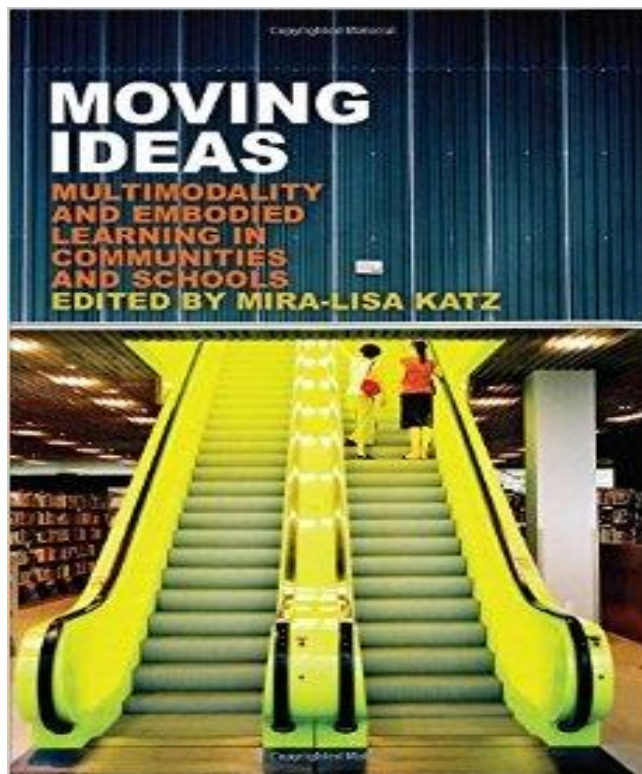


Review of *Moving Ideas: Multimodality and Embodied Learning in Communities and Schools*

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Although pedagogical traditions have typically recognized students' bodies as forces that demand suppression, appeasement, or reconciliation, post-Cartesian cognition paints a new picture of the body's role in learning. As our understanding of cognition emerges from the isolated and decontextualized approaches of the past, the educational tide seems to be shifting toward more dynamic notions of learning (Damasio, 1994; Lakoff & Johnson, 1980). Toward this goal, accommodating movement in the classroom is a growing trend, but merely tolerating the body's intrinsic need to move is a far cry from implementing practices of embodied learning, where the body itself is integral to pedagogy. Embracing the body as an active and meaningful part of the learning process is a more daunting ideological and pedagogical hurdle, given our habituated reluctance to consider cognition as embodied. No longer perceived as a distraction from academic activity, the body can be utilized as a powerful vehicle through which educators can reach students and embed content. The demand for more holistic approaches to education is on the rise and, as a result, educators are becoming increasingly creative with their pedagogy and the means through which they reach the whole student. Some of these creative approaches to embodied learning are detailed in *Moving Ideas: Multimodality and Embodied Learning in Communities and Schools*, edited by Mira-Lisa Katz (2013). Authors from a range of disciplinary and educational contexts, who "consciously conceive of their bodies as multimodal material for and sites of pedagogical sense making and organization" (Katz, 2013, p. 5), have penned the chapters of this volume.

Preceded by James Paul Gee's forward and a poem titled "The Body is the Text" by Elizabeth Carothers Herron, Katz's introduction to *Moving Ideas* provides a clear argument for the need to incorporate the body into educational contexts. Drawing from personal experiences coping with the physical discomforts of traditional secondary school contexts, Katz outlines the need for bodily participation in learning. Research from Crantz (1998) on the history of the chair and the ways in which classroom furniture and spatial organization affect the nature of learning and the flow of information support Katz's inquiry: "[M]ust schools be physically inhospitable places? For numerous people, perhaps especially for children, sitting in

chairs is not only tedious and painful, but also counter-productive to learning" (p. 2). As children progress through formal education, these physical restrictions become increasingly canonized, socially and culturally. A quote from a TED talk by Sir Ken Robinson (2006) appropriately summarizes this tendency; "as children grow up we start to educate them progressively from the waist up. And then we focus on their heads. And slightly to one side." Katz contrasts that ideology with the aim of the book's authors to "suggest accessible and engaging educational practices where teachers and learners are literally moving ideas, making use of perhaps the most ubiquitous yet underutilized educational tools we have at our constant disposal—our bodies." (p. 3)

