situationally collaborative - balances rugged individualism with political savvy, open to coaching and support, rallies organizational support as needed
18. Formally articulate - communicates ideas effectively, translates abstract concepts into meaningful language, creates prototypes with ease
19. Resilient - bounces back from disappointment, learns quickly from feedback, willing to try again
20. Persevering - hardworking and persistent, champions new ideas with tenacity, committed to follow through and bottom-line results

Try the following tips to help you on your journey to be more creative:

1. Record your ideas on whatever is comfortable and convenient at the moment.

What is important is that you record your ideas. In the past, I have forgotten ideas that I thought of when I was on a walk. Now I carry a digital recorder with me on those walks. At other times I use my computer, notepad or journal. Choose what will work best for you and make sure you have a way to record your ideas at all times. You never know when an important idea will surface.

2. Don't limit yourself to ideas that seem possible.

Capture all of your ideas. Even those that seem impossible to implement are important for a couple of reasons. First, what seems impossible to you may not be impossible sometime in the future or for someone else. Second, impossible ideas encourage further creative ideas that might be more likely to be implemented.

3. Change your scenery or location. A change in scenery can stimulate the creativity inside you. A change might be as simple as looking out a window. You can also visit someplace new like a park, beach, or mall. The new environment can foster new ideas.

4. Read on many topics. It is amazing how many things in a totally unrelated subject can prompt new ideas. By broadening your knowledge into more areas, you make your creativity potential grows.

5. Go for a walk. Some of my best ideas have happened when I was on a walk. This applies to any form of

moderate exercise. I have heard of others that have written articles and speeches while walking or jogging.

6. Focus in 10-15 minute increments. It does not take a significant amount of time to brainstorm some potential ideas. In fact, brainstorming works best when done for short periods of time. Concentrate for a few minutes on generate as many ideas to address a specific area or problem. Then capture anything that comes to mind throughout the rest of the day (see tip #1). You will have several ideas for consideration for little investment of time. One of those could become something tremendous for helping others.

7. Think big. What question are you asking to prompt your ideas? The larger the question, the larger the impact those ideas may have on the world. You can start by addressing smaller problems but don't limit yourself to those. You have unique experiences, knowledge and talents that should be applied to helping others on a grand scale as well.

Follow these tips and you will be on your way to generating ideas that have the potential to change the world. Don't let your previous lack of creativity keep you from developing and donating your ideas. Get started today.

To learn more ways to give to others, sign up for the free **Everyday Giving ezine** at **<http://www.everydaygiving.com>** Roger Carr is the founder of **Everyday Giving**. His life purpose is to help people help others.

The Big Ten Innovation Killers and How to Keep Your Innovation System Alive and Well

by Joyce Wycoff

*"70% of all business initiatives fail."
– Harvard eLearning Alert*



While it's probably impossible to compute the exact percentage of business initiatives that fail, it is widely acknowledged that *most* do. After years of research and observation, it is clear that the same reasons for any change initiative failure tend to be the same culprits that make innovation initiatives fail. Here are the top ten reasons for innovation failure:

- ◆ Not creating a **culture** that supports innovation
- ◆ Not getting buy-in and **ownership** from business unit managers
- ◆ Not having a widely understood, system-wide **process**
- ◆ Not allocating **resources** to the process
- ◆ Not tying projects to company **strategy**
- ◆ Not spending enough time and energy on the **fuzzy front-end**
- ◆ Not building sufficient **diversity** into the process
- ◆ Not developing **criteria and metrics** in advance
- ◆ Not **training and coaching** innovation teams
- ◆ Not having an **idea management system**

Culture – culture is the playing field of innovation. Unless the culture honors ideas and supports risk-taking, innovation will be stifled before it begins. Culture is like our immune system ... its job is to kill intruders before they can harm the body. Culture can change but it is a slow process.

Ownership – once great ideas have shown up, they have to be implemented somewhere. Generally that means a business unit manager has to take on the idea and devote scarce resources of time and budget to the new project. If that manager has not bought into the new project fully, it generally doesn't succeed. Business unit managers need to be engaged from the very beginning of an innovation initiative and they need to have the option of "buying" new concepts.

Process – when organizations want to embrace innovation, they often hold a two-day kickoff to hype innovation and provide some training in tools and techniques. They set up a few innovation teams, schedule some brainstorming sessions and then are shocked to learn (about six weeks later) that "innovation isn't working." In today's world where people are already overloaded, a piecemeal approach to innovation just doesn't work, not if you want real, bottom line results. Innovation needs a process that focuses people on the right challenges and leads them through an organized process of releasing creativity and evaluating results so that the right concepts move into the implementation process.

Resources – too often the CEO stands up at an annual meeting and says, “We need to be more innovative,” and then goes on to the next topic. Innovation takes time, energy and money. People need some freedom and time to think and tinker around with new possibilities. They also need new skills and systems that support thinking and collaboration. Innovation is critical to the future; but it depends on the investment of today’s resources.

Strategy – somewhere along the line, as people were taught to “think out of the box,” a false impression was created. People began to believe that there should be no rules, no boundaries, no constraints. This turns out to be a counter-productive approach that produces popcorn – wild ideas bouncing around with no purpose in sight. Once in a millennium this might produce a breakthrough ... but it is not a cost-effective process. What is more effective is focusing creativity within the scope of a well-constructed company strategy. Of course, this requires a strategy that is both narrow enough to define the company’s core competency and broad enough to allow exploration into related areas.

Fuzzy Front-End – there are a lot of unexpressed ideas lurking in organizations. However, to find the truly new and different ideas ... the ones that could create a *breakthrough*, requires a process of looking outside and inside; at customers, suppliers and competitors; at changes in demographics, trends, economics, regulations, and political environments. Innovation that begins with an internal brainstorming session will seldom result in anything other than pale, incremental concepts.

Diversity – diversity is the difference between “same-old, same-old” thinking and “Wow! I never thought of that!” possibilities. In the old days, cross-functional teams were a daring foray into diversity. Now they are standard fare and the true value of diversity comes when we deliberately focus diverse thinking styles, experiences, perspectives, and expertise on a challenging problem or opportunity. The process of innovation should include all functions; all genders, ages, races, all thinking styles, as well as all stakeholders, customers, suppliers, competitors.

Criteria & Metrics – in a healthy innovation environment and process, more ideas will be generated than can possibly be implemented. This can lead to overload and frustration unless there is a mechanism for sorting and prioritizing. Developing criteria guides long before going into idea generation mode can provide the rational means for evaluating ideas and prevent going over the edge on a seductive idea that doesn’t fit.

Training & Coaching – a mistake often made by organizations is assuming that innovation teams are the same as other project teams. In a recent survey by the InnovationNetwork, responses indicated that people participated on an average of 3.7 innovation projects per year. However, only 21% of the respondents had had some training on how to participate on an innovation team and less than 10% had actually had training *as part of the innovation team*. No wonder over 70% of all projects fail.

Innovation requires new ways of thinking and new skills. Developing a just-in-time, active-learning training process insures that innovation teams develop the desired results effectively and efficiently. As with any new set of skills, innovation competency develops over time while working on real projects. Coaching is a critical piece of developing this competency.

Idea Management System – Many innovation projects have died on a sticky-note covered wall as participants lost energy trying to figure out what to do with those yellow pieces of paper fluttering to the floor. Having an effective system that captures ideas and engages people in developing, modifying, enlarging and evaluating those ideas is just as critical to innovation as accounting systems are to the financial health of an organization.

InnovationDNA: a Framework of Innovation Principles

Identifying best practices is a common technique for stimulating business improvement. However, there are a few downsides to this process: sometimes certain practices do not translate from one organization or industry to another and sometimes practices are not implemented well. This can tend to make people say, "Well, we tried that and it didn't work here." Too often, they generalize that failure to justify dismissing an entire initiative such as innovation, quality or so on.

An alternative to focusing on best practices is to look at the underlying principles of the initiative. For instance, if you learned that most innovative organizations were doing cross-functional teams, you might decide to implement that practice in your organization. However, assume that for some reason (such as an autocratic, chain-of-command organizational structure) this practice fails. This failure might discourage further innovation efforts. If you were focused on principles, however, and knew that collaboration was important to innovation, you could try to figure out ways to stimulate collaboration that would work within your culture. Understanding the underlying principles of innovation can help organizations develop *conscious competence* which could prevent making changes to their systems or culture that might adversely affect their ability to innovate.

Several years ago, as part of the work of the Fellows of the Innovation University, we decided to create a framework of innovation principles – those things we knew were important to the life of innovation. Those involved with this project wanted an organic, living metaphor for this framework. They finally settled on the DNA, the genetic structure, as the metaphor and representation of life. This resulted in the InnovationDNA which can be seen and downloaded at www.thinksmart.com.

The InnovationDNA consists of seven operational elements operating on a "playing field" of culture and surrounded by the context of the world. The operational elements are:

Challenge - The Pull – Innovation, by definition, means doing things differently, exploring new territory, taking risks. There has to be a reason for rocking the boat, a

vision of what could be or a deep fear of what might happen if things don't change. This is the challenge. The bigger the challenge and the commitment to it, the more energy the innovation efforts will have. Generally we only notice the dramatic challenges such as putting a man on the moon or mapping the human genome but every organization can identify challenges to its future, its customers and its employees.

Strategies do not have to be cast in concrete. Capital One was very successful luring consumers with high debt levels but good pay off records with their low interest balance transfer program ... until competitors began to imitate them. So, they shifted gears. Their 1996 annual report states: "Many of our business opportunities are short-lived. We have to move fast to exploit them and move on when they fade."

Customer Focus – The Push -- All innovation should be focused on creating value for the customer, whether that customer is internal or external. Interaction with customers and understanding of their needs is one of the best stimulators of new possibilities and the motivation for implementing them.

At Datex Ohmeda, a developer and manufacturer of anesthesia and critical care products, part of their innovation efforts is a program called "Discovery" that encourages people to do onsite customer observations. Russ Ward, program manager, states, "When people see our products being used in real situations, they get stretched outside of their normal consciousness. They understand the problems and needs of the customer in a new way and learn how to step outside the normal perception processes."

Creativity – The Brain -- Everything starts from an idea and innovative organizations understand that ideas can come from anywhere. Rather than focusing on owning ideas, these organizations want to own the results.

One day in 1995, the maverick thinkers of AT&T's Opportunity Discovery Department donned sandwich boards that read: "What if long distance were free?" This weird action prompted a lot of thinking and conversation about the future of long-distance.

Communication – The Lifeblood -- Open communication of information, ideas and feelings is the lifeblood of innovation. Both infrastructure and advocacy must exist in an organizational system to promote the free flow of information.

Cisco can close its books in one day and has hourly info on revenue, bookings, discounts, and product margins. This information is also available to each supervisor for the operation s/he runs. Real-time information is the basis of true empowerment as it gives front-line managers the information to make sound decisions.

Collaboration – The Heart -- Innovation is a group process. It feeds on interaction, information and the power of teams. It is stifled by restrictive structures and policies as well as incentive systems that reward only individual efforts.

