

ALCOHOL AND DRUG TRAINING  
PROFESSIONAL DEVELOPMENT WORKSHOP

CREATIVE INTERVENTIONS WITH YOUTH

JUNE 2006

NOTES AND RESOURCES

Ross A. Laird, Ph.D.

[www.rosslaird.info](http://www.rosslaird.info)  
[ross@rosslaird.info](mailto:ross@rosslaird.info)

Counsellors, therapists, and other social service professionals are increasingly turning to creativity as an adjunct to traditional approaches. Writing, poetry, music, dance, storytelling, film, ritual – and countless other shapes of creative work – are making their way into the counselling environment. Creativity, as many have discovered, is an authentic devotional and healing path. By means of the inquisitive hand, the searching eye, and the mindful heart, creative work directly enhances the journey of self-awareness. When approached with clarity of intention, creativity is the natural prayer of the soul.

## A MAP FOR THE CREATIVE PROCESS

STAGES	WHAT HAPPENS	ESSENTIAL TASKS	FAMILIAR SYMBOLS
<i>Leaving the Sanctuary</i>			
The Call	The moment of vision	Disrupting routines	The letter, illness, injury
Refusing the Call	Business as usual	Slow down, listen	The eye of seeing
Receiving help	Compassionate assistance	Openness and patience	The stranger on the road
Crossing the threshold	A deep breath	Clarity, initiative	The gate, wind, the path
Into the unknown	Falling into...	Trusting the process	The dark, the cliff
<i>Initiation</i>			
The labyrinth of trials	Discomfort, fear, inertia	Not-doing, perseverance	Deep water, forest, shadow
Meeting inner challenges	The core becomes clear	Focus	Thunder, the dragon
Making peace with the past	The core is expressed	Gathering up threads	Shallows, the bridge
Shattering the mirror	Realignment	Weaving the threads	Meeting the god/goddess
The still point	The whole self manifests	Unbending intent	The still point
<i>Return</i>			
Refusing to return	Identification with process	Find the ground	The eternal traveler
A mysterious journey	Neither here nor there	Surrender to the world	Watchfires, omens
Receiving help (again)	The compassionate hand	<i>Tat tvam asi</i> : I am that	The double
Crossing the return threshold	A quiet rebirth	Conscious integration	Earth, the gift, the tree
The path to freedom	The cycle pauses, resumes	Building on the foundation	The stranger, the sea

## A MAP FOR ADDICTION AND RECOVERY

STAGES	WHAT HAPPENS	ESSENTIAL TASKS
<i>Integration of Childhood Developmental Themes</i>		
Spiritual engagement	Ambivalence, trauma or neglect	Creating a safe and sacred ground
Seven developmental stages (0-12)	Early developmental trauma or difficulty	Effective parenting and schooling
Transition toward adult ego (12-28)	Stress: physical, emotional, spiritual; delay	Dependable mentorship
The integrated self (28-32)	Jumpstart of integration followed by overwhelm	Out into the world
<b><i>Journey of Recovery: Leaving the Sanctuary</i></b>		
The Call to change	The sudden onslaught: stress and upheaval	The letter, the sign, the car crash, jail
Refusing the Call	Fighting the demons: substance as saviour	Retreat from the world, and from the self
Receiving help	Rejecting compassionate assistance	Finding the stranger on the road
Crossing the threshold	Toward collapse	Toward surrender: the gate
Into the unknown	The spiral down; abandoning spirit	Recklessness and hope
<i>Initiation</i>		
The labyrinth of trials	Death's long road; the relapse cycle	Deep water: drowning, but trusting
Meeting inner challenges	Fevers and hallucinations	Waking from the nightmare
Making peace with the past	Taking your own medicine; the drug of spirit	Shallows; emotional clarity and joy
Shattering the mirror	Accepting the self	Meeting the god/goddess
The still point	The still point; spiritual alignment	Conscious engagement
<i>Return</i>		
Refusing to return	The badge of vulnerability: I am an ...	The eternal traveler, talker, healer
The mysterious journey	A magical transformation; what the day brings	Dealing with familiarity and novelty
Receiving help (again)	Time to let go	The god/ess of compassion
Crossing the return threshold	Quiet rebirth into a simple life	Earth, grounding
The path to freedom	The rejoicing spirit	Becoming the stranger

## CHILDHOOD DEVELOPMENT AND ADULT SUBSTANCE ABUSE CHOICES

Age (approx.)	Theme	Completion: Collapse (▼), Tightness (▲), Healthy (■)	Drug(s) of Choice
Intra-uterine to one month after birth	Existence: spiritual engagement and life purpose; basic safety and trust; sense of belonging	▼ Dissociation and retreat: I don't belong ▲ Present but explosive: I want to test the world, and push it away ■ Sense of security, belonging, safety and spiritual presence	Hallucinogens Shamanic drugs LSD Ecstasy (and Crystal Meth) Substances that evoke altered consciousness
One month to eight months	Need fulfilment; bonding, nurturing, nourishment	▼ Despair and collapse: I'll never get my needs met ▲ Distrust and retreat: Only I can meet my needs ■ Filling out the heart; sense of contact, connection and balance of need fulfilment (giving and receiving)	Heroin (and other opiates) Valium; medications to reduce nervous system activation; cigarettes
Eight months to 2.5 years	Autonomy: balance between intimacy and independence	▼ Loss of motivation to explore; cloistered ▲ Energy and drive, but frazzled and incomplete; alone ■ Healthy connection and separation; balancing completion and commitment	Cocaine Substances that elevate and activate the nervous system; coffee Crystal Meth
Two to four years	Will and Power: balance between dominance, submission and equality	▼ Surrender one's own aims in service of others ▲ Overwhelming and dominating others ■ Expressive and collaborative, mutually supportive	Alcohol (amplifies self expression in most people; addresses the ▲ stage of the Will age—power and control) Crystal Meth
Three to six years	Love, Sensuality and Sexuality	▼ Retreat from sensuality into the heart: romantic ▲ Retreat from the heart into sexuality: seductive ■ Balancing heart and sensual/sexual nature	Ecstasy, marijuana
Four to seven years	Opinions; cognitive expression	▼ Withhold self-expression, but be internally judging (this is the typical Canadian adaptation) ▲ Be opinionated, and unable to withhold opinions (the typical American adaptation) ■ Emphasis on dialog, not on who's right or wrong; can hold opinions and develop new opinions in dialog	Alcohol
Seven to twelve years	Groups: balancing solidarity with performance	▼ Support others, but refrain from expressing ▲ Lead others, but refrain from supporting ■ Can support others, and be supported	Steroids Cocaine (in entertainment industry, for example)
Twelve to 19, 28-32	Integration	▼ Fragmentation; self does not develop ▲ Development of false self; the mask ■ Development of integrated adult self	Marijuana

## TRAUMA RESPONSES AND CREATIVE ACTIVITIES

Substance abuse is a kind of trauma to which adolescents are particularly prone. This is due to the fact of their immersion in the most difficult period of human psychological development. The tasks of this period, which involve integrating all the previous developmental stages within a context of appropriate and dependable mentoring, are stressful by design. The challenge is for the youth to learn to face the world. In the current world, which is fraught with complexity and new dilemmas, youth are increasingly at risk. Healing activities should be based on helping youth expand their range of choice and action. This involves helping them to understand their habitual trauma responses, the ways in which substances contribute to those patterns, and the means by which they can learn other ways of dealing with stress and trauma.

