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Creativity in human relationships : theoretical bases and workshop application.

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CREATIVITY IN HUMAN RELATIONSHIPS:
THEORETICAL BASES AND WORKSHOP APPLICATION

A Dissertation Presented

By

Adam David Sacks

Submitted to the Graduate School of the
University of Massachusetts in partial
fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

September

1973

Counseling and Human Relations

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By

Adam David Sacks

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THEORETICAL BASES AND WORKSHOP APPLICATION

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September, 1973

Abstract

This dissertation is divided into two main sections. The first is a general discussion of interactive human processes, both intra and interpersonal, including chapters on "Projection," "Creativity," "Education," "Words and Dreams," and "Group Process."

Using poetry, transcribed dialogue, narrative and other literary devices, I have attempted to illustrate the dialectical process in human relationships, i.e., the creative constructive development of new ideas and feelings among people, by means of interactions which build on previous experience in order to develop new and different perspectives.

An important issue discussed is the awareness of constant change in individual realities, and how lack of awareness of that change limits the ability to act and react, thereby engendering stereotypic and often stultifying patterns in relationships. Related to this is the issue of complexity of relationships, exemplified by the concept of emotional disturbance in an individual as being the manifestation of his social interactions with significant others as opposed to an isolated intrapsychic phenomenon. In a therapeutic relationship, the "patient" becomes the individual's network rather than the individual by himself. This approach has applications to other "disturbed" social

situations as well - a detailed example is given of a "heroin problem" on a rural college campus.

I have attempted to have the content of the dissertation reflect the process under discussion. That is to say, my intention is that what I have written not only describes the issues at hand, but is itself an actual example of what it is describing. In "Conversation #I," for example, dialogue is discussed as being an important growth process, and the conversation itself manifests that very growth process as it proceeds.

Part II is a detailed description, discussion and analysis of a "Creativity in Human Relationships" weekend workshop which I co-designed and co-led with four colleagues at Moorhead State College, in Minnesota. The workshop utilized theories and principles discussed in Part I.

The events leading up to the workshop are examined, focussing on the processes within the leadership group. I maintain that this is significant in that the atmosphere and progress of the workshop itself was directly related to the dynamics among the leaders. This examination is followed by a detailed description of each workshop activity, including 1) What We Did, 2) Our Intentions in doing it, 3) Related Themes in Part I, 4) Student Comments, and 5) My Comments.

An evaluation of the strengths and weaknesses of the workshop, along with additional observations and suggestions, concludes Part II.

Included in Part II is an extensive appendix of the materials used in the workshop. A bibliography follows Part II.

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Part I

Ramblings

PREFACE

There is much talk in this paper about such things as "education" and "growth." Do not for one moment be deceived. The subject is always YOU and I. The object is always YOU and I. All is always YOU and I. The latinate verbiage found herein is but meant both to mystify and to impress those who do not understand the TRUE MEANING of this experience. It is only YOU and I who know.

I must take my chances, but YOU are perhaps safer if you feign ignorance. That is my only suggestion. You are responsible for your own actions....

BEWARE THE EVER ENLARGING INFINITESIMAL.

C H A P T E R I

IN THE BEGINNINGS:CONVERSATION WITH JACK, #1

J: We were talking about how you felt you got stuck in your writing, when you started out writing from a flare of inspiration of things that were welling up within you and found as you were doing that, you used references to other people who had spelled out dimensions that were important to you, and you could communicate a tremendous amount. Then, as you write along, keep writing - I get a moving further and further out on a limb and writing for what the university expectations are - until you can't write another sentence, you can't fit anything in, you're just stuck. And then we discovered that you were writing and writing and got no feedback, no dialogue.

A: I lost the dialogue.

J: Yes, you wrote further and further onto a limb, and in that void you filled the empty spaces with a lot of ghosts, of what the ogres of the institution, the university, the establishment might be saying; without that feedback you couldn't go on any further, like you were out on a desert.

A: Yes, that's very true.

J: You were saying you had ten papers out, you hadn't gotten any feedback - I was wondering if this had any relationship to other issues that were also in the paper you wrote. Whether it spoke to some of your notions about learning and about dialogue.

A: I don't quite follow.

J: Well, I would not expect this discovery to be antithetical to what you've been thinking, knowing and going by for a long time.

A: It isn't, it's just that I tend to fall back into old traps, and old fears; and part of it is that I'm very much alone now, I don't have anybody that I feel close to - a woman. I have quite a few friends and I feel very good about that but that other thing...and I've begun to realize that I don't want it now, I don't want that closeness now, I'm not ready to handle it, yet I feel lonely without it, sometimes I feel that there's no floor under me, I'm just falling...and then things happen. It's very different now, very painful, but I feel very good about what I'm going through at the same time and...so the same thing in dealing with the dissertation, my internal support changes, sometimes

it varies wildly, sometimes I have to force myself to do things, write, which is OK too, but it changes, with all kinds of doubts.

Pete and I were talking about competence - sometimes I don't feel competent to do anything, and sometimes I feel competent to do a lot of things, and that varies; the same thing with writing this dissertation, the same way loving somebody, and that's what I'm writing about too, how all of that is one package, any part is inseparable from any other part. I'm growing into a real difficulty with being able to separate things like therapy group as opposed to T-group as opposed to encounter group, or how I'm feeling now as opposed to how I was feeling yesterday. It occurred to me how when people say "Hi, how are you" I used to answer with the sum total of how I've been feeling, or how I thought I'd been feeling for the past couple of hours or couple of days - not how I'm feeling when they ask me that question. I have so much trouble with beginnings and ends, what stops where, what begins where - one of the troubles I kind of think I've gone through with this dissertation is beginning to think of it as a terminal experience - it's supposed to be the final step in

the final step. It ties things together in a neat package, wraps it up, ships it off to the library and...

J: Hereafter, if anybody wants to know what Adam Sacks thinks he can look at that.

A: Right! Right! Arrgh! Exactly. And I've just begun to think of it as the place to pose questions, and not answers, and to stimulate dialogue, to stimulate intercourse, to stimulate all kinds of things, beginnings. It should be an incipient degree rather than a terminal degree...

J: What's running along beside what you've been saying in my thinking is the way your initial design wanted the process of the dissertation to reflect the content and the content to reflect the process. And that's why I think that the things that are happening to you are process matters that perhaps already are in the content of what you've written or that you may want to make content next. It was my understanding that the kind of feedback you got in your initial writing probably led to the next surge.

A: Yes - using the initial writings and the feedback to those initial writings, or including that, maybe even having two columns on a page - that's kind of

hard with a typewritten page - or every other page, one page being process, one being content - but not even that separable, like one page being what I write, the next dialogue.

J: Or a chunk, then sets of feedback, then an integration of an ongoing surge of what that is and the kind of thing that can spread and grow infinitely in one sense, but in another sense there might also be some things that solidify the center.

A: Pull things together. The core out of which these other things merge.

J: I sense better than I can see and say kind of a core - when you speak of a kind of expanding greater and greater differentiation in my your thinking, your own experience, I also hear echoes of continuity, sometimes we say that continuity is ever refreshing, self-renewing dialectical systems - and the dialectic will stop when there's no feedback.

A: The continuity in a sense comes to a grind.

J: But then it feeds back into the content, says well look, it's true what I've been saying - it happened to me.

A: Right....Oh, that's a lot to put together, express in some way. Maybe part of it is just doing transcriptions of the tape.

J: Maybe. See what it looks like when you draw back and look at the process. There's one other dimension I wanted to be sure to plug in. I'm not sure I did it before - the notion that whenever you lose touch with either end of a dialogue - you yourself with what you're trying to say, or your audience and what you sense the expectations of that audience are, you run into trouble, so you get all played out and get fully into what are those expectations, you lose touch with your own well, and that was another reason why....

A: Yes....lose touch with one side or the other...right.

J: We were talking earlier how you were afraid you were getting too much into their expectations, losing touch with yourself. It sort of sounded like after talking with Don (another committee member) you wanted to get entirely into yourself and not worry about those expectations any more. But I see you coming on with a nice awareness of both ends of the dialogue, and it's that awareness of both ends that I want to...

A: You see, the dialogue...there are a lot of dialogues there - one, and the most anxiety provoking dialogue for me is the dialogue with institutional demands. The other dialogue, with you, other people on the com-

mittee, the group as a whole, the other people I talk to is exciting and energizing. What worries me is getting the degree. Don says don't worry about it now. I think ultimately it has to be worried about. So what I feel getting in my way often is writing for that dialogue - when I'm writing and my audience is you, or Don, or Sue, or the group - people as opposed to institutions, then the dialogue works. Uh - and I don't know where people end and institutions begin. That's a dark room for me.

J: Yes - and I wonder if this isn't a very nice example of what Laing was saying when he said that the game he wanted - game isn't quite the word - the task as he saw it was to search out the process* for praxis. We search that institution for the people that are making the decisions, and are focal people in power.

A: And that's whom I have to have the dialogue with.

J: Either you - or your committee - we.

A: We have to have that dialogue with the institution.

J: "The Graduate School says" - process. "Who says?" - we have to find that out. And I think Don may be right, this may not be the time. I think we have to

*"Process" - what happens in an interactive event "praxis" - the individual agent(s) responsible for the event.

figure out what it is that we want that dialogue about.

- A: Involving them in the process, in our process.... That would be really interesting.... The idea of involving the institution in an orchestration, the praxis within the institution in an orchestration, that orchestration being the process which is the content of the dissertation.
- J: It may also be something that you'd want to work on beyond the dissertation. It would be one of the spinoffs. I used to have to keep an old shoebox on the table where I was writing my dissertation, I had a stack of 5 x 8 cards, whenever I got an idea that wouldn't go into the dissertation but I wanted to deal with later, I wrote it on a card and threw it into the shoebox....

CHAPTER 2

SOME OF WHAT THIS IS ABOUT

This is about changing and growing, about you and me and everyone else, I think; and how deeper appreciation of ourselves, our wellsprings, our mysteries, is a source of ongoing excitement, growth and the foundation of belief in the natural, inexorable desire for learning and loving in human beings.

Most of our educational and therapeutic processes have been based on a lack of faith in the student or patient and their innate powerful learning and healing processes. This, it seems to me, is a basic self-mistrust on the parts of the educators and therapists. Is what they have to offer so basically flimsy that it has to be formulated so that it can be ingested and then regurgitated in a predictable and thoroughly comprehensible manner (death of creative confusion and puzzlement)?

For example, examine the predetermined stages of therapy that one must go through with certain analysts; or the well defined and anti-creative bodies of knowledge in most curricula, from kindergarten to graduate school:

Simply because someone once creatively discovered or thought, the product of his process is not necessarily that creative excitement for generations to come - "Art Appreciation" for example.

One of my hopes is to provide some models, not to be taken literally, but to be used as a point of departure. No model or group of models is valid intact for any situation other than that for which it is designed (even that is going a bit far, for a model must be constantly redesigned if it is to be effective - as the situation changes in content and needs and structure the model must change, much as thought and speech are self-stimulating and self-generating). Any individual must be constantly building and rebuilding in learning situations - this breathes life into individuals and institutions, helps them contact their sources of creativity rather than alienate them.

By doing this, we sever ourselves from such landmarks as courses, transference, etc. - we strip ourselves of the illusion of things going smoothly and bare (bear) the far more frightening and exciting reality of constant change (it was there all the time anyway).

I hate you!
You promised me a goddess
And presented me your self.
Life is difficult enough
Without Reality.

Then we cease to force reality into words, and express ourselves in touch, exploration, poetry....

In my view one of the most critical components of growth is the opportunity to have an effect on one's human environment: teachers, parents, fellows - and this becomes an emotional and intellectual dialectic, a profound sharing and mutual building. In order to do this, an atmosphere must be available where everyone can feel creative, open to learning and growing, "teachers" as well as "students" (some of the most valuable experiences I have had have been when those "authorities" have shared their personal beings, in all their frailty, with me - and this requires a minimization of the significance of roles.) Teachers need not worry about losing "respect" by exposing their selves; if anything the concern might be developing a deep respect among the people involved, a beautiful experience, but one frightening and alien in an age of frenzy. We need to develop a sense of causality, a sense of "I can" and then extend this to "in my own, unique way" - a sense of personal creativity.

There are no shortcuts, and there is no "finally arriving" -- but the price of avoiding this closeness is dear -- emptiness, loneliness and meaninglessness that we vainly try to drive from our deepest centers by immersion in noise, drugs, progress, money, etc.

We need not change technology, we must change the ways we relate to each other - technology will then become a tool rather than a master. A word about tools - they are all supplements and auxiliaries to our own abilities to be vulnerable, to rid ourselves of our roles - which in education and therapy as well as in technology, too often become masters. We are so obsessed with controlling (of which tools are a tool) knowledge, nature, other people - that we become controlled by our obsession, helpless and victim to the seemingly inexorable personlessness of institutions, both real and imagined.

The creative process is access - access to the rumblings of our unconscious, access to the sum total of human history and experience, access to ourselves - pains, loves, confusions, fears, ecstasies - and the willingness to express it all, as fully as possible, in whatever medium suits us. But this access is fragile, a silken bridge spanning all of our being, body, thought and soul most die without ever regaining access, others prefer insanity, some survive well enough to stay in touch. Literal words, concept bound abstractions, rationality, historical morality - all choke the nowness of the creative process, force the fire into wet and windy voids - predeterminations prevent the breathings of the inner breath (BREADth) -

BASIC BREAD RECIPE

3 cups freshly milled flour
1 cup water
1 tablespoon yeast
1/4 cup oil
1/4 cup honey

Add oil, honey, yeast to warm water and stir. Add flour, knead until elastic. Let rise in sun until doubled in bulk. Knead again, rise again, then bake for 45 minutes-1 hour at 375 . Eat lovingly and with gratitude.

What does it mean to bake bread: to knead (need) raw dough, meld with untimable growth, Arise O Bread, ever-enlarging-infinitesimal!

From this recipe, use your imagination, add raisins and/or nuts and/or cinammon and/or garlic and/or onions, etc.

Predeterminations are the questions for which the questioner already has the answers, and to which the answerer recites his already answered answers, no dialectic, no growth, no access.

The more we control, the more resistant and elusive our process becomes - we have to open our doors, as when we dream asleep, and welcome our strange and infinite humanity. This is the stuff (staff) of fulfillment.

HOW TO DEVELOP A CREATIVE SITUATION

1. Don't write down a list on how to develop a creative situation
2. Ask people what they think and listen to answers
3. Take separate things and try to relate them
4. Allow differences

Blah-blah. Sounds like I'm trying to write a cookbook. Why not? If we don't eat, we don't live.

It is relearning what it is to be a child, when we knew these wonders because we needed not, could not express them - now that we have institutionalized (grown up) modes of expression we no longer know what to express: to lose Control, so that the unexpected, both feared and loved, may awaken.

WHAT IS CONTROL?

- *A grip on the neck of self, saying "Do not allow the unexpected, for that is dangerous to soul and psyche"
- *Pretending you are what you want and are wanted to be - being not what you are lest you be told (tolled) you are not what you should be
- *Panic in confrontation with unprestructured time
- *Hypertense sphincters
- *Hypertense spectres
- *Hypertense spectators
- *Hypertense expectorators
- *Hypertense expecters
- *Hypertense exceptors
- *Hypertense acceptors
- *
- *
- *

(fill in some of your own)

C H A P T E R 3

ON PROJECTION

IF YOU WERE LISTENING TO WHAT I WAS THINKING, YOU WOULD KNOW WHAT I AM TALKING ABOUT (anonymous, circa 1968).