IBM makes its alpha code available to the world at the earliest possible moment through a website known as "alphaWorks." This open collaboration process, currently featuring over 200 technologies, creates a virtual collaborative community that evaluates code, tests market interest and speeds development.

Completion – The Muscle – New innovations are projects that are successfully realized through superior, defined processes and strong implementation skills—decision making, delegating, scheduling, monitoring, and feedback. Innovative organizations also know that celebration is an important part of completing a project, regardless of its level of success.

At CIGNA Healthcare of Arizona, the Program Management Office helps employees to propose, plan and implement projects. One objective of the PMO is to make sure projects are in alignment with the company's mission and goals.

Contemplation – The Ladder – Making objective assessments of the outcomes, benefits and costs of new projects is essential. Gleaning the lessons learned from both fruitful and failed projects builds a wisdom base that creates an upward cycle of success. Documenting and evaluating projects is a critical step that helps perpetuate innovation and yet this is the step that we find most organizations avoiding in their rush to get on with the next project.

The Neenan Company, a construction company which "yearns to be a learning organization," has folks develop a written Learning Plan for the year. The plan includes not only what they want to learn, but also what they intend to teach to others.

Culture – The Playing Field – Culture is the reflection of leadership, people and values—the outward and observable expression of how they work and behave together. An environment that is flexible, empowering, welcomes ideas, tolerates risk, celebrates success, fosters respect and encourages fun is crucial to innovation. Culture comes from four elements:

Leadership – The Role Model – We follow our leaders because we believe that they see a better place in the future and know how to get us there. Since, by definition, innovation involves journeying into the unknown, it is critical that the organization have confidence in the vision and strategies of the leadership.

People - The Source – Of course, nothing happens without people. Every organization has an identity, a competency that arises from its collective and shared skills, talents, beliefs, attitudes, behaviors and most of all, from the relationships among its people.

Basic Values – The Backbone – These are the heartfelt principles that define an organization – such as Trust and Respect, Learning, Commitment, Inclusiveness, and Contribution. They provide the structure for decisions at all levels.

Innovation Values – The Mindset -- Beyond Basic Values, there are some values that can transform the mundane into the compelling and an ordinary project into a stellar new business. Freedom, Intuition and Synergy are just a few of the ideals that form the mindset that creates the "magic" in innovative organizations.

Context – The World -- Nothing happens in a vacuum, particularly innovation. While it is obvious that Customers, Suppliers, Competitors and The Economy affect us daily, we also periodically interact with Government, World Events, Communities and Families. All of these interactions form the context for all business activities, including innovation.

Ten Practical Steps to Keep Your Innovation System Alive & Well

1. Remove fear from your organization. Innovation means doing something new, something that may fail. If people fear failing, they will not innovate.
2. Make innovation part of the performance review system for everyone. Ask them what they will create or improve in the coming year and then track their progress.
3. Document an innovation process and make sure everyone understands it as well as his or her role in it.
4. Build in enough looseness into the system for people to explore new possibilities and collaborate with others inside and outside the organization.
5. Make sure that everyone understands the corporate strategy and that all innovation efforts are aligned with it. However, also create a process for handling the outlier ideas that don't fit the strategy but are too good to throw away.
6. Teach people to scan the environment for new trends, technologies and changes in customer mindsets.
7. Teach people the critical importance of diversity of thinking styles, experience, perspectives and expertise. Expect diversity in all activities related to innovation.
8. Good criteria can focus ideation; however, overly restrictive criteria can stifle ideation and perpetuate assumptions and mindsets from the past. Spend the time necessary upfront to develop market and success-related parameters that will take you into the future.
9. Innovation teams are different from "regular" project teams. They need different tools and different mindsets. Provide enough training and coaching so that when people are working on an innovation team, they can be successful.
10. Buy or develop an idea management system that captures ideas in a way that encourages people to build on and evaluate new possibilities.

Joyce Wycoff is the Co-Founder of the InnovationNetwork, an organization which helps organizations build competency in innovation. She is the author of several books in the field of innovation and creativity including industry standards *Mindmapping* and *To Do ... Doing ... Done!* For more information about innovation, please go to www.thinksmart.com.

How to Become More Creative in your Personal Life

- (1) From Creativity by Mihaly Csikszentmihalyi,
- (2) From "How to Grow Up Creatively Gifted" by E. Paul Torrance
- (3) David Bowen's combination of Gardner and Csikszentmihalyi

There has been much interest in how to become more creative on a personal level. I have recommended Mihaly Csikszentmihalyi's Finding Flow for this information. This book recommends methods for increasing your feelings of autonomy and involvement in everyday life. One of Csikszentmihalyi's earlier books, Creativity, offers suggestions more specifically oriented towards increasing creativity. Below, I will

1. Summarize the recommendations from Creativity
2. Give E. Paul Torrance's list of "How to Become Creatively Gifted" on Pp 68 & 69 of "The Nature of Creativity ed Robert J. Sternberg, Cambridge University Press 1988
3. Give my own combination of some recommendations about how you can get to love a field, from Howard Gardner and Mihaly Csikszentmihalyi

1. Recommendations from Creativity. First, a word or two about the basis that Csikszentmihalyi has for making his recommendations. He has two principal sources of data:

- In Creativity, he uses approximately 100 case studies of contemporary, mostly Western creative individuals who were also interviewed extensively as part of the study. Obviously, the subjects were alive at the time of the study, but they were approximately seventy years old at the time, so that there was some basis for judging the continuing significance of their work. While the subjects were chosen for their creativity, not their fame, there are some well-known people on this list.
- In Finding Flow, he uses a statistical analysis of a large bank of questionnaires. The people who completed the questionnaires were selected as much as possible as being typical citizens, not selected on the basis of reputation or creativity. These people were given pagers. At randomly-chosen times, these people were beeped. At such times, they completed an extensive questionnaire about what they were doing at the time, and how they felt about their activities and themselves. This has been a continuing study over a period of years or perhaps even decades, and has been augmented by experimenters in other countries, studying both general and specific groups.

Now, I want to quote the closing paragraph of Creativity, primarily for the last sentence. "As you learn to operate within a domain, your life is certainly going to become more creative. But it should be repeated that this does not guarantee creativity with a capital *c*. You can be personally as creative as you please, but if the domain and the field fail to cooperate -- as they almost always do -- your efforts will not be recorded in the history books. Learning to sculpt will do wonders for the quality of your life, but don't expect critics to get ecstatic, or collectors to beat a path to your door. The competition among new memes is fierce; few survive by being noticed, selected, and added to the culture. Luck has a huge hand in deciding whose *c* is capitalized. But if you don't learn to be creative in your personal life, the chances of contributing to the culture drop even closer to zero. And what really matters, in the last account, is not whether your name has been attached to a recognized discovery, but whether you have lived a full and creative life."

OK, so here is Csikszentmihalyi's list from Creativity, of the path towards becoming more creative in your personal life. Bear in mind that these are the main headings, without the lengthy discussions

used by Permission

attached to each. The whole list is the last thirty pages of the book.

- "Acquire Creative Energy. Free yourself from being overly self-protective, overly selfish, or concerned about money or fame. The basic necessities of life must also be assured for you.
 - Acquire curiosity and interest
 - Try to be surprised by something every day
 - Try to surprise at least one person every day
 - Write down each day what surprised you and how you surprised others. Review these writings to look for patterns.
 - When something strikes a spark of interest, follow it.
 - Cultivate Flow in everyday life ["flow" for Csikszentmihalyi is the state of being highly attentive to what is happening around you, usually being focussed on something in particular. Athletes sometimes describe this as being "in the zone", for example when you are a baseball player, when you see the seams of the baseball being pitched at you.]
 - Wake up each morning with a specific goal to look forward to.
 - If you do anything well, it becomes enjoyable.
 - To keep enjoying something, you need to increase its complexity. [Subdivide what you enjoy into special cases and other parts.]
 - Habits of strength
 - Take charge of your schedule
 - Make time for reflection and relaxation
 - Shape your space
 - Find out what you love and what you hate about life
 - Start doing more of what you love, less of what you hate
 - Internal Traits
 - Develop what you lack
 - Shift often from openness to closure
 - Aim for complexity
- "The application of creativity energy
 - Problem finding
 - [Find] a way to express what moves you
 - Look at problems from as many viewpoints as possible
 - Figure out the implications of the problem
 - Implement the solution
 - Divergent thinking
 - Produce as many ideas as possible
 - Have as many different ideas as possible
 - Try to produce unlikely ideas
 - [Choose] a special domain. [Explore many domains, but to be creative you will probably have to specialize.]"

2. "How to Grow Up Creatively Gifted" by E. Paul Torrance

1. Don't be afraid to "fall in love with" something and pursue it with intensity. (You will do best what you like to do most.)
2. Know, understand, take pride in, practice, develop, use, exploit, and enjoy your greatest strengths.
3. Learn to free yourself from the expectations of others and to walk away from the games they try to impose on you.
4. Free yourself to "play your own game" in such a way as to make good use of your gifts.
5. Find a great teacher or mentor who will help you.
6. Don't waste a lot of expensive, unproductive energy trying to be well-rounded. (Don't try to do

everything; do what you can do well and what you love.)

7. Learn the skills of interdependence. (Learn to depend upon one another, giving freely of your greatest strengths and most intense loves.)
-
3. David Bowen: How do you get to love something - a field or domain?
 1. Interest and commitment
 2. Success and acceptance - a child earning being taken seriously by a knowledgeable grownup
 3. Turn-ons or instant gratification (my own guess)
 - a. "Aha" or "Eureka"
 - b. Epiphany or arriving at a comprehensive overview
 - c. "Flow" or, in sports, "The zone". Csikszentmihaly, Flow and Finding Flow
 4. Can you love something too much? - Csikszentmihaly's subjects Vs Gardner's subjects

MIND MAPS

Reference: "The Mind Map Book" by Tony Buzan

A Mind Map is a way of organizing something, an area of information.

It is typically an organic multi-colored chart laid out on a large sheet of paper. It contains words and drawings that are connected in various ways.

A Mind Map can be used for keeping notes, or for developing a concept, or for getting an overview of an activity.

It is both rational and artistic, both logically ordered and spontaneously expressive.

Mind Maps use and stimulate the visual abilities of the mind. If represented visually, a bigger subject can be understood and remembered much more efficiently.

Mind Maps are an example of Radiant Thinking. A central idea branches off into many different directions. The branches themselves branch off into finer details or associations. Radiant Thinking is both Creative and Organized. Like a tree.

A Mind Map is not just a systematic chart of a subject. It is a fun and interesting expression of the way a subject is experienced. It is more important that it is workable and feels right than that it corresponds to any objective standards.

Mind Maps provide a way of relating to the world one lives in, in a more meaningful way. They are a tool for making sense out of anything and for realizing one's priorities.

Anything can be mind mapped. A birthday party, a book one is reading, one's plans for the day, flower arranging, the economy, the meaning of life, or one's experience of a piece of music.

