

Push and Pull: A priming sequence

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OVERVIEW:

The primary objectives of this Push and Pull document are **to explore the decoupling of cognitive (covert, attentional) and bodily (overt) behaviors** ¹, **and to provide a sequence of hands-on computer exercises for further exploration** ².

- The priming sequence of exercises is presented to inform an individual’s understanding of how their **attention** interacts with computer use movements, such as controlling the on-screen cursor with mouse, touchpad, or eye movements.
- What is presented here is only an initial sequence to complement other and future development of “hand-I” uncouplings, in principle and in practice.

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DISCUSSION:

My preliminary feeling from this sequence and related experiences, is that **attentional Push movements** (e.g. **flick the Tet & let it spin**) **are faster to complete and with lower cognitive burden, than Pulling-type goal-oriented cognitive strategies** (which can be a temporally-thicker, or even continual pull [gravity, love, curiosity]).

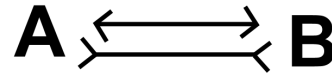
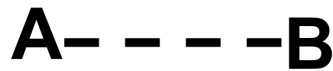
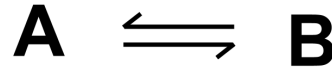
- Goal-oriented pursuit-as-Pull lasts from before or at the moment of goal awareness, on through to its (un)successful culmination (and sometimes even beyond that event).
- In contrast, Push actions are simply faster (not the least of which being: a Push can be understood as a goal-oriented Pull on a faster timescale, e.g. the pull to “spin-kick that Tet”).
- This isn’t to say that Push is easier or better than Pull – not even close. Just different, and faster.
- Combined with semantic chunking/buffering techniques and other cognitive strategies, work on this path can lead to effective, efficient, and novel kinds of embodied and mental coordination.
- Supplemented with **study of natural and cognitive processes**, these kinds of exercises may enable new and different kinds of action, perception, multi-tasking, collaborating, and note-taking.
- Cognitive systems/strategies are unity & at **minimum 4** (**particular partition**, ways of knowing, etc).

¹ Epistemic value if you are looking to reduce “in principle” uncertainties (Page 1).
² Pragmatic value, if you are looking to reduce “in practice” uncertainties (Page 2).

Sequence:

1. Baseline Movement

- a. In a relaxed position, begin by moving your computer mouse (or eyes, joystick, touchpad, scroll ball, or just your attention) normally between two fixation or resting points, designated as A and B. Some A-B interpolations/Interpellations are shown below.



2. Moving with Awareness

- a. Very intentionally, move between points A and B, in different tempos and modes.
- b. Notice the difference between being [**pulling** / being pulled] towards your goal B (destination-driven) and [**pushing** / being pushed] away from point A.
- c. Switch back and forth, push and pull, to understand how this feels to you.

3. Moving with Bodily Awareness

- a. For this exercise, purse your lips tightly while moving the mouse and alternating sets of “push” and “pull” (going back and forth with the same A→B→A movement on the screen) in all combinations you can imagine. Try **paradiddles and other essential rudiments**.
- b. The pursed lips engage motor behavior while repressing mental preparation for speech.

4. Moving with Awareness of Speech Preparation

- a. Relax your mouth (facilitating the body to attend to speech comprehension, preparation).
- b. Explore differences in moving between and among points A and B, distinguishing between goal-oriented pull and displacement-based push.

5. Coordinating with Repetitive Vocalization

- a. While repeating a simple verbal syllable like "ba ba ba ba", or onomatopoetic sound, alternate your cognitive strategy between pushing and pulling in moving back and forth.
- b. You might want to try moves temporally synchronized with sounds, and not.

6. Coordinating with Generation of Memorized Text

- a. Push and pull while repeating memorized texts (e.g. word, sentence, poem, song).

7. Integrating with Language Generation

- a. Continue the push and pull movements and explorations, while generating novel, freeform monologue text on a certain, or no certain, topic. Record it or let it dissipate.

8. Coordinating with Language

- a. Lastly for here, integrate push and pull movements & awareness with the generation of novel speech, language, study, or communicative acts in conversation or **dialogos**.
- b. By here, you may have personal variants, skills, and adjacencies – report back & enjoy!