

Web-Based Radio Show

Series on Learning Differences, Learning Challenges, and Learning Strengths:


Motor Planning and Sequencing

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We want to welcome you to our web-based radio show. This is Dr. Greenspan. Thank you for joining us this morning. We'll be continuing our series of learning challenges, learning strengths, and learning differences. As you recall, we've been using the metaphor of a learning tree, with a tree trunk showing our basic thinking and social capacities; the branches, our academic abilities, and the root system, that has to do with the basic abilities that children use to process information, such as auditory and language, visual-spatial, motor planning and sequencing, and so forth.


In the last show and now, during this show, we're focusing on the very important component of motor planning and sequencing. Originally, remember, we focused on language and auditory processing. Now, last time we talked about the basics of how to get and help a child sequence actions, which also creates the foundation for sequencing ideas, like writing an essay. So whether you're learning to look at Mommy's face or move a car left, right, up, down, and then through an obstacle course, or whether you're learning to make a logical argument in an essay and relate all your points to a main point, you're basically sequencing – you're using parts of the brain that have to do with putting actions or ideas in a logical order with one another, usually to solve a problem or master some particular challenge of the moment. We talked last time about how you progress up that ladder and how it involves not just many actions in a row, but how emotion becomes important because the first purposeful action is a child initiating some sort of emotional response with a parent, like making a sound to get a sound back or smiling to get a smile back or reaching out to take that funny little object off Mommy's head. We showed how this gets more complicated in normal development the second year of life as children take Mommy by the hand, walk her to the refrigerator and point to the food that they want. We also showed how by heightening the emotion and the



affect you can help a child become more purposeful. When a child really wants something, he tends to sequence a little bit better, but children who have problems with sequencing need even more of that emotional component to help direct them and guide them. Also, as we help a child use the different parts of his mind and brain together – the left and right sides of his body, what he sees and what he hears, together with his movement and together with touch – that helps him organize and be purposeful and therefore sequence a little more effectively.

A useful way of summarizing what we talked about last time, and a good warm-up exercise for planning and sequencing actions in a workout or exercise regime with a child, is something we call “The Evolution Game.” Here we start out as in normal evolution – well, maybe not quite at the beginning of evolution, but a little higher up in the chain – with a child kind of wiggling like a little worm, just getting the different parts of his body moving in synchrony, in rhythm with each other, trying to move along the floor; and then crawling, but not quite on the hands and knees, but just slithering across like a snake. So you go from a wiggly worm to a moving snake and then crawling like an alligator or a lizard, then up on all fours like a dog or cat or lion or tiger, and then elevating up to two feet like early primates, including pre-human and then human primates. Then we go to more complex movement, like running, skipping, hopping, and then we go to dance and sports. So we go up the evolutionary ladder to the level the child can do, which is a very, very good warm-up. Within that we can make it interesting and, depending on the child’s challenges, we can do the turtle walk or the wheelbarrow walk, where we hold the child’s legs and he walks on his hands.


It’s also helpful here to give the child a little bit of assistance sometimes. A colleague, Ingrid Tscharmuter, who has a center in Suffolk County on Long Island in the New York area, has an approach she calls TAMO, where she has figured out – she’s a physical therapist by background and training – a very innovative way of helping children who have trouble with fundamental movement patterns by helping stabilize a part of their body that enables them to move other parts of their body naturally. So, a gentle hand on a key part of the leg or a key part of the trunk, for example, will enable a child to move parts of his body that are having trouble getting coordinated together. So, for example, holding a child’s thigh and helping it to feel the ground, helping it to feel the surface a little bit better, might help that child move, then, his arms and legs and learn to crawl more effectively. She has a website and the specifics of her approach, obviously, can be gotten by consultation with her, but you can get some idea about what she does by looking at some of the reading materials available on her website. The



basic principle, however, is helping children be more sensory aware of their bodies through touch, often, that is strategically placed touch on their bodies, helping them be more aware of the surface they're going to use for support. Sensory-wise, that helps children use their muscles in a natural way, even though biologically they may have not been blessed with doing it naturally. But remember the Evolution Game and also the basic principle of sensory support that supports motor actions.