ENERGY TOOL: Sacred Contracts

Sacred contracts are an extremely powerful surrendering tool. You can create a contract for something very specific such as a test or a doctor's appointment or you can surrender general things such as a relationship or your job. Although the topic that you are writing the contract for may be general, it is best to write your contract in a way that is specific (expressing your thoughts and words clearly). It is also best to write one contract per issue/situation although you may have several different contracts at once (each surrendering a different issue or situation).

There is much power in the written word. When you put something in writing, you are bringing it to the front of your consciousness for healing. We have seen tremendous and wonderful things occur in our own experience of creating contracts and we have witnessed transformations occur in the lives of people who have created contracts. When there is something in your life that seems to be causing an energetic drain, then there is something there that needs to be surrendered. Writing a sacred contract helps you to become clear on a specific issue that needs to be released or resolved and it helps you get to the driving force that is creating the issue so it may be released/resolved for the highest good of all involved.

We seem to be a society of contracts. We use contracts in business, to get married, to buy/sell a house, etc. When you write a contract with the intention of surrendering something to Spirit you are partnering with your Higher Power and allowing your highest self to come through to work with your Higher Power to create results that are of the Highest Good so the seeming issue can and will be resolved.

Remember that part of surrendering is releasing the outcome and releasing your expectations!! You may state your desired outcome (something like "I desire ___ & ___ then add this or something better) the LET IT GO. Requesting an outcome is simply a request and then surrendering the outcome will allow the highest good for all involved to occur. When you surrender the outcome the energy is free flowing, which will allow spirit to work miracles.

When the issue is resolved, if somehow the outcome SEEMS less than desirable to you then you know that there is a lesson to be learned here. Ask your divine helpers what the lesson is. Perhaps you need divine assistance to see the outcome in a different way. Just ask your divine helpers to assist you in seeing this in a different way or to help you change your perception of the situation/outcome so you may experience peace. You will be given a new outlook/perception and it may not seem to come instantly but IT WILL COME.

REMEMBER when you write a contract in this way (partnering with Spirit) the outcome is **ALWAYS** for the highest good for **ALL** involved. If you seem resistant to the outcome of a contract once the contract becomes complete then you may be guided to write another contract around the outcome that you're struggling with. Amazing things, including miracles, will happen!

EXPLANATION OF SACRED CONTRACTS:

First - a few suggestions:

*Leave space in between each step because you may want to add things as they come to you when you are reading your contract daily.

*You can have several active contracts (contracts that are not seemingly complete yet) at the same time. We suggest you keep this in your notebook or have a Sacred Contract notebook or journal.

1. **NAME AND DATE:** State your full name and date.
2. **SUBJECT OF SURRENDER:** Ask yourself, What do I want to surrender/create?
3. **SURRENDER:** Now surrender all components of the external situation that you are surrendering to Spirit.
4. **RELEASE:** all beliefs, fears, programs, patterns, memories that are seemingly contributing to the situation/issue that you are surrendering. It is important to say that you release anything from past, present and future lives that may be contributing to the situation/issue.
5. **CLAIM:** your vision of perfection. What do you claim? Be specific. Refer to what you wrote in Step 3 for assistance in creating what you claim.
6. **ASSISTANCE:** What do you require assistance with?
7. **GRATITUDE:** What are you grateful for?
8. **PARTNER:** Put in writing that you now commit to partnering with your Higher Power to divinely resolve and release this situation.
9. **READ AND VISUALIZE:** Read your contract every day until it is complete (meaning resolved). It is **VERY IMPORTANT** to take a few minutes (or more if possible) to visualize everything that you claim in your contract and get into the feeling of having what you claim.

"Man often becomes what he believes himself to be. If I keep on saying to myself that I cannot do a certain thing, it is possible that I may end up by really becoming incapable of doing it. On the contrary, if I have the belief that I can do it, I shall surely acquire the capacity to do it even if I may not have it at the beginning."

-Mahatma Gandhi



"Imagination is everything. It is the preview of life's coming attractions."

..... Albert Einstein



"Whatever the mind of man can conceive, it can achieve."

..... W. Clement Stone

Finish this sentence as in depth as you'd like to go:

"I am so happy and grateful that. . . .

there are opportunities like BHRLL

~~there are~~ Medical advances that make joint replacements possible

we have family + friends that accept us as we are -

Gratitude
Rock



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What is a Rec Lab?

What is Chatcolab Rec Lab?

A Rec Lab (or Recreation Workshop) is a place and time for learning recreation leadership in the field of social recreation. There are 24 of them in the United States and one in Canada. This Recreation Workshop (Rec Lab) is known as the Northwest Leadership Laboratory and is called "Chatcolab".

Rec Labs are:

- For those interested in learning how to lead recreation – youth leaders, church leaders, senior center staff, hospital staff, teachers, therapists, camp counselors, Extension personnel, community recreation staff – anyone interested in learning new recreation skills.
- Almost always held in a camp situation.
- For 3 to 5 days in length.
- Almost always for adult groups (about 16 years of age and over).
- Educational, non-profit organizations.

Rec Lab Philosophy includes:

- * Sharing – knowledge and ideas
- * Leadership techniques
- * Communication skills
- * Learning the group process
- * Learning and teaching with humor
- * Opportunities for leading
- * Skilled resource staff
- * Learning skills
- * Learning how to "teach" those skills
- * Creative use of leisure time
- * Professional improvement
- * Developing self-esteem
- * Developing a sense of togetherness

Rec Lab Program includes leadership and skill development training in:

- * Games – indoor and outdoor
- * Dance – square, folk, mixers; calling
- * Environmental activities
- * Drama, of all varieties
- * Crafts
- * Music / singing
- * Party planning
- * Ceremony planning
- * Discussion – leadership, communications, etc.
- * Therapeutic activities
- * Senior activities
- * Personal growth

Atmosphere is important for learning

1. **Informal.** Rec Lab creates an environment that frees group members so they feel free to ask questions and to get involved in learning experiences. This helps create an informal, comfortable learning situation.
2. **Hands-on.** Statistics show that true learning takes place only if your "students" actually do something instead of just watching or listening. Rec Lab is most certainly a workshop of nothing but "hands-on" activities.
3. **Location.** The best learning takes place if you can get away from the "rest of the world." So Rec Labs take their groups to a "camp."

Evening Programs

Evening Program What night?

List the members in your group:

Theme? _____

Activities, Games, etc.

Refreshments:

Turn into Terry Weber or Sue Ryan- Note book editors- Lower Selkirk

Evaluations

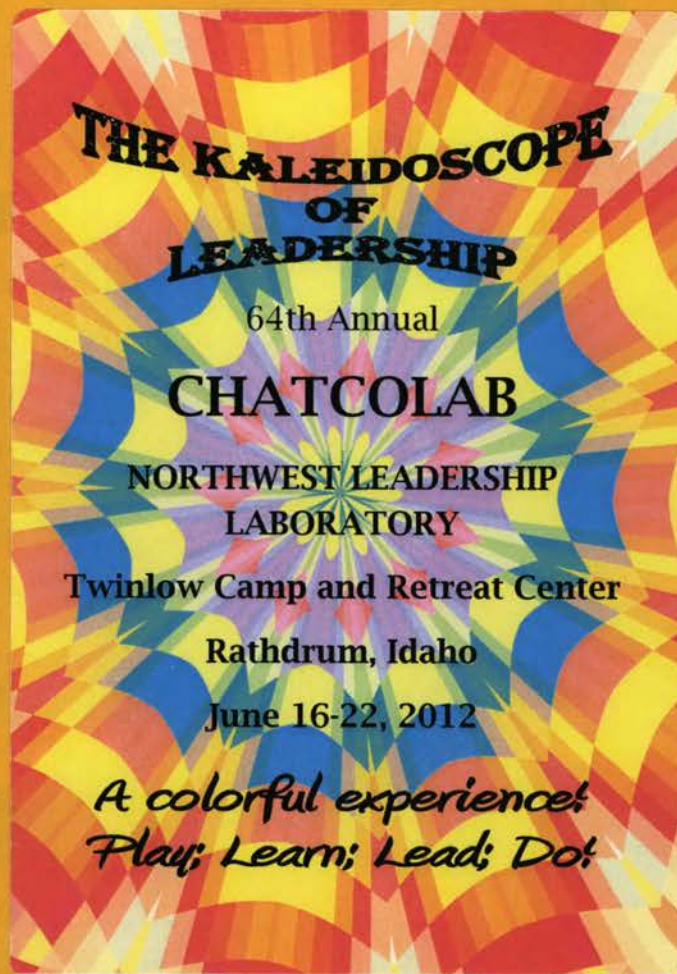
Evaluations are a way of finding out the **value**, worth or quality of your efforts in making something happen. Did it work? They should be helpful in planning a next happening of the same or similar nature. Comments should be more of what's good, with positive means for improvement, group involvement, not on personnel, unless specifically requested. You need to carefully think through the questions to get the information you want.

There are several methods of getting feed back in evaluations.

1. Oral - ask questions, get discussions, and feelings
2. Written - a). Questions on paper, filled out and dropped in a container, read later. Or, b). Use cards to make 1 - 10 ratings, notations as to how persons felt about time spent, value of activity, etc. Or, c) use something like "worms" (the negative things) and "apples" (positive) to write comments on. Drop in a box for later viewing.
3. Objects - For example, give each person some beans (say, 5 - 10) and they drop in a jar as many as they feel necessary , few if not so good, more if liked it.
4. Show of hands - ask questions and get a quick response.
5. Have "listeners" feel out others or just make notes of what they hear and see.
6. Non-verbal feedback observed in body language
7. More - _____

Written form may include simple answers as filling in a box or making a check mark or rating 1 - 10. These are easy to tabulate. More information may be gleaned by leaving space to write out answers. These may be more useful, depending on how the question is asked, but these may be harder to tabulate.

It is best to get evaluations as soon as possible after the "happening" or event as it's fresh on ones mind. But, sometimes giving people more time to thing about it may get deeper thinking responses. These can be taken home and mailed back later.