We are with ourselves wherever we go, wholly, undeniably - no matter what denials we go through, we are ourselves; and in each

EVER ENLARGING INFINITESIMAL

of what we say, feel, think, do, we are all there all the time. Totalities encapsulated in every moment, and available to ourselves and each other in infinite depth and variety (we tap these depths in dreams, but few of us take advantage of this inner wealth as part of daily fare):

PAY, or you may not board the dreamship,
travel to worlds unknown, where lurk
glories unbounded, unborn!

(as part of daily fair):

STEP RIGHT UP, FOLKS, win a prize. All
you gotta do is take off your robes, and
sip from the fountain of youth....

We have adopted objectivity (a bastard, or a little bitch?), nursed it without feeling until it sucked us dry. So we pretend that statements about ourselves and others have a reality apart from ourselves and others, an objectivity that may be classified, enthroned, and kept just in case we ourselves fail.

Thus, words encase experiences in a veil of authority, objectivity - and experiences become more untouchable. Yet we only deceive ourselves - our experiences are still writhing within, screaming for life, although we distance from them; and we find, constantly, inevitably, constant statements of self in every breath

The danger deceptively, lazily but potently lingers when we make general statements about the world, under the guise of "objectivity," and not realize that they are personal testimonials. This does not mean that there is no basis for the statements vis-a-vis the realities of other people; it does mean that what we say will not have the weight of such unapproachable authority as we might hope:

This entire thesis is a statement of and by me - it is of value to others only insofar as others value it, in whole or in part. To objectify my statements of myself is to deny others access to me, deny myself access to me, and to deny others access to themselves - and access is the creative process I seek to unearth. It is PEOPLE DOING, not OBJECTIVE EXISTENCE DISCOVERED!

The present group movement, most of which is existential in nature and outlook, deals with this issue a great deal. People are asked to own their statements, take responsibility, and allow others to do the same. This slips an authority rug from under us - now we must stand alone in what we say to one another.

SCENE: Group

Original statement: You are a stupid schmuck!
Revised version: I think you are a stupid schmuck!

Difference: I am now admitting the possibility that you're not a stupid schmuck; I may be admitting that I'm a stupid schmuck; I may be admitting (letting in) that I'm admitting that I'm a stupid schmuck, and closer to saying something about myself; I leave you more room to be; I'm learning to risk standing on my own feet by not locking you to a sticky, gooey label.

Working in groups with ideas and senses, people stimulate each other, and the movement of the group becomes a projection of each member, different for each, as well as an objective entity; and the group of two or more becomes a personality of its own. These projections are in constant flux which is but poorly related in words - some goals of an "awareness" group as I see it is that members become able to share projections and perceptions of projections without needing to share agreement as most if not all of our expression is too complex to verbalize, and even if we were able to

verbalize we have no way of ascertaining or obtaining accuracy of what we say in another's thought.

EVER ENLARGING INFINITESIMAL

Institutions as well as smaller groups may be seen as a personal, individual projection, manifesting many characteristics attributed to individuals - again, the sum total of personalities forming another personality; and just as individual personalities often appear fractionated, so too it seems that institutional parts often dissociate.

In the development of the group or institutional personality (the smaller the group, the more pronounced this might be - though other factors are also important) there is an ongoing spiral of response between the group and individuals and among individuals and subgroups, in all permutations and combinations; in which each individual contribution (or lack of) has a pronounced effect, and where each one's projections onto others have more room to develop and become stimulation for creative access. Thus each member provides for himself and others roads to problems, solutions (in thought and action) and then more problems. Ever enlarging infinitesimal.

Let me offer an example of institutional-individual complexity of process.

A small rural college "suddenly" finds itself beset with a "heroin problem." This is something that occurs

in large cities, surrounded by filth, corruption, noise, etc. and so forth; not nestled within the quiet whispering breezes of a brilliantly painted autumn. This, at least, is the shared fantasy of concerned administrators, faculty and students - and there is no doubt of their feelings of concern. The response is institutional: after recovery from the trespass of the fantasy, a solution is "get rid of the users-pushers; to protect the rest of us, we're not a therapeutic community" - the movement is towards re-establishing the fantasy. Not within its realm is the understanding that somehow the "heroin problem" meets a need of the whole community (including the community of which the college community is grudgingly a part) - and in order to deal with heroin one must specifically not deal with heroin (not to ignore medical aspects, of course, and non-ministerial forms of information) which is but a diversion of energy from more basic social strugglings; in fact, dealing with the "heroin problem" is likely to make it worse, since the underlying forces continue to move unattended, successfully misdirected by the "symptom."

I suggest that the problem is not the heroin, but the ways people react to others who use the heroin, both before and during the time in their lives that they are involved with the drug. For at any given moment there are far more potential users than users, and they are

perhaps at this moment reacting to their environment in such a way that they are users quickly becoming....

Heroin here is a specific example - I think it likely that we can find in various family and social situations group needs that create all kinds of "pathology." What may be some of the causative factors? Perhaps individual predisposition and its likelihood. But we must also give careful thought to an important implication in the concept of predisposition: that potentially every one of us is a heroin user, and potentially none of us is a heroin user. Many of us hope that none become users, but we must accept that some may, if we are not to deny actualities and needs within our community - and an individual need and concern becomes a need and concern of the community, which must be dealt with by the community as well as by the individual; the need and concern may well not be met by expelling the individual from the community; in fact, the act of expulsion may create even more needs and concerns than the appearance of problems that the individual seemed to embody, that the community projected onto him - the community must still deal with the sources of its projections, as a community and as individuals within it. Again, a problem is not a problem unto itself, it is a result of the forces, the people, reacting to it and acting upon it.

We must not forget that the problem is the sum total of the individual responsibilities plus the institutional-community responsibilities cyclically reacting to each other and to the problem. The most remarkable aspect of this all is that we tend only to look at the singled "problem," which is usually in fact a partial aspect of the problem, and which is more often than not unresponsive to "solution"; but so often we persist in unsuccessful responses, for at least they have a predictability about them. Yet we also do not know how, and are perhaps unwilling, to make the extra-ordinary effort to acknowledge inevitable change within ourselves and to facilitate it so that we are able to work with the total "problem" or environment, of which environment our very investigation is a part, as is our awareness of our investigation.

Here again, the institution is a projection of the person, and it embodies parts of the person - the heroin user becomes an externalized part of the institution-projection, an aspect of each member's own feared and awesome depths, which he may then deny and from which denial derive comfort.

At the college in question, many students live in dorms; many others live off campus. In either case, there is generally little opportunity for association with older (faculty outside of the classroom-formality-

distance) and younger elements of the community. This deprives all elements of the community of an opportunity to experience many different aspects of themselves; they have no models to grow towards, no reminders of thought and feeling long forgotten - there is no room to look at one's own projections onto others as there are not sufficient others on whom to project. There is at best a fantasy available, distorted by past experience yet the only basis for present response - and thus the distances become ever greater.

So we have our sad cliché, "alienation" (alienation). We are foreigners to each other, we do not allow each other a common language; we isolate by devising roles and responding as roles - whereas what we all need is people ("We suffer from people starvation." - Allen Greenbaum).

We do not, basically, play "roles," we "play" relationships - roles are series of relationships that become rigidified. In roles is implicit a response - respect the teacher, be respected as teacher, whatever these mean to different people - but assuming that we understand other's understandings of what is demanded by the role, what happens when we existentially find ourselves at odds with the demanded response. Rigidity? More roles? Fear? Accusation? Expulsion? Increasing distance....

At this college there are students who would like to become closer to each other, to staff, and vice versa. Attempts have been made (partially because of the "heroin problem"); but with some exceptions the people involved have forgotten how to become close. They try tentatively, and may be easily rebuffed and discouraged; or they try forcefully and find doors slammed in their faces. There is ever present fear, and confusion, and a welter of pressure from all directions. There is, in fact, little precedent in adult memory for the honest resolution of any but the simplest kinds of conflict (I have stopped to watch small children resolve their social conflicts - and have noted how very often adult interventions create problems). What are needed are willingnesses to move into strange, new and frightening attitudes; and means with which to do this.

Non-Verbal Interlude: 1968

I am listening to the sound of all that is happening in my head, and watching my fingers wreath patterns in the light of the sun, which is very low in the sky, pink, orange, yellow. And it will turn black soon, and prickling light will be the stars, the heavens which are also called the firmament. I am drinking a fine white wine, it comes from the Rhineland, and was harvested four years ago in the month of May. Every sip is a

taste of the past, when life flowed like a frenzied stream from the mountain thaws, but it was smooth, O it was smooth. Now I have reached a dam, and I am tumbling over to be used for power, and I cannot stop it. The noise is so overwhelming that it cannot be distinguished from the silence, and anything spoken in between is not to be heard. There is within me sensation of why this happens, and from the time when I could not see. It was then that I analyzed Life, and so I spoke to my friends, and truly to anyone who would listen to me. And they tried to stop me, warning that Life was a social machination, it was planned, and we were all trapped by tradition. This I feverently denied, but apparently to no avail, and as my fingers gloved the sun, my eyes grew hot with the pain of all the light. I left my friends because they knew all that had nothing to do with anything, not I nor they themselves. Because the sun grows hotter with every passing prayer. I am told it always happens thus, and it makes no sense. However, I must start, from the beginning.

The Judge said to me before the trial that there was one thing that I must always remember: the divine mission of civilized man is to bring joy to the whole of mankind, and I was to come before the court because I had negated this rationality, and claimed that we must

all in all our dealings expose the lowest common denominator of our souls to our fellows, only that we ourselves may know what lies there. Then, knowing the beautiful depths of being an animal, may we become human beings. The entire courtroom, filled with thousands of people were honestly shocked by this that I had said, and in an uproar they proposed an ending of all wars, and that they were not in the least animals, this was fiction of the past. The theory of evolution was valid and fine, but that was over fifty years old by far, almost a century, and times have changed. Although young men followed their bayonets, learned to kill without caring, even laughingly, and tore inch by inch the intestines from the belly of a four-year old child who might have been a man, while it wept blood from its mouth; and later celebrated with beer donated by an interested company; this time would definitely be the last, as a great man said the Fourth World War would be fought with sticks and stones, and we were doing it to make sure, this was quite necessary. Then I related to the contents of the courtroom what I thought of the matter, that I could be patriotic only by believing in all of mankind, even Communists, whom I admitted must be definitely evil, but I would still be very curious to see and talk to one, which had been never pointed out to me. I continued to say to everyone there at that very time, I think that

we should all trust one another with our intestines willingly, lest they be torn from us against our wishes, and then discarded. If we offer them, it will be as a gift and no human being nor animal in unappreciative of a gift if it is given in love. When I mentioned that four letter word, there was general laughter within all the people present, and I had to stop what I was saying for five minutes because of the noise. Finally the judge pounded the gavel, saying that the prisoner has a right to speak, this is a free land for all, and we must allow him that right, he is innocent until found guilty; he cleared his throat and with his hair curling a little at what I had already said, after all he was a man of principles, even though he may have regretted it at times, he indicated with a nod that I was to proceed. We must all try to trust each other, this is the only way, and be happy that every one of us has a different life style, not like anyone else's. For example, I said, we all think of killing someone in our minds, and perhaps we do it every day, and we hate our neighbors, sometimes. Let us sit down and say, neighbor, I hate you, and the reason is that I don't know why, Hell, I am scared, scared so my bowels empty in panic and I want to run from everyone, but we are brothers, don't you know, we are of the same seed, the miracle of all life.

Then the judge decided that what I said was in the final analysis irrelevant, inadmissible and immaterial, and in other words I should shut up, and he said also to be more practical, I might help my case better. So the rest I could not say, but deep within myself I thought, quietly, and knew that our wishes, hates, fears and desires were different but truly equal, and that real democracy was actually on the floor covering it completely in each man's mind, we could all commit inside ourselves every crime ever conceived, and in one form or another we all DID, but everyone in his own way, and thus to the last member of this cynical species, there lay all the aspects of the human race. (I told this to my friend the general, and he was shocked, this was before the trial, and I have never spoken this to anyone else, and he decided that such socialistic thinking was not good for me, and he pitied me.) The jury quickly reached a verdict of guilty. They deliberated only long enough for each to finish the coca cola supplied free by the state for the services rendered, and before speaking the foreman belched, and then said, "We find the defendant guilty as charged, although we recommend leniency, as we believe he is somewhat insane, and needs professional treatment, as well as a quiet environment", and then he belched again, and sat in his seat. And the woman next to him farted loudly, due to the coca

cola, and I realized once again, as did those in the immediate vicinity, that we are all subject to nature, and thus once again, democracy triumphed. The judge spoke to me sternly, the court hereby sentences you to six months in the state mental institution, release contingent upon the recommendations of the chief psychiatrist. I humbly accepted his wise decision, and was taken away. The life in the above mentioned institution is well enough known, therefore I shall not repeat it here. Then I was released, seven months later, as the chief psychiatrist happened to be on vacation, and besides I was a model insane person and the governor was visiting the place after I was there six months and fourteen days, and it was imperative that my progress go not unobserved. Out of sympathy with those involved, I cooperated, and had no fantasies for those seven months, except for the ones which I took from the Handbook for People Who Find It Necessary to Pretend that They are Mentally Disturbed which is a fine sourcebook for those expecting to be in such a situation, and this made the staff very happy, as I said, I was classical. On the thirtieth day of the seventh month I was released with twelve dollars and fifty cents in my pocket courtesy of the state and an admonition not to come back, and I kissed the psychiatrist goodbye which pleased him very much, as he realized that I was not entirely cured and could

recommend me for further treatment, which made him feel important, and as the handbook said, and I well realized it myself, it is essential to make a psychiatrist feel important, or he will be unhappy.

Upon my release I was once more faced with reality. I had not yet reached the point when my fingers could englove the setting sun; and not yet discovered fine Rhine wine. These were glories yet to come. Still convinced of human equality, I traveled, and very discretely listened to people. Then I met a black man.