Now we're going to go into how to get to higher levels of motor planning and sequencing when we want to use our abilities for creating symbols or for thinking to help guide actions and then help guide ideas. So we're going to get to more advanced levels of motor planning and sequencing. Now, as we move up the ladder to higher levels of motor planning and sequencing we begin using ideas, just like we have ideas in creative pretending where the dolls are kissing or hugging or feeding each other, with Mommy holding one doll and the child holding another doll. The idea here is guiding that feeling and saying, "I'm hungry!" or moving the truck and making up a story. Here, too, we can have ideas guiding actions. So a child may be building a house for his little doll and the house needs to have a kitchen and the kitchen needs to have a table or a sink or a stove. Well, these are all ideas about what the little child wants in his house and that, then, directs his actions. So we get a sequence of motor actions, i.e., creating a table from a block or having the doll move from the table to the chair as the doll's eating or having the doll go to the stove to cook something, and we'll see a series of complex actions guided now by a series of ideas.


Now, the stronger the child's ability to create ideas, the more organized the child's actions might be. But also the child is learning to sequence actions and ideas together. So here we have actions guided by ideas, and you start simple just with repetitive feeding or repetitive hugging, and then the caregiver can challenge the child by asking, "What happens next?" Well, she's hungry! She wants more food. Then a parent might say, "What do you want, Dolly? I have an apple, a banana, and a pear." The child might reach up for one and put it in the doll's mouth, so we get two actions together. Then the parent might say in the voice of the doll "I don't like pear! What else can you give me?" So the child might reach for the apple. So now we get three or four actions in a row and also three or four ideas in a row. So now we're combining actions and ideas and each one is supporting the other. The more complicated the idea, the more complicated the actions. If a child is just shaking his head "No," it might indicate you've got to use more complex ideas to problem solve. So now problem solving is occurring together and the first phase of that is the creative use of actions and ideas



together, and we want to make that gradual, from one step to two steps to three steps, to four steps, just like we did before we had ideas. Then we get to the next level where we want to make these ideas more logically connected, just as we did with language development, but now we're combining actions with them. So if we're building a house, for example, the parent wants to challenge the child to make the house interesting. "How are we going to get upstairs to the bedroom?" All of the sudden, you've got to make stairs. "Oh, I've got to go to the bathroom!" says the little baby, "Where's the bathroom?" Well, the bathroom can't always be downstairs when they're upstairs. So now all the different parts of the house have to be constructed in a logical way like a good architect would. Well, again, that means actions to create this that are logically related to the needs of the child, i.e., the story line, and that actually brings in some visual-spatial capacities, which we'll get to that at another time in a later show, probably next time or the time after. But we're now becoming junior architects constructing spaces. We might be building a farm for our animals with a little corral and a barn next to the house. But where are the animals going to eat? What about when they're thirsty? All of the sudden, our little farm has many components, but again they have to be logically connected to one another in physical space. The child is learning to take actions and create physical spaces from those actions that are connected. They might get more complicated; they might make bridges, for example, to go over the river so they can go someplace. They might decide how high they want the house to be and whether they want an elevator in the house. These are all things that parents can challenge the child to do to make the actions more complex and logically connected.

Also, when you ask a child why he wants to have the bathroom upstairs and he says it's because in case the dolly has to "do pee-pee" in the middle of the night, the dolly has to have a place to do it. Now he's connecting a verbal sequencing ability with a motor sequencing ability, i.e., creating that object upstairs and, obviously, that involves both language and visual-spatial thinking, as well. So at the level of using ideas we actually bring together many parts of the mind and brain.


Then we go into higher levels of thinking, getting more into the world of sequencing ideas, but also actions, too. So we can get to what we call multi-causal thinking, where there are many reasons why a child likes A vs. B vs. C, or many reasons why he does A, B, or C. He likes this breakfast food because it tastes good and makes a crunchy sound and it fills him up. As he can get involved in multi-causal thinking, he can also get involved in considering multiple actions, where there are multiple ways or places to put that bathroom that will still be near the bedroom and there are multiple




places to put the stairs in the house. Or you could have an elevator or a magic carpet that takes you upstairs. So now we've got three different actions that serve the same functional purpose. So this is a big advance for the child because now he can consider more than one action in his sequences and more than one idea as an explanation. So to anticipate him writing an essay later on he can consider many different ways to prove a point because he's now doing multi-causal thinking and he can include them all. So this is a huge, huge advance in his constructing actions and his sequencing ideas, as well, and they can again support one another.