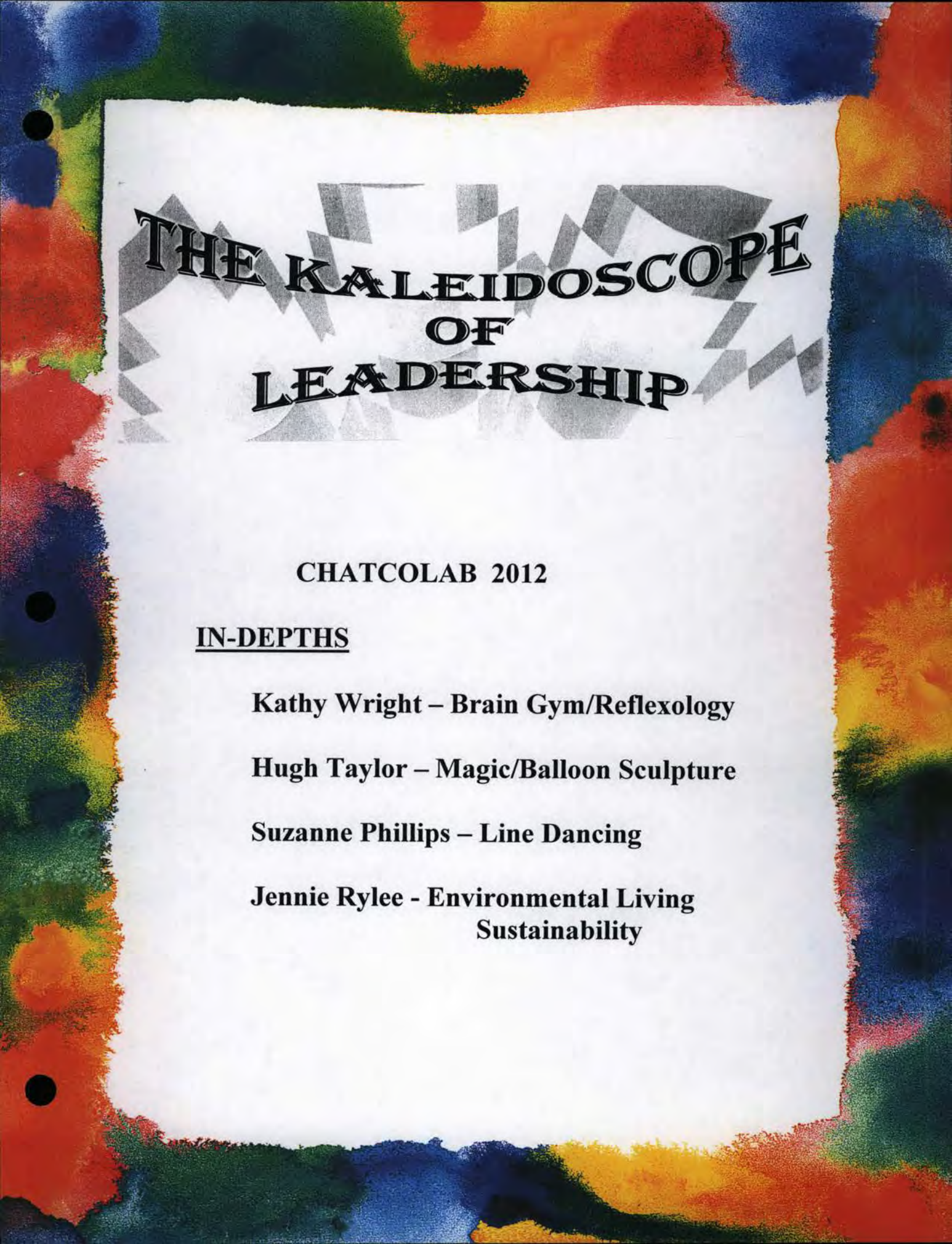


ALL LAB

Annette Barnes – Four Lenses

Youth: Caryle and Camille Smith

Singing: Robin Davis



THE KALEIDOSCOPE OF LEADERSHIP

CHATCOLAB 2012

IN-DEPTH'S

Kathy Wright – Brain Gym/Reflexology

Hugh Taylor – Magic/Balloon Sculpture

Suzanne Phillips – Line Dancing

**Jennie Rylee - Environmental Living
Sustainability**

Brain Gym

Educational Kinesiology (Edu-K)

Paul E. Dennison, PHD and Gail E. Dennison

*What is brain gym? Series of quick, fun and energizing activities. Effective in preparing any learner for specific thinking and coordination skills.

The human brain is three-dimensional. **Left and right** (Laterality Dimension), **Brainstem and Frontal lobes** (Focus Dimension) and **Cerebral cortex** (Centering Dimension).

Focusing is the ability to cross the midline between back and front.

Centering is the ability to cross midline between upper and lower.

Brain gym offers balances for:

Reading skills (oral, comprehension, speed)

Thinking skills (organization, spelling, math, creative, test taking, memory and abstract)

Writing skill (eye-hand coordination, creative)

Productivity at keyboard

Riding in a car, bus, or plane

Clear listening and speaking

Whole body movement (sports and play)

Self concept – inner sunshine

Positive attitudes

Seeing

Communication

Organization

Comprehension

Breath

It is a necessity of life.

Deep breathing cleanses the inner organs, has a calming effect on the body and brain, improves digestion, increases circulation, regulates an irregular heart beat, relaxes, improves insomnia and diminishes panic/anxiety disorders. It is the only thing we do consciously and subconsciously.

Breathing pattern:

Inhale **4** counts

Hold **7** counts

Exhale **8** counts

* It only takes 3 conscious breaths to connect both hemispheres of your brain.

It doesn't matter which hemisphere you're from.



Our brains are composed of two distinct hemispheres. Each hemisphere develops and processes information in a specific way. The more that both hemispheres are activated by use; the more connections and the faster the process between both sides the more intelligently we are able to function.

Left

Conscious

Thinker
Logical
Analytical
Practical
Mover
Sequential
Duality
Words
Will
Material
Celebration
Express

Right

Subconscious

Creative
Feeling
Intuitive
Artistic
Nurturer
Emotional
Unity
Images
Power
Spiritual
Reverence
Silent

When under *STRESS*

Tries harder, lots of effort
Without results
Without comprehension
Without joy
Without understanding
May appear mechanical, tense,
and insensitive

Loses the ability to reason well
Acts without thinking
Feels overwhelmed
Has trouble expressing
Cannot remember details
May appear emotional and spaced-out

HOOK-UPS

Hook-ups connect the electrical circuits in the body, containing and thus focusing both attention and disorganized energy. The mind and body relax as energy circulates through areas blocked by tension. The figure 8 pattern of the arms and legs (Part One) follows the energy flow lines of the body. The touching of the fingertips (Part Two) balances and connects the two brain hemispheres.

TEACHING TIPS

- Part One: Sitting, the student crosses the left ankle over the right. He extends his arms before him, crossing the left wrist over the right. He then interlaces his fingers and draws his hands up toward his chest. He may now close his eyes, breathe deeply, and relax for about a minute. Optional: He presses his tongue flat against the roof of his mouth on inhalation, and relaxes the tongue on exhalation.
- Part Two: When ready, the student uncrosses his legs. He touches the fingertips of both hands together, continuing to breathe deeply for about another minute.

VARIATIONS

- Hook-ups may also be done while standing.
- Cook's Hook-ups, Part 1: The student sits resting his left ankle on his right knee. He grasps his left ankle with his right hand, putting his left hand around the ball of the left foot (or shoe). He breathes deeply for about a minute, then continues with Part Two, as above.

Deepening Attitudes



We do HOOK-UPS whenever we feel sad, confused, or angry. This cheers us up in no time. The activity is done in two parts. Grandpa is doing part 1. Grandma is doing part 2. First, put your left ankle over the right one. Next, extend your arms and cross the left wrist over the right. Then interlace your fingers and draw your hands up toward your chest. (Some people will feel better with the right ankle and right wrist on top.) Sit this way for one minute, breathing deeply, with your eyes closed and your tongue on the roof of your mouth. During the second part, uncross your legs and put your fingertips together, continuing to breathe deeply for another minute.

- For Part One of any of the above versions, some people may prefer to place the right ankle and right wrist on top.

ACTIVATE THE BRAIN FOR

- emotional centering
- grounding
- increased attention (stimulates reticular formation)
- cranial movement

ACADEMIC SKILLS

- clear listening and speaking
- test-taking and similar challenges
- work at the keyboard

BEHAVIORAL/POSTURAL CORRELATES

- improved self-control and sense of boundaries
- improved balance and coordination
- increased comfort in the environment (less hypersensitivity)
- deeper respiration

RELATED MOVEMENTS

- Positive Points, p. 32
- Cross Crawl, p. 4
- Balance Buttons, p. 27
- Cross Crawl Sit-ups, p. 13

HISTORY OF THE MOVEMENT

Hook-ups shift electrical energy from the survival centers in the hindbrain to the reasoning centers in the midbrain and neocortex, thus activating hemispheric integration, increasing fine-motor coordination, and enhancing formal reasoning. Developmentally, such integration pathways are usually established in infancy through sucking and cross-motor movement. The tongue pressing into the roof of the mouth stimulates the limbic system for emotional processing in concert with more refined reasoning in the frontal lobes. Excessive energy to the receptive (right or hind) brain can manifest as depression, pain, fatigue, or hyperactivity. This energy gets redirected in Part One to the expressive (left) brain in a figure-8 pattern. Dr. Dennison discovered that this posture could also be used to release emotional stress and alleviate learning difficulties. Wayne Cook, an expert in electromagnetic energy, invented the variation of this posture (see above), from which Hook-ups are adapted, as a way to counterbalance the negative effects of electrical pollution.

BRAIN BUTTONS

The Brain Buttons (soft tissue under the clavicle to the left and right of the sternum) are massaged deeply with one hand while holding the navel with the other hand.

TEACHING TIPS

- The student stimulates these points for twenty to thirty seconds, or until any tenderness is released.
- The Brain Buttons may be tender at first; over a few days to a week, the tenderness subsides. Then, even holding the points will activate them.
- The student may change hands to activate both brain hemispheres.

VARIATIONS

- Include horizontal tracking (for example, across the floor or ceiling line).
- Do "Butterfly 8s" on the ceiling while holding the points: the student extends an imaginary paintbrush from his nose and paints a "Butterfly 8" on the ceiling. (Note: Butterflies are in the forward visual field, not straight overhead; the head should not be tilted back to block the "open throat" position.)
- Rather than holding the navel, massage the points to the left and right of it.

Gramps does BRAIN BUTTONS before he reads or uses his eyes. Reading is never a strain for him anymore. While holding his navel, he rubs deeply just below the collarbone, to the right and left of his sternum.

Sometimes, while doing my BRAIN BUTTONS, I pretend there's a paintbrush on my nose and paint a "BUTTERFLY 8" on the ceiling, or TRACK my eyes across the line where the wall meets the ceiling. Afterwards my eyes just glide over the words when I read.



ACTIVATE THE BRAIN FOR

- sending messages from the right brain hemisphere to the left side of the body, and vice versa
- receiving increased oxygen
- stimulation of the carotid artery for increased blood supply to the brain
- an increased flow of electromagnetic energy

ACADEMIC SKILLS

- crossing the visual midline for reading
- crossing the midline for body coordination (will facilitate an improved Cross Crawl)
- the correction of letter and number reversals
- consonant blending
- keeping one's place while reading

RELATED SKILLS

- writing, keyboard work, constructive TV or VDT watching

BEHAVIORAL/POSTURAL CORRELATES

- left-right body balance (hips not torqued, head not tilted)
- an enhanced energy level
- improved eye-teaming skills (may alleviate visual stress, squinting, or staring)
- greater relaxation of neck and shoulder muscles

RELATED MOVEMENTS

Cross Crawl, p. 4

Lazy 8s, p. 5

(See also: Earth Buttons, p. 26, Space Buttons, p. 28, Water, p. 24)

HISTORY OF THE MOVEMENT

Brain Buttons lie directly over and stimulate the carotid arteries that supply freshly oxygenated blood to the brain. The brain, though one-fiftieth of the body weight, uses one-fifth of its oxygen. Placing a hand on the navel re-establishes the gravitational center of the body, balancing the stimulus to and from the semicircular canals (centers of equilibrium in the inner ear). "Dyslexia" and related learning difficulties are associated with misinterpreted directional messages, known in Applied Kinesiology to be caused in part by visual inhibition. Brain Buttons establish a kinesthetic base for visual skills, whereby the child's ability to cross the body's lateral midline is dramatically improved.