* * * *

He was tall and very strong, and had a hardness about him and I asked him why. He refused to answer that question. But he indicated that he wished to discuss another matter. "What is that?" I asked. He told me that people of his color had been branded for four hundred years, and he told me this was very little time in the history of the human race. But did I ever consider what it meant to die millions of times over as an individual, because I was dragged out of my home that many times, and denied my humanity because I might have been another color, other than white, which he said was very ugly, and you could see the disgusting blue veins through the skin, and sickly red of blood vessels, and black was the only purity. The world was upside down, that the only nigger in existence was a white man, he had

created the devil in his own image; which I had known for a long time, I had been in the courtroom and been judged. I had never thought of this before, but when he said it I knew it was half true, and I nodded and thought. "You must be a liberal, a whiteman with a vomit colored heart, comfortable in home, pretending black doesn't exist until I tell him I do exist, and then he asks his creamy self and half whispers to me, "You mean you like to admit you're black?" I don't want to deny it, it's the only true color, you and you're lies are all pallid, and then he cringes, and closes his white door, and breathes a sigh of relief, and mutters "nigger" but with a liberal condoning forgiveness. Well, don't do me any favors. You can call me black all day long, and I'll just sip my coffee and stare you in the pretty blue eyes." I said you must be mistaken, this I said to that black man, you don't know me. I have just been released from a mental institution and have yet to become rational. I always have thought that the mind is the floor of democracy, and like all floors we must wash it when we walk on it, but we all have one so we all walk and we all wash. And I'm glad to see that you are a black man, and I'm also glad to see that I am a white man, and therefore we are both men, I am happy to have you walk and wash my floor, and also to walk and wash your floor. You must tell me your deepest hates and loves, and I will tell you mine,

and that is how we are brothers, the common denominator of our human condition. Then we took each other's hand and began swinging one another, and we swung and swung until we began to fly, and we travelled for miles and I continued to listen to the sounds of what was happening in my head. Then he let go of the hands, and shouted you fucking bastard, I hate every inch of your guts, I hope you and every last one of your kind roast in whatever shitwhite hell you have invented for your fucking selves. And I thought to myself, and then said to him, "You're a jerk." And we fell to the ground amidst a forest of pine trees. We began throwing pine cones at one another, and we threw thousands of pine cones, until we were too tired to throw any more, and we rested, and fell asleep from tiredness, and the cooling evening. That evening I counted the stars in my dreams, and arrived at the exact number which I forget offhand, but it was large, and made me feel at home among them. We awoke, and my black friend looked at me for the first time without hardness, and said "You are the first white man who has ever achieved equality with me." He went on to tell that the reason why was that I had discovered what he had known for thousands of years: the mind of us was real and naked, and white men had taught black men to deny it, so the white man was the Prime Liar, and the black man was the Secondary Liar, but the black man

was closer to the truth; I as a white man having discovered this had finally attained his level. "Fuck you, you filthy nigger," I said, and he laughed and replied "You're a jerk" and this time we took the pine cones off the pine trees and ate them instead of throwing them, because we were really scared as hell of killing one another, but we both ultimately knew this, and felt deeply, and bared ourselves to each other; we were torn inside by conflicts and panic in the face of our deep dark innards, but eating the pine cones helped, and we finally stopped when we got tired, and were able to acknowledge each other as men, the greatest of all worldly achievements. Then we slept for a second night, for we both knew together that we were capable in our minds of any crime, and did commit them, and we were happy as true members, honestly of the human race, and we had only to convince the rest of the homo sapiensdom. The next day, the third day that is, we parted ways, and never saw one another again....

* * * *

I am now finishing the bottle of fine Rhine wine, and I grasp the last sting of sunset in my palms, and pray to the earth. My revelations are too much either to contain or to reveal. I scream a poem with my body in pain at the onerous concoction of liberty; but the wine makes me sleepy, and my soul's song has coursed the evening, and I must now dream....

Recognizing projections as projections is an important aspect of clearing the weedy way to creative self. For the realization that statements (ideas, pictures, etc.) about the world are statements (ideas, pictures, etc.) of self carries with it access to novel statements (ideas, pictures, etc.) constantly and spirally generated.

Words stimulate thoughts that stimulate ideas that stimulate pictures and so forth - "ideas" "pictures" "words" - all being words, ideas and pictures that are interchangeable in the process.

Projections are vital messages to ourselves if we are willing to read them that way, information about what goes on within us - access - and material for much creativity if we wish to use it - in many ways similar to the material we offer ourselves in dreams.

If we are to use this material within, we must unprovide ourselves with schemata:

The categories (or schemata) of adult memory are not suitable receptacles for early childhood experiences and therefore not fit to preserve these experiences and enable their recall. The functional capacity of the conscious adult memory is usually limited to those types of experience which the adult consciously makes and is capable of making. 16, p. 15

thereby creating room to use the insane, ridiculous, inane, incomprehensible in our process of access, our communications within self and to others.

C H A P T E R 4

ON CREATIVITY

Round and round on inside-self cycles: When you feel creation is not there, never was nor ever will be again; where the surrender takes place if you let it, for the way out of darkness is unforceable - getting into where you are deeper and deeper, staying with the feeling, cherishing the moment - a loving thing to do for yourself.

This chapter is a question, an exploration. Many famous individuals have been fascinated with their own processes as well as puzzled, and have given these feelings a voice. The rest of us, possibly overawed by the more famous, and reaffirmed in our smallness by the never ending authorities present in our system (when I was a kid, the teachers were unapproachable - one of my more traumatic childhood experiences was my calling my third grade teacher by her first name, and the resulting castigation) who teach us to rein (they reign) in our imaginative urges, lest we escape from their fantasied spheres of influence.

In the very concept of authority there lie worlds forgotten, feelings denied, knowings renounced - all sacrificed to the survival of a man form stiffened to live barely protected from his frightening, unpredictable

self, a self which does not correspond with reality and logic, which must be scientifically inconsistent by its very nature; a self whose origins lie deep in millenia past, and have been eculturated from our centers. These origins are our primal child, the emergence onto our world of Earth, constantly and daily reliving the trauma of birth, to whose pains and glories we have been too well anesthetized; and from these origins come forth the uncontrollable excitement of creation.

Birth is a constant prime business of any species, including, of course, homo sapiens; and our minds are ever fertile, ever producing, and we symbolically live through birth every hour of our lives. Unless, that is, we are taught that to give birth is to defy those others whom we need so strongly - mother, father, teacher, etc. - in which case we refrain, hold back, tighten - relinquish our sources for the necessary but not sufficient rewards of "successful" negotiation of our life support networks. We became afraid of the promised fears and emptinesses of the first lung-filling scream, as well as of the promised joys and fulfillment.

What do I feel, involved in creating? I feel impatience, about I know not what, an anticipatory tension, an uneasiness, an irritability - a development of readiness of energy. I become distracted and I pace

the floor, as if I were caged (which indeed I am). Perhaps I go out for a walk, or go to sleep - I often become depressed, easily angered. Then, suddenly, flashes, something I had been thinking about or working on suddenly makes sense, or related forms flow, non-sense becomes intelligible forms - suddenly my energy has a focus, and I work, often forgetting what is happening around me. I move until I can move no more, and then I rest, I forget, I grow deep inside - for a short while I deny myself access - perhaps work on something else - for I would have no way of grasping what I am happening ("happen" is an active verb); and suddenly, in an idle then wild moment, a new creation emerges, and I take flight in delight in my progeny. I cannot contain myself, I jump up and down and squeal like a baby; and then I settle into quiet ecstasy. We live together for a while, and perhaps share ourselves with others; then, as always in the process of progeniture, we part, and I begin anew.

And so we go, carrying on this process potentially many times, simultaneous and overlapping, as much as we are able to allow. This permitting is a return to the child flow of experience, admitting the logically unacceptable and helping it to return to our mutual experiences so that it makes sense in our lives.

Moonrise on my one side
Sunset on my other
I am a moonrise sunset sandwich.

The result is not necessarily a poem or scientific discovery or work of art - we may have given birth as well to new ways of relating to each other, new views of the world, new feelings about ourselves - and herein ferments creativity, and the basic reasons for the actual indivisibility of many seemingly diverse living processes.

From my experience, we always generate more information than we can use (ever enlarging infinitesimal) - in any given moment we can create enough possibilities to explore for many lifetimes - and, in fact, all grist for milling knowledge is essentially the same grist, though the knowledge seems different; that is, our collective human consciousnesses.

The choice of which information to use is a reflection of the individual need of the moment, his imaginings of, perceptions of, and projections onto his environment; the foreground of his gestalt.

One more comment on this process - it may all occur in a moment, or take many years; it may occur in this order or another, it may occur in no way resembling the abstractions (words) which represent it here - but when you happen it, you know what it is, as you know it, when you know it; although you may never know it the same

again, you will know it over and again and again and
again.

NON-VERBAL INTERLUDE

ruddily, ruddily, slinking thru
the muddily muddily kangaroo
passed the chromatically covered zoo.

the keepers of mush, belated rush
to squeeze the bars of styled hush
careened by trees of royal flush.

the symbolly tinkling gates impart
the crashingly crackling flights of art
who diddly doodly never start.

the difference inference crawls to top
the logically fiddling words of slop
to rhythms of muddily kangaroo's hop.

the words might flow to musical mime
and heads will crack at court-martial time
and keepers of mush sip lemon and lime.

fortune is happy and nature is glad
since heavens are good and devils are bad
and we all rejoice in God's latest fad.

C H A P T E R 5
ON EDUCATION

The frenzied acquisition of knowledge often seems to be a substitute for the genuinely difficult task of people getting together as people.

Education: calling and awakening the knowledge of experience sleeping within us - a sort of ecosystem, a complex of interrelated elements none of which really exists without associating with all others; and the desired end result is people living more harmoniously with themselves, with each other, with nature. A facilitative process, a catalytic agency, a discovery of newness at every turn (continuity of change, each moment a non-dimensional point in time, action, thought, yet altogether becoming a flowing whole), and learnings of lifeful ways to utilize these discoveries, alone - the quintessence: owning one's own struggles, joys, pains, loves: for they are no one else's.

An individual's education is his internal totalization of his environment, of the sensations and voices around him, past and present. It implies self and others as agents in learning, with boundaries amebically changing, rebuilding, disappearing, reawakening. It implies teacher as student, student as teacher, sharing, searching and researching together.

The environment is a person's ecology (study of the home - self, introjections and projections - physical-psychical: a non-linear overlapping continuum to avoid the artificial and confusing mind-body split - the price of becoming an occidental adult). It is all the factors, infinite in number, that make up Experience: Growth - and this is the What of our concern if we are to be educators; but the primary and ongoing What must be our own ecology - for no one knows "more" than another, he only knows different - and the social process of education is the sharing of these differences, the continual individual (intrapsychic "voices"), dyadic, and social dialectic.

In this context, therapy (healing) is an aspect of the greater whole, education. It is called into play, however, when in some cases education is amiss - and more often than not it has removed the individual from his contact and, following a misguided medical model, attempted to adjust him to a situation which did not make sense to him in the first place.

My point is that all education, including therapy, is an organic process that takes place in us all, needing stimulation from the world; that it is a basically self-renewing process, but happening only if we permit it,

by virtue of the miracle of life itself.

What is exciting in learning is not knowledge, it is the act of discovery of knowledge and its uses. The focus in education should be, therefore, the ever-renewing processes that we go through, constant changing in explanations, reasonings, motivations, interests, modes, and changes in our abilities to absorb and assimilate these, and changes in our rates and ways of changing.

Much educational innovation, especially of the technological variety, seems to be aimed at, and prey upon, what appears to be the educator's need to avoid responsibility in relating to students and/or one another. Plug the learner in and flip the proper reinforcement, and miraculously a transformation occurs - deus ex machina, without risking involvement and confrontation with co-growers (but is it a transformation we want? What about the transformation the learner wants?). And again, this avoided responsibility is an avoidance (a void dance) of self-examination, of awareness (a where - ness) of the complexities of human interaction; and of confrontation with an existential panic which manifests itself in twentieth century man when he may rely upon no authority, in any given situation, other than his own changing experiences. This means that he must be willing to be challenged and

to admit to change at any time, all the time. In a culture based on sacred authority - church, parents, government, teachers, etc. - this is an extremely difficult reality to accept. But in fact the only constant upon which to rely is change - and not recognizing and living with this gives us cancer, heart disease, ulcers; leads us to war; dulls us so we lead an unliving death rather than an undying life.

C H A P T E R 6
ON WORDS AND DREAMS

Words are the prime tool of our age. I am fond of words, but I view them as having betrayed me over many years. My regrets are that I must slay yet another sacred cow, my faith in the symbolic scratchings that I continue to itch: words to me now are iceberg tips of meanings that are fathomable only through expressions of other kinds.

There are few words that we use that do not have an almost infinite number of meanings and associations, many of which may be expressed or described with other words, or with pictures, or with movement - and most of which may not be communicated at all (at least, not consciously). The meaning of any given word is perhaps the sum total of all experiences, associations and imaginings whenever that word had been read, spoken or heard. It is perhaps miraculous that we can communicate at all with these highly abstracted symbols. Our problems begin to emerge when we agree on definitions (limits) to the scope of these words, so that we can use them at all, and then attempt to fit our experiences which may or may not approximate our present mutual understandings of the words; but once the experience is labelled the verbal understanding of it becomes locked,

while the experience itself is constantly evolving. To make matters worse, the mutual understanding of the word may change, and in using the word in communication we may expect to have maintained that understanding but be misunderstanding one another while using what seems to be precisely the same elements on which we previously based our understanding. The confusions grow further when we fail to understand the vast differences in understandings, and act as if these differences do not exist.

I am not, by any means, in favor of abandoning words (these pages attest to that). But I do think that their place is far different from that of now. They are a convenient shorthand, abbreviations, with far more meaning than they themselves can express (here poetry, metaphor and dream thought-expression become apparent in their value - communicating with words the uncommunicable ("Non-verbal words") - and a large part of that communication is the understandings of the recipients of that communication which no one but they themselves (or not even they themselves) will ever know or be able to begin to express. Poetry, metaphor and dreams allow for this because within them we use words in unboundaried ways, the freedom to interpret and project is implicit - except perhaps in most college English classes. As soon, however, as we use words as if they

were the experience, they might as well be walls between us, because we begin to experience the words rather than the experiences, and become cut off from ourselves and our others.

Dreams are aspects of creative access - ways of listening to oneself. Within them live countless thousands of inspirations and directions, ready for us if we can relearn how to use, to live them. This necessitates rolling up the verbal blinds and allowing light and warmth back into our inner recesses (resources). When we begin to have this secret material available once again, we can use it however we wish, within whatever technique we have adopted at the time.

There are techniques in pursuits, structural frameworks with which we facilitate our own expression (e.g., practicing an instrument, studying thinking techniques). There are also such frameworks within which we are able to deal with ourselves and other people in daily interaction (this is the sort of framework that groups hopefully provide, for example). We need to develop these frameworks, they are representations of ourselves and they are alive. We are constantly practicing what we know, revising, expanding, selecting and reselecting, what sits well with us at the time.

This is true whether the practice is toward fuller expression through art, in which case creative access must have a motor facility growing with it in order that the expression be satisfying to the expressor: his experiences of himself and of his audience (real or imagined); or toward being able to relate honestly in a threatening situation (this is one of my values); ad infinitum. Repitition, sometimes boredom, is often necessary - but nothing is ever truly repeated, and boredom is a loss of touch with turbulent and unexpressed sources; but structured facility must be mastered if the deep flow is to be released smoothly and unfettered, unlimited by structural limitations.

This mastery which is by no means an absolute point to be reached - rather a constant summing of previous experience is a necessity of contact among people, and part of the mastery is an understanding of its relativity (young children are certain masteries which adults are not, though would do well to become).

"We do not have any Art; we do
everything as well as possible."

Balinese saying

(This is part of the reason for much deadness of art in this era, although this is beginning to change: artistic expression has become the realm of the few who

spend many years becoming "professional"; the rest of us admire and realize that we could never do that - we then become seduced by instant success - paint by numbers (numb-ers) - and are reinforced in our conviction that we cannot be artistically expressive because in fact instant pre-planned discovery is not expressive; and with the glamor and distance from professional results we have lost sight of the fact that creative fulfillment (including interpersonal creative fulfillment) is in the process, not the product. This deprives us all - both the professional who lives on the distant adoration and awe of his audience and the "captive" audience - of contact with ourselves and each other - for an audience who only sees the product cannot touch (understand) the artist whose experience is far more process and vice versa - so the artist cannot be appreciated as he wants to be and the audience, not having experienced a vitalizing creative process, cannot appreciate, either the artist, or, especially, itself.)