TRAUMA RESPONSE	LIKELY SUBSTANCE USE	HEALING ACTIVITIES
<b>Fight:</b> nervous system overly activated tendency for conflict poor containment	Alcohol Phencyclidine (pcp) Ritalin, Amphetamines Methamphetamines Coffee Steroids Crystal Meth Stimulants	Relaxation (to activate the freeze response) Non-competitive games Games involving containment and expression simultaneously (e.g. backgammon, tennis) Meditation, yoga, Tai Chi, Chi Kung Horseback riding, Walking Gardening
<b>Flight:</b> nervous system overly activated tendency for dissociation containment in imagination	Hallucinogens, Entactogens LSD Ecstasy (MDMA) MDE (Eve) Ketamine Crystal Meth	Running (to complete the flight response) Competitive games (to activate the fight response) Squash, Soccer, Frizbee, Judo, Aikido Windsurfing
<b>Freeze:</b> nervous system "paralyzed" tendency for collapse poor containment	Opiates Heroin, Methadone Valium GHB Rohypnol OxyContin Talwin	Running (to unlock the fight response) Martial arts (Wu Shu, Tai Chi) Windsurfing Weight training Soccer, Hiking, Aerobics Badminton, juggling Strength training
<b>Orient:</b> nervous system hypervigilant tendency for anxiety anxious containment	Marijuana Cocaine Stimulants	Activities involving active choosing (e.g. Orienteering) Juggling All team sports All of the above

## THE TRAUMA VORTEX

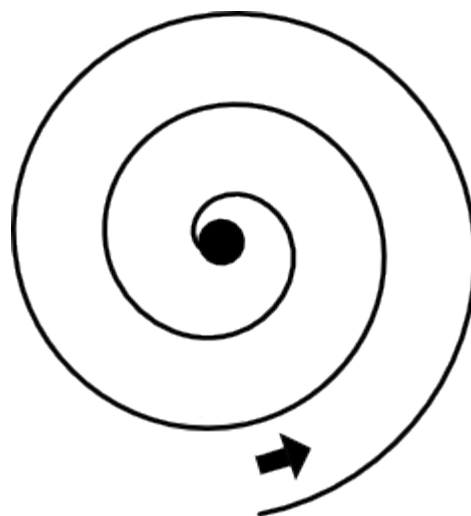
FRAGMENTATION, OVERWHELM  
DISSOCIATION, RECURSION

Trauma occurs when stress exceeds an individual's containment capacity. Physiological (i.e. emotional) energy breaks through the containment and splits off into the trauma vortex.

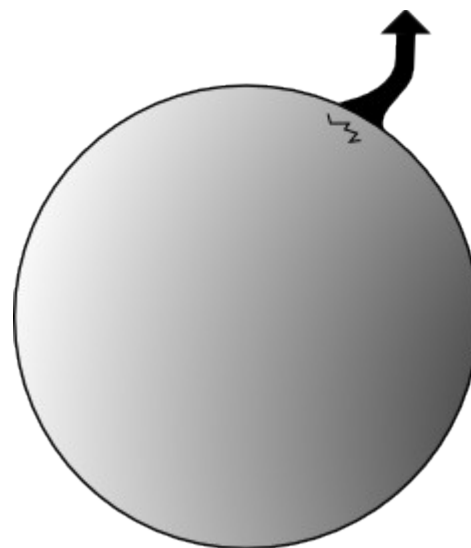
Incomplete responses (fight, flee, freeze, orient) are locked in the trauma vortex and contribute to the continued erosion of containment. Subsequent traumas are evoked by and contribute to these frozen response patterns.

In the work of trauma healing, energy is slowly reclaimed from the trauma vortex and reintroduced to a newly-stabilized container (by way of careful titration). This requires the completion of locked response patterns and the development of new adaptations for dealing with similarly stressful situations. This sequence follows the evolutionary imperative toward healing.

Healthy containment involves the development of core relational, consciousness, and body awareness skills. These include grounding, centering, and boundaries. When combined in the spirit of authentic inquiry and relationship, these skills deliver presence, emotional management, safety of feelings, and overall psychological health.



Titration



CONTAINER

## SUGGESTIONS FOR WORKING WITH TRAUMATIZED CLIENTS (Especially Adolescents)

- Practice grounding, centering, and boundaries in yourself
- Be contained, and prevent your own activation
- Practice energetic reinforcement in yourself (the ball exercise, for example)
- Work with the client to build containment in the present moment
- Work on safety and developing a safe space in the client's life
- Teach the client grounding, centering, and boundaries
- Work with the client on developing body sensation skills
- Educate the client about trauma and the healing process (use map)
- Help the client contain dissociation, overwhelm, and fear
- Treat memories empathically, but preserve uncertainty
- Teach the client to expand their range of nervous system responses:
  - (for example, many fighters need to learn how to freeze or flee, many freezers need to fight or flee, and many fleers need to freeze or fight)
- Encourage the client to do physical activities (such as sports) to learn a wider range of response choices
- Help the client to develop a support system in their community
- Get more training in trauma work (see resources)

### **Things to Avoid:**

- Do not revisit or reactivate the trauma (i.e. by “telling the story”)
- Do not focus discussions on the past (instead, build containment in the present)
- Do not use unstructured or spontaneous expressive techniques (get training)
- Do not validate or discount recovered memories: treat them as “in process”

## PARENTING AND MENTORING RESPONSES TO BUILD CONTAINMENT, SAFETY, AND TRUST

Many children experience difficulty with the emotional themes of childhood (neglect and abuse are the most common causes of this difficulty, though many factors contribute). When such themes remain incomplete (i.e. when the imprinting is not entirely successful), the themes remain active, and are carried forward through adolescence and into adulthood. One challenge for mentors and parents of adolescents is to understand which aspects of imprinting remain incomplete and to assist the child (or adolescent, or adult) in finding ways of working with those themes.

The following list shows the developmental themes alongside matching phrases and/or strategies. These are general suggestions, and must be adapted for the unique character and temperament of the mentor or parent. In situations where “we” seems more appropriate than “I,” this substitution may be made for each of the statements.. Remember that for the early stages, when a child does not yet fully comprehend language, the messages spoken by parents and caregivers carry an emotional weight beyond the meaning of the words. It is this emotion that the child hears and to which he/she may respond.

The chart which begins on the next page may be used for children at the specific ages noted or for those seeking to work with incomplete early imprinting in older children, adolescents, or adults. In the case of adolescents, all of the previous developmental stages are cycled through and revisited between the ages of 12 and 28. This recurrent developmental revisiting is the source of the notoriously mercurial temperament of many teens. The accompanying rapid mood cycling is a result of underlying psychological, neurological and hormonal imperatives to revisit and attempt resolution of unfinished developmental themes. As such, mentors of adolescents are in a unique position to offer support, guidance, and healing.