CROSS CRAWL

In this contralateral exercise, similar to walking in place, the student alternately moves one arm and its opposite leg and the other arm and its opposite leg. Because Cross Crawl accesses both brain hemispheres simultaneously, this is the ideal warm-up for all skills which require crossing the body's lateral midline.

TEACHING TIPS

- Water and Brain Buttons help prepare the body and brain to respond to Cross Crawl.
- To activate the kinesthetic sense, alternately touch each hand to the opposite knee.

VARIATIONS

- Cross Crawl as you sit, moving opposite arm and leg together.
- Reach with opposite arm and leg in varied directions.
- Reach behind the body to touch the opposite foot. (See *Switching On* for more variations.)
- Do a slow-motion Cross Crawl, reaching opposite arm and leg to their full extension (Cross Crawl for focus).
- Skip (or bounce lightly) between each Cross Crawl. (Skip-Across is especially helpful for centering; it also alleviates visual stress.)
- To improve balance, Cross Crawl with your eyes closed, or pretend to swim while Cross Crawling.
- Use color-coded stickers or ribbons on opposite hands and feet for children who may need this clue.
- Do Cross Crawl to a variety of music and rhythms.

ACTIVATES THE BRAIN FOR

- crossing the visual/auditory/kinesthetic/tactile midline
- left-to-right eye movements
- improved binocular (both eyes together) vision

ACADEMIC SKILLS

- spelling
- writing
- listening
- reading and comprehension

BEHAVIORAL/POSTURAL CORRELATES

- improved left/right coordination
- enhanced breathing and stamina
- greater coordination and spatial awareness
- enhanced hearing and vision

RELATED MOVEMENTS

Lazy 8s, p. 5

Brain Buttons, p. 25

The Thinking Cap, p. 30

HISTORY OF THE MOVEMENT

As the body grows, interweaving of the opposite sides through movement naturally occurs during such activities as crawling, walking, and running. Over the last century, crawling has been used in neurological patterning to maximize learning potential. Experts theorized that contralateral movements worked by activating the speech and language centers of the brain. However, Dr. Dennison discovered that Cross Crawl activity is effective because it stimulates the receptive as well as expressive hemisphere of the brain, facilitating integrated learning. This preference for whole-brain movement over one-side-at-a-time processing can be established through Dennison Laterality Repatterning (see *Edu-K for Kids*).



We CROSS CRAWL and SKIP-A-CROSS every morning to music. I coordinate the movement so that when an arm moves, the leg on the opposite side of the body moves at the same time. I move to the front, sides, and back and move my eyes in all directions. It helps to touch my hand to the opposite knee occasionally to "cross the midline." When my brain hemispheres work together like this, I really feel open to learning new things.

WATER

Water is an excellent conductor of electrical energy. Two-thirds of the human body (about seventy percent) is made up of water. All of the electrical and chemical actions of the brain and central nervous system are dependent on the conductivity of electrical currents between the brain and the sensory organs, facilitated by water. Like rain falling on the ground, water is best absorbed by the body when provided in frequent small amounts.

TEACHING TIPS

- Psychological or environmental stress depletes the body of water, leaving cells dehydrated.
- Water is essential to proper lymphatic function. (The nourishment of the cells and removal of waste is dependent on this lymphatic action.)
- All other liquids are processed in the body as food, and do not serve the body's water needs.
- Water is most easily absorbed at room temperature.
- Excessive water taken less than twenty minutes before or one hour after meals may dilute digestive juices.
- Foods that naturally contain water, like fruits and vegetables, help to lubricate the system, including the intestines. Their cleansing action facilitates absorption of water through the intestinal wall.
- Processed foods do not contain water, and, like caffeinated drinks, may be dehydrating.
- Working with electronic equipment (e.g., computer terminals, TV) is dehydrating to the body.
- The traditional way of determining water needs is to figure one ounce of water per day for every three pounds of body weight; double that in times of stress (see box).
- Unless you are a doctor, it may be illegal to prescribe water amounts for another person. With proper information, the student can determine his own needs.

ACTIVATES THE BRAIN FOR

- efficient electrical and chemical action between the brain and the nervous system
- efficient storage and retrieval of information

ACADEMIC SKILLS

- all academic skills are improved by adequate hydration
- water intake is vital before test-taking or at other times that possible stress is anticipated

BEHAVIORAL/POSTURAL CORRELATES

- improved concentration (alleviates mental fatigue)
- a heightened ability to move and participate
- improved mental and physical coordination (alleviates many difficulties related to neurological switching)
- stress release, enhancing communication and social skills

RELATED MOVEMENTS

Brain Buttons, p. 25
Earth Buttons, p. 26
Space Buttons, p. 28

Hook-ups, p. 31
Cross Crawl, p. 4

WHY WE EMPHASIZE WATER

As a marathon runner, Dr. Dennison learned the many benefits of replenishing his system with water. At his learning centers, he noticed that students would arrive thirsty, drink great quantities of the bottled water in his office, and seem more alert and refreshed afterward. This observation led Dr. Dennison to look even further into the value of water.



Figuring Water Needs by Body Weight

weight $\div 3$ = number of ounces
of ounces $\div 8$ = number of glasses per day
i.e., 144 lbs. $\div 3$ = 48 ounces
48 ounces $\div 8$ = 6 glasses of water per day

A 144-lb. person needs about 6 glasses of water per day.

WATER

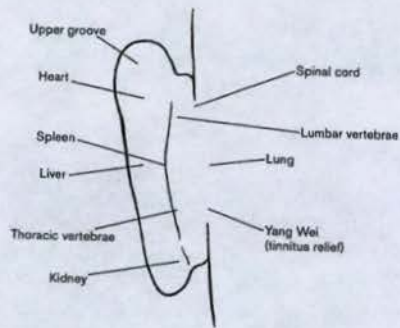
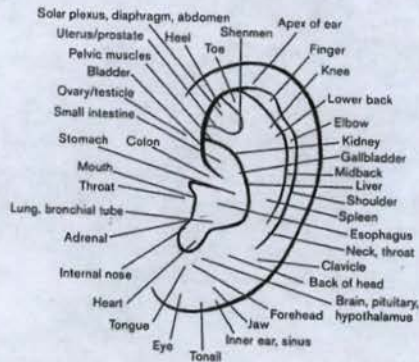
- 75% of Americans are chronically dehydrated
- In 37% of Americans, the thirst mechanism is so weak that it is often mistaken for hunger
- Even **MILD** dehydration will slow down one's metabolism as much as 3%
- One glass of water will shut down midnight hunger pains for almost 100% of the dieters studied in a Washington study
- Lack of water, the #1 trigger of daytime fatigue
- Preliminary research indicates that 8-10 glass of water a day could significantly ease back and joint pain for up to 80% of sufferers
- A mere 2% drop in body water can trigger fuzzy short-term memory, trouble with basic math, and difficulty focusing on the computer screen or on a printed page
- Drinking 5 glasses of water daily decreases the risk of colon cancer by 45%, plus it can slash the risk of breast cancer by 79%, and one is 50% less likely to develop bladder cancer

What is REFLEXOLOGY?

Reflexology is the natural healing art on the principal that there are reflexes in the hands, feet and ears that correspond to every part, gland and organ of the body.

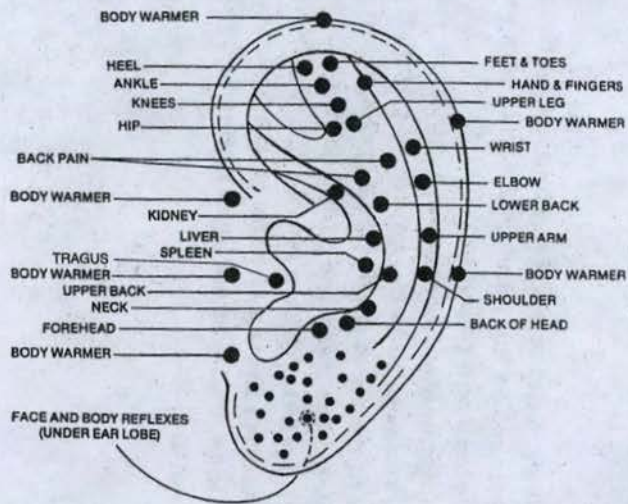
Through application of pressure on these reflexes, reflexology relieves tension, improves circulation and promotes the natural function of the related areas of the body.

Reflexology has been practiced for thousands of years in places such as India, China and Egypt. Reflexology has been used as a healing therapy by the North American Native people for generations, and was thought to have been passed down by the Inca Civilization.