CHAPTER 7

ANOTHER CONVERSATION WITH JACK

- J: I think if we were looking for a set of values which would be a set of values we could always use in an evaluation, we would get stuck in this investing in the end product rather than in the generative process. It would seem to me that the process by which you generate the values for the evaluation, considerations about how that process would be facilitated, could be invested with a little more permanence; just the notion that before every evaluation we either negotiate the values or the evaluator declares his values as explicitly as he can and asks the evaluatee if he buys it. I would be willing to commit to that notion on a more permanent basis than I would to a specific set of values to be used each time.
- A: I would be willing to make more commitment to that. Sometimes I feel that gets in the way too, and that the assumption then is that the evaluator has a set of values - first that he has a set. Second, assuming that he does, he knows what they are. Third, that he can make them understandable to the person he's talking to, and fourth that the person whom he's

talking to is willing to understand it. And so we're back another step, working those things out. And so the evaluation becomes not an evaluation so much as a dialogue or a dialectic. Rather than an evaluation onto something that has been done, a process that has in some way become less process and somewhat result, evaluation becomes a continuing of the process. So I'm not saying about what you have written what I like about it, what I don't like about it, what you might have done there - or maybe I am to a certain degree, but I'm building on it. Maybe we start there, or - I don't know where we start, you know, this is new - because evaluation - the struggle with it from when I was at Goddard, committees there - what is it, how do you do it, we've got to do it, it's a big issue - and blah blah blah.

J: That's a lot harder to do than the funny game we've been playing so far, of evaluating the end product.

A: And it requires so much of being able to live with not being so sure of what you've got because what you've got is changing from one moment to the next. Never the same, there's constantly new stuff com-

ing in. What I have now is so different from what I had five minutes ago. Talking about evaluation in a way I've never talked about it before, or thought of it before.

J: And certainly if we come up with something new and use it in the process of evaluation we would then be talking after that experience of using it differently than we did before.

A: Because of what came out of using it. How we changed while we used it.

J: OK. This is all true enough. I'm wondering - like the other day Deborah was saying I really want to be evaluated, I need to be evaluated. And I really need it. And I think that in responding to that very genuine request we can slow down the process a bit, or pick out of these constantly moving things something that keeps popping up, that's usually, you know, a pretty central kind of value - can we pin this one down, can we talk a little bit more, here comes another. These things have a little bit more endurance in the life of these professional considerations. We can look at the kinds of things that you do from the standpoint of these three criteria, what kind of sample of your activity do you want to bring

into the light here to look at with these criteria. She'd say that I think that this sample is either central enough to the way I function, or enough of a concern for me right now, what I want to learn about. Let's run this sample under the scope of these three criteria and see what kind of a reading we get. That sometimes gives people an anchor point. What it does not give them of course is if it's good, how'd it come to be good. If it's missing, how do I come to supply what's missing. That's another process. But I think it isn't a sort of bad Polaroid shot, I think that what the major objection is here is that the polaroid shot gets to be taken as a whole picture, and looms over all the other stuff which you've been saying is so much more valuable or real, so much more where it's at. And another thing that's been running through my mind while you were talking is - you know the old guilds in the middle ages, where the person would do his masterpiece and that would establish him as a master craftsman - and I was looking at pieces of wood carving, and on the one hand, there it stands, taking up about this much space, and looming behind it is all the movement

of that chisel through the wood, and the sketches that he did, and how it got to be there, which is so much more tremendous than the masterpiece.

A: The masterpiece is the symbol, the superdetermined token of what went on. I'm stuck with something, and that is when someone comes and says I want, I need evaluation, with what they think they mean by that changes, as evaluation proceeds. And I am inclining to say that the moment a person says "I need evaluation" what they meant has changed. The statement as it were changes the meaning of itself, and that's even a step back into what goes on in the process of making that happen, of thinking that evaluation, whatever it is, happens. Essentially what I think it is, I'm getting back to that dialogue, dialectic, in which two people or more are involved in building with each other.

I've been wanting to tell you this. We've been talking about praxis in the graduate school, and Who makes decisions about dissertations. Well, I went today and met Dr. Q., an assistant to the Dean - he's a lovely man, in his fifties, short and roly-poly, southern accent, bright red cheeks, sparkling eyes, and the first time I walked in just to get the guidelines and went away and there was stuff

I didn't understand so I went back. I said some of the things I wanted to do for my dissertation were kind of unusual, and he said well, that's what a degree is all about - I did my doctoral dissertation when I was in my fifties - and he started telling me about his dissertation, and he pulled it out - a big thing, and it was just published in a book - most complete study of that event in history - and he said when he started doing it his committee thought that wasn't the kind of thing you did in a historical dissertation - he was such a delightful man, I just enjoyed talking to him and I want to talk to him more when I get further into what I'm doing, and he's really very far away in many ways from what I want to do, but in another sense the vibes I got from him were really quite close - he thought a project oriented dissertation was alright - you couldn't be as objective, but it had value. When I left we shook hands and I said I feel your passion and I really enjoy it, and he blushed and smiled. I don't imagine he gets that kind of feedback too often. And that's the praxis, part of the praxis behind the institution.

- A: It just occurs to me that within each of us, each of our fantastical worlds we have this praxis and process going all the time. In each member of that group you're with in terms of their fantasy of what the group is like, it's overwhelmingly process (the group does this, the group does that), and somehow institutionally the learning is to come about and you are the institutional representative of the learning coming about, whereas the praxis is much overlooked, being that each individual is the who of the learning coming about....
- J: A nice one to mention in Social Phenomenology - to see what the educational implications of Social Phenomenology are is at least part of our contract. To what extent is the whole encounter group trying to get process into praxis. To what extent is a seminar, particularly a tutorial....
- A: Good stuff, good stuff. It's nice to be able to be so excited and depressed at the same time....
- J: You don't look it today....
- A: I change a lot.
- J: This sure coexists - I get no feel of escape into activity - I don't get a running away.
- A; Yes, that feels good too, difficult as it is. I would sort of like to escape into activity a little bit - make things somewhat easier....

CHAPTER 8

GROUP PROCESS

As any individual's realm of possibilities is virtually infinite, so is this true of any group. The interactions among members of the group at any given moment create as many different personalities as there are combinations of members - e.g., in a group of eight (8) there would be eight factorial (8!) personality combinations (40,320), all interacting with each other all the time and manifesting characteristics which are used to describe as well individual personalities - such functions as creativity, growth, learning, defensiveness, fear, pain; and so on. The complexity of these interactions is overwhelming.

It is apparent that it is impossible to take into account consciously all that transpires at any particular time with these thousands of personalities; or, indeed, if this would be desirable or useful. However, what develops in a group is a result of those personality interactions, and those personality-interactions are in turn the result of what develops in the group. The growth of the whole is stimulated by the growth of the parts, and vice-versa, simultaneously. In addition, within these group personalities are changing, growing individual personalities, feeding into and taking nourishment from the group.

For group and individual growth to take place within the group a process parallel to individual creative access must take place. The group must have within reach some of its own dynamics, and have developed faculties which utilize them.

There are many differences in the styles and bases of groups and leaders; in my view the most significant are the differences in the needs, wants and expectations of the leaders and the members, and in the degree of access available to the group. This means that the varieties of types of groups - sensitivity, therapy, body awareness, classroom, etc. - are more reflections of varieties of personalities within any group rather than differences in overt structure. Within any given "category" of group there will probably be as much variety in dynamics as among different "categories" of groups. The superficial structures may seem different - between a dance therapy group and a T-group (and certainly different kinds of structures may seem to attract different "types" of people) for example; but the needs, wants and expectations within the group will be existentially as varied as its changing personality combinations, regardless of the name of the group, and there are no hierarchical ("where does more happen") or structural differentiations among each group's intrinsic

existential phenomena. There is no "less" happening in a group of coffee-klatchers than in an intensely moving therapy group (compare magnitudes, qualities of Ever Enlarging Infinitesimals?) - in some groups, however, creative access is (supposedly) more available to the members - their expressed purpose is sometimes to make this so.

C H A P T E R 9
CARDS IN A SHOEBOX

We are the Word Worshippers. For the Word is God.
Cha-Cha-Cha.

People don't "play" roles, they "play" relationships.
Roles are relationships that become rigidified.

Talking about therapy is process, talking about
therapists (the rapists) is praxis. There is no such
thing as "therapy" - only therapists and patients and
what they do with each other.

Written words are one abstraction further than the
spoken, leaving out rhythm, intonation, etc. - and facial
expressions, body movements and so forth (while listen-
ing to tapes and trying to transcribe).

How do we know that learning is taking place? We
can devise all kinds of tests that will measure what they
measure (which is not necessarily what we intend or
what we are aware of), but learning, valuable learning
may take place in ways that are unrecognizable to us
because of our inability to perceive 1) others'
experience, 2) "total" pictures of time, i.e.: our per-

ceptions of what someone else is learning is limited by the time structures which we are able to experience; also involved is "ego" - the individual learner must learn what I have taught, and must know that he learned it from me, and I must know that he knows this.

We find dialectic - in evaluation, learning, which is sharing of ownership - an alien process, so much we are involved in "rugged individualism" and debate - competition and power.

"You know too little about testing to understand how it is valuable."

"You know too much about it to understand how it isn't."

There is no point in doing a statistical study on little things which can have "answers" when the basis for our dilemmas lies mainly in practically ungraspable unanswerable questions (paraphrase of a statement by Dwight Allen).

Just as adults' unstated assumptions and expectations are understood and responded to by children, more than verbal proclamations; so also are our remotest communities affected by the movements within the nation as a whole. When we expect that merely changing the physical environment without careful attention to psychical toxicities will "cure" the situation, we are attempting to force a placid fantasy on a dangerous reality. And when the fantasy begins to break, we run to the instant cures we have been so well trained to accept - either "discipline" or "drugs" or the trash barrel approach: lock people up somewhere - prisons, hospitals - where they won't be seen - and we avoid the most difficult thing of all. For what we must begin to understand and change is not what others do, but the ways we react to them. The feelings of alienation and consequent behaviors are personal, individual; the maintenance of these feelings and behaviors is a consequence of the needs of the individual's social nexus.

THE AMUSEMENT PARK: *Little responsibility for sensations (pay a quarter)

*Heavy bombardment of the senses in order to get through.

As soon as a picture is taken, it's no longer a picture of me - it's a picture of what I was.

Alice Schleiderer

Working in a group, people stimulate each other	Thoughts stimulate other thoughts while thinking
--	--

Therefore

People in a group are interactive projections-
introjections of themselves.

(What a mouthful!)

ON FORBIDDEN AWARENESS: How many times have I lied at someone else's too true perceptions of what underlay my words and action; and in doing so, denied him the awareness of the truth of his perceptions, an awareness that is non-verbal in origin, yet a living element in human communication. This becomes a rule forbidding the awareness that is part of the educative-creative process.

Part II

Real World

Section A

Description of the
Creativity in Human Relationships
Workshop

Many of us are only minimally aware of our innate creative abilities. The goals of this workshop are to help us to discover our creative potential, and to begin to apply what we learn in our relationships with others. We will approach these tasks in a variety of ways: theoretical presentations related to individual creativity and human relations; experience in improvisational dance, thratre, art, poetry, human interaction experience, and applications of these concepts and experiences to everyday life.

The workshop will take place on January 26-28, 1973, at Murray Commons, Moorhead State College. It is open to the Fargo-Moorhead community. Two credits.

Introduction to Part II

Part II is a discussion - description, analysis, evaluation - of the creativity workshop which took place during the time I was employed as an instructor in Multi-Disciplinary Studies at Moorhead State College.

My purpose in including this discussion is to illustrate some of the ideas on creativity and dialectical processes which were discussed in Part I: 1) authority and the creative self; 2) contacting child sources; 3) dialectical process in the development of ideas and feelings; 4) projection (learning one's own feelings (see Part I, p ff.); 5) stages in the creative process: a. exposure to the problem, medium, idea, b. working, playing with it, c. incubation period, d. AHA! insight, illumination, e. execution, product. There is reference to these processes, both in the design of the workshop and in its realization. We were constantly becoming aware of new problems, gathering information (words, non-verbal cues, internal and physiological changes), working with the information, eventually getting stuck, experiencing many AHA's!, and applying the information to new problems. And each creative voyage dialectically provided material for new processes.

Many of these processes may occur simultaneously at different rates. For example, I can be trying to gather information for a scientific experiment, simultaneously go through all five steps of the creative process trying to fix the front door squeak, arrive at a solution for earning my next million dollars, make all kinds of decisions etcetera ad infinitum, and still be at stage one for my experiment. Therefore, it is impossible to single out exactly what stage of this process applies to what particular point in the workshop; however, I will give a general perspective on the particular stages in the detailed discussion of the workshop itself.

Creativity and education are the focal issues: we were challenged in these two and a half days to facilitate creative access for a group of people whom we did not know, in a style that we hoped reinjected lost essences into a dying educational process to which most participants had a lifelong commitment; we had to become both educators and human beings, and to lead somewhat more towards their dreams and away from their words.

Other issues in Part I are also illustrated in the Workshop. The "You and I-ness" of human experience, the dialectic of our building on each other's contributions, is a theme central to this entire dissertation. It is this process that I have been seeking to

illustrate throughout by using poetry, recipes, interviews, "non-verbal" words, and finally a report of this project - I have been trying, as best as the immobile printed word allows, to engage you in productive conversation with me. In the workshop itself, as well as in the planning sessions, we constantly attempted to intrude upon petrified patterns in order to open up possibilities for extended creative dialectic, mostly non-verbally in the Friday night through Saturday afternoon sessions, more verbally Saturday night and Sunday morning.

Group process, too, was a concern, although subliminal in this situation: the dynamics of group interaction were certainly functioning, were to be kept in mind, and would have been interesting to deal with - however, this was not one of our major goals, and we chose not to deal with group dynamics at any length.

The "Conversations with Jack" are, for me, illustrations of dialectic, and have parallels to some of our strugglings as a leadership group. We went through similar processes of idea wrestling and development; we were similarly making external-social moves on the bases of our existential presents, our own directions of growth.

And, finally, we have been constantly dealing with projections: leaders' projections of needs of partici-

pants, participants' projections onto each other, and my projections in this whole discussion-evaluation.

These reflections are aspects of fluid movement among conscious and unconscious processes; much of the awareness that I have now of what happened then was not available to me at the time; yet many concepts that I was familiar with I was able to utilize without continuous consciousness, they had become as autonomic as breathing. This made it possible to develop other skills, understandings, without losing those already acquired; and a constant dialectic took place between new and old ideas, often in the twilight zones of knowing, which made possible some actualizations of theorizing tempered with reality.

What follows is a discussion of some of my own processes, and processes in the development of our leadership group, and the thinking about and designing of the workshop. These are not separate phenomena, and are not thus divided in the text below; rather, they are interwoven, so that the form of this discussion more accurately reflects the process (according to my perception) inherent in the content.

This is followed by a list of leaders' goals for the workshop, with reference to the participants' comments (See Appendix F) appropriate to that particular

goal. Subsequently there is a brief outline of the entire workshop itself, in order to give the reader a general perspective on its structure, and an explanation of the sequence of activities.

The next section is a detailed description of the workshop.

Each activity or group of activities includes the following commentary: 1) Leaders' intentions, 2) What we did, 3) Related Part I Theme(s), 4) Student comments, 5) My comments.

The above description is followed by a summary of what I consider to be the major strengths and weaknesses of the workshop; and finally, by some additional observations of my own.

CHAPTER I

DEVELOPMENT OF THE CREATIVE WORKSHOP

In keeping with my interests in creative processes, I suggested to two colleagues at the Moorhead State College Counseling Center, Tom Williams and Bill Bauman, that we undertake a weekend workshop dealing with people's creative potentials. Over a period of two months, we, along with Donna Bauman and Karen Williams, developed the ideas and structure discussed below.

One of our basic assumptions was that many people consider themselves uncreative artistically, or have never allowed themselves to try an expressive medium; and, in addition, feel to some degree "inferior" or separate from part of themselves because of this. Our intent, therefore, was to expose people to possibilities in various media in which "success" (as defined by participant, expressly or not) could be within sight or reach, and which could be relatively easily pursued beyond the workshop.