Also at this point the child, as he's getting into multi-causal actions and multi-causal thinking – this is usually between ages four and six – he usually is also now able to apply this in a number of very, very interesting ways. He can get involved in organized games that have rules, but he can consider rules that have multiple steps in them and there may be different interpretations of the rules. So we get into arguments about the rules. The rule might be “three strikes and you're out,” but, “That wasn't a real swing!” is an interpretation of the rule. So now you can learn games that have rules and have multiple steps in them and realize that within the rules there are still many different ways to play the game and many different actions you can take to get the ball in the soccer goal or to swing the bat to hit the baseball – and there are many different outcomes from your actions. So you can follow the rules or you can try to change the rules within the structure of the game where ideas and actions are combined. Also, at this stage of multi-causal thinking it's easy for the child to get a little bit creative, again, because he can have some flexibility and invent a game or invent a new dance, so a little ballerina can have new dance steps that are, again, logically related and take advantage of this ability to sequence actions and sequence ideas together.

Now as you're helping a child explain what he's doing and why he's doing it and how he's doing it, again, he's learning to think flexibly but logically. As he's explaining the reasons for his actions and using ideas to guide his actions, you're strengthening the ability to sequence actions and to sequence ideas together. Now as we go from multi-causal thinking we then get to what we call comparative and gray area thinking, where the child can now explain not just the multiple reasons why he's happy or sad but how happy or sad he is and which reason is the more important one and which reason is the less important one. Similarly, in the physical world the child can now line up blocks according to size from the biggest to the smallest, called seriation. He's getting concepts of number's and one-to-one correspondence, all of which requires some degree of gray area thinking.




As the child is doing this and thinking in what we call relativistic terms – from a little to a little more, to a little more to a little more in the world of feelings, in the world of physical space he can do this with actions too. He can move the car a little bit, then further, then further, then further. He can set up races of different distances. He can understand time and speed. So now he can take actions that have to do with more complex understanding of concepts of quantity and physical space and do it with more subtlety and more nuance and flexibility. So for example, we can have games where we introduce actions but we run the bases fast, slow, then super-slow and play a game at different speeds – we have slow-motion baseball and fast baseball and medium-speed baseball and slow-motion soccer and medium-speed soccer and fast soccer. We can not only discuss the reasons for the Civil War and give the first most important and the second most important and the third most important, or the reasons why you like one friend better than another friend or how this one makes you feel in comparison to that friend and talk about degrees, but we should be able to take our actions in degrees, too, such as doing the slow dance and the fast dance. This is especially important for the child who goes from “zero to 60” and therefore doesn’t sequence lots of actions in a row and tends to get impulsive and out of control or the child who repeats the same actions over and over again. Now we can add a variety of actions, even when you’re going for the same goal, and vary the speed and vary the direction. So you can play very complex hide-and-go-seek games where you hide in different places and we can play it in slow motion, fast-motion, and medium-motion. We can follow the basic rules of baseball, but improvise within it, throwing the ball hard, soft, and super-soft; throwing the ball high, low, etc. We can discuss and describe, again, what we’re doing and why we’re doing it with subtlety and with nuance. This gets us into both gray area thinking and gray area actions. Also, the child can understand more fully if he’s just fooling around and wrestling with a friend and having fun, versus really trying to hurt the friend. It may be a very subtle distinction just having to do with the type of force you use, but it’s a very important distinction in the world of actions. Awareness of one’s own body, how good one is at certain things, begin emerging in here – not so much in terms of self-evaluation, but some actions are easier than others to do with subtlety and nuance. You might be a great dancer who can go slow or fast and do all kinds of complex movements in all different directions; or you may be very good at soccer, but not great at dancing; or you might be good with fine motor and able to copy shapes, but not very good at gross motor.



Now, we've used mostly examples of gross motor development, but we don't want to shortchange fine motor development. So the same sequence we've been talking about – with creative use of ideas and then logical use of ideas and then multi-causal thinking and then comparative and gray area thinking – that occurs in fine motor, occurs as well in gross motor, such as learning, for example, to go from a simple line or a scribble-scrabble that we might do with an 18-month old or a two-year old to the world of ideas, where we start copying a circle with some dots that begins to look like a face or where, even if the shapes aren't clear, the child says, "That's Mommy," and it's a scribble-scrabble that at least has some design behind it, even though it's not yet discernable, but later on it becomes discernable as a stick figure as Mommy or Daddy or brother or sister. From there we might make our letters and words as we sequence shapes together in meaningful ways, or numbers – that all has to do with combining ideas together logically in the world of fine motor action, creating D-O-G for dog or 1, 2, 3 for "ready, set, go" or $2 + 2$. As we get into gray area thinking we get into more complex numerical alphabetical relationships where we can have whole sentences and adding and subtracting, and then we can get into multiplying, all of which has to do with multi-causal and gray area and comparative levels of thinking, which we see in school-age children, too.