Age	Theme	Phrases & Strategies
From in utero to one month after birth	<p><i>Basic Safety and Trust</i></p> <p>Do I belong? Will I be loved? Will I be safe? Can I trust?</p>	<p><i>Phrases</i></p> <p>I want you to feel safe and comfortable. I want you to trust me. I want to be here with you. I will not abandon you. You are safe. I want you to be here. We (or I) welcome you with love.</p> <p><i>Strategies</i></p> <p>Holding, with particular emphasis on the “bonding point” which is located between the shoulder blades, on the crest of the back. For many children, the bonding point is the location which first comes into contact with the inner surface of the womb. Gentle touch on the bonding point may promote feelings of safety and support (this is why many people instinctively touch this spot on others when showing empathy, caring or support). Creation of safe space. For fostering or adoption: secure, reliable placement. Quiet, non-intrusive atmosphere.</p>
One month to eight months	<p><i>Need Fulfillment</i></p> <p>Will my needs be met? Will my caregivers understand my 150 cries? Can I depend on my caregivers to respond?</p> <p>At approximately five or six months of age, infant brain development causes control of behavior to shift to the cortex. This is the age at which executive functioning begins to develop.</p>	<p><i>Phrases</i></p> <p>I want to help you meet your needs. I will help you learn to ask for what you need. I cannot meet all of your needs. I will help you find others who may also help you with your needs. Don't give up, don't retreat. I want you to trust me. We (or I) will meet your needs with love.</p> <p><i>Strategies</i></p> <p>Infants use as many as 150 different cries, each of which has a specific meaning, is a specific request, or represents a specific expression. Awareness of the vocabulary of this language of cries is a central task of caregivers of infants. The tendency is to interpret many cries as requests for food. Only a small number of cries derive from hunger; most involve requests for interaction, or emotional comfort, or simply for being together, which is the main ingredient of healthy dependency. (And, sometimes, babies just cry, for no apparent reason; usually in the evening, inconsolably, for durations of up to a couple of hours. This pattern is not currently understood.) Many people with unfinished imprinting from this age have chronic problems staying warm, particularly in the hands and feet. They often enjoy warm water, in hot tubs and baths.</p>

Age	Theme	Phrases & Strategies
Eight months to 2.5 years	<p><i>Autonomy</i></p> <p>Can I explore the world safely?</p> <p>Can I establish my own boundaries?</p> <p>Can I crawl, and walk, and run?</p> <p>Can I explore, and return again to safety?</p>	<p><i>Phrases</i></p> <p>I want you to depend on me for some things, yet do some things on your own.</p> <p>The world is an amazing place.</p> <p>I want you to be motivated to explore the world and to find interesting people and experiences.</p> <p>I will help you slow down when you speed up too much, or become overwhelmed.</p> <p>We (or I) support your individuality with love.</p> <p><i>Strategies</i></p> <p>Cross-pattern movement: this is any type of movement that utilizes opposite sides of the body at the same time, for example the left hand and the right foot. The most common types of cross-pattern movement are crawling, walking and running.</p> <p>Intentional crawling (in which crawling is a game, and the adult crawls too).</p> <p>Nature and cultural experiences: will expand a child's experience of the world.</p> <p>Physical exercise: running, playing ball, swimming: anything with cross-patterning.</p>
Two to four years	<p><i>Will and Power</i></p> <p>Can I be who I am?</p> <p>Am I too much?</p> <p>Will I overwhelm others?</p> <p>Will I be overwhelmed?</p> <p>Can I use my aggression?</p> <p>Can I be dominant, or must I submit to others?</p>	<p><i>Phrases</i></p> <p>You are strong. I see your power.</p> <p>I want you to express yourself.</p> <p>You do not need to hide your power.</p> <p>I am not afraid of you.</p> <p>I will stop you if you become unsafe.</p> <p>If you need to fight with me, I will stand in and not run away; but I won't sacrifice my own boundaries or safety.</p> <p>I won't give up my power for you.</p> <p>I want you to feel strong without needing to hurt yourself or others.</p> <p>We (or I) see your power, and love your power.</p> <p><i>Strategies</i></p> <p>Strong self-awareness, relaxation, and containment on the part of caregivers capable of combining kindness with firmness.</p> <p>Conversations about power (physical, emotional, verbal): discuss what power is, how to use it, when to avoid using it.</p> <p>Wrestling (using Aikido-type principles, in which conflict is perceived as flow, or energy).</p> <p>Non-competitive games, or games in which success depends upon co-operation and collaboration (for example, Frizbee, tossing a ball, Lego-building).</p>

Age	Theme	Phrases & Strategies
Three to six years	<p><i>Love and Intimacy</i>  Development of romantic ideas and fantasies.  Growing awareness of physical intimacy and sensuality.  Development of ideas about what love means.  Expression of love as an ideal.  Exploration of the body.  Attachment to parents and caregivers as love ideals.</p> <p>(Note: among children who undergo sexual trauma, the first sexual assaults often begin at this age.)</p>	<p><i>Phrases</i>  Your body is yours.  Your sensations are yours.  Intimacy and sensuality are normal, healthy feelings.  Intimate feelings must be shared carefully and appropriately.  We (or I) see and feel your loving feelings and support them.</p> <p><i>Strategies</i>  Conversations about sensual boundaries, safety in the community, norms and behaviors, etc.  Assistance in developing appropriate romantic role models.  Teaching appropriate and safe touch.</p>
Five to eight years	<p><i>Opinions and Expression</i>  Conscious development of ideas, opinions, values.  Passion for debate and discourse.  Desire to be right.  Desire to know.  Tendency for absolute expressions.</p>	<p><i>Phrases</i>  You are smart!  You know many things.  You have strong beliefs.  I have strong beliefs.  If our beliefs are different, that's OK.  I will not belittle you or your ideas.  I believe in the power of ideas.  I will try to find joy in ideas together with you.  I want you to find your own voice, your own truth.  I love your ideas and your way of sharing them.</p> <p><i>Strategies</i>  Strong self-awareness on the part of caregivers: differing views/opinions must be OK.  Recognition that it does not matter who is right; the relationship is the important thing.  Encouragement of conversation, debate, dialog.  Provision of educational opportunities.</p>

Age	Theme	Phrases & Strategies
Seven to twelve years	<p><i>Groups</i></p> <p>Exploring the balance between solidarity (being an equal group member) and performance (being unique and special).</p> <p>Can I be unique, and different?</p> <p>Can I join with others, and be one with the crowd?</p> <p>Can I be a leader?</p> <p>Can I follow?</p>	<p><i>Phrases</i></p> <p>You are unique.</p> <p>I want you to discover and value your unique gifts and talents.</p> <p>I want you to find a healthy group of peers.</p> <p>I want you to excel at things you enjoy, and sometimes to push yourself to excel at things you find difficult.</p> <p>I want you to discover your potential, and to find your place in the world.</p> <p>I love to see you in groups and also doing your own thing.</p> <p><i>Strategies</i></p> <p>School involvement.</p> <p>Coaching.</p> <p>Support of friends and the peer group (in other words, being an involved parent or caregiver).</p> <p>Assistance with finding a skill at which the child excels.</p> <p>Assistance with the complexities of peer group relationships.</p> <p>Humour, playfulness, relaxation.</p>