We wanted to help participants discover some aspects of their creative sources - in this instance primarily through fantasy trips and sharing of those experiences with partners. Sources were also tapped during the group theatre and dance improvisations; re-

laxation exercises; and work with clay, collage and color (food coloring, fingerpaint).

What transpired in the workshop is, of course, directly related to the way our group of five functioned. These relationships are, like most else in this paper, quite complex; I will single out some aspects that stand out for me as significant parts of the process.

Fall quarter at Moorhead State College had been a hectic, confusing time for me - feeling my way around a strange community (I never did find my way into it), and doing work in the New Center (an experimental open admissions program) that was vaguely defined, in response to even more vague expectations. It was a relief to develop contact with Tom, Karen, Bill and Donna and work for a while on familiar territory, e.g., group interaction and creative development.

We were all interested in combining work in creativity with work in human relationships, that is, applying principles of creativity (see Schindler-Rainman article, Appendix A) to practical interpersonal dynamics. Our intentions were similar and we had two tasks: one, specifically stated, was to develop a structure for the workshop itself; the other, generally understood but not spelled out, was to get to know each other as a group. As it turned out (and this is, as I would have hoped, consistent with my ideas of Part I) the two processes fed

each other dialectically. We played creative games, toyed with art materials, experimented with psychodrama, discussed group dynamics from our own past experiences; and from the personal material emerging from these structures we developed a closeness and honesty which was to serve us well throughout the workshop. The growing together facilitated the development of material which in turn provided us with new bases for relating to each other.

I would like to discuss some aspects of our process which I think are of interest, referring to two incidents which are illustrative. The first revolved around Karen Williams, Tom's wife, and the second focussed on myself. The issues (often overlapping) were inclusion, trust, self-confidence and valuing self as contributor, flexibility, mutual support, tolerance of difference; in sum, our general growth as a group.

Karen was the only one of the five of us who was not "credentialed," and became part of the group by virtue of her relationship to Tom (as did Donna Bauman as Bill's wife, but Donna had had considerably more group experience and was quite confident in her ability to approach the task). In my perception, one of our group struggles was the inclusion of Karen as a respected contributor in this process (she was already a solid member of the Bill-Donna-Karen-Tom group, which made this con-

siderably easier). By early January we had developed enough trust so that we were able to discuss the issue, and Karen found a niche in the group which was comfortable for all of us: she would work as facilitator in those areas where she felt comfortable, and as a participant during other activities. This was a verbal agreement, structure, which we decided upon at that time. It is important to note that we did not strictly adhere to this agreement, It was a comfortable resolution when it occurred, and provided us all with initial reference points to Karen, and her to us in this context, but it was only a facilitative take-off place for the workshop. Karen, as it turned out, was as active and effective a leader in the workshop as any of us. My own generalized conclusion from this aspect of the experience is that each of us needs a solid base from which to explore the world creatively, and that that very complicated base is best developed with patience and empathic rhythm, i.e., people resonating with each other's existential states, and providing mutual support systems, while individuals within the systems are finding themselves ready to move and grow - a constantly changing whole.

The other, and related, circumstance which I wish to note, is that of my unwonted silence in many of our planning sessions, which briefly became a matter of concern to the rest of the group. I had initiated the

idea of the workshop, and the rest picked it up and ran with it. Others' ideas abounded, and I watched without saying much. All of this was exciting to me: it was a new role for me in a group, and I saw events differently, and felt less anxious about being heard, understood and respected for an abundance (a bun dance?) of words and ideas. The group functioned without my contributions for a while, and I was content to be on the periphery. One aspect of my behavior was my newly acquired status as a "professional" (loosely defined as one who has "colleagues"), away from the relatively protective graduate school walls; and I needed to absorb what was happening to me. After three sessions the rest of the group expressed concern, wondering if they had in some way inhibited my participation. I explained my feelings, and began to understand them better in the act of explanation; we were all reassured, and from that point on I participated more actively in our process.

To me, a significant aspect of our planning sessions was the period of time which we took to do it. We met infrequently, five or six times over two and a half months (November, 1972 to January, 1973) and this, I suggest, allowed us a natural, unpressured growth, one conducive to many formings and reformings of ideas. In addition, we had dinner together at each session, a time for mutual exploration, banter, understandings of limits,

and staking claim to areas of "expertise." All this was not consciously designed into table-side conversation, but an essential undercurrent. Its counterpart appeared in the workshop itself as the "coffee break" period.

The issue of tempo is a significant point. Learning and growing rates and styles are individual and complex, and somehow group situations must accommodate individuals. I suspect that a key point is that we are not learning one thing at a time.

Using myself as an example, I engage in many activities: playing piano, counseling, writing, bird-watching, studying science, dancing, folk-dancing, teaching, choreographing, institutional and group planning, car-fixing, and so forth. Obviously I don't do all of these things at once: I must choose one or more, depending upon the intensity of involvement, at any given time. Then I find that when I return to a pursuit laid to rest for a while that I perform it with greater ease and facility than before; and I attribute this to the other learnings and skills (including "emotional growth"), which no matter how seemingly disparate, all add up to a more skillful Me. It seems that at all times I am doing essentially the same things on many different levels: allowing the activity-involvement to flow or surge at its own natural pace. I only need to allow for the possible unlikely to combine.

Again apropos of tempo: life phenomena occur at chronologically widely different rates at different times; but in order that any part of the process take place observably, it takes much time in human terms; and the observation of that change, because the observer is caught in a similar (he too is changing) bind of time, also takes much time; and therefore, it is often exceedingly difficult for him to observe while he is involved in each step (whatever a "step" may be) of the process. Thus we are more likely to understand our human events in terms of the past rather than the present; and a span of time whose elements we are unable to grasp we can nevertheless use for action, all the more effectively if the particular line of events on which we choose to focus is perceived by us as progressing (subjectively) slowly (other events are simultaneously occurring imperceptibly quickly and slowly in any number of places in our internal figure-ground relationships, to be sorted out at different times). In other words, more is going on at any given time than we can grasp - whatever happens, we can see it if it appears to be slow - we must be able to keep up with events. If events pass either too quickly or too slowly, we miss many aspects of the process, and base our actions on far too insufficient information. We need, therefore, to discover our own optimum tempi, and intentionally include them in our lives on a regular basis

(meditation speaks to this issue). A suitable analogy might be slow motion and time lapse photography, each of which captures events which are normally invisible to us.

Thus, the unrushed extendedness of our planning process helped us to be more finely tuned to each other at the time of the workshop itself. Out of this extended contemplation, we formulated our goals.

C H A P T E R 2

STATEMENT OF GOALS I

Below is a list of workshop goals. I feel that we achieved most of our goals for most people. The major exceptions were goals 5 and 6, which we did not, in my opinion, emphasize and develop as much as we should have. At the end of the list are three results which could be stated as goals, which had not occurred to us beforehand, and which I would include in any future workshop. For a more detailed correlation of student evaluations with the goals listed below, see pg.

Leader's Goals

1. Participants recognize having creative potential.
2. Participants improve communication-listening skills.
3. Participants develop insight into self, access to feelings.
4. Participants feel more at ease, freer to express feelings to others.
5. Participants begin to apply workshop learnings to outside experiences.
6. Participants identify problem areas, develop new goals.

7. Participants become exposed to new creative media.
8. Competitiveness be minimized to facilitate a more open, productive atmosphere.
9. We process our experiences in an ongoing way throughout workshop.
10. New cognitive information becomes available to participants.

Results Not Anticipated, Derived From Experiences

1. Participants benefit more than they themselves would have expected.
2. Participants develop more insight into and respect for others' differences, problems, similarities.
4. Participants free themselves from others' expectations.

Along with the above goals, we had several parameters to deal with throughout the weekend, and to integrate into our perspective of the workshop. There were five leaders and one assistant, and thirty-six participants, two of whom left early (one for reasons unrelated to the workshop, the other for reasons unknown to me) and did not hand in final evaluations.

The workshop was given for two credits, which could be applied toward the newly instituted state human relations requirements for all teachers and future teachers

in primary and secondary schools. Thus, there were many who were there because they had to be - it was a quick, easy way to earn the credit. Nevertheless, a great deal of learning and change took place in spite of the fact that most of the participants had little idea of what to expect, and were essentially unprepared. In a sense, however, their lack of preparation was the best possible preparation - I think it allowed them to be more open to unanticipated possibilities; the unfamiliarity of many of our structures, and our unusual expectations (not to compete, to act childlike, not to be afraid of expressing feelings, etc.) stimulated curiosity and desire to experiment. Necessary to all of this was a willingness to trust the leaders - that we participated along with the group and publicly acknowledged confusion when we felt it, helped a great deal, as did our supporting people in not participating if they felt uncomfortable.

The group was mixed in terms of age, from 18 to 60, with several over fifty. We, the leaders, were apprehensive about this at first: we fairly automatically correlated age and inflexibility. We discovered, however, that not only were the older members of the group generally as flexible and adventurous as the younger, but their greater experience which was brought to bear on the workshop activities helped to deepen the experience

for all concerned (I suspect, too, that some of the older members were surprised and gratified that the younger were interested in what they had to say).

Working with many of these people helped me to disrupt some of my own stereotypes. Technical instructors, mechanics, electricians, etc., who were taking the course because it was required; over-fifty lady elementary school teachers; all have negative stereotypical connotations for me: I had an opportunity to discover them as people, and further develop openness in my own dialectical process.

C H A P T E R 3
OUTLINE OF WORKSHOP

To give the reader an overview of the workshop, I have included an outline below. The sequence of the activities is intentional, and in a very general way moves from experiences that are familiar to those that are new, both through the workshop as a whole, and within each individual activity.

We started with warmup exercises on Friday night that introduced people to introspective exercises, group creativity and problem-solving, and sharing in the small group. On Saturday morning, participants were better acquainted, and could take greater risks with each other, the most striking of which were performances of improvised dance-theatre pieces before the entire group. Saturday afternoon was heavily introspective, a chance to be alone after a very social morning, and to think, both verbally (internal words, voices) and fantastically (fantasy symbols); it was an opportunity to assimilate experiences while focussing conscious attention on carrying out the leader's instructions.

Having built a base of experience in creativity together, on Saturday night we proceeded to provide cognitive handles. These did not directly relate to previous activities, but dealt with interpersonal processes that were experienced but could have gone

unnoticed had they not been pointed out (e.g., Killer Phrases, etc.). Also focussed on were listening skill development that could be applied in general experiences with others, and could be related as well to activities earlier in the workshop. On Sunday the purpose of the small group sessions was to provide an occasion to bring the experiences of the weekend together as much as possible, and to develop ways of applying new learnings to daily living.

Friday Night, 7-11 PM

1. Introduction of Leaders
2. Short Talk on "Releasing Creative Potential"
3. Name Awareness Exercise
4. Name Game
5. Formation of Small Groups
6. Creativity Exercise (Group Brainstorming)
7. Coffee Break
8. Introduction to Media (Visual Arts)
9. Sharing in Small Group

Saturday Morning, 9-12 AM

1. Body Awareness
2. Relaxation in Dyads
3. Mirror Exercise
4. Performing Improvisations

Saturday Afternoon, 1-5 PM

1. Mini-Lecture on Five Stages of Creative Process
2. Introduction and Fantasies
3. Media and Expression (Visual Arts)

Saturday Evening, 7-11 PM

1. "Getting Acquainted" Sheets
2. Mini-Lecture on Circular Process of Communication
3. Negative Communication
4. Positive Communication

Sunday Morning, 9-12 AM

1. Creative Greeting
2. Meeting with Small Groups

The following section is a description of the workshop itself. Excerpts from the final student evaluations (see Appendix F) are included at the end of each activity (where the activity was specifically referred to - which give an idea of reactions to that part; all of the evaluations read together have a different total effect. For me, the former have an intellectual interest, the latter a strong emotional impact, both of which are important to a balanced picture of the workshop.

In addition, participants wrote a short evaluation of each session fifteen minutes before the end. Reading these was extremely helpful in providing us with information on people's responses in an ongoing way (I

have tried this in various kinds of groups, and it has always been enlightening feedback for me as a leader; as well as an opportunity for the participant to say what he didn't get a chance to say at another time, and as a take-off point for any subsequent individual sessions). Most important about the responses in this particular instance, however, was not the specific content, but the energy that we, the leaders, felt generated within us while reading them. The overall positive excitement expressed by the participants encouraged our own excitement, and we developed a synergistic-dialectical spiral which spun throughout the workshop. Not all the responses were positive all the time - but even the complaints were supportive; and I believe that we were all, both members and leaders, harnessing our energies to move in similar, productive directions.

The reader will often find descriptions of the designing process interwoven with the description of the design itself. This is so because indeed part of the design is that the designing process is part of the design.

Note: Numbers in parenthesis at the end of each student evaluation refer to Appendix F.

CHAPTER 4

DETAILED DESCRIPTION OF THE CREATIVITY WORKSHOP

Friday, 7-11 PM

1. Introduction of Leaders.

Our Intentions: To introduce leaders; to model an atmosphere of informality, conducive to creative intra- and inter-personal development.

What We Did: Participants had little idea of what to expect; many were clearly prepared for a standard class (as apparent by formal dress, notebooks). Chairs were arranged in a rough semi-circle, with plenty of floor sitting space also available. We, the leaders, sat in front of the semi-circle, and introduced ourselves as informally as possible. This included some public light joking among us, intended as a suggestion that our internal leadership processes were not to be necessarily top secret and mysterious. In addition, all throughout the workshop those leaders who were not directing a specific exercise acted as participants.

Related Part I Theme: Projected authorities which "tell" us to behave in prescribed ways often interfere with our more vital, spontaneous processes. I suspect that we were targets of participants' authority projections, but we immediately behaved in unexpected ways; by means of modeling we raised the possibility of, 1)

authorities permitting new forms of behavior, and 2) authorities themselves being open, real human beings.

Student Comments: None specific to this activity.

My Comments: From the beginning, we wanted to communicate by our tone that we were accessible as real people, not only as teachers. The very first moments can be quite significant in setting the basis for relationships in such situations. I think an analogy with the initial contact in a counseling relationship holds up well here: much can be communicated, verbally and non-verbally, about mutual demands and expectations, acceptable and unacceptable behavior, etc. I suspect that our casualness and informality communicated much of what our expectations were to be. This would put some at ease who felt comfortable in that kind of relationship, and give others who found it unfamiliar some, though not much, time to adjust. We also were dealing here with a delicate balance, as too much too soon of unusual activity might render some people completely unreceptive. A clear hypothetical example would be what I would guess to be an unreceptive inhibited response to the Saturday improvisations had they been presented on Friday night. This is the phenomenon of "warmup," gradually working one's way into a situation in which personal revelation takes place, in dyads or in groups.

2. Short Talk on "Releasing Creative Potential"
(see Appendix A)

Our Intentions: This was designed to be a mini-lecture that would be as enticing as we could make it into the unknown worlds that each member carries within.

What We Did: This was a brief introduction, referring to the Schindler-Rainman handout and using some of her salient points, that was intended to plant the idea that each person is creative in his own special way.

Related Part I Theme: This is an activity that is analogous to stage one in the creative process, the exposure to problem and information gathering stage.