So in the world of fine motor skills, too, we're sequencing in more complicated ways. Some kids who have trouble controlling their fine motor muscles may benefit from typing as well as, obviously, more practice. The key thing is when a child is having difficulty – not so much with the sequencing part, but just executing the shapes – is to be very patient. Always remember this principle – the harder it is for a child to do something naturally, just because he's not biologically endowed with that capacity, like coordination, or moving the left and right sides of the body together easily, the more patient you want to be and the more fun you want to make the exercise and the more you want to create the bar in such a way that the child masters it 70 to 80 percent of the time so the mastery itself is making it fun. So if you set up the challenge so the child is only doing it correctly a quarter of the time, he's going to give up; but if he does it correctly 80% of the time, even if it's hard, he may stay with it because success is its own reward and you're being soothing and supportive. If you have to be unsupportive or more of a tough taskmaster, do it on things the child is naturally gifted at. Let's say you're trying to teach the child to be more disciplined and he's a great athlete and great with gross motor but very weak with fine motor. Well, use your firmness and your disciplinarian approach in the gross motor area when it comes to working on things



involving running and jumping or skipping or getting something done like helping Mommy carry out the trash, and when it comes to fine motor, making letters or numbers, be very patient and very soothing and create fun little games where the child is successful even for just making any kind of a shape. Don't be critical. That's the rule of thumb. The harder it is for a child to do biologically, the softer and gentler you need to be and the more rewards you need to offer.


Now if all that goes well, then we get to a level of thinking that we call reflective thinking and thinking off an internal standard, where the child can evaluate his own thoughts and evaluate his own performance. Here we get the child able to assess how he's done. So not only can he create new games and new dances, new drawings and artistic achievements, and make new inventions, but he can also be reflective and say to himself, "Gee, I think this will work," or "This doesn't work," or "This is as good as I did yesterday," or "This is up to my standards," or "This is not up to my standards." So the child is now able to think in terms of two frames of reference at once – how he routinely does things and how he wants to do things – and make comparisons. But this ability to think in multiple frames of reference at once enables a child to go beyond just copying things or reproducing things he's seen. He is not only getting creative, he can get creative in a logical manner where he's extending his current knowledge base. So a child might look at Picasso and look at other great artists, like Rembrandt, and say, "Gee, I've got an idea of how to take the best of Picasso and the best of Rembrandt and put in my own experiences. I see a tree differently than either of them see that tree," and then explain to you why his style of drawing is going to be a little different than both. So it's not just a creative scribble-scrabble or something that's idiosyncratically created; it's logically constructed creativity that synthesizes the work or style of other great artists, but that puts the child's own stamp on it. Initially he may over exaggerate about how much better than Rembrandt or Picasso he is, but this could be the beginning of a budding new artist who, by the time he's in his 20's, may, in fact, push the frontiers of art further. Obviously, there will be a lot of talent and creativity that will need to be part of the picture, but this is the kind of thinking that now becomes available to the child as he gets into this self-reflective and self-evaluative mode. He can begin doing same thing with dance, with sports, with game design on the computer, and so forth and so on, so now we get into more complex use of ideas and use of actions.

The same thing can be applied to writing an essay or creative a story. A creative story now just won't be a flow of consciousness or free association, but will have a structure and a plot. The child can diagram the plot behind it if it's a detective story or a



mystery or a scary monster story and he can address how the build-up occurs to get to the scary part or the surprise ending in a mystery. All that can be designed ahead of time as part of his reflective thinking and the child can evaluate what he's done. So now we get much more complex sequencing of ideas combined with self-evaluation. In essay writing this is very important because now the child can diagram his logical, lawyer-type argument with the main point and the supporting points and then he can evaluate how strongly he's made his case. He can then go to the other side of the room, put on the opponent's hat and argue against himself and say, "I've counter-argued every point of the argument against myself so the essay is really extra strong." These are good exercises for parents to do with their kids to help them with their logical sequencing and logical organization.