Katz deftly speaks to the latest research on embodied learning, supported by newer interpretations of cognition that are currently being unfurled from research in multimodal communication, embodied literacies and neuroscience. Citing the findings of Jewitt and Kress (2003), Katz situates the text within our existing understanding of multimodal education and urges for the re-conceptualization of education to include more varied and often marginalized modes. Katz elaborates on existing pedagogies by building on expanding conceptions of literacy and translating literary terms such as "text," "image," "composition," "reading" and "writing" into bodily contexts. Although this book incorporates a variety of educational contexts, disciplines and educational levels, the connection between embodied learning and language arts is clearest and the emphasis of a number of chapters. According to Katz,

Embodied literacies and communicative practices are what sustain and enable the corporeal pedagogies described in *Moving Ideas*; authors helpfully recast many dimensions of effective teaching...to build habits of mind/body in domains where learning and teaching are simultaneously corporeal, intellectual, emotional, psychological, and or course, deeply social. (p. 5)

Katz's thesis for situated learning also draws support from emerging findings from neuroscience. Antonio Damasio's empirical research connecting the

cognitive, the affective and the embodied nature of the mind forms the foundation from which embodied learning, socially-situated learning, emotional thinking, and other manifestations of post-Cartesian education leap. Katz summarizes, “If emotions and feelings are the foundation of reasoning processes such as prediction, choice- and decision-making, as Damasio persuasively argues (1994), then we especially need schools that honor our simultaneous needs for physical, emotional and intellectual engagement” (p. 9).

Katz draws additional support for learning through physical imitation from a growing understanding of mirror neurons, which enable our brains—through observation alone—to mimic the neural activity generated by the actions that are being observed. Pioneered most prominently by Marco Iacoboni (2008), mirror neuron research is transforming our understanding of how the brain works through contextual and socially-driven means.

Further evidence of the multimodality of communication comes from gesture, which we do with or without access to visual input (whether resulting from a lack of lighting or ability). Arguing for the interconnectedness of the visual and the verbal, Katz cites gesture researcher David McNeill, who states that “language is inseparable from imagery...It makes no more sense to treat gesture in isolation from speech than to read a book by only looking at the ‘g’s” (2005, p. 4). Because gestures and the relationship between the movement of the hands and the activity of the voice offers valuable insight into the mental processes of a speaker, they have added value for education. Katz concludes,

If educators focus too narrowly on speech and discourse, we risk overlooking the degree to which other modalities systematically contribute to successful human communication, cognitive growth and development, and how they could be strategically tapped to support (and at times supplant) other dominant modes of classroom literacies, discourses and forms of interaction. (p. 13)

Chapter Summaries

With twelve chapters from a range of educational contexts and disciplines, *Moving Ideas* begins with a chapter by the book’s editor titled “Growth in Motion: Supporting Young Women’s Embodied Identity and Cognitive Development Through Dance After School.” In it, Katz explores through a multi-year study how an after-school dance class for teenage girls can support social and cognitive development, specifically through a pedagogy that embraces mistakes rather than punishing them. Katz builds on existing research establishing the benefits of afterschool arts activities as vehicles for youth to create social networks around self-identified interests. Further, she states, “when young women in particular are involved in physical activities such as sports or dance they tend to perform better academically; build more constructive relationships with peers and adults; learn to collaborate, think critically, and solve problems; and develop more confidence and self-esteem” (Katz, p. 32). Using a clear qualitative research design, Katz explores the connection between dance and the development of young women’s identities, their cognitive, social and emotional growth as well as the nature of learning that occurs through dance and implications for re-thinking education both in and out of school. In doing so, Katz reiterates the value of multimodal learning environments and the fear that our ever-narrowing curricula is missing a promising opportunity for constructing meaningful educational experiences.