Student Comments: "I learned that being creative means 'being you' in your unique way and expressing you in your unique way. When one is 'being creative' in whatever one is doing, one is really creating oneself and revealing this self to oneself and/or others...." (6)

"I guess that the most important thing that I learned was how to better recognize my own creative potential. This was my initial goal in taking the class and I feel that I have come a long way in reaching it...." (7)

"Creativity came across now as a more personal, individual thing than the 'art' I had been exposed to before..." (18)

My Comments: We tried to clear the field of the expected by implying that much of what we were to do depended on each individual's resources, and that therefore our experience together was largely unpredictable.

At the same time, we met, and provided a certain degree of closure for, a strong expectation, i.e., to be lectured at. I think that this closure, to some degree, made it more possible for many people to explore the unanticipated. In addition, we pointed out that the creative processes (as opposed to products) that we would be dealing with were uniquely individual, and as such not subject to comparison or competition (matters were made a little easier by the fact that the only possible grade was "S," based purely on attendance). I think that this made it possible for people to look at their own creativity from a perspective which was more permissive of, less inhibiting to, actualization of process.

3. Name Awareness

Our Intentions: To give participants a structured opportunity to be introspective, and to explore their internal selves from an unusual perspective.

What We Did: People were instructed to tune into their own first names by themselves, eyes closed; then when they were ready, they were told to speak the name aloud in slow stages progressing from a whisper to a shout.

Related Part I Themes: There are two which stand out here: 1) contacting child self - one's own name is the earliest of words, and 2) one, several, or all of the

stages in the creative process in rapid succession. In other words, it is possible that during this exercise exposure to the problem, working with it, letting it incubate, and insight, all take place (execution is probably not relevant here).

Student Comments: "I realized that my father never called me by name...." (personal communication)

"To me the most significant part of the workshop was the first night when we were all alone and listened to our name and our feelings about our name. It gave me a very real insight into myself." (18)

My Comments: This was a very powerful exercise for some people. One's own name is probably the most significant word in his vocabulary, with almost unimaginably numerous associations; this was also the first heavily introspective activity in the workshop. I gave participants an opportunity to be alone while simultaneously being in the group and directly affected by it: as a participant, hearing the slow crescendo of voices around me as well as from within me was a striking emotional experience (brief digression: this relates to one of my more persistent questions, i.e., where do my boundaries end and those of others begin; the shape of the problem changes as the sensory mode varies: where I end and You begin differ in an auditory mode from a tactile mode, from a chemical mode, etc.).

4. Name Game

Our Intentions: To help participants become initially familiar with art tables; to express themselves creatively by making name tags; to learn names; to share a stress situation within the entire group.

What We Did: (First Part): We asked participants to make name tags for themselves at the newly introduced art tables, encouraging them to reflect their attitudes towards their names in the visual experience of the tag. We told them not to put the tags on yet.

Related Part I Theme: What could have been an ordinary experience, i.e., filling out a standard stick-on form name tag, instead required thoughtful activity; and seeing the ordinary in a new light is a critical aspect of creative experience. Also potentially inherent here is a short excursion through the five steps of the creative process, including execution (making the tag).

Student Comments: None specific to this activity.

My Comments: This part of the exercise gave people an opportunity to relate the previous emotional activity to a more concrete product, which they could then step back from and look at, as well as present to others; it also set the tone for use of materials at the art table as expressive media, potentially directly relatable to emotional experience.

What We Did: (Second Part): The group sat in one large circle on the floor. The first person said his name; the second said his own name and that of the first; the third said his own name and that of the second, then that of the first; and so on around the circle, until the last person had to have learned forty names. When it was over, everyone put the name tags on.

Related Part I Themes: Inherent in this activity was an introduction to our child selves, one theme of the workshop that was woven throughout the weekend. Also involved was the information gathering stage of the creative process, i.e., what do I know about others; and the establishment of trust, i.e., what am I willing to know about others, and what can I allow them to know about me.

Student Comments: "The initial idea or method of learning people's names was great: it relaxed people and at the same time, for most, taught them that they really could do something like remembering forty names and faces in just a few minutes. This prepared people and made them feel more confident in their approach to others in the small group situation." (12) "I learned how meaningful the use of people's names becomes in feeling close to them immediately. I felt that the whole group had a wonderful feeling because of the circle we formed the first night. I think every college class should do that. A lot more things happened, due

to this." (10)

"...One tiny thing I felt uncomfortable at was the recall exercise that we did the first night. I am poor at this type of thing and I felt very anxious when it was my turn." (27)

My Comments: On the most superficial level, this game served to help people learn each other's names, and feel somewhat more together in a strange situation; beyond this, that there was some stress involved since everyone was on the spot once, and that everybody survived it together (there was, concomitant with the anxiety, a good deal of humor) and supported each other in doing so, aided in bringing the group together.

5. Formation of Groups

Our Intentions: To further acquaint participants with each other; to form, randomly, groups of six plus leader.

What We Did: While the circle name game, above, was in progress, four of the leaders pinned a card on each participant's back. Written on the card was half of a common pair (e.g., "Abbott and Costello," "Ham and Eggs"), and it was each one's task to find his other half without directly asking what was on his own back - only yes-no questions were permitted. In addition groups of three pairs had their signs written in blue, another group of three pairs was written in red, and so

on with a total of six different colors for six groups of three pairs. When everyone had partnered appropriately, same colored pairs came together and we had six relatively random groups of six members, plus a leader (five original leaders, plus one assistant). These were to be the small groups that people returned to throughout the workshop when there were discussions about large group activities, personal insights, outside relationships, here and now confrontation, and so forth.

Related Part I Theme: This was another opportunity to catch a glimpse of one's own child sources; and to ease into the more openly self expressive experiences that were to come. .

Student Comments: None specific to this activity.

My Comments: This was a summer camp game that I knew: it is enjoyable, it makes it necessary but comfortably possible for unacquainted players to meet and have some kind of conversation, it is silly enough to loosen, but not so much so as to embarrass.

6. Creativity Exercise

Our Intentions: To present group creative process; to begin to open up possibilities of unusual thinking processes and unusual results.

What We Did: We gave each group of six a pad and pencil, and asked them to brainstorm on the possible

uses of a paper clip (also provided). We expected that most of the suggestions would be unusual, but more or less practical; and this turned out to be true when the representative from each group reported to the whole workshop. We then suggested that they try again, this time attempting to think in completely different terms, letting imaginations run loose; for example, "snowshoes for mice." The groups reconvened, and reported back with more varied and imaginative lists. We finished with a general discussion on the difficulties in sharing way out ideas, even, or especially, good ones: What will people think? Am I crazy? etc.

Related Part I Themes: This exercise touches on 1) dialectical process, i.e., individuals in the group must build on each other's ideas in order to create group ideas, 2) child-sources, i.e., ability to think "silly," 3) authority and creative self, i.e., the need for overcoming introjected admonitions not to be "crazy," and 4) the stages of the creative process, experienced as a group.

Students Comments: None specific to this activity.

My Comments: This was an introduction to brainstorming, group generation of ideas, and an opportunity for people to begin to know other members of their small group. I think it suggested again, as did the name-tag exercise, that all sorts of unforeseen inter-

esting and exciting possibilities could emerge from examining ordinary objects and situations differently. I do have some misgivings about the way we presented this exercise: we failed to spell out all of the rules beforehand, which led people not to be imaginative, as we had defined it to ourselves, the first time around; we then made our expectations clear and they performed as we had hoped. We thus, albeit unintentionally, structured in 1) lack of "success" in the task, 2) our leaderly remedy, and 3) ultimate success to make the point that we think in relatively restrained creative channels, but are able to expand our abilities given the proper environment. The point was well made, and I heard of no complaints, but nevertheless the way we went about it ruffled my existential fur far moreso than our other structures.

7. Coffee Break

Our Intentions: To give participants a rest, a chance to mill and chat, or escape if they wished.

What We Did: We made hot coffee and tea available to everyone.

Related Part I Theme: This was a "mini" incubation time, a time to let the effects of the first couple of hours sit for a while.

Students Comments: "Cold drinks of some sort - pop, iced tea, something." (12)

My Comments: This was one of the few unstructured times, and a very important one, during this quite fully structured workshop; it was an opportunity to get to know others, follow up on conversations, be alone, or whatever. Access to the coffee was continuous, and we took formal breaks all throughout the weekend whenever they seemed to be needed (what constituted the "need" is hard to define - suffice it to say here that it was a general sense of "time to switch gears" from a specific activity).

8. Introduction to Media

Our Intentions: To introduce people to media we had collected, to encourage involvement in process, and minimize competition.

What We Did: We drew attention to the media tables (where the name tags had been made) and described the materials available: modeling clay, food coloring (to be sprinkled on porous paper), collage materials, crayons, and fingerpaint. We encouraged people to work in media with which they were unfamiliar, and to try to be more concerned with and aware of their process rather than their product.

Related Part I Theme: This is a concrete application for the five stages of the creative process.

Student Comments: "Negative feedback about this workshop:...I felt stifled when the materials were

introduced...because we were told how the sponges could be used, the brushes, etc. I wanted to discover for myself how to get into these tools." (22)

"I never would have tried and enjoyed clay so much if you hadn't encouraged me to use a different medium."

(personal communication).

My Comments: Working in unfamiliar media, although lacking certain technical skills, one may become more able to move beyond preconceptions and consequently discover new perspectives on one's own creative activity, because of those very same technical limitations. That is, technical limitations pose problems demanding imaginative responses while they disable preconceptions which can be inhibiting. For example, if I am a photographer, I may be convinced that I am unable to create a representational drawing. If I try, however, I may discover that I can draw (and improve with practice) what I see, and although the graphic representation of what I see appears different from the photographic representation, it is nonetheless creative discovery that I undertake influenced greatly by my response to technical limitations of the respective media and my experiences with them.

9. Sharing in Small Group

Our Intentions: That participants have a home base, where trust has been established, to share

their feelings and experience.

What We Did: Participants returned to original groups of six to talk about their experiences, and share their creative products if they wished. Most did show their work, and it appeared to be an affirmation for many that their efforts were attended to and approved of by the group.

Related Part I Theme: The dialectical process is involved in helping fellow members to share their feelings and thoughts; group issues such as trust, inclusion, revealing-self, were also part of this process.

Saturday, 9-12 AM

Our Intentions: In general, our intentions for the Saturday morning session were to take the participants on several journeys through the creative process, mostly in groups. Discovery of self as creator within a group using artistic expressive media was primary.

Related Part I Theme: This was an extensive experience in the five stages of the creative process, using dialectical procedures, of necessity, to emerge with a group product; child-sources, experimentation with roles (what part have I as creative contributor in the group), and explorations of internal self were all part of the process.

1. Body Awareness

What We Did: 1) Stretching: participants stood

around the room and followed the leader through various stretching and warmup exercises (mostly modified modern dance sequences); 2) Relaxation and Breathing: participants found a space for themselves on the floor, and assumed a comfortable position (for most this was lying on back or stomach) and were instructed to breathe deeply, and exhale completely. After doing this several times, they were guided in attending to their bodies, slowly from feet up to head. It was emphasized not to try to relax, but just to focus attention on parts of the body.

Student Comments: Student comments generally dealt with the Saturday morning session as a whole. They are included at the end of the description of this session.

My Comments: This exercise was aimed at getting closer to our prime creative tool, our bodies. It was also time to be alone in examining vital inner processes, i.e., breathing, and foci of tension.

2. Relaxation in Dyads

What We Did: People were asked to choose a partner, preferably someone they knew little or not at all. One of the pair lay on his back, the other lifted the first one's head, rolled it from side to side, and attempted to help him to relax the neck muscles. Then they changed positions, and repeated the exercise.

My Comments: We asked the participants to choose partners they didn't know, in order to facilitate new relationships and early development of trust in a new situation (allowing someone else, especially a stranger, complete control of one's own head, is a very difficult, but possible, experience for many people). We intentionally did not deal with possible intra- and interpersonal issues raised by the process of partner selection (inclusion-exclusion), as we felt this would take us too far afield. This exercise also related to a focus of many people's tensions (tensions which limit ability to see by constricting movement of the head), the upper back of neck muscles.

3. Mirror Exercises

What We Did: Continuing with the same dyads as in (2), one partner acted as viewer and the other as his reflection. When the viewer moved the reflection followed. After about five minutes, roles were reversed. When each partner had tried both roles, they tried following one another without either one intentionally leading or following - in other words, becoming so well tuned to subtle movement cues that the two began acting as one.

My Comments: This activity focusses on becoming sensitive to one's partner, and dealing with inclinations of self to go in a different direction in such

a way that a cooperative oneness develops. Both partners must do this simultaneously, especially in the last (leaderless) stage of the exercise. When one partner has difficulty doing this, the struggle becomes quite apparent to the observer; when the pair is harmonious, the movements emerging can be quite beautiful and expressive. It was this sense of harmony in an interpersonal creative experience that we were intending to introduce. This led directly to the next two experiences.

4. Performing for Each Other.

What We Did: 1) Theatre Skit: three dyads came together to form six groups of six (though not the same groups as the night before), and were told that each group had the task of developing a skit together and presenting it to the whole group. The only material they had to work with was a "starting point which they could take off from in any way they chose, but which had to be included in the skit. Use of dialogue was optional. This particular starting point was an "ice cream cone." 2) Dance Piece: in the same groups, the next task was to create a dance-movement piece (without words) to communicate a feeling or feelings; which feelings and how to express them was up to each group. This piece would also be presented to the whole group.

My Comments: It was very exciting to me to watch these two exercises in progress, and to see the pro-

ductions that emerged from them. Without exception, each came up with interesting, imaginative and entertaining pieces. For example, "A Day in the Life of an Ice Cream Cone" starting with milking the cow through the processing plant, etc., to the final cone, all in mime; or "The Four Seasons," a dance interpretation (including some balletic style from a sixty year old) by a group of middle-aged men vocational school teachers. I was quite surprised myself at the ease with which most people seemed to approach this task, especially the performance aspect. I would attribute this, at least in part, to our supportive, non-competitive tone, and gradual warmup process.

Here again we were aware of various issues of leadership, inclusion-exclusion, trust and so forth which are always part of group experience; and I believe that the above experiences are quite conducive to generating these issues. However, dealing with them specifically would have taken us too far afield from the other (though related) perspective which we were pursuing.

Student Comments: "I really got caught up in the 'expressive dance' section of this workshop. I really thought it was 'neat' the way everyone seemed to become so naive and innocent in responding to the different performances of each group." (17)

"The activity in the interpretation of movements was an excellent way for us to respond in small groups. Had we done this individually, I'm sure we would not have responded." (25)

"(I discovered) my ability to express in a limited way my feelings about death - putting my feelings into dance (I loved it)." (31)

"...watching several of the dances, in particular the dream sequence and the garden planting scene, was thrilling and delightful...." (34)

Saturday, 1-5 PM

1. Mini-Lecture on Five Stages of the Creative Process

Our Intentions: To give people an overview of the processes in which we were involved, and to provide verbal handles with which to refer to some of the workshop experiences.

What We Did: This was a discussion of the following points, making reference once again to the Schindler-Rainman article (Appendix A): 1) Exposure to the problem, medium, idea; 2) Working, playing with it; 3) Incubation period; 4) AHA! insight, illumination; 5) Execution.

Related Part I Theme: The information gathering stage of the creative process.

Student Comments: None specific to this activity.

My Comments: The interjection of a short

period of a "normal" classroom structure was, I suspect helpful in that it allowed for familiar reference points to the more unusual activities. In addition, it is significant to note that the lecture on the creative experience came after the morning's actual experiences. It is possible and even highly desirable, to my way of thinking, to facilitate such spontaneous processes without cognitive handles at first. The experience is primary; talking about the experience afterwards demystifies it, and makes it possible to understand it and once more to make it available. My assumption here is that we must backtrack in order to recontact the child sources, the primal excitements which we have buried from the time when all in our worlds was fascinating and new.