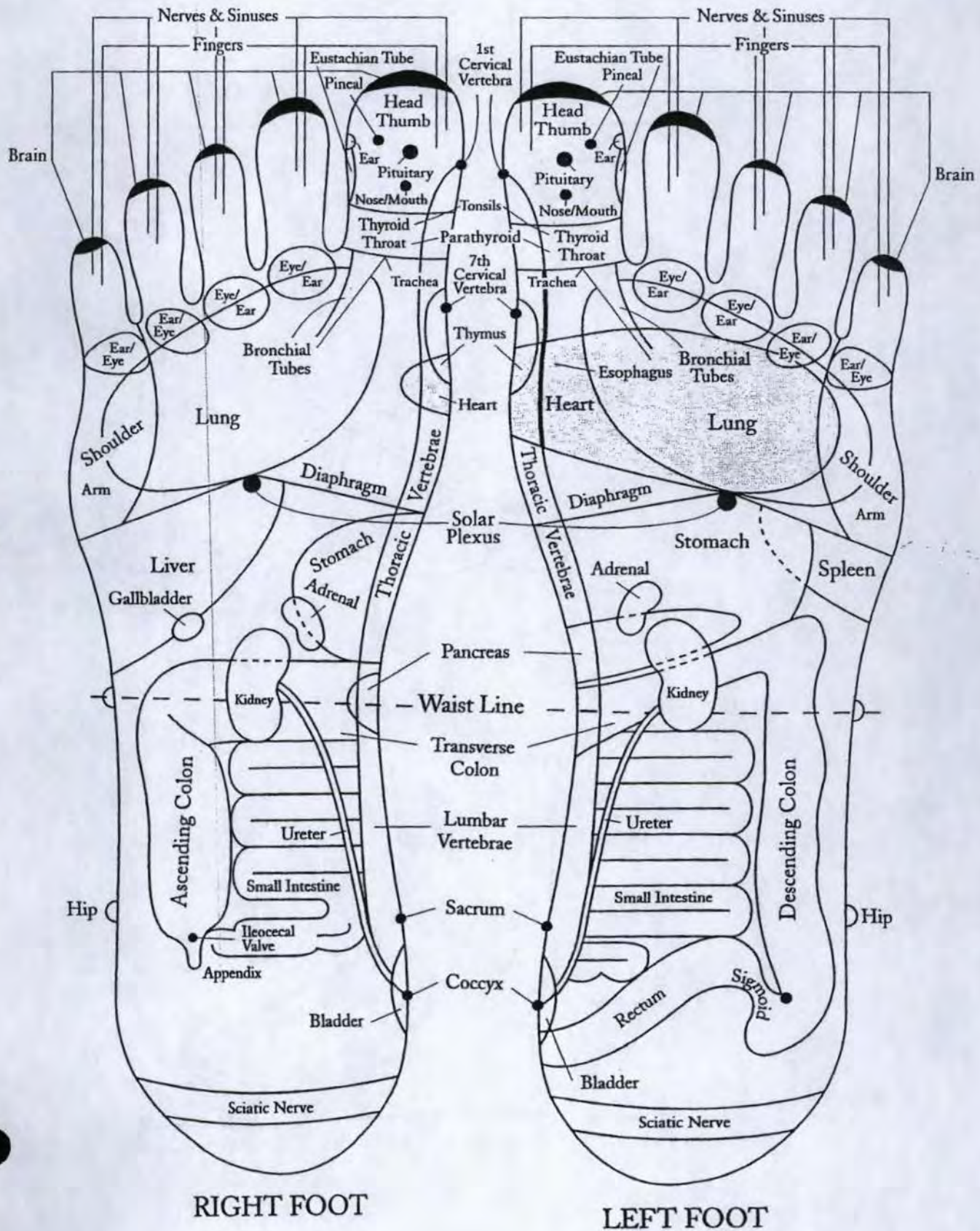


How to Use Reflexology on the Ears

THE EAR



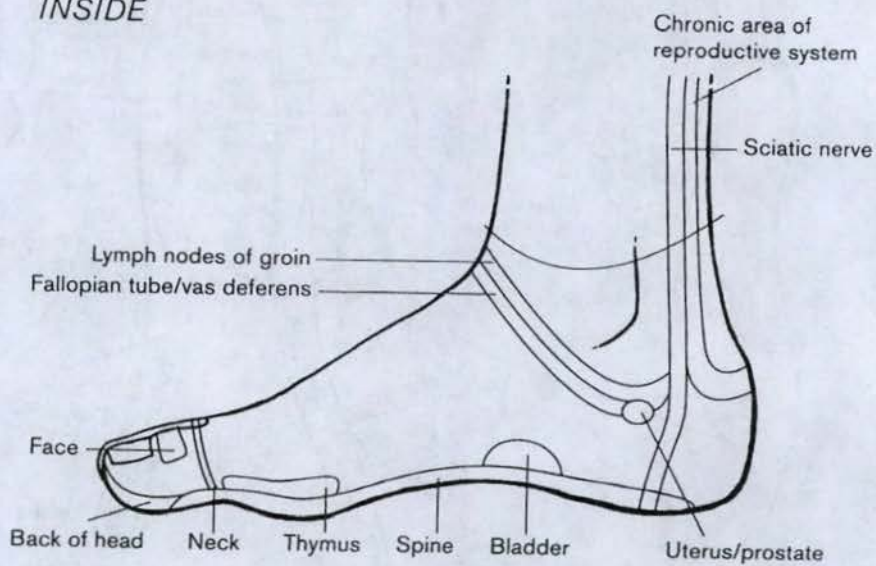
OVERALL FOOT CHART



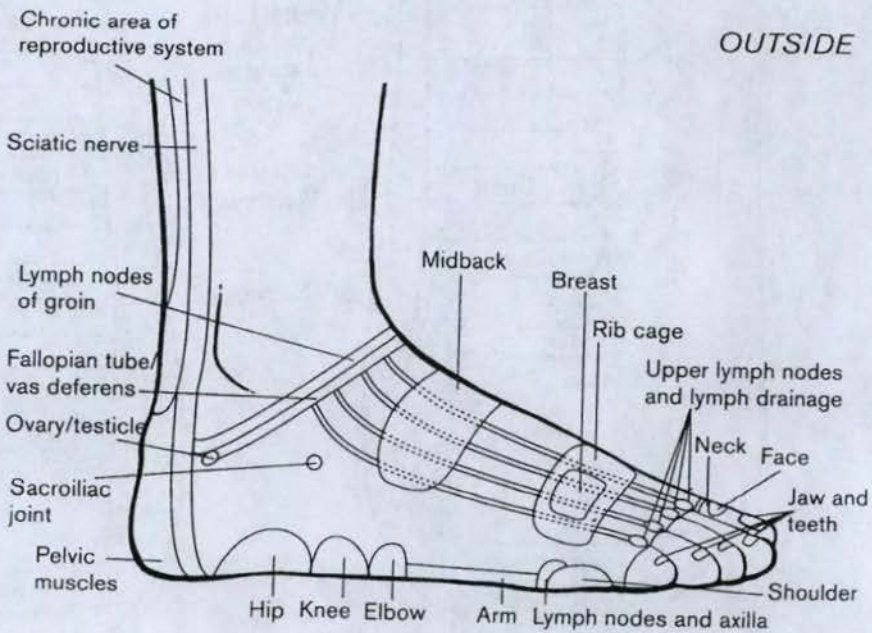
RIGHT FOOT

LEFT FOOT

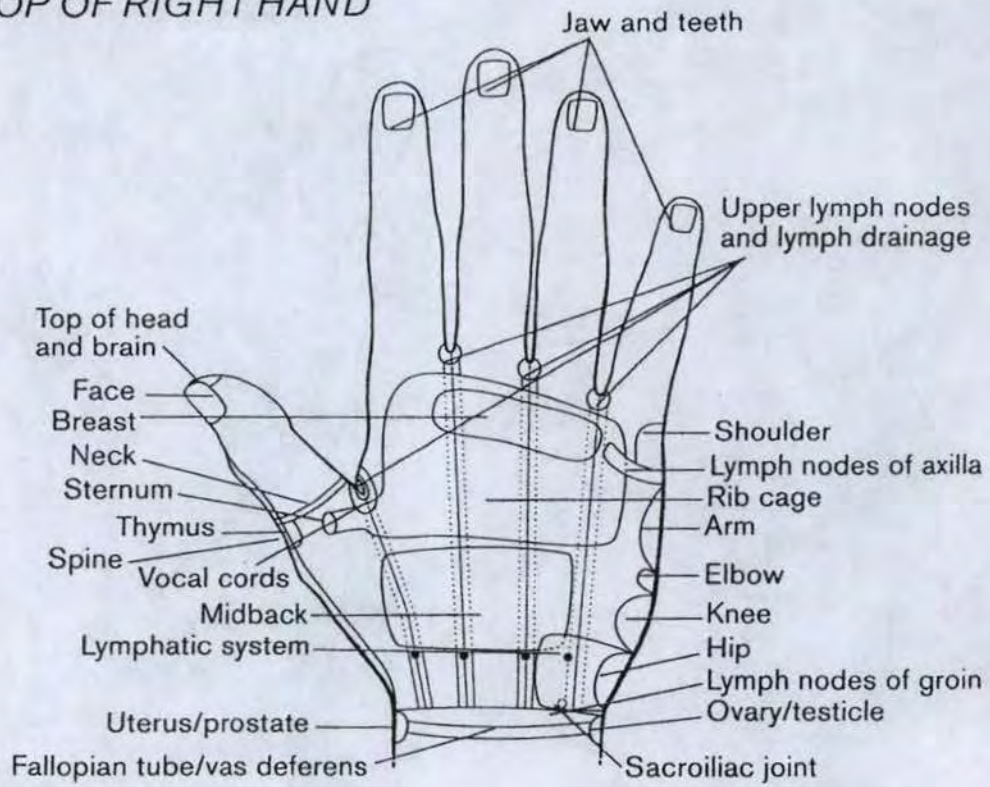
INSIDE



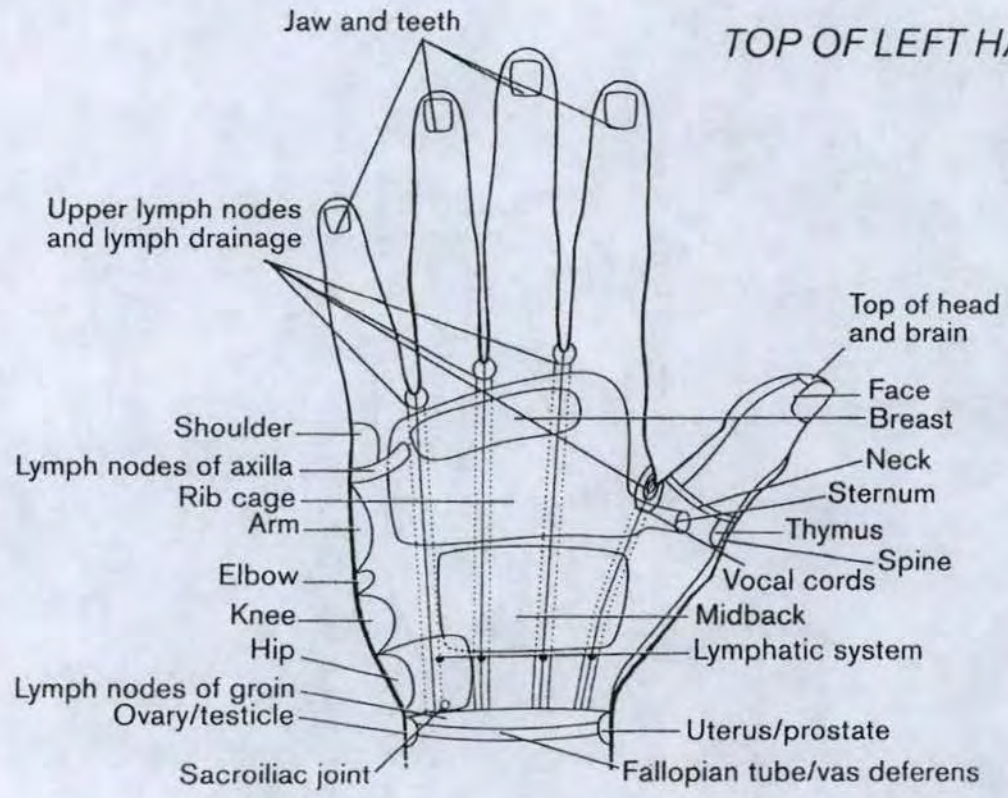
OUTSIDE



TOP OF RIGHT HAND



TOP OF LEFT HAND



THE KALEIDOSCOPE OF LEADERSHIP

CHATCOLAB 2012

MINI'S

- Jenny – Your Environment**
Janeal – Beautiful Pillow Cases
Decorative Table Runner
Kathy – Aromatherapy
- Sarah – Fun with Foods**
Hugh – Parachute Bracelets
Camille – Safe Dating
Annie – Kaleidoscopes
- Bevy – Shadow Play**
Robin – Song Leading
Suzanne – Line Dancing
Stan – Leather Craft
- Carlyle – Games**
Team Building
Selena – Stage Make-up
Rain Sticks
Pipe Chimes

WHAT IS AROMATHERAPY?