Age	Theme	Phrases & Strategies
<p>12 to 19: First integration of childhood themes</p> <p>19 to 28: Transition to adult ego</p> <p>28-32: Choosing of life path</p> <p>32-35: Final choices toward adulthood</p> <p>35: Adulthood</p>	<p><i>Integration</i></p> <p>Many children and adolescents struggle with completion of this long and delicate stage.</p> <p>As a result of complexities in the modern world, the achievement of adulthood has shifted from age 19 to age 35 since WW II.</p> <p>The central task of this stage is to integrate one's life experience, including the unresolved childhood themes, and to develop a sense of the path one will choose in life.</p> <p>Broadly speaking, this is consistent with what psychologists call the adult ego, or adult observing ego.</p> <p>This stage is the beginning of one's "life wisdom."</p>	<p><i>Phrases</i></p> <p>I want you to understand who you are.</p> <p>I want you to know yourself.</p> <p>I understand that sometimes things can be overwhelming, and I will assist you to understand and deal with this when it happens.</p> <p>I will help you become a lifelong learner.</p> <p>I will help you find ways of reaching your goals.</p> <p>I want you to plan and envision your life with joy.</p> <p>We (or I) love to see who you are becoming, and to be a part of it.</p> <p>I (or we) love you for who you are.</p> <p><i>Strategies</i></p> <p>Dependable adult mentoring.</p> <p>(Appropriate mentoring is one of the most difficult psychological skills to master, because it depends so much on the self-awareness of the mentor.)</p> <p>Neutrality (the essence of mentoring).</p> <p>Assistance in choosing education, jobs, and careers, without pressure and unspoken preferences and expectations.</p> <p>(The search for dependable adult mentors is hard-wired into children by evolution. Similarly, research has shown that the role of mentor is hard-wired into adults, particularly grandparents. In the absence of adult mentors, adolescents seek to mentor one another. They may form a youth gang and defer to the most dominant among them to be their leader.)</p>

## LEADING FROM DESIRE:

### A MISCELLANY OF STRATEGIES FOR EDUCATION, FACILITATION, AND MENTORSHIP

Teaching is a form of mentorship, and is one of the most influential roles in society. After parenting, it is perhaps the most crucial, for all ages. And yet, teaching – whether to children or adults – is a profession in which few practitioners have any substantial training. Some instructors have certificates or degrees in teaching, but there’s so much to know about the subject that most good instructors pick up their best skills after training, in the field, thinking on their feet and trying to keep learners awake.

In the West, we have a kind of reverse educational system. Many of the things we do (learners sitting in chairs for long periods, then writing exams; instructors droning on to massive groups of disinterested learners) are precisely the opposite to what is known to work better (learners involved actively, encouraged to make substantive commitments to the process, evaluated by way of collaborative assessment). Most good instructors eventually learn to turn the system around, to craft an environment that is both more holistic and effective. Here are my 40 suggestions for how to accomplish this; one for each week of the year that the average instructor spends in the classroom.

#### *1. Approach Teaching as a Devotion*

The quality of an instructor’s presence has more impact on the learning environment than any other single factor. Love what you do, acknowledge the potentially profound role you play in a learner’s life. Get past the politics and the drudgery and the unpaid hours. Develop and bring into the classroom your sense of the sacred trust of learning. It does change the world.

#### *2. Lead From Desire*

The French philosopher Simone Weil once said that “the intelligence must be led by desire.” At heart, learning is an emotional endeavor. In turn, good instruction engages our feelings and sympathies and dreams. The most effective teachers and facilitators are those who openly express and evoke such feelings. Their passion – for the subject, for the interactions – is infectious. This is why most dedicated instructors credit a great teacher in their own past as a primary inspiration (thank-you, Lee Whitehead).

#### *3. Lead From Behind*

Borrowing a phrase from Gandhi, a good leader leads from behind. Diminish your own authority, create collaborative projects, allow learners to teach each other. A good instructor displays precisely the same interpersonal skills as a good leader. The only difference is that an instructor leads with the imagination.

#### *4. Do What You Love*

The content of any course you teach should reflect your own interests. Always teach courses that have been customized to your own style and approach. Part of this customization involves bringing to the learning environment activities and practices that, on the surface, have nothing to do with the subject but which interest you greatly. If you like skateboarding or badminton or wood-turning, find a way to bring these into your teaching. They will imprint the learning environment with your own energy and passion.

#### *5. Fight the Inertia of Seats*

Learners sitting in chairs, with an instructor talking at the front, is the worst way to impart anything useful. Yet everyone does it (me included, sometimes). But if you've ever learned to play the piano, or windsurf, or program in HTML, or become accomplished at any task requiring a complex set of skills, you will know that the most effective learning derives from casting about, from pacing, from a bodily immersion in the activity. In a classroom, slouching in chairs and talking for any length of time over about 30 minutes is a recipe for somnolence. Try something new: get learners out of the classroom, into the street or the coffee shop or the park. Walk, play, experiment, collaborate. Cook a meal together. Watch a movie. Make the subject what it should be: immensely interesting.

#### *6. Build Containment*

Your capacity to hold the energy of learning, to respect and nurture fragile interpersonal connections in the classroom, is a function of your containment capacity; how grounded you can be, with clear boundaries, with sensitivity and gentleness. A good instructor is comfortable with emotions, is adept at encouraging and managing debates, is consistently neutral and clear in dealing with everyone. A good instructor makes the environment feel safe, and this is one of the most difficult teaching skills to master.

#### *7. Make Progress Contingent Upon Opposition*

William Blake, the 19th century poet who invented the modern mind, wrote that “without contraries is no progression.” In the learning environment, progress means debate, disagreement, dialog, negotiation, and spirited engagement with the process. Encourage these in your classroom. If you make it safe to do so – if you protect, in other words, the sanctity of diverse views – learners will discover how to think; and, more importantly, how to believe.

### *8. Talk Less, Facilitate More*

At any given time in the typical classroom, only about a fifth of the learners are actually listening to the instructor (remember the film *Farris Bueller's Day Off?*). Besides, those who *are* listening will forget most of what they've heard within a few days or weeks. But if you engage them in an unusual process that requires attention and dedication (i.e. by having learners teach each other), they will remember almost everything, and for a long time. If you have specific content that you must impart, break it down into small blocks each of which takes no more than half an hour. Then do something else. If the content cannot be broken down, make it participatory and collaborative.

### *9. Focus on Process More Than Content*

If the educational process feels safe to learners, if it's challenging and supportive in equal measure, the content is easy. Facts and systems unfold and are readily digested by a cohesive and committed group of learners. Delivering good content is a matter of building it into the process, of integrating it with the activities and aims of the group.

### *10. Let Learners Teach Each Other (and You)*

Learners who have the opportunity to teach each other consistently demonstrate higher levels of skill and knowledge in a given subject. In the classroom, about half the time can be devoted to this collaborative teaching. It's more fun, more useful, and more lasting. Besides, the instructor gets to learn some new things also.

### *11. Encourage Learner Responsibility*

The learning environment is developed by two main forces: the learners, and the instructor. Each is responsible for half the energy. Typically, instructors take too much. They control too tightly, and they're anxious about asking learners to do too much. But learners also make the experience for themselves, and if they do not take responsibility – for their own participation, for greater involvement in discussions, for ownership of the space – then everything falls flat. As an instructor, you agree to take half; ask your learners to do the same.

### *12. Prefer Instincts Over Facts*

In all fields, the best scholars or practitioners are those with the most highly developed instincts for their subject – not those who know the most factual details. Paradoxically, the evaluation system in most educational institutions tests solely for facts while completely ignoring instincts. As an instructor, pay attention to this imbalance and attempt to remedy it.