2. Introduction and Fantasies

Our Intentions: We hoped that people would be able to take a conscious look at normally unconscious processes, and thus learn more about their psychic lives; and possibly share with others what was discovered.

What We Did: It was explained that this was an opportunity to tune into oneself, and to express oneself to oneself; and to begin to develop an awareness of one's own uniqueness. Instructions were then given to find a comfortable place in the room (lying down was suggested) and to begin to relax. Four guided fantasies

followed, two of which were accompanied by music, to effect a variety of moods. An example of a guided fantasy, somewhat abbreviated (the leader can elaborate improvisationally as he senses the mood of the group), is as follows: It is a cool, sunny, summer morning, and you are in the woods walking along a path, looking around you as you go (pause). You see something that especially interests you, and you go to examine it closely (pause). As you are inspecting it, you hear someone walking down the path, and you turn around and realize that it's someone you haven't seen for a long time... (Here the leader stops, and allows the participants to continue the fantasy for a while. When he feels it is time to end the particular fantasy, he adds a finishing phrase such as, "It is now time to leave the woods and slowly return to this room and our group....").

After each fantasy there was a sharing session for those who cared to participate, first in dyads, then with the whole group.

Related Part I Themes: Fantasy about item "A" can serve as an incubation period for item "B", as well as a working period for idea "A"; it can bring up new problems to be worked on (the discovery of a problem in itself is an act of creativity). Child-sources are called into play as well, to provide differing perspectives on the problems at hand.

Student Comments: "In the dream fantasy it shocked me to find out that I was not dreaming at all, but thinking about a place and a path I had walked down over thirty years ago. This thought or dream had never crossed my mind's eye before." (2)

"During the fantasy session I began to feel very frustrated. Then during the final fantasy I came to realize that I don't have to compare my creative ability with others, I have only to make it right for me." (7)

"The heaviness and aloneness of the fantasy session was devastating - there wasn't a preparation on what to expect or how to handle the effects." (11)

"The weak point I felt was the fantasy: too much of it. It did get tiring also." (18)

"Fantasy, to me, has always been important; but I don't think I really and truly knew how to fantasize before." (25)

My Comments: Fantasizing, especially active, intentional fantasizing, is an experience that many people are not in touch with. It is a process that is potentially useful in creating ideas, and in problem solving; in addition, it aids in becoming aware of one's own motivations, desires, needs. Our intentions were to help people contact themselves in these ways, and then to solidify the experience somewhat by sharing it with others. The accompaniment of various musical moods added to this experience, as a piece of music (or style) has many

associations for people that may tend to be less word-locked than most experiences, and consequently stimulating to a different kind of imaginative perspective.

The fantasy sessions were, for many people, too heavy for too long (no physical activity beforehand; right after lunch; relative physical inactivity coupled with the time of day: all contributed to the heaviness), and was the source of considerable group frustration. This frustration also had a productive aspect, however, as it was pointed out to the group that what we were experiencing was parallel to the frustration aspect of creative experience (the points at which you can go no further, but must rest, allow yourself to happen: the assimilation period).

3. Media and Expression

Our Intentions: To provide an opportunity to apply what was discovered in fantasy to real materials.

What We Did: Participants were again encouraged to try the various media, this time using feelings discovered during the fantasy trips.

Related Part I Themes: Primarily the execution stage of the creative process, and a time to try to communicate, through media, what had just been experienced.

Student Comments: None specific to this activity.

My Comments: We hoped that all the previous activities would facilitate ease with media; this was

true for some, but the fact that this activity came after a long afternoon mitigated the energy that might have been available. There was a good deal of involvement, however, and the more social, physical involvement provided a good contrast to an afternoon spent largely alone on the floor.

Saturday Night, 7-11 PM

1. Getting Acquainted Sheets (See Appendix B)

Our Intentions: To help people meet new others in greater depth; to get in touch with their own processes of learning about and making assumptions about others.

What We Did: Two unacquainted people sat facing each other, and each filled out two copies of the form: the first with Self's immediate impression of Other, the second with Self's imaginal perceptions of Other's immediate impression of him. After both partners completed the two sheets, they shared them with one another. Each participant did this exercise with two different others.

Related Part I Themes: An exercise in communication and primarily in how great a part projection plays in the acquaintancing process.

Student Comments: "I thought pairing up with another person you didn't know and filling out the forms was a great way to get acquainted quickly." (8)

"I disliked evaluating people I didn't know and didn't feel there was much value to it." (34)

My Comments: This exercise is designed to afford insight into how one stereotypes others, and how one is stereotyped by others. It was the first in a series of lab exercises in communication designed to introduce analytic tools for the understanding of interpersonal relationships. This section of the workshop was a definite change of tone and pace, which we hoped would facilitate utilization of integration of previous learnings as well as provide some more "concrete" interaction techniques ("concrete" is a telling word here - a substance that is heavy, inflexible, and crumbles rather than yields under pressure - but nevertheless, often very useful in certain circumstances).

2. Mini-Lecture: Circular Process of Communication (See Appendix C)

Our Intentions: To make available a theoretical handle on how communication can become blocked and confused, that hopefully would have some practical application.

What We Did: We discussed briefly this model of interpersonal communication. The illustration is explained as follows: Behavior of Self is subject to perception-interpretation by other. Other may not be aware of Self's feelings and Self's intentions that Self

is aware of, and when Other's response to Self's behavior is not consonant with the response that Self expects vis a vis his own intentions, there can be confusion and communication breakdown which can feed itself cyclically.

Related Part I Themes: Deals further with awareness of projections, the discovery of where self and other are different and where they are similar.

Student Comments: None specific to this activity.

My Comments: Although limited and greatly simplified (for example, this model doesn't take into account effects of previous experience, moods, time of day, etc., and their possible influence at various stages in the circle), we felt that this model could provide some helpful handles for subsequent exercises.

3. Negative Communication

For this and the following activity, people formed groups of three. Two members of each group actively experimented with the material while the third took the role of observer. Each person had the opportunity to try each role in any given exercise.

Our Intentions: To point out graphically the kinds of behavior which impeded productive thinking, and feeling good about one's own creative processes.

What We Did: 1) Binding Responses (Appendix D): This is an enumeration of categories of responses which

tend to have a binding effect on the listener, that is, leave him with few alternatives to broaden his perspective. Participants were asked to try these out on one another and observe consequences. 2) Killer Phrases (Appendix E): This is a list of common phrases that tend to stop idea generation, dialectical process, and even basic communication. Participants were asked to have one simulate a situation where he might be trying to make a contribution, the second use some killer phrase, and the third record observations.

Related Part I Themes: Touches on authority blocks to the creative process, and how dialectical interpersonal relating is interfered with.

Student Comments: "On Saturday night on stopping the flow of creative thinking with killer phrases: I could see myself very much doing this and it gives me something to improve on." (20)

My Comments: Although these were fairly simple concepts, easily demonstrated, they can result in considerable insight, since use of "Binding Responses" and "Killer Phrases" is such a common experience. This is a good starting point for developing further perceptions in interpersonal understanding.

4. Positive Communication

Our Intentions: To contrast an encouraging, productive creative experience with the previous

negative one, thereby illustrating helpful behaviors.

What We Did: The following exercises used "Freeing Responses" (See Appendix D) as a guideline. 1) Feedback, practicing giving helpful responses: again, one person tried to contribute something on a subject of interest to him; but this time the listener was to do whatever he could to facilitate the speaker's creative and communicative processes. The observer gave feedback to the dyad, then roles were switched. 2) Feedback, listening skills, practicing picking up and reflecting feeling of partner: similar to above, only this time the feedback was to emphasize the feelings of the speaker rather than the content of the message.

Related Part I Themes: In terms of the dialectical process: specifically, how is it possible to make it work in practical situations.

Student Comments: "I came to the class hoping that maybe it would help me relate better with other people. I didn't really learn a magic formula as to how to do this, but it set me thinking that if I just listen to people and tune into their feelings I'll have gone a long way on the road to better communication. The feedback idea helped me here." (21)

"The steps in the skills for conversation and especially for listening are excellent. They really work! I found a personal habit of hearing and immediately re-

flecting what I use and should try to alter some. I think the time was too short for practicing these skills...." (32)

My Comments: To differentiate clearly between "feeling" and "content" of messages is to draw a very rubbery line; but the division makes sense before undertaking the exercise, and learning about the problems of separation of "affect" and "cognition" is one of the learnings that can take place. After the experience with negative feedback, the productiveness and good feeling that comes from positive feedback exercises are especially clear, and the immediacy of the contrast made the insights into how listener affects speaker that much more available.

Sunday, 9-12 AM

1. Creative Greeting

Our Intentions: To apply ideas developed on creativity to a specific interpersonal situation.

What We Did: We instructed people to greet each other in a way they wouldn't ordinarily do so.

Related Part I Themes: Analogous to the execution-application stage of the creative process.

Student Comments: None specific to this activity.

My Comments: We wanted to afford an opportunity to participants to try to present some new introductory selves to each other. Some did, some didn't - my re-

sponse to this particular experience was kind of indifferent. I think that it was too late in the workshop for new greetings, and that people were all ready to participate in deeper ways; this exercise only served to postpone that for a few minutes.

2. Meeting with Original Small Groups

Our Intentions: To give participants the opportunity to examine the events of the weekend in some depth, and develop some possible applications to daily life.

What We Did: Each person was asked 1) to share something important in his own life to help others to know him better, and positive communication was encouraged; and 2) to identify, with group assistance, possible new ways of dealing with areas of daily life which he felt needed a more creative approach.

Related Part I Themes: This was a somewhat extensive foray into the execution-application stage of the creative process, such that some learnings become identified clearly enough so as to be useful.

Student Comments: "The small group sessions were lots of fun. I found that each of us has many problems and it's good to be able to talk about them. It made me feel good to talk about my problem." (4)

"Many of the activities - or more exactly the people's responses within the activities - made me feel that

lives are very simple, and I got out of the rut that my life is 'so very much more complex than any of yours.' The realization that, although the woven pattern of my problems seems more intense and the separated threads more tangled and twisted, the discomfort that others feel equals that which I feel, somehow, intangibly, affects me. The small group activities were significant in this respect." (8)

My Comments: This was a very important part of the workshop, a chance in small groups to begin to sort out what was learned. The specific tasks outlined were not followed rigidly, but were used as guidelines if the group went too far afield, in the leader's opinion. Group independence was not one of the goals of the workshop, and with the exception of three people (all of whom had had considerable previous group experience) it did not develop to any significant degree.

PART II

Section B

Evaluation

This section includes both a summary of evaluative comments woven throughout the text of Part II, and additional observations on the strengths and weaknesses of the workshop. The structure is as follows:

- 1) List of goals, with numerical reference to student comments (Appendix F) relating to each specific goal
- 2) Summary of strengths and weaknesses of workshop
- 3) Further evaluative observations
- 4) Coda

C H A P T E R 5
STATEMENT OF GOALS II

Below is a re-listing of workshop goals, as originally found on Pages 13-14. This list includes, after each goal, a numerical reference to the participant evaluations which refer to that particular goal (See Appendix F). Because we failed to provide each person with a statement of our goals, other than the publicity blurb, references are not as specific as they might have been; in addition, certain goals (i.e., 5,8) were not included more frequently in the evaluations either because we did not ask for responses clearly enough in those terms, or because they did not seem as important to the participants as they seemed to us.

Leaders' Goals

1. Participants recognize having creative potential
(1, 6, 7, 27, 31)
2. Participants improve communication-listening skills
(1, 4, 8, 13, 14, 15, 16, 17, 18, 20, 21, 25, 26,
27, 32, 33)
3. Participants develop insight into selves, access
to feelings (3, 6, 8, 11, 14, 15, 16, 17, 20, 24)
4. Participants feel more at ease, freer to express
feelings to others (4, 6, 7, 8, 12, 13, 14, 17, 20,
24)

5. Participants begin to apply workshop learnings to outside experiences (4, 5, 9)
6. Participants identify problem areas, develop new goals (5, 16, 18, 23, 27, 28)
7. Participants become exposed to new creative media (12, 17, 23, 24, 31, 34)
8. Competitiveness be minimized to facilitate more open, productive atmosphere (12, 19)
9. We process our experiences in an ongoing way throughout the workshop
10. New cognitive information becomes available to participants (8, 9, 12, 17, 23, 27, 31, 32, 34)

Results Not Anticipated, Derived
From Experience

1. Participants develop more than they themselves would have expected (1, 2, 3, 9, 11, 14, 21, 30)
2. Participants develop more insight into and respect for others' differences, problems, similarities (3, 4, 5, 9, 11, 13, 20, 31, 33)
3. Participants free themselves from others' expectations (7)

C H A P T E R 6

STRENGTHS AND WEAKNESSES

Here, in brief, is a summary of the major strengths and weaknesses discussed above. It is important to note that none of these items is inherently a strength or weakness in a workshop - it is only in context of this specific workshop that I am making these judgments.

Weaknesses:

- 1) Statement of various goals to participants not explicit enough
- 2) Saturday afternoon was too serious for too prolonged a time
- 3) Small "home" groups not well enough established
- 4) Insufficient ongoing processing of experiences

Strengths:

- 1) Extended, relaxed period of time for planning sessions to take place
- 2) The five leaders' varieties of experience and strength
- 3) Openness within leadership group
- 4) Broad age range of participants
- 5) Informality
- 6) Personal accessibility of leaders, and their active participation when not leading an exercise
- 7) High degree of structure, broad variety of cognitive "handles"

- 8) Implicit and explicit permission to choose not to participate
- 9) Written feedback at end of each session
- 10) Minimization of competitiveness
- 11) The fact that many experiences were pleasurable and rewarding

CHAPTER 7

FURTHER EVALUATIVE OBSERVATIONS

On the whole, I would say that we did not spend half as much time as we should have in the small groups in order to: 1) establish a "home base" where participants naturally returned to share what happened after every experience, 2) disclose more deeply personal material from both within and outside the workshop, and 3) develop a more solid base from which to transfer workshop learnings to "real" life. Perhaps this means a more organized personal cognitive summary of learnings and possible applications.

This last point, presents somewhat, the dilemma in structuring any learning experience where transfer out of the learning experience is an issue. That is, given "X" amount of time, how do you decide on a balance of how much "existential" involvement, how much processing of that involvement, and how much formulating of transfer possibilities. As I write this I realize for the umpteenth time that these are not clearly separate experiences - and that they would interweave differently depending upon the goals and design of any workshop. I have no exceptionally insightful suggestions on this matter, except that the issue is very important, and needs more consciously directed attention than we gave to it.

In addition, I don't think we spent enough time discussing the phenomenon of projection, owning one's own feelings. We dealt with this issue at great length on Saturday night, but failed to provide cognitive handles for it. This would have been relatively simple to do at the time, and, I believe, quite effective. This omission is manifest in the lack of awareness of projective mechanisms on the students' part, as apparent in their evaluations. This is especially striking compared to some of their perceptive insights in areas where we did provide cognitive handles, e.g., listening skills; creative activities with dance, art; and so forth.

I think that this workshop was a valuable experience for many, if not most of the participants, as well as for the leaders. I say this based on the following: highly positive student evaluations; exciting observable "products" (not necessarily in terms of "quality", but in terms of energy) in visual arts and dance-theatre activities; active participation by almost all members; and trust and personal disclosure arrived at in small groups, especially considering the short time that those groups met over the weekend (trust found in the small groups was developed outside them in other experiences as well as within them - thus, there was transfer of learning from one situation to another in the context of the workshop itself; learning to trust in one ex-

perience can affect others, in a similar manner that creative activity in an area can affect seemingly unrelated creative endeavors).