Chapter two, written by Catherine Kroll and titled “Chroma Harmonia: Multimodal Pedagogies Through Universal Design for Learning,” delves into the use of multimodal methods in a pedagogical grammar class for pre-service English Language teachers. Noting the mismatch between professors’ expectations and students’ actual work as well as recent findings from neuroscience, Kroll re-envision her course using Universal Design for Learning (UDL), a curricular design that emphasizes flexible learning through multiple modes of communication, action and expression, and engagement. Kroll hypothesizes “that it is the very experience of observing an active teacher/learner investigating the course material with her students that produces, in turn, a *shared space of active learning* in which students are stimulated to create their own self-instructional strategies” (p. 51). Kroll goes on to detail some of her instructional

strategies as well as her attempts to understand her students and what might motivate them to learn grammar. Kroll postulates that gesture, intonation, vocal exaggerations are not only in line with UDL brain-based learning, but that they require activity within a greater number of areas of the brain, thereby increasing the likelihood of a student remembering the content. Of the techniques employed in Kroll's classroom, her use of color- and symbol-coding to identify grammatical structures seems to have had the biggest impact – causing students to implement and independently elaborate on this particular learning strategy. Supported by research on mirror neurons, particularly Rizzolatti and Sinigaglia's (2008) notion of *a shared space of action*, Kroll notes that mirror neurons activity is dependent on a shared sense of purposefulness or intentionality. She further suggests that students' assimilation of the color- and shape-coding technique required a "shared understanding of the goal of that lesson" (p.54) and concludes that mirror neurons respond not to the sensory input of observed actions, but to their meaning and intention. Based on student responses, Kroll ultimately finds that "what may be most important about multimodal instruction is the very fact of its flexibility within and across multimodalities rather than any on particular type of instruction through visual, aural, or kinesthetic means" (p. 57). The teacher's ability to model engagement and play with materials represents the crucial factor in activating student's connection with various modalities. Kroll also warns that we should not expect our students' learning to look exactly like what we have taught them.

In chapter three, titled "All the World's A Stage: Musings on Teaching Dance to People with Parkinson's," dance-educator David Leventhal describes a dance class specifically tailored to sufferers of the physically debilitating, degenerative neurological disorder. As Leventhal states "Professional dancers and people with Parkinson's disease share a similar challenge: to execute difficult movement with ease and natural grace...Both populations must use learning strategies to fill time and space with fluid, fluent action" (p. 61). The brain child of Olie Westheimer, executive director of the Brooklyn Parkinson Group in New York, the class was held at the Mark Morris Dance Center, taught by two professional dancers and accompanied by an

accomplished musician. The co-founders, author David Leventhal and his colleague John Heginbotham, lacked experience working with persons with Parkinson's Disease (PD) but intended to employ embodied learning strategies to help participants choreograph their movements and start to move like dancers. Determined that the physical, cognitive and emotional benefits of dancing alone would benefit participants, Westheimer stipulated that this was to be a dance class, not a therapy session. Leventhal describes the collaborative process of learning from their students;

Approaching the class as a mutual collaboration, we watched and listened to what the participants did and said in response to our exercises. From the two-way process, we began to understand the elements that would help our Parkinson's participants use mind, body, and spirit to embark on a journey away from disease via artistic expression. (p. 64)

Structured like any other dance class, Leventhal describes some of the teaching strategies they utilized and the transformative effects of place as well as the sense of fun that artistic learning can evoke. Muscle memory also played an important role in allowing the participants to move on autopilot rather than having to choreograph every move. The pressure of performance also seemed to bring an elevated sense of focus and increased commitment to the dancers' movements. Leventhal concludes,

At its core, Dance for PD reflects one of the primary objectives of all arts education: to change the way we understand, experience and engage with the world around us. Learning to dance helps people with Parkinson's see movement in an entirely new, positive way—as a creative, joyful path to agency rather than as a frustrating problem. (p. 77)