Now we need to recognize, as we've talked about sequencing and organization and logic, that this ability to sequence actions and sequence ideas and plan is among the hardest of human endeavors, and a huge number of adults have what we call planning and sequencing difficulties – sometimes we refer to these as executive functioning problems. Some of this involves what people are calling "metacognitive" skills, which involve a lot of self-evaluation, but it involves a lot of sequencing as well. Metacognitive just means cognitive skills that help orchestrate other cognitive skills, like self-evaluation, but the key is to recognize that this is a challenge for many folks. Why it's a challenge and may be becoming an increasing challenge is not clear – whether toxins in the environment are making it harder for the brain to sequence; whether the world is becoming more complex; or whether it's the way we live our lives, with less thinking and less deliberation and more immediacy, that robs us from learning to sequence, to plan, and to take actions in an orderly and logical way. So, all these may be contributing factors in our challenge in terms of executive functioning and sequencing. For our children, we want to give them that good start, and for the future of the world we want to help produce very good planners and sequencers. So these steps that we're outlining are very, very important as part of helping children not only overcome learning challenges – because a lot of the kids with attentional problems in my practice, most of the kids with attentional problems, have fundamental sequencing problems that contribute – but also just strengthening a child who's already strong or helping a child who's not identified as having attentional challenges but who just tends to get lost in the trees and not sequence very, very well. Whether it's at the level of ideas or actions or both, going through these steps can strengthen this fundamental core ability and there's nothing like practice in a fun way.



Now, there are some additional exercises that help motor planning and sequencing work and help the child master each of these steps that we've just outlined, and that is getting all the systems of the mind and brain working together: the auditory, language, the motor, the visual, and touch. So we're going to talk about that in terms of motor planning and sequencing – how we help use the other sensory channels and motor capacities to strengthen motor planning and sequencing. So when we talk about the level of ideas, for example, from the creative with self-evaluation, through the causal, multi-causal and gray area sequencing abilities, we want to do this with fun little games that strengthen each of the connections. So we can play little games, for example, where we have the child connect action to sound and words, and then action to sights, actions to smells, and actions to touch. Now the child is sequencing a little more effectively and as the child is learning to sequence in relationship to each of these, the child is making stronger and stronger connections.

So let's give an example. Let's say we have a game where the child hears a word and has a series of objects in front of him and then has to reach for the object and do something with the object very quickly after he hears it. So this might be a speed game to work on that system, but we start off with no speed threshold and eventually try to get faster. So let's say the word is "apple" and the child has to take the apple and do something you do with apples, like feed it to the doll or pretend to eat it himself, or then pear, and then shoe. There might be six objects or eight objects in front of him and you start giving him the words in random order and he has to hear it, see it, reach for it, and do something with it that requires a sequence and we can make these sequences more complicated.


We might do the same thing with the visual system, showing the child a picture. He sees the picture and then has to do something to the object. Harry Wachs, my colleague, who's the world expert in visual-spatial thinking and who wrote the book *Thinking Goes to School* (Furth and Wachs) has an interesting exercise he does to strengthen some of these capacities, where he'll have an action associated with a letter. So the child sees a letter and then might have to copy the letter rapidly or might have to copy the letter that comes before it in the alphabet, which is a more complicated sequence. He might see the letter C and have to copy the letter B or do something with a B. We might have a game where different lights go off with different patterns and you have to take different actions that represent that light pattern. So you see something and the lights maybe show you an L and you dance an L step on the floor – where you go three steps forward and two steps to the side so you're basically drawing an L with



your feet on the floor. There's no one set of games, although we can imagine creating a little workbook for this, but here there's nothing more fun than being inventive yourself and saying, "Okay, how am I going to create connections between hearing and doing, and seeing and doing?" You might offer the child different smells and they have to then dance a dance step that kind of conveys the essence of that smell – so you might have roses or lilacs or vinegar and then the child can take a whiff and do a dance step that matches that whiff. You might show the child pictures and he has to then act out the picture in physical space, like improvising. You can do it with emotions – showing people who are angry, sad, or happy and the child then carries out a 20-second facial expression looking like that feeling. We can do it faster and faster and faster.