“Aroma” derives from the Greek word for spice—today we use the word more broadly to mean fragrance—and “therapy” means treatment, so aromatherapy literally means curative treatment by the use of scent.

Reducing Stress with aromatherapy

- Use aromatherapy at home, at work, and during your sleep. This is an effortless way to help you reduce stress. The sense of smell has a stronger impact on the brain than all the other senses because it is not modulated by the processing center of the brain, known as the thalamus. All other senses—sight, touch, taste and hearing—are first processed in the thalamus before they are allowed to have an impact on the rest of the brain. However, smell has a direct link to the brain centers that govern stress. The best essential oils to use to help reduce stress are **lavender**, **sandalwood**, and **rose**.

NOTES:

Aromatherapy

Essential oil recipes

Chest and sinus congestion

2 drops lavender oil

2 drops tea tree oil

2 drops eucalyptus oil

pour boiling water into bowl, cover head with towel, keep eyes closed. Breathe for about 3 minutes. Caution...do not put face too close to hot water.

HEADACHES

Massage 2 drops Lavender oil into temples and at the base of the skull.

NOTES:

LAVENDER

Lavender is derived from the Latin word lavare, which means "to cleanse".

Lavender has many uses:

Lavender oil is one of the few essential oils that is safe to use "neat", or undiluted, on the skin.

Lavender oil can be used for bee stings and other insect bites

Lavender oil may be useful in treating headaches, especially

It can be rubbed on the forehead and be added to a base oil for neck massage.

Lavender oil is helpful in healing burns.

Lavender oil is calming and can help in falling asleep.

Lavender oil is soothing for scrapes and other skin irritations.

Lavender oil soothes sunburn, aids in the healing of burns and skin injuries, and is used to treat eczema, fungal infections and irritated, flaking scalp.

FLAG ETIQUETTE

AND

FLAG CEREMONY

IDEAS

PLEDGE OF ALLEGIANCE
WHAT THE WORDS MEAN



1. "I pledge allegiance"
- *I promise to be true*
2. "to the flag"
- *to the sign of our country*
3. "of the United States of America"
- *each state that has joined to make our country*
4. "and to the Republic"
- *a republic is a country where the people choose others to make laws for them. The government is of the people.*
5. "for which it stands,"
- *the flag means the country*
6. "one Nation"
- *a single country*
7. "under God"
- *the people believe in a supreme being*
8. "indivisible,"
- *the country cannot be split into parts*
9. "with liberty and justice"
- *with freedom and fairness*
10. "for all."
- *for each person in the country ... you and me.*

The pledge says you are promising to be true to the U.S.A.

COLORS IN THE FLAG

The red, white and blue colors and their arrangement in the Flag are often interpreted as expressing the very character of our nation. The Continental Congress of 1777 declared that the white stars in a field of blue shall represent a "new constellation." George Washington described the white in the Flag as symbolizing our desire for liberty - the land of the free. We say the red signifies the courage and sacrifices of the nation's defenders and the blue has been likened to the loyalty and unity of our citizens.

DESCRIPTION OF THE FLAG

The Flag of the United States of America has 13 horizontal stripes - alternating 7 red and 6 white - with the red stripes at top and bottom. the canton, or union of navy blue, occupies the upper left-hand quarter next to the staff and extends from the top to the lower edge of the fourth stripe. The 50 stars in the blue field equal the number of states admitted officially to the union. The stars are arranged, with one point up, in 9 horizontal rows. Rows 1, 3, 5, 7 and 9 have 6 stars each. Rows 2, 4, 6 and 8 have 5 stars each with stars centered diagonally between stars in the longer rows above and below.



- Taken from "Etiquette of the Stars & Stripes"
Veterans of Foreign Wars of the U.S.

The Stars and Strips

The most widely known symbol of a nation is its flag—a piece of cloth with a picture or design that represents something special about that nation. In the United States, that flag, is the Stars and Stripes.

Every part of the flag's design represents an American ideal. The red, white, and blue colors are symbols of the American spirit—red for hardiness and valor, white for purity and innocence, and blue for perseverance and justice. The 13 red and white stripes stand for the original 13 colonies. And the stars represents the 50 states.

For more than 200 years, the Stars and Stripes has flown over the United States—in good times and in bad. Created during the Revolutionary War, the flag has changed as the nation has changed, but the ideals for which it stands have not.

Many American own flags and enjoy displaying them on holidays like Flag Day, Independence Day, and Veterans Day. But do you know the correct procedure for folding this venerable symbol of the American nation?

When not on display, a United States flag should be folded into the shape of a three-cornered hat to symbolize the shape of the cocked hats worn by soldiers during the Revolutionary War. It takes two people to do it properly. Both should hold the flag waist-high, with its surface parallel to the ground. Maintain a secure hold throughout and never allow any part of the flag to touch the ground.

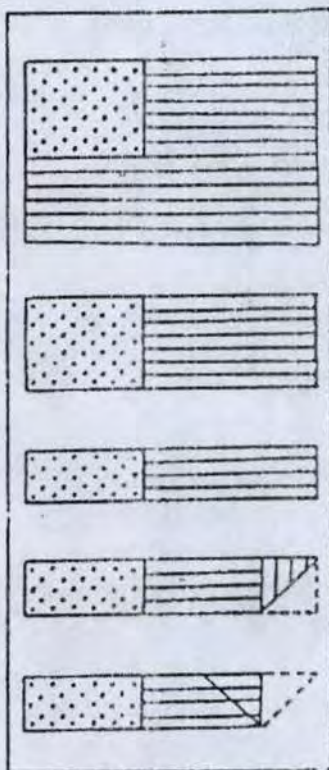
The United States flag can be displayed from sunrise to sunset at any time of the year (and at nighttime too, as long as it's properly illuminated).

HOW TO FOLD A FLAG

1. Fold the flag in half lengthwise, bringing the striped section over the canton, or field of stars.
2. Fold it again lengthwise, bringing the canton to the outside.
3. Make a triangular fold at the striped end, bringing the folded edge over to meet the open edge.
4. Fold the outer point up. Forming a second triangle.
5. Continue folding the flag in this manner 7 more times. The last triangular fold brings the red and white stripes into the star-sewn blue field, symbolizing the day's light vanishing into the darkness of the night.
6. Tuck the remaining flap into the pocket formed between the stars and stripes.

When a flag is folded properly it will have 12 folds. Each of the 12 folds carries a particular significance. The **first** fold is a symbol of life; similarly, the **second** fold is a symbol of a belief in eternal life. The **third** fold is in honor and remembrance of past veterans, while the **forth** serves as a reminder of our weaker nature and a trust in God. The **fifth** fold is a tribute to our country, with the **sixth** fold symbolizing where our hearts lie—the place to which we pledge allegiance. The **seventh** fold is a tribute to the armed forces and the **eighth** is a memorial to the one who entered into the valley of the shadow of death so that we might see the light of day; also, it is in honor of our mothers. The **ninth** fold is a tribute to womanhood, the **tenth** a tribute to fatherhood. The **eleventh** fold, for those of the Jewish faith, symbolizes the lower portion of the seal of Kings David and Solomon, while the **twelfth** serves as an emblem of eternal life for Christians, and glorifies the Father, the Son, and the Holy Spirit.

When the U.S. flag is no longer fit to be displayed, the most dignified way to destroy it is to burn it.



FOLDING THE AMERICAN FLAG

Flag before folding.

1. Fold in center lengthwise, bring bottom edge up behind (blue field and stars always on top).
2. Fold in center again with upper part of blue field on top.
3. Fold the corner at the opposite end from the blue field to form a triangle.
4. Fold triangle toward blue field. This leaves the end opposite the blue field parallel to the edge of the field.

Continue 3 and 4 until flag is folded. No red shows.

For the Year 2001-2002 the Parliamentarian may lead everyone in repeating:

The DUP Motto: Our Heritage Binds Us together

and share information about the flag as outlined below or from "You and Your Flag pamphlet". (Canadian camps/companies may share information about the Canadian Flag.)

	AMERICAN FLAG	CANADIAN FLAG
Sept	<p>How to pledge allegiance to your flag:</p> <ul style="list-style-type: none"> - Remove all items from arms and hands. - Head bare (women leave hats on; people in uniform leave hats on, give hand salute) - Standing at attention with right hand over heart. 	<p>Canadian DUP Pledge: "I pledge allegiance to the flag, the emblem of my country. And to her I give my love and loyalty."</p>
Oct	<p>Our Flag the "Stars and Stripes" symbolizes the union of 50 states and over 225 million people into one great country.</p>	<p>The national flag of Canada was approved by resolution of Parliament on October 22, 1964 and proclaimed by Her Majesty Queen Elizabeth II, Queen of Canada, to take effect on February 15, 1965.</p>
Nov	<p>It's your flag - it stands for you country--"Conceived in liberty and dedicated to the proposition that all men are created equal." Treat it with the Esteem and Respect it deserves.</p>	<p>Red and white were designated Canada's colours by His Majesty King George V on November 21, 1921 in proclamation of the Royal Arms of Canada.</p>
Dec	<p>George Washington is said to have explained the flag's symbolism like this: "We take the stars and blue union from Heaven; the red from our Mother Country, separating it by white stripes, thus showing we have separated from her, and the white stripes shall go down to posterity representing liberty."</p>	<p>The maple leaf was historically used from the early days of Canada to symbolize our country. It was first proposed as an emblem of Canada in 1834 when the Saint John Baptiste Society was founded.</p>
Jan	<p>What the colors mean (according to a 1782 US State Dept. Directive) Red symbolizes hardiness and courage White symbolizes purity and innocence Blue symbolizes vigilance and justice</p>	<p>In 1837 <i>Le Canadian</i>, a newspaper published in Lower Canada, referred to the maple leaf as a suitable emblem of Canada. It was used in the decorations for the Prince of Wales' visit to Canada in 1860.</p>
Feb	<p>The flag stands for people – millions of Americans who have worked and fought to preserve our freedom and way of life.</p>	<p>On February 15, 1965, the maple leaf flag was first raised over Parliament Hill as the national flag of Canada.</p>
Mar	<p>The star - an ancient symbol of dominion or sovereignty. The stars in the flag stand for all the states. There is no particular star for any one state.</p>	<p>The maple leaf appears on the coats of arms granted to Quebec and Ontario in 1868 and as a distinctive emblem on the Royal Arms of Canada proclaimed in 1921. The maple leaf, long a symbol of the Canadian Armed Forces, was used to identify the Canadian contingents in the two world wars.</p>
Apr	<p>Franklin Lane once said the flag of the United States seemed to say: "My stars and My stripes are your dreams and your labors, and they are bright with cheer, brilliant with courage, firm with faith, because of you, 'The People'!"</p>	<p>The search for a new Canadian flag began in 1946 when a select committee of Parliament examined more than 1,500 designs. Then and for the next 18 years, agreement could not be reached on a new design.</p>
May	<p>The phrase "under God" was added to the pledge by a congressional act approved on June 14, 1954. At that time, Pres. Eisenhower said, "in this way we are reaffirming the transcendence of religious faith in America's heritage and future; in this way we shall constantly strengthen those spiritual weapons which forever will be our country's most powerful resource in peace and war."</p>	<p>On February 15, 1965 the flag adopted was as follows: a red flag, twice as long as it is wide, containing in its centre a white square bearing a red maple leaf. Red and white are Canada's official colours and, with the maple leaf, are the symbolic elements found in the Canadian flag.</p>

What do the words of the Pledge of Allegiance really mean?