Martial artist and educator Keli Yerian penned chapter four titled "The Communicative Body in Women's Self-Defense Courses," which details the ways in which we communicate through our own (and read others') bodies. Yerian examines a self-defense course for women, in which they are taught to use physical and verbal cues as powerful means of

communication. Co-taught by a female and male instructor (usually wearing a protective suit to safely play the role of the assailant), the class members enact various hypothetical situations and learn to expand their multimodal repertoires for avoiding an assault. Gender differentiation between the communicative styles of men and women become an apparent source of miscommunication in conflict situations and warrant an adjustment of learned gestures and vocal tones. Based on over 100 hours of videotaped data, Yerian's analysis reveals that "multimodal learning thus leads to greater potential for empowerment and agency at personal, interactional, and societal level" (p. 82).

Titled "Pasture Pedagogy: Field and Classroom Reflections on Embodied Teaching," chapter five, by Erica Tom (with Mira-Lisa Katz) uses case studies to understand communication in the absence of spoken language. Translating bodily communication from one context to another – and from one species to another – Tom's approach to teaching a collegiate first-year reading and composition course takes pedagogical cues from her involvement in a community-based program in which teen women work with horses. Tom writes, "although the immensity of the horse makes its body language easy to read (when one knows what to look for), people less often consciously read one another's body language. This is, perhaps especially, the case in the classroom." She goes on to explain "Because a horse's or a person's fear of new experiences can manifest in ways that are not overt, close listening—or reading—is essential for creating a productive learning experience" (p. 111). Using her experience teaching horsemanship as a model, Tom urges a more developed awareness of the power of bodily communication and the opportunities that it generates in an academic classroom. Tom also details some of the "whole body" pedagogical methods and spatial configurations that she uses in her language courses. Perhaps the most interesting application of her experience with horsemanship is the notion that misbehaving often makes sense as a reaction to fear, and that perceiving and understanding a student's fear can enable educators to work with the grain of student attitudes (rather than against them).

Professor of dance Nina Haft wrote chapter six, "36 Jewish Gestures," exploring the nuance of embodied cultural and gender dispositions. Stemming from a solo performance of the same name, this chapter divulges some of the challenges faced by the author as she attempted to teach a group of non-Jewish female dancers to move convincingly like Jewish men. Haft wrote, "the body speaks even when the mouth is silent. My movement signature may be entirely unique to me, but it also embodies information about gender, age, and ethnicity, among other things" (p. 140). Haft investigated the cultural role of gesture, how it can help students critically analyze stereotypes and give voice to questions about various aspects of their identities. This dialogue informs her teaching methods.

The dialect between codifying my own movement and being a vehicle for the movement of others is one that has trained me to notice habit and choice. I use this sensitivity to honor the gestural and cultural foundations of my students' dance styles and to push them to excel at their own chosen ways of moving. (p. 152)

Like Catherine Kroll's shared space of action, Haft envisions "modeling art as a form of investigation," (p.152) and students see Haft mining her cultural background, sexual orientation, religious beliefs and personality as part of her artistic identity. "In doing so, my students begin to see me as negotiating the same shifting territory of finding and performing identity that young adults everywhere confront" (p. 154).

Chapters seven through nine describe various embodied learning methods that can be integrated into more traditional classroom settings from preschool through college. In "Thinking With Your Skin: Paradoxical Ideas in Physical Theater," by Eliot Fintushel, theatrical traditions of intuitive action take center stage. "In the tradition of physical theater... you have to think with your body," Fintushel explains. "The conceptual mind is just too slow, too shallow a device to be able to handle the barrage of shifting information – proprioceptive, social, and environmental—to which a performer must respond" (p. 157). Fintushel borrows the phrase "hollow flexibility" from former teacher Philip Kapleau to coin

a term for the kind of reflexivity required for genuinely responsive acting. Fintushel observes that students who are less successful at traditional academic subjects often excel at these dramatic exercises, noting that our current hierarchy of academic subjects is “accidental.” He explains,

It’s not hard to imagine a world where those priorities are reversed—only think of traditional societies in which people spend more time sculpting, painting, chanting, or dancing than doing business. Then those who fall ‘behind’ in our current order might actually be the ones out in front. (p. 160)

What follows is a descriptive list of exercises that can be put to use in a drama classroom and possibly be generalized to other disciplines. These exercises help students communicate physically and generate an understanding of how to read the emotions that speak through our bodies. “We are cultivating an inner and outer eye—an aliveness to body language, not only others’ but our own” (p. 169).