### *13. Expect Complaints*

Always, there will be a few learners who are unhappy with your style of teaching. That's fine; the relationship between you should be strong enough to contain your differences. But sometimes it's not. In those cases, and especially if you are teaching in an unconventional (i.e. engaging) style, it can be easy to fall prey to the criticism that you are not like everyone else (especially if the complaining learner approaches the administration, which happens to me about once a year). Of course, you shouldn't be like everyone else. You should be thoroughly unique. A few weeks ago, I heard a third-hand report of someone describing my teaching style as "crazy." I couldn't have been more proud.

### *14. Give Impossible Assignments*

The greatest discoveries begin with seeming impossibilities, paradoxes, conundra. Every subject has its own collection of them (how did the Egyptians build the pyramids, where did life on Earth come from, how can electrons be in multiple places at the same time). Find them in your subject, use them as assignments, and watch learners unfold mystery with wonder.

### *15. Assign Useful Homework*

The best learning happens when there is no fixed boundary between the classroom and the world at large. Listlessly reading a textbook with a hi-liter in hand is not a very impassioned activity, and its results are typically impoverished. Another approach is to make homework applicable to the lives of learners, to their daily experience, to the things that matter to them. Make every homework assignment a field trip, or a research junket, or a personalized work of scholarly writing. As an instructor, an essential part of your job is to discover how to hook the spirit of the learner to the subject. This won't happen unless you bring the subject out of the classroom and into the learner's own life.

### *16. Don't use Power Point*

Or, if you do, know how to design and deliver an engaging and lively presentation. Instructional aids of the project-onto-a-screen type are typically evasions from actual involvement with learners. They are, to put it directly, symptoms of laziness and the abrogation of emotional commitment.

### *17. Build 3D Learning Models*

Instead of ubiquitous and mind-numbing on-screen presentations, build dynamic learning models in the classroom. This is not difficult to do: I carry skeins of wool and foam balls in the trunk of my car and use them to make massive diagrams on the floor, to symbolize interactions and dynamics between people, to make whatever images I require in the moment. I have also used found objects, forests, fire (though not in the forest), living sculptures of people, fruit of various kinds, stones, wood, eggs, Star Wars action figures, postcards, live cats, images of Curious George, and so on. You get the idea: more interesting (or more bizarre) equals more effective.

### *18. Learn and Teach Health Practices*

Whether it's Tai Chi, Chi Kung, Yoga, Aikido, Pilates, or some integrated hybrid, health practices greatly facilitate learning. This is one of the most significant findings of educational research. Learners who move, who practice proper breathing, who take breaks to stretch and unwind – they consistently do better. As an instructor, one of the ways you can enhance the learning environment is by bringing health practices into the classroom. Such practices should be adaptable to any learner, relatively easy to do, and above all should be fun.

### *19. Connect Everything*

Whether inside or outside the classroom, every aspect of every field is connected to every other. Find these connections and you find the means of making learning real.

### *20. Nothing is Off Topic*

Because everything is connected.

### *21. Use Humor, but Never Try to be Funny*

Humor is one of the most powerful teaching tools (as is fear; but fear teaches only the dynamics of fear, whereas humor can teach anything). And yet, humor is vastly under-utilized in the educational environment. But it's a skill that can be learned. A complex skill, yes, possibly the most complex of the human social skills; nonetheless, it can be developed. The basic key to humor is playfulness, nothing more. Don't try too hard; just have fun.

### *22. Don't Try to Make Everyone Happy*

In any given learning activity, the ideal spectrum of experience is one in which most learners are enjoying themselves but at least two are at opposite ends of a spectrum: one is ecstatic (because the learning activity feeds them in some profound way) and one is dejected (because temperamentally they are unsuited to the current activity). An ideal learning experience is one in which every group member generally occupies the center but visits both extremes at least once. A classroom without a shadow is false and dangerous.

### *23. Nurture the Shadow Carrier*

In every classroom (and in every family, group, or organization), there is someone who is generally disliked: they are cranky, or aggressive, or troublesome. People don't like dealing with them; they tend to be isolated, sometimes angry, typically misunderstood, certainly disrespected. Such people are shadow carriers: they hold, by way of projection, the shadow material of a group. They are essential features of any human community, and they are the most important people to befriend. They are straight talkers, they know what's going on behind the scenes, and they are strong. Dealing with them teaches you about yourself, shows you how to take ownership of your own shadow, and instructs you in humanity. Developing relationships with shadow carriers can be a profound spiritual path, and is generally much more effective than meditation.

### *24. Fight the Corrosion of Character*

Modern management and union practices, in education and elsewhere, have a tendency to erode traditional values such as loyalty, commitment, innovation, and creativity. Large educational organizations have great difficulty resisting this corrosion of character (a phrase from Richard Sennett), but individual instructors can make different choices at the classroom level. Insulate your teaching and your classroom process from those who would homogenize it, block its natural movement, apply arbitrary policies that curtail and diminish the learning experience.

### *25. Teach in at least Four Different Styles*

Most instructors know that different learning styles are a reality, but few actually adapt their teaching to accommodate those styles. Personally, I like to use four different styles, each of which matches one of the four states of the human nervous system (fight, flight, freeze, orient). I introduce debates and spirited dialog for those who need to fight; I employ the imagination for those whose tendency is for flight; I cover material slowly, and with precision, for those who freeze; and I connect everything together so as to provide a framework for those who orient.

### *26. Know Your Own Style*

Especially in stressful or conflictual situations, everyone reverts to one of the four coping styles of the nervous system (fight, flight, freeze, orient). It's what we learned in childhood, what has helped us to get out of similar situations in the past. But usually, we are so good at one approach that we neglect the others: fighters become rigid when they should back off, those with flight responses become avoidant under stress, freezers fail to act when they are startled, and those with orienting fail to follow through. In any given stressful situation, only one of the four responses is called for; as such, what we do by default is only correct one quarter of the time. Know what you do, what your default is, and learn to balance your approaches so that you can respond appropriately to any situation. In other words, learn to be able to choose and follow through on any of the responses. This is the essence of neutrality.

### *27. Assist Learners with Overall Health*

Many learners are sleep-deprived, sit too long in chairs, and have too much going on in their lives. This is a social as well as an educational problem. As my contribution to its resolution, I frequently try to educate learners about achieving better sleep (which makes them better learners), stopping smoking (my ongoing worldwide campaign), or developing various other health improvement strategies. Everything, after all, is connected. Sometimes I give homework that involves dreams.

### *28. Learn the Art of Storytelling*

Because, when the chatter and posturing of modern professionalism is stripped away, storytelling is what we do.

### *29. Avoid Terminal Burnout*

Expect some type of burnout experience every three to five years. This is simply part of the territory of being deeply committed to what you do. Pay attention to the warning signs – compassion fatigue, cynicism, emotional shutdown, erosion of boundaries, health problems, depression – and try to catch them early, when there is still time to take a break. Know when you need a rest. If you miss the signs, you will damage yourself and others (obviously). Consider burnout as an occupational stage, not as a disability. Simply catch it early (transforming it from a potentially crippling experience into a relaxing break).