When we say the pledge, do you know what the words really mean? Or has it become boring? Many times when we memorize something we do not know the meaning of the words.

One day a little girl was learning the Pledge of Allegiance with her mother and began by saying, "I pledge allegiance -- Mommy, what is allegiance?" Her mother replied, "Well, let's start at the beginning. I means me as an individual, pledge means to dedicate all of my worldly goods to give without self pity, and when you pledge your allegiance you are promising your love and devotion or duty to our flag and our country." As the little girl continued, she said, "I pledge allegiance to the flag of the United States of America and to the republic -- Mommy, what is republic and why do we pledge to the flag?"

"Well, the flag is our standard, Old Glory, a symbol of freedom. Our flag has been given such dignity because of the respect and loyalty the people of the United States have given her. It represents the freedoms we enjoy here. Of the United means that we have come together as a group. States is individual communities that have been united into 50 great states, each one having pride and dignity of its own state, but with a common love for our country. A republic is a government that is governed by the people, for the people, that the people tell the leaders what they want, not the other way around."

Then satisfied, the girl continued, "and to the republic for which it stands, one nation under God, indivisible, -- Mommy, what's indivisible?" "Well dear, the word is indivisible which means our nation cannot be divided." Content, she continued, "with liberty and justice for all. Mommy what does all that mean?" Mother, trying to make it interesting, said, "liberty is freedom and the right of power to live one's life with threat or fears for doing one's own thing as long as it does not harm anyone else. Justice is the principal or quality of dealing fairly with other people. And when we say for all it means it's as much your country as it is mine, and it belongs to all the people of the United States."

After she was finished, she asked her mother, "Where did the pledge of allegiance come from?" Her mother said, "Let's look it up and find out more about our pledge. Francis Bellamy, who lived from 1855-1931 and was editor of YOUTHS COMPANION magazine of Boston wrote the original with permission from President Benjamin Harrison, to be used on Oct. 12, 1892 in a National School Celebration for Columbus Day, in the public schools to mark the 400th anniversary of the discovery of America. But the original pledge went like this: "I pledge allegiance to my flag and to the republic for which it stands, one nation, indivisible, with the liberty and justice for all." The pledge was changed on June 14, 1924, now known as Flag Day, a day when we display our flags to celebrate and display the freedoms and liberties we in America can enjoy."

The little girl, enjoying herself, said, "I wish the words weren't so hard." The words, though they are hard, were chosen with a lot of thought and feeling, and many younger children make mistakes by mixing up the words, mispronouncing them or leaving some of them out. The little girl, quite interested in all she was learning asked, "But mommy, how do we salute the flag?" Her mother replied, "To show the flag the proper respect, men with hats should remove them and place them over their hearts, and people in the military should give the military salute, and all others, such as you and I, should place our right hand over our heart each time the flag passes by or we say the pledge." "Mommy, I'm proud to say the Pledge of Allegiance and next time I say it, I will say it with pride and dignity because I know what the words mean."

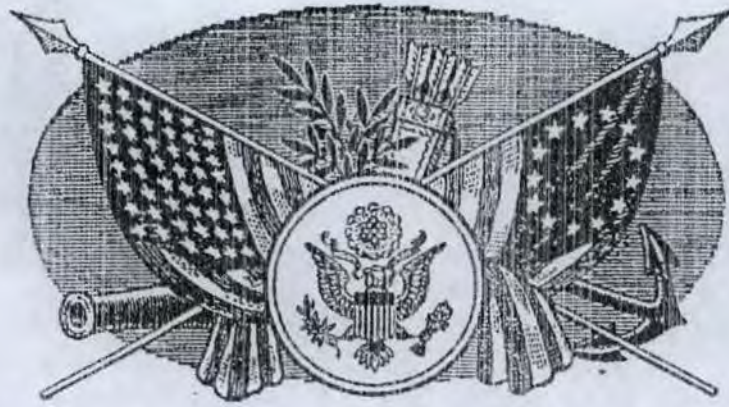
Let's take the time like the little girl in this story to think about the pledge as we all say it together, so that it doesn't become just a bunch of words that we recite without meaning.

Delores Write

U.S. FLAG ETIQUETTE



1. Display the flag from sunrise to sunset.
2. Do not fly the flag in rainy or stormy weather unless for some special reason.
3. Raise the flag briskly and proudly. Lower it slowly, ceremoniously.
4. Never allow the flag to touch the ground or floor. Gather and fold it correctly.
5. When giving the pledge, face the flag and stand erect with the right hand placed over the heart, fingers together and horizontal with the arm. Lower your arm at the conclusion of the pledge.
6. When carried in a procession with another flag or flags, the U.S. flag should be either on the marching right (the flag's own right), or if there is a line of other flags, in front of the center of that line.
7. When a 4-H or state flag is flown on the same halyard with the U.S. flag, the latter should be at the peak. When the flags are flown from adjacent staffs, the flag of the United States should be hoisted first and lowered last.
8. When the flag is displayed from a staff in a public auditorium, it should be placed to the speaker's right as he faces the audience. Any other flag should be on the speaker's left.
9. When the flag is in such condition that it is no longer a fitting emblem for display, it should be destroyed in a dignified way, preferably by burning.
10. When during the ceremony of hoisting or lowering the flag or when the flag is passing in a parade or in a review, all persons should face the flag, stand at attention, and salute. There are three types of salutes:
 - a. Those in uniform should render the military salute.
 - b. Men with hats on should remove the hat, hold it with the right hand, with hand over the heart.
 - c. All others should salute by placing the right hand over the heart. The salute to the flag in a moving column should be given at the moment the flag passes.
11. When the American flag and the 4-H flag are placed on a desk or table at a 4-H meeting, the American flag is always on the president's right.



THE FLAG SPEAKS

Setting: 4 people holding flag so all can see.
A voice in the background with a microphone or a loudspeaker set close to the flag.

Voice:
Born during the nation's infancy, I have grown with it, my stars increasing in number as our country has grown in size, the domain over which I wave expanding until the sun on my flying folds now never sets.

Filled with significance are my colors of red, white, and blue into which have been woven the strength and courage of American manhood, the love and loyalty of American womanhood.

Stirring are the stories of my stars and stripes --

- ... I symbolize the soul of America, typifying her ideals and aspirations, her institutions and traditions.
- I have faith in the value of the common man and woman and believe their possibilities are infinite.
- ... I reflect the wealth and grandeur of this great land of opportunity.
- ... I represent the Declaration of Independence.
- ... I stand for the Constitution of the United States.
- ... I signify the Law of the Land.
- ... I tell of the achievements and progress of the American people in art and science, culture and literature, invention and commerce, transportation and industry.
- ... I control the strong, protect the weak, relieve the suffering, and do all I can for the betterment of mankind.
- ... I stand for peace and goodwill among the nations of the world.
- ... I believe in tolerance.
- ... I stand for a big and broad patriotism and rational nationalism.
- ... I wave exultantly over the school house of the land, for education is the keystone of the nation and the schoolroom is my citadel.
- I am the badge of the nation's greatness and the emblem of its destiny
- Threaten me and millions will spring to my protection.

--I AM THE AMERICAN FLAG

FREEDOM AND OUR FLAG

Freedom . . . is man's birthright; A sacred, living rampart; The pulsebeat of humanity..... the throb of a nation's heart! Not gold, but only MAN . . . can make . . . A people great and strong; Men who stand for truth and honor's sake . . . stand fast and suffer long. They build a nation's pillars deep . . . And lift them to the sky. The intervention in this country long ago of a new form of government and the production of the Constitution of the United States, stands as one of the most remarkable inventions in the history of man. Our reliance is in the love of liberty, which God has planted in us. Our defense is in the spirit, which prized liberty as the heritage of all men . . . in all lands . . . everywhere. Daniel Webster said . . . "I shall know but one country" . . . the ends I aim at shall be my country's . . . my God's . . . and truth's. I was born an American; . . . I shall die an American."

(put spotlight on American flag) . . . Our flag represents the living country and is a living thing, signifying the respect and pride we have for our Nation. Our flag is a precious possession. Our flag is a symbol of our great country . . . our heritage . . . and our place in the world. It represents the highest ideals of all individual liberty . . . justice . . . and equal opportunity for all.

Will you stand and join me in the salute to the American flag.



THE FLAG OF OUR COUNTRY

The flag of Our Country with its fifty stars and thirteen stripes is the proud emblem of our nation.

The thirteen red and white stripes commemorate the thirteen original colonies which waged a long and bitter struggle for independence. During those years of hardship and sacrifice, they stood shoulder to shoulder, and these stripes will ever remain a testimonial of the brave men and women of those thirteen colonies who fought to establish this nation.

Each white star on a blue field tells of a sovereign state that has become part of this Union.

The red in the flag represents the courage which the people of our nation have shown whenever it was needed; the courage to dare and to face danger for a cause which is just.

The white stands for liberty. It tells of men and women from every part of the globe who came here to enjoy the manifold blessings of freedom, liberty, and equality.

The blue represents loyalty. It speaks of the loyalty of the original thirteen colonies to each other, the loyalty of fifty states to their Union, the loyalty in the hearts of millions of citizens to their country.

This is the flag of freedom, of justice, of equality.

This is Our Flag.

OUR COUNTRY

Anna Louise Dabney



Our country is a tapestry,
Woven by loving hands;
By Faith and Hope 'twas deftly made
From threads of other lands;
And each retains its native hue
Whose beauty animates
A varied pattern, lovely, new --
Our own United States.

FLY THIS FLAG PROUDLY

It has given heart and hope and strength
to Americans ever since this nation was born.

It has flown in times of trouble and in
times of triumph as a symbol of America's
unquenchable ideals, ever since those ideals were
first proclaimed.

It flies today as a sign that Americans,
proud of their country's stirring heritage, are
determined to carry the American dream
forward.

When we fly the flag each day, we salute
the blessings we enjoy in this great country.

--We affirm our belief that only as each
one of us gives strength to America can America
give strength to us.

--We express our support of the American
credo: one nation indivisible, with liberty and
justice for all.

Let us fly this flag proudly, to show that
we know what a privilege it is to be an
American.

One flag, one land, one heart, one hand,
One Nation, evermore!

--Oliver Wendell Holmes