Actor and educator Tori Truss (with Mira-Lisa Katz) writes “Visceral Literature: Multimodal Theater Activities for Middle and High School Language Arts” in which she advocates for a more full-bodied experience of reading in a course in reading pedagogy for pre-service English teachers. Based on students’ “sense memories” of their first reading experiences, Truss concluded that sharing literature is “an act of love and nourishment” and now bases her pedagogy in English and Theater courses on the idea that “literature is love” (p. 172). Truss catapults the often isolating act of reading into a public forum by emphasizing reading aloud. “For both the novice and experienced readers, voicing the text aloud changes the interaction by making the literary experience social rather than solitary” (p. 172). Further embracing the interpretive nature of expressive reading, Truss suggests that “using dramatic forms of reading to lift the words off the page and into the body can open up possibilities for a host of learning opportunities that can enhance literature” (p. 173). Performance is ultimately transformative for both the performer and the audience, cultivating attentiveness and commitment for both parties. Truss expands on this approach in a middle school classroom and explains

the import of tapping into “the unique strengths and experiences of each group” in order to make content accessible to students (p. 183). Truss also elaborates on the significance of creating a space that allows room for physical and intellectual movement and support for adventuresome thinking and risk-taking. According to Truss,

Although inspiration and creativity can have a chaotic feel that may at times seem antithetical to traditional notions of classroom order, in courses where multimodal pedagogy involves students in lifting the words off the page and into the body, students’ individual and collective movements and social exchanges help them ‘master the script’ on multiple levels. (p. 184)

Dancer and educator Jill Randall investigates the intersection of language and movement in a dance class for 3- to 5-year olds in “A Trio: Combining Language, Literacy and Movement in Preschool and Kindergarten Community-Based Dance Classes.” Integrating language and literacy into her dance curriculum, Randall describes a number of exercises that address multiple levels of learning, including social and collaborative skills that connect children with their peers and teachers. Using written language as a starting point for activities, matching terminology to movement and including children’s names and nursery rhymes, “combine[s] verbal, rhythmic, and kinesthetic learning.” Randall explains, “These approaches create multimodal scaffolding that is dense with physical learning, vocabulary building, and social interaction” (p. 188). Randall offers a sample lesson plan as well as five big ideas that can be applied to the classroom: Naming movement, cuing open-ended dance explorations with verbal prompts, using written language as a launching pad for movement and literacy connections, incorporating children’s names into movement activities, and reading and moving to nursery rhymes to create culturally relevant learning. Randall concludes, “If we indeed care about education, especially early childhood language and literacy education, then it is imperative to include movement that invites them to experience the joy and magic of language in many rich and varied ways” (p. 205).

The final three chapters provide theoretical analysis of embodied learning contexts and offer suggestions for future research. Chapter ten, “The Paramparic Body: Gestural Transmission in Indian Music” by Matt Rahaim, explores the profound connections and the sustained relationship between student and teacher in the Hindustani tradition of music. Rahaim explains how gestures that accompany Hindustani vocals are unintentionally passed from teacher to student and from generation to generation. Rahaim examines the ways in which the bodily disposition of the teacher becomes imprinted on the student, whose singing always retains traces of these habituated movements, despite the fact that they are never an explicit part of the singing lessons. Although each singer tends to have individual qualities in their gestures, their movements always bear traces of their teacher, and hence of the musical lineage and training that sculpted their voices. Rahaim explains the relationship between movement and vocalization: “Just as gestures accompany speech without replicating the meaning of every word, the bodily actions of musicians complements vocal action without duplicating it, projecting melody into space as dynamic motion” (p. 210). Paired with vocalizations, movement articulates a parallel, alternate musical language and ethical context. “Melodic gesture embodies a special kind of musical knowledge, transmitted silently from body to body alongside the voice; it is knowledge of a melody as motion” (p. 210).