### *30. Debrief*

In any context of emotional intensity or dedicated engagement to a shared task, daily debriefing is a minimum requirement. You need to be able to go into the office of a colleague, shut the door, and talk for a few minutes about whatever's on your mind. You also need to be able to call dependable mentors and peers (paid or otherwise) who will give you supportive and ethical feedback and advice. Without such support, you simply cannot preserve your empathy or your dedication.

### *31. Learn Communication and Conflict Resolution Skills*

Most instructors have no formal interpersonal skills training. This is bizarre, given that teaching (children or adults) is one of the most interpersonal professions anyone can undertake. At a minimum, good instructors should have basic counseling and conflict resolution skills. They must be able to respond empathically, to establish and preserve safe containment for conflicts, to be decent in situations where otherwise they might hide in their authority. Above all, a good instructor is neutral in emotional situations, and this is simply a skill that most people do not possess. It must be learned.

### *32. Be a Beginner*

Perhaps the best instructors are those who are open to their own new learning. Too often, we use the same approaches and materials (handouts, resources, assignments) far too long. We stagnate. Resolve to change one important aspect of your teaching every semester; over time, your entire curriculum will be freshened by new insights and strategies. Moreover, learners appreciate instructor experimentation; it gives them permission to try new things themselves. In the application of those new things, instructors and learners switch places.

### *33. Use your Quirks*

In the educational world, eccentricity is a major virtue. Use it, be proud of it, share it.

### *34. Practice the Subtle Check-in*

In any authentic learning environment, emotional situations arise that require immediate and private intervention (because learning, after all, is an emotional process). Overwhelm, depression, anxiety, and fatigue are perhaps the most common scenarios (though in conflictual situations, anger is most common). To respond to such circumstances, find a reasonably private space (an adjoining empty classroom, for example) in which you and the learner can meet before or after class, or during a break. Deal with emotional situations immediately; they will not go away, and usually will not resolve without your intervention. Make dedicated time to talk (about 10 minutes). Remind yourself to be open and neutral. Focus on the quality of your voice and presence. Trust the process. Let the learner lead the conversation. Emphasize neutrality and good will. Use diplomatic language: “How are things going?”, “I want to check in with you...”, “I notice that...”, “It sounds like you’re feeling...”, “I’m curious about...” Be aware of your tendency in this kind of situation (fight, flight, freeze) and try not to do it. Do not get angry, or avoid the situation. Stay neutral. Focus on containment, safety, and trust.

### *35. Openly Distribute Your Materials*

In the contemporary climate of increasing restriction on copyright, learners face growing hurdles in accessing information that is essential to their learning (most journal articles, for example, cannot be freely copied and distributed by instructors). By creating and distributing customized course materials using an open source or ‘share alike’ philosophy, instructors honor their ethical obligation to place learning above politics. Post everything on a public website. Encourage the copying and sharing of your work (simply request that you be properly credited). Free sharing of ideas is the means by which the Western intellectual tradition evolved; we serve that tradition best by honoring its basic principles.

### *36. Make Participation Worth More*

Dedicated participation is required for authentic learning; it is perhaps more important than any other aspect of the process. As such, the role of participation should be acknowledged. In for-credit courses that I teach, I try to make participation (in class, and by way of learner-led presentations) worth at least half of total evaluation. Also, giving more prominent weight to participation has the curious effect of motivating some learners.

### *37. Encourage Interdisciplinarity*

The divisions between fields are entirely arbitrary and have nothing to do with learning. The most dedicated students discover this, and find ways to support their learning by forging diverse connections to other fields. In a world of increasing specialization, the generalist is becoming rare; and yet, generalized intelligence is the core of deep learning.

### *38. Explore the Mythologies of Your Subject*

Every field is founded upon precepts that are a hybrid between solid research and myth-making. Typically, the myths remain unexamined and become accepted norms (which then work for and against the field). To discover the underlying philosophy and mythology (and there's not much difference between the two) of a given field is to transform it from an abstraction into a living system. Find the shadow of your field, its unspoken heresies and mistakes and limitations. Speak the unspoken.

### *39. Speak the Unspoken*

As a storyteller, the instructor is a truth-speaker – but truthfulness must be delivered with safety, clarity, sensitivity. In any learning environment, and especially when circumstances are awkward or conflicted, the instructor's job is to articulate what no one has yet voiced. In doing so, you demonstrate that the community is strong enough to contain its own energy.

### *40. Practice Good Design*

Unique course materials that reflect the style and temperament of the instructor are a powerful means of enhancing the learning environment. But take care in such endeavors: poorly-designed materials do more harm than good. At the very least, they erode student enthusiasm and imply unprofessional instruction. Learn to design your documents with a basic level of proficiency (white space, typography, usability). As an instructor, every small thing you do is a holographic representation of your entire presentation. Make everything count.

## RECOMMENDED READING

- Chia, M. *Awaken Healing Light of the Tao*  
Dancien, T. *Manufacturing Victims*  
Degler, T. *The Fiery Muse: Creativity and the Spiritual Quest*  
Fox, J. *Poetic Medicine: The Healing Art of Poem-Making*  
Hedges, C. *War is a Force that Gives us Meaning*  
Horgan, J. *The Undiscovered Mind*  
Johnson & Grand, *The Body in Psychotherapy*  
Lorca, F.G. *In Search of Duende*  
Levine, P. *Waking the Tiger*  
Macnaughton, I., *Body, Breath, & Consciousness*  
Morales, A. *Medicine Stories*

### Websites:

- |  |  |
|--|--|
| Ross A. Laird  | <a href="http://rosslaird.info">rosslaird.info</a>         |
| The Bodydynamic Institute Canada   | <a href="http://bodydynamic.ca">bodydynamic.ca</a>         |
| The Bodydynamic Institute USA  | <a href="http://bodydynamicusa.com">bodydynamicusa.com</a> |
| Canadian Foundation for Trauma Research<br>(Lynne Zettl)                       | <a href="http://cftre.com">cftre.com</a>                   |
| Peter Levine and Somatic Experiencing<br>(The Foundation for Human Enrichment) | <a href="http://traumahealing.com">traumahealing.com</a>   |

## CREATIVE PROCESS EXERCISES FOR YOUTH IN ADDICTION

Designed by Ross Laird, Ph.D.

These exercises are designed to be facilitated in group or individual settings in which partner arrangements are appropriate. The exercises work best with participants who possess solid emotional containment and good communication skills. Sometimes, the exercises can be combined as a series, stretching over a couple of hours, in which the participants do each one in sequence with the same partner. Obviously, the sequence presented below is not the only one possible.

Some of the exercises involve one participant working actively while the other one waits. The nature of 'waiting' is very much a facilitation choice: the non-active participant can observe their partner, turn inward to their own process, or follow any one of a number suggestions given by the facilitator. The instructions provided for each exercise are designed to be read by the participants: usually this is accomplished by having them select, at random, slips of paper with the exercises written on them. The following format includes cut lines for separating the exercises into slips.

- 
- 1 Ask your partner for three words.  
In 10 minutes, incorporating these three words, write one paragraph of a myth.  
Read it to your partner. Discuss the process.

---

  - 2 Ask your partner to make three movements. Based on the three movements,  
draw or paint the story they tell. Take 10 minutes. Feel free to embellish. Show your  
partner what you created. Discuss the process.