So here what we're doing is strengthening connections between different parts of the nervous system. I think the most important ones are the auditory-verbal ones, like with the child who hears a letter and then maybe carries out a dance step or a movement with his feet and body to match that letter or has to match that letter to something that requires physical movement – maybe they see the letter and then they have to find the letter in a scattered group of letters quickly, like you're in a puzzle or even something that's embedded in the background where they have to use their eyes to scan very quickly to find that letter.


So here we're combining, again, the different senses and I won't try to go through all the possibilities, except to say that what we want to do in these exercises is make the child's task gradually more complicated, from very simple to more complex, and then make the speed requirement faster and faster and faster, but always with a 70% or higher success rate. So don't move up the bar until the child is pretty good at the current level or else the child will get frustrated and stop doing it. This way we strengthen connections both speed-wise and complexity-wise between the different sensory systems and the child's planning and sequencing actions. Using sports and dance and doing things with your body and your whole body and your fine motor and your gross motor is useful. So something as simple as seeing the letter and copying first the letter, then copying the letter that comes before it, and then the letter that comes after it, and then copying the letter that comes two spaces before it and two spaces after it, and seeing how fast you can do that is a very good speed drill that requires sequencing and very rapid action. These are just sort of like little calisthenics for connecting the different sensory and motor pathways. So you can hear it and do something, then see it and do the same thing, and just that exercise – such as choosing a single letter based on what you hear and then one before, one after, two before, two



after, and seeing how many you can do in a minute is good practice. Obviously, many of you will come up with many more creative ideas than I'm giving you here.

Don't be afraid – in fact, not only don't be afraid, but actually embrace the notion – of working on those areas that are harder for the child. For the child with a tin ear, work on the auditory motor pathway. For the child who's not good at seeing things, who keeps getting lost and never knows where he's put things and has trouble with reading because he can't track across the page, work on that visual motor. Also, just to give you some more examples of the visual-motor, there are many children whose reading problems have to do with tracking across the page – they keep losing where they are and, obviously, in the short run having a ruler or having a piece of paper with a rectangle cut in it so they can only have to see one line at a time or even three or four words at a time and moving that across the page and down the page can help them. There's some research on reading done at MIT showing that for some children changing the coloring on the page – in other words, using a soft blue background, rather than having white on black – makes it a easier because the white on black is such a stark visual contrast all the letters kind of get overwhelming to the child. For some kids doing both – having a little rectangle cut out of another page so they only see a few letters at a time and a soft blue background rather than a white/black background – enables them to read more effectively. This is a subgroup of children, obviously, because other children's main problem may just be sequencing the sounds if they're having trouble learning to read, so you have to know the child. My colleague Harry Wachs has exercises where you move a little circular thing on a string and the child takes a pencil and tries to put it in the middle of the moving circle. You can do tracking exercises just with throwing and catching a ball, but you can do it with some of these speed exercises where the child has to find the letter that you show him on the page as quickly as possible so he has to track across the line to find out, "On line 13, find me the S. On line 14 find me the Y." You want to start very slowly so the child is successful 70 percent of the time and then move faster and faster.

Practice is what helps here and the more you practice on the fundamentals, the better and better you're going to get. We can do this with touch, also. I gave examples mostly with vision, a few from smell, and a few from listening. But with touch, too, you can have a Braille-like board where you touch a letter, then find the letter on the page or draw the letter or dance the letter out. Pat Lindamood from the Lindamood Bell approach to reading often has children walk out their letters once they hear the sounds



so they connect the sounds with movement. So they may hear “I-I-I” and then actually walk out the L or dance out the L. So these are all ways of strengthening your basic connections.

So, in summary, before we stop for today, we have now covered aspects of motor planning and sequencing, but by no means have we covered all the elements and I’m sure there are many of my occupational therapy colleagues who will tell me about all kinds of additional ideas that can be put in the “hopper” here, and I would welcome those. The important point to remember is that the ability to plan and sequence is a critical one. It underlines many abilities like attention and executive functioning. It’s responsible for sequencing actions, as well as ideas, and one that we can work on at many different levels.

Next time we’ll talk about sensory modulation – how we help children deal with over reactivity, under reactivity, and sensory seeking, which, in the extreme, can all be problematic for children or can become strengths. Then in the following session we’ll talk about visual-spatial processing and thinking.

We’ll speak to you next week and thank you for joining us.