In “Literacies of Touch: Massage Therapy and the Body Composed,” teachers and researchers Cory Holding and Hannah Bellwoar reveal the physical, tactile elements of literary composition, which are often disregarded. Through an ethnographic portrait of a massage therapist coupled with scholarship on sensation and gesture, the authors consider the numerous sensory interfaces between the writer and the ultimate physical format of the written word. Holding and Bellwoar draw a parallel between the creation of literature and massage therapy, suggesting that massage therapists “read” their client’s bodies through touch but also “compose” those same bodies by physically editing their muscular tensions. In their words,

Through this case study, we argue that there is something multimodal not just in the product of writing—that as teachers it is not enough to require students to produce multimodal products—but also in the process of writing, and that it is important to attend to both in theory as well as in pedagogy. (p.231)

Lastly, Julie Cheville’s “The Embodiment of Real and Digital Signs: From the Sociocultural to the Intersemiotic” concludes *Moving Ideas* by revisiting neuroscience and recent findings relevant to teaching and learning multimodally. Using scholarship from social cognitive neuroscience and biosemiotics to support qualitative data harvested from a study of embodied learning on the basketball court, Cheville demonstrates how athlete’s sign-reading and encoding abilities (often used to decipher teammates’ intentions and anticipate their actions) do not translate to the traditional classroom where visual-spatial skills are undermined by a linguistic bias. In doing so, Cheville reminds readers of the body’s educational potential and the importance of “presence,” similar to Csikszentmihalyi’s notion of “flow” (1990), as well as “co-presence,” which is a shared, collaborative version of “flow.” She then shifts the article’s attention to new media, questioning how we can incorporate new strategies for embodied learning in an increasingly digital world, specifically through virtual-world avatars. Games that allow participants opportunities and agency that is inaccessible in the real world as well as recent data from social cognitive neuroscience “begus to consider how the intense experience of presence may involve particular neural processes that make engagement with spatially-situated signs different and, for many, more efficacious than interactions with linguistic signs” (p. 248). Because our mirror neurons only activate when the viewer perceives the observed actions to be purposeful, Cheville suggests “that it is the experience of presence induced by spatially situated signs in digital and real activity that triggers the neurons most responsible for agency, presence, and co-presence” (p. 251).

Ideas on Moving Ideas

The success of this book hinges on the fact that most of us can relate to the discomforts of sitting still and

the expectations of stillness that often accompany formal education. The case for embodied learning is best made in the book's introduction, in which Katz so eloquently states that our bodies are "the most ubiquitous yet underutilized tools that we have at our constant disposal" (p. 3). The beauty of this argument, as with much of the very best scholarship, is that it yields—what suddenly appears to be— an obvious and intuitive conclusion. Much like Elliot Einser's (1985, 2002) work describing "forms of representation" and "aesthetic modes of knowing" as an argument for multimodality, Katz translates the complex and nuanced relationship between our bodies, brains, and contexts into clear, relatable ideas that will ring true for educators and students across the curriculum. Katz adds more recent empirical research to the poetry of her argument, re-casting embodied approaches to education as simple common sense. Among the highlights of the book, the introduction to *Moving Ideas* is certainly worth a read.

The diversity of chapters in *Moving Ideas* is both the greatest strength and weakness of this collection of essays. Using a range of educational contexts from community-based to more traditional collegiate settings, the book covers a broad range of ages and interests. The span, however, at times seems a bit too broad. Although all of the essays include interesting approaches to embodied teaching and learning and often fascinating content, several chapters seem short on generalizability and may be relevant to a relatively limited audience. Attempts to formally tie the chapters together by beginning each with an anecdote succeeds in making the writing engaging, but otherwise the authors' interpretations of embodiment and teaching contexts are so disparate that the collection feels a bit loose. The split between community-based and traditional school settings could be partially at fault. From a research perspective, the chapters also vary widely with some well-designed and articulated studies (Katz; Yerian) and some detailed theoretical papers (Rahaim; Chevillie) while others are more reflective or narrative in nature (Fintushel; Haft).