---

  - 3 Ask your partner to make three sounds.  
Adapting the three sounds, and other sounds and words (if you like)  
of your own, write a one-verse song in 10 minutes. Sing the song to your partner.
-

---

---

4 Ask your partner to describe three images. Using the three images, compose a story about how the world began. Take 10 minutes. Write it down if you like. Tell your partner the story. Discuss the process.

---

---

5 Ask your partner to describe two smells and two tastes. Using the smells and tastes (and other images of your own choosing), write a non-rhyming poem of about 12-20 lines. Take 10 minutes to write, then read the poem to your partner. Discuss the process.

---

---

6 In this exercise, the partners work together.  
Partner A: read these instructions through, then close your eyes:

Ask partner B to request an object from the facilitator. Have partner B place the object into your hands, gently, making sure you don't see it (your eyes are closed).

Partner A: touch the object, without opening your eyes. Describe how it affects you, what it makes you remember, or imagine. Take 10 minutes.

Partner B: writes down what Partner A says, in note form.

After 10 minutes, partner A opens their eyes; together the partners look at the object and the words. Discuss the process.

---

---

7 Ask your partner to describe one memory. Using the memory as your own, make a set of 5 ritualized movements based on it. Create and practice for 10 minutes. When you're ready, show your partner the movements.

---

---

## EIGHT PIECES OF SILK (PAL DAN GUM)

'NORTH AMERICANIZED VERSION,' BY CHIN-ING HELEN CHEN

#	NAME	SYSTEM	FUNCTION	MOVEMENT
	Beginning preparation: turning attention inward, remembering to love, honor and respect oneself.	Orientation toward health and wellness from the perspective of Traditional Chinese Medicine	Integration of Mind, Body and Spirit	Listen to the breath. Raise arms up into prayer position above the head, draw down to heart level, bow slightly forward, return upright, open hands, lower arms.
1	Upholding Heaven with two hands	3 segments of trunk (Triple Warmer in Chinese medicine)	Internal organs: Improves circulation and provides energy	Begin with feet shoulder-width apart and arms at sides. Inhale, raise arms above the head, lace fingers together, turn palms up, stand on tiptoes (but not unstable!), come back down onto the feet, rotate palms down again, separate hands, return arms to sides.
2	Opening the bow	Lungs	Increases lung capacity, strengthens the chest and shoulders, balances energy in the body	Widen the stance slightly by stepping with the left foot. Bring hands up to the heart level, left hand overlapping right. Inhale and extend left arm as though reaching to the side. Exhale and return to center. Repeat for right side.
3	Connecting Heaven and Earth	Spleen and Stomach	Harmonizes energy of the spleen and stomach; strengthens digestion	Inhale, extend right arm and hand above the head, palm up, left arm and hand down, palm down. Exhale, return hands to the center, reverse position (left arm up, right arm down). Return hands to heart level.
4	Looking backward	Heart, pericardium, lung, spleen, pancreas, liver, kidney	Relieves fatigue	Inhale, open arms widely, look over right shoulder (without straining). Exhale, return to center, look over left shoulder. Return arms to sides.
5	Swinging the trunk and head	Stomach, bladder, gall bladder, heart	Relieves "fire" from heart, helps digestion	Inhale with head upright, exhale and lean head to the left. Gently swing it forward, then across to the right. Center head again, lean it forward and backward (do <b>not</b> rotate the head all the way around). Bend to the left from the hip, swing down and through center, to the right and up to center again.
6	Standing on the toes	Kidney, stomach	Strengthens kidney, assists with centering	Stand centered, stretch up on toes; exhale, return to the ground.
7	Punching with angry eyes	Liver, gall bladder	Relieves frustration and blockage	Widen stance, open eyes wide, bend elbows, bring hands into fists pointing forward. Inhale and center, exhale and punch forward with one arm (making sound if desired), retract, then come quickly forward with the other. Repeat two or three times.
8	Holding the toes and stretching back	Whole body	Energizes the whole body	With hands on hips, lean forward gently, allowing the weight of the head to pull the trunk forward into a stretch all the way down (not pushing!), possibly touching the toes. Center, inhale and slowly lift all the way up through the spine, one vertebra at a time. Exhale, bend as far back as comfortable. Return to center.
	Ending as beginning	Holistic body	Integration of mind, body and spirit	Listen to the breath. Raise arms up into prayer position above the head, draw down to heart level, bow slightly forward, return upright, open hands, lower arms.

## PARABLE OF THE WARRIOR PRINCESS (adapted from a Tibetan parable)

A young warrior princess completed her training under a renowned teacher and was accorded the title *Princess of Five Weapons*. Armed appropriately, and embodying her forty-two virtues, she set out on the road leading to the eternal city.

The road led the princess west, across the wide desert and into a forest. At twilight she reached the first trees, where she found other travelers who warned her to turn back. They spoke in fearful tones about an ogre, an eater of hearts, who lurked along the most shadowed paths, killing all those who happened by. But the princess was confident of her training. Fearless, she pressed on.

At a dark place, where branches overhung a stagnant stream, the ogre emerged from the underbrush. It was a phantom, a wraith, a brute with crushing hands. The princess deployed her five weapons, but the ogre was strong (and crafty) – one by one, the weapons of the princess were defeated. But she did not relent. After each weapon was spent and lay broken on the ground, the princess resumed the battle, challenging the ogre again and again.

Finally, the ogre paused, and asked her, “Youth, why are you not afraid?”

“Ogre,” replied the princess. “Why should I be afraid? For in life, death is absolutely certain. What’s more, ...

## THE GOLDEN KEY (last tale of the Grimm brothers)

Once in the wintertime when the snow was very deep, a poor boy had to go out and fetch wood on a sled. After he had gathered it together and loaded it, he did not want to go straight home, because he was so frozen, but instead decided to make a fire and warm himself a little first. So he scraped the snow away, and while he was clearing the ground he found a small golden key. Now he believed that where there was a key, there must also be a lock, so he dug in the ground and found a little iron chest. "If only the key fits!" he thought. "Certainly there are valuable things in the chest." He looked, but there was no keyhole. Finally he found one, but so small that it could scarcely be seen. He tried the key, and fortunately it fitted. Then he turned the lock once, the lid popped open, and in the chest the boy saw...

## A CREATIVE PROCESS BIBLIOGRAPHY

- Achebe, Chinua. *Hopes and Impediments*. New York: Doubleday, 1989.
- Barron, F., Montouri, A., and Barron, A., eds. *Creators on Creating: Awakening and Cultivating the Imaginative Mind*. New York: Putnam, 1997.
- Benjamin, Walter. *Theses on the Philosophy of History*.
- Bohm, David. *Wholeness and the Implicate Order*. London: Ark, 1980.
- Bohm, David. *Unfolding Meaning*. New York: Routledge, 1985.
- Bohm, David. *On Creativity*. New York: Routledge, 1998.
- Bronowski, Jacob. *Science and Human Values*. New York: Harper, 1956.
- , *The Face of Violence*. London: Turnstile Press, 1964.
- Degler, Teri. *The Fiery Muse: Creativity and the Spiritual Quest*. Toronto: Random House, 1996.
- Diamonstein, B. *Handmade in America: Conversations with Fourteen Craftmasters*. New York: Abrams, 1983.
- Flack, Audrey. *Art & Soul: Notes on Creating*. New York: Penguin, 1986.
- Franklin, Ursula. *The Real World of Technology*. Toronto: Anansi, 1999.
- Fulford, Robert. *The Triumph of Narrative: Storytelling in an Age of Mass Culture*. Toronto: Anansi, 1999.
- Glynn, Thomas. *Hammer. Nail. Wood: The Compulsion to Build*. White River Junction: Chelsea Green, 1998.
- Goldberg, Natalie. *Writing Down the Bones*. Boston: Shambhala, 1986.
- Greene, Brian. *The Elegant Universe: Superstrings, Hidden Dimensions, and the Quest for the Ultimate Theory*. New York: Norton, 1999.
- Herrigel, Eugen. *Zen in the Art of Archery*. New York: Random House, 1977.
- Hildegard of Bingen. *Secrets of God: Writings of Hildegard of Bingen*. Boston: Shambhala, 1996.

- Hyde, Lewis. *The Gift: Imagination and the Erotic Life of Property*. New York: Vintage, 1983.
- Hyde, Lewis. *Trickster Makes This World: Mischief, Myth, and Art*. New York: North Point Press, 1998.
- Jerome, John. *Truck: On Rebuilding a Worn-Out Pickup and Other Post-Technological Adventures*. Hanover: University Press of New England, 1977.
- . *Stone Work: Serious Play and Other Aspects of Country Life*. Hanover: University Press of New England, 1986.
- Jiménez, Juan Ramon. *The Complete Perfectionist: A Poetics of Work*. Edited and translated by Christopher Maurer. New York: Doubleday, 1997.
- Jung, C.G. *The Spirit in Man, Art & Literature*. Translated by R.F.C. Hull. Princeton: Princeton University Press, 1998.
- Kuhn, Thomas. *The Structure of Scientific Revolutions*. Chicago: Chicago UP, 1962.
- Laird, Ross. *Grain of Truth: The Ancient Lessons of Craft*. Toronto: Macfarlane, Walter & Ross, 2001.
- Laird, Ross. *A Stone's Throw: The Enduring Nature of Myth*. Toronto: McClelland & Stewart, 2003.
- London, Peter. *No More Secondhand Art*. Boston: Shambhala, 1989.
- Lopate, Phillip, ed. *The Art of the Personal Essay*. New York: Anchor, 1994.
- Lorca, Federico. *In Search of Duende*. Translated by Christopher Maurer. New York: New Directions, 1998.
- Lyndon, Susan. *The Knitting Sutra: Craft as a Spiritual Practice*. San Francisco: Harper, 1997.
- Merwin, W.S. *The Second Four Books of Poems*. Port Townsend: Copper Canyon Press, 1993.
- Needleman, Carla. *The Work of Craft: An Inquiry Into the Nature of Crafts and Craftsmanship*. New York: Kodansha, 1979.
- Pirsig, Robert. *Zen and the Art of Motorcycle Maintenance*. Toronto: Bantam, 1974.
- Pye, David. *The Nature and Art of Workmanship*. Cambridge: Cambridge UP, 1968.
- Richards, Mary. *Centering in Pottery, Poetry and the Person*. Middletown, CT: Wesleyan UP.

- Saint-Exupéry, A. *Wind, Sand & Stars*. New York: Harcourt, 1968.
- Sanders, Scott R. *Writing from the Center*. Bloomington: Indiana University Press, 1995.
- Sarton, May. *Journal of a Solitude*. New York: Norton, 1973.
- Sennett, Richard. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: Norton, 1998.
- Thoreau, Henry David. *Walden*. New York: Norton, 1985.
- Yates, Frances A. *The Art of Memory*. Chicago: University of Chicago Press, 1966.
- . *Giordano Bruno and the Hermetic Tradition*. Chicago: University of Chicago Press, 1964.
- Wilkinson, Richard. *Symbol & Magic in Egyptian Art*. London: Thames & Hudson, 1994.
- Wilson, Frank. *The Hand: How Its Use Shapes the Brain, Language and Human Culture*. New York: Vintage, 1998.

For a more complete book list, see [www.rosslaird.info](http://www.rosslaird.info)

## BOOKS EVERY PERSON INTERESTED IN CREATIVITY SHOULD READ

Hyde, Lewis. *Trickster Makes This World: Mischief, Myth, and Art*. New York: North Point Press, 1998.

This is (in my view) the best work on the cultural aspects of creativity: its role, development, and meaning. Every creative artist and every regular person interested in the creative as a vibrant force in the world should read this book.

Sennett, Richard. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: Norton, 1998.

The most cogent discussion of the impact of cultural changes brought about by technology and changing social values. Sennett offers a compelling argument for the decline and necessary resurgence of creative and philosophical thinking.

Jimenez, Juan Ramon. *The Complete Perfectionist: A Poetics of Work*. Edited and translated by Christopher Maurer. New York: Doubleday, 1997.

A view of how the creative mind makes the world.

Wilson, Frank. *The Hand: How Its Use Shapes the Brain, Language and Human Culture*. New York: Vintage, 1998.

The hand has guided the evolution of the brain; in turn, mind is the child of the hand. See how, and what it means.

Merwin, W.S. *The Second Four Books of Poems*. Port Townsend: Copper Canyon Press, 1993.

The most diverse collection of poems by one of the world's greatest living poets. A magnificent creative artefact.

Saint-Exupery, A. *Wind, Sand and Stars*. New York: Harcourt, 1968.

The first modern craft narrative (and the essential template for Ross Laird's *Grain of Truth*). A wonderful, lyrical journey of awakening.

Nakashima, George. *The Soul of a Tree*. New York: Kodansha, 1981.

One of the best books for exploring the devotional aspects of creativity and woodworking (aside from *Grain of Truth*, of course...): pure, ethereal, lovely.

Franklin, Ursula. *The Real World of Technology*. Toronto: Anansi, 1999.

Franklin explores, lucidly and with a compassionate eye, the gifts and perils of the technological age. A thoughtful, essential work.

## ABOUT ROSS LAIRD

Ross Laird, Ph.D. teaches creative process, leadership, psychology and counselling at various educational institutions in the Pacific Northwest. His approach is experiential and collaborative, with particular emphasis on the creative as an instrument of change. He is a clinical supervisor to social service agencies, an award-winning poet and scholar, and best-selling author of *Grain of Truth: The Ancient Lessons of Craft* (shortlisted for a Governor General's Award). His most recent book, *A Stone's Throw: The Enduring Nature of Myth* is currently in bookstores. A new book on addictions will be released in 2006. Visit [www.rosslaird.info](http://www.rosslaird.info) for more information.

This work is licensed under the Creative Commons Attribution-NonCommercial-NoDerivs 2.0 Canada License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/2.0/ca/> or send a letter to Creative Commons, 543 Howard Street, 5th Floor, San Francisco, California, 94105, USA.

### You are free:

- to copy, distribute, display, and perform the work

### Under the following conditions:



*Attribution. You must attribute the work in the manner specified by the author or licensor.*



*Noncommercial. You may not use this work for commercial purposes.*



*No Derivative Works. You may not alter, transform, or build upon this work.*

- For any reuse or distribution, you must make clear to others the license terms of this work.
- Any of these conditions can be waived if you get permission from the copyright holder.