There is an obvious concentration on links between the performing arts and language, however, the scope of the arts included in this volume was surprisingly limited. The connections between theater (Haft;

Fintushel; Truss), dance (Katz; Leventhal; Randall) and language (Kroll; Tom; Truss; Randall; Holding & Bellwoar) are well represented, but those connections, unfortunately, feel a bit repetitive by the end of the book. Readers with an interest in language and literacy or the performing arts will likely find this book full of valuable mind/body connections and inspired pedagogy. Others, myself included, may turn the last page hungry for expanded connections to the visual arts and other disciplines that are ripe for embodied learning. (Full disclosure: the visual arts are my area of educational expertise.) While this book is full of dancers, actors, singers and athletes, which offer obvious potential for embodied learning, the visual arts are nearly omitted, with the sole connection being Catherine Kroll's use of color- and shape-coding, which could only be categorized as the visual arts in the most generous use of the term, and represent a rather subservient notion of the arts (see Bresler, 1995). There is no mention of the embodied potential of building, sculpting, painting, or drawing. What could be more embodied as a form of representation than manipulating physical materials and surroundings with your body? Ultimately the visual arts occur at the intersection between our bodies and the tangible world, and this seems to be a missed opportunity for *Moving Ideas*.

Although there are few sweeping interdisciplinary leaps, David Leventhal's chapter on dance classes for sufferers of Parkinson's Disease deftly—and unexpectedly— links the performing arts with medical science. Most impressively, he accomplishes this without diminishing the value of arts education or making it subservient to the sciences. In fact, the arts seem to triumph over it, accomplishing a fluidity of movement and confidence that no drug can provide. I found this chapter profoundly moving, perhaps because I wish I had stumbled upon it 20 years ago, before watching my own grandmother deteriorate under the inescapable claw of Parkinson's disease. Another successful interdisciplinary paper is Erica Tom's application of lessons learned from observing the body language of horses to her more human pupils. As she observes, comparing students to horses may seem slightly strained, but we humans are, after all, animals and share many characteristics. However odd, the comparison thoughtfully generates a sensitivity to students' fears, imploring educators to

understand the causes of our potentially reactionary natures. Holding & Bellwoar's attempts to connect massage therapy with the physical act of composition, on the other hand, seem less successful at clearly establishing the link between their case study and ultimate conclusions.

Recasting educational repertoires requires that we "wrestle language away from its historically privileged place at the center of social science research and educational practice" (Katz, p. 6). Text, however, seems inescapable in academia. It appears incongruous that this body of scholarship, which so eloquently touts the value of embodied learning through rich descriptions of movement, is distributed primarily via books, articles, or even presentations that require us to sit still for hours on end. Silently reading a book is a decidedly disembodied form of learning, causing physical discomfort akin to sitting in the carefully arranged classroom chairs that Katz describes in her

introduction. While I was able to cover several chapters of *Moving Ideas* on a stationary bike, I read most of this text on a transcontinental flight, where the limitations of physical restriction are acutely felt and the insufficient nature of merely reading about movement is apparent. This text ultimately underscores the fact that most information about embodied learning (which generally includes a cry to upend the academic primacy of language) remains transmitted through written word and leaves readers thirsting for a more satisfyingly complementary means of conveying the content. Ultimately, this field yearns for a more innovative presentation of scholarship, but this is no easy hurdle to surmount, with issues of transmission, reliability, and consistency impeding the implementation and presentation of alternative forms (such as arts-based research). A concluding chapter in which the seeds for this discussion are planted, however, might offer a suitable start to this much-needed dialogue.

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