In addition to the positive and negative aspects already discussed, included below are some further comments on why I think it worked as well as it seemed to.

One, our team was well tuned, and it was not a rush tuning operation. We each had a very good idea of approximately what was happening and when, and what each of us had to do. And when one of us floundered, someone else was keyed in enough to help.

Two, we provided a structure with a broad variety of handles for people, enough so that participants felt permitted to walk away with different experiences, and not feel that one had to be "right" and another "wrong." Corollary to that, we repeatedly made the point that people were not in competition with each other, and that we were most concerned with process, expression and discovery, as opposed to product. I think this had significant effects on people's ability to open themselves to the various media that were offered.

Three, we related as hopefully facilitative human beings, but acknowledgedly fallible. This caught many by surprise, who had come with notebook and pencil fully expecting to be talked at for a solid weekend!

Four, we succeeded in having participants become involved in out of the ordinary ways, which was facilitated by the leaders' flexible participation, and by the out of the ordinary structure, and facilities (we had a very large room to work in, coffee pot perking, and all sorts of interesting non-classroom type space available).

Five, the high degree of structure provided a solid, comfortable base for us to take off from in our explorations into less fettered creative freedom - handles, again, were available as reference points which could easily be relinquished for less well defined experience when they were no longer needed. Also, I suspect that for many of the participants the structure was perceived as "preparation" and as such made them feel more comfortable, as we better appeared to know what we were doing.

And finally, a great deal of what we did evoked exhilarating energy, relative loss of self-consciousness, sense of discovery and accomplishment, and times of fulfillment in communication with other people. This has, I believe, direct parallels with the way the leaders' group developed and grew; and the positive atmosphere resulted, at least in part, from the model which the leader presented. Although much of the leadership growing process was not directly available to the participants, that process was 1) continuing

throughout the workshop, and 2) implicit in our behavior, both with participants and with each other. Consequently, the leadership growing process was "osmotically" available. As a result of the presence of this model, participants also began to look at themselves and one another from a different perspective, affording conscious awareness of knowledge long forgotten.

Two particular points that emerged surprised me somewhat. First, the extent to which the high degree of structure provided room for creative growth. I had had some concern that we had overplanned, but this was not the case. It was the balancing and ordering of experiences throughout the weekend that make any particular experience facilitative. Second, the ease with which people moved into the unfamiliar learning situations, and the rapidity with which they became adept at utilizing these situations for their own growth.

CODA

Thus, for me the workshop was a confirmation of many ideas in Part I: that creativity, though suppressed, abounds in us all; that dialectical processes are essential in relating to others creatively; that dealing with projections, and stereotypes, is helpful in understanding self and other; that the modeling of

relationships and process is a very powerful instructional tool; that regaining and remaining in touch with our child sources are important concomitants of growth; that the powerful forces of constant change are within us, albeit denied by acculturated forces towards the status quo; and finally, that our ability to use this change productively survives such that it is not to be feared, but to be cherished.

Appendices
and
Bibliography

Appendix A

RELEASING CREATIVE POTENTIAL
Dr. Eva Schindler-Rainman

Let us take the title "Releasing Creative Potential" apart for a minute. What does it really mean to release anything? It means to let go, to let out, to encourage, to free. What about the word "creative"? It could mean inventive, innovative, imaginative. And "potential" that all important word means it is not yet a possibility - it has in it the essence of power. What we are really talking about here is how to encourage human beings to discover and use the whole self. This is what we are trying to do as people in the helping professions - learn how to encourage human beings to discover and use the whole self in a free innovative, and open way. Or, if you would rather have a lighter title, "How to Uncork Human Energies".

SOME OBSERVATIONS

1. Every person has a creative potential, though often this potential has not been tapped. Incidentally, research shows us that there is no such thing as a person without creativity. This includes mentally retarded children who have a creative spark in some area of their lives if not in all.

2. The kind and degree and type of creativity differs for different people. There are different kinds of creativeness. For example, a person with creative ideas about human relations and people working in groups probably has a different kind of creativity than Mr. Picasso who turns out pictures and sculptures, or the late Mr. Kennedy who had innovative political ideas, or the late Dr. Einstein who had great and marvelous scientific ideas. The latter said of himself, that he found it almost impossible to put into ordinary language the thing he was trying to communicate - discovery - and that was why he had to invent his own symbols and then try to describe those. Or Mr. Mozart who had the kind of creativity which he described as follows: He said that all he had to do was think about a piece of music, and he would think the whole thing through. He could do this while riding in a cab, with horses drawing it; he could do this while he had his many children around him. Then he would untie his little bag of

memory when he got ready and write the whole symphony down. But he would just keep it up there just all tied up until he got around to putting it down on paper. Or Gertrude Stein who said that she didn't really have an idea in her head until she took pen to paper and then it came to her. There are all kinds of creative people and all kinds of degrees of creativity that differ very much from one person to another.

3. Any educational program may be and can be, an instrument for releasing creativity in human beings. Education can serve as an instrument to release this human energy known as creativity in human beings.

4. The professional can either help or hinder in this process. The professional needs to be free and creative in order to motivate and release others. It is pretty nearly impossible to try to help others be free while you feel very inhibited.

5. It is possible to increase peoples creative ability in an atmosphere that encourages experimentation, the open mind, openness to new experiences, the possibility of a variety of solutions to any problem or question. It is this kind of atmosphere you really need in order to enhance or increase peoples creative potential.

A paragraph from a famous series by Dr. Seuss illustrates the point. This one is the one that is called ON BEYOND THE ZEBRA:

"So now," says the first character, "I know everything anyone knows from beginning to end, from the start to the close, because Z is as far as the alphabet goes." His friend responds, "You can stop if you want with Z but not me. You'll be sort of surprised what there is to be found once you go beyond Z and start poking around."

And that is what we need to do - start poking around beyond Z.

LET'S LOOK AT CREATIVITY

How shall we look at creativity? One of the ways it has been looked at is in terms of the product - that is you judge a thing or a person to be creative because of the product that he has produced. Einstein's Theory, your idea for a meeting, your new curriculum, or whatever. You can judge creativity by the product.

Another way to look at creativity is to look at the process - that is that which is happening while something is being created. This something may be an idea, a question or a product you can see, feel and touch. Or you can look at creativity by looking at the characteristics of people who are creative, and an awful lot of research has been done on that one. Or you can look at the ideal climate for creative behavior, and sometimes this is the kind of climate that allows for the open mind. The kind of climate that allows for lots of solutions and answers to a given question. The question we might ask here is, "Is creativity an aptitude or an attitude?"

We could use an operational definition for creativity. Creativity can be defined as a process that requires the open creative attitude and results in a product with different values attached to this creative product by both the producer and the consumer. That is, creativity is a process that requires an open attitude. If you say that it is a process, then it is a continual development involving many changes. For process is not something that will run along a straight line. Process looks more like an up and down, curvy line, and sometimes it goes in circles. Process changes as the development goes on that requires the open creative attitude - an attitude that can exist though nothing new has been created, like the person who wonders at the world every single day. The product may be an idea, a problem solution, be it in art, dance, human relations, politics, organizational behavior or education.

It may also happen that you have a marvelous idea with which you are pleased and the consumer may not think that it is so good, Or, the other way around. You think you have a very usual idea, and the consumer thinks it is the greatest idea ever. You never know. But, it is certainly the attitude that makes all the difference. And this, we want to examine.

THE CREATIVE ATTITUDE

One of the people who has written a good bit about the creative attitude is Erich Fromm. Our emphasis here is on us, our relationship with others, and our ability to release the creative potential in others. What is really required for the cultivation of the creative attitude in us? The creative attitude is one that says that you can see and respond to others with an open mind - that you see "openly" because you are still full of wonder. It is a bit like the youngster who gets up in the morning and is delighted the sun is out, and the

adult says, "Well, it comes up every morning, you know." But the youngster finds it wonderful. Or the kind of wonderment that says, I wonder how we could solve this in a way we haven't before? Or, I wonder how many different routes one could take to a given destination? Or, I wonder about . . . any number of things. It is this wonderment that has to do with the creative attitude. Fromm says that you really can only achieve the creative attitude if you have some kind of an inner maturity that says, "I know who I am - at least most of the time. I know what I stand for."

WHAT ARE THE CONDITIONS FOR THE CREATIVE ATTITUDE?

1. The capacity to be puzzled. This sometimes means saying I don't know...I wonder...I don't understand. The famous French scientist Poincare said that scientific genius is the capacity to be surprised. How many of us have the capacity to admit to being surprised when we really are, to be puzzled with what others take for granted?
2. An ability to concentrate. It means full commitment to the moment. Research on the creative process has found that there is not a single highly creative person who does not have this capacity more than the general public. Examples of this include the artists who get so involved in something they are doing that they simply cannot stop - because they are really so involved that time and all the other kinds of social pressures on them make no difference. Time seems to mean something different to them, namely time to work on the particular project in which they are involved. There are lots of other people, many scientists, who also have this ability to concentrate. This talent is something one can learn to an extent - to stick with something that you are really interested in long enough to get it done and to feel some satisfaction therefrom.
3. Trying to experience the "I and I am" and being comfortable with oneself. Can we learn to experience and understand ourselves as we are? This is not to say as we would like to be or as we think somebody thinks we are, but as we are. Highly creative people are much more at home with themselves than are less creative people. They know who they are, they know what they stand for. This does not mean they never change. They are also more comfortable with change than other persons.

There is importance to the sense of self-meaning and sense of identity. It is certainly necessary for every human being. You not only have to know who you are and what you stand for, but you have to be able to stand up for what you do believe, and this gets harder and harder in a world where most of us are numbers to everybody, except perhaps to our families. Stand in line,...the bank has a number for you, the credit card people don't care about your name at all - just so you have a number - and you name it, you've got a number almost anywhere. There are many books and articles being written on the whole quest for identity. When a person experiences this sense of self it is no longer necessary to worry every minute about what people think of you. When you know who you are, and you know what you stand for, then you can go off and create and be helpful to others.

4. Ability to accept tension and conflict rather than to avoid them. Most of us really try to have a pleasant life. We like to have it nice, to have life be on the same pleasant plateau, if possible, and yet life is not like that. The ability to accept tension and conflicts is an ability that highly creative people have way beyond the general public. They can take the tension and conflict that the very creative process arouses in them better than some of us. The highly creative person will be just as aware of the tension but will go beyond it and keep trying, knowing that the tension will sooner or later leave him. Isn't it really necessary to be able to accept conflict? How often do we encourage recruitment of people for committees who agree rather than disagree with us? Usually we look for like-minded people because it is pleasanter. You will have a much more creative committee if you have a variety of viewpoints, because then you have a chance not only to explore but also to look at all the different attitudes.

5. The willingness to be born every day. To be creative, the whole process of life must equal the process of birth and re-birth. The attitude we mean here is the one that says: "I wonder what this day is going to bring?", instead of saying, "Well, I know how I feel on Mondays, I always feel the same, every Monday is blue, or purple, or yellow." "I wonder what this day will bring?" This is the willingness to look at life with some kind of excitement. The willingness to look at each day anew is an attitude one can work on. It has much

to do with the way in which you do your work. You can say to yourself, "Oh, Mrs. Jones is coming, and I know just what it is going to be like." You do yourself an injustice because maybe if you tackled it a new way, Mrs. Jones would behave differently. But if you treat her the same way, she'll respond in the same way. It is amazing how a different reaction from you will elicit something different in someone else. If you don't think so, try it. If you have the creative attitude you can't be so certain that you know what's going to happen tomorrow. You can't be so certain of the outcome of a given piece of work or a meeting or what the decision will be. You really have to say, "Well, I don't know, we'll have to see. You cannot be so certain about what will and will not work, even if you have tried it three times before; maybe the fourth time is a charm.

6. Willingness to stand alone and to be a courageous about what you believe and what you think and what you stand for - individually, and as an organization. This asks for the willingness to go into the unknown and try out new ways of work, new ideas, and new programs.
7. Faith in yourself and in other people. If you have a creative attitude it means you believe that others not only can carry through, but have something to offer.
8. Allow time for people to be alone; allow them some opportunity to work and to think through solutions. Without courage and faith and some time for one's self, creativity is impossible. Thus, the development of courage and faith is necessary for the development of a creative attitude. Education for creativity is really education for living.

THE FIVE STAGES OF THE CREATIVE PROCESS

Creativity does not just happen, it takes time and it takes hard work. Let us look at the stages of the creative process.

1. Exposure. This is a period of preparation. Think of your own way of work and see whether you allow for this. During this period, knowledge, skill, and techniques are acquired. This stage allows one to begin to pose problems to himself. For example, the youngster who gets exposed to art media for the first time has a chance to develop his knowledge about how to

use them. Another example is the adult who has never been in a group, or in a training session working in a small group, who gets some knowledge about how it feels to be with other people.

2. Work. W-O-R-K. This is simply a stage during which actual work is done. Another way of putting it is that this is the period of concentrated effort, in which attention is given to solving the problem or coming up with the idea. The interesting thing about this period of work is that sometimes it is very fast and sometimes it is quite slow. For example, people like Mozart didn't take very long to create a whole new piece of fine and lasting music. How long it takes also depends upon whether it comes out in a spark or whether one really has to plod along. Time is not the way to judge the quality of the work; rather one looks at what happens after the period of work.
3. Incubation. This is an interesting period. Not only is there a withdrawal from the problem often, and sometimes a withdrawal from people, and sometimes a withdrawal from even thinking, but it is also a period of psychological retreat, a period during which things have to jell.
4. Illumination. Some people have called it the "AH-HA" moment. "I've got it!" This is a time of insight accompanied by real exhilaration, glow, elation, "feeling good" because you have an idea that will solve the problem. It is the period known as "the light's gone on". Things are beginning to hang together.
5. Execution. This is the stage where the more creative people part from the less creative people because they usually do something with this fifth stage. Some of us stop at the "AH-HA" moment stage. The stage of execution is a period of verification, elaboration, evaluation of an experience. The problem is solved. This is the period when the product is really produced. Whether these stages are gone through by an individual or by a group, there is not any way to make it easy. These are processes people must go through - not necessarily in such a nice smooth order. When we are trying to enhance the creative process,

when we are trying to release human energy, do we really encourage people to go through these stages in any form at all? It is clear that the process of creativity is not easily come by, nor are all the stages easy to endure.

RELEASING THE CREATIVE POTENTIAL

How then can we, having tried to attain a creative attitude, release the creative energy - the creative potential - in others? Here are a few suggestions.

1. Help people find their strengths and build on these. Everybody has some strengths - some things he can do well. The question is to find out what they are. Or we might ask, "Can we really learn to start with people where they are rather than where we would like them to be?" This means being able to find out where they are, or where their interests are. How much time do we spend with this kind of questioning?
2. Suspend judgment and encourage individual differences. There are so many ways to do one thing - just lots of ways. It is important to encourage self-sufficiency so that people learn to plan for themselves, rather than depending on us to be the spark. We can ask, "What do you think?" "How would you plan it?" "What are your ideas?" Such questions encourage independence of judgment and thought. Incidentally, independence of judgment is one of the most interesting characteristics found in studies of the creative person. Independence of judgment is something we could encourage in the people with whom we work. If they make a judgment or a decision, let them act on it... If it is way off, maybe we ought to help them look at it, but first let us be sure we know it is way off.
3. Encourage adventuresomeness including trying out new things, - thinking through new ways, finding innovations. It is also possible to set the stage for people to find and develop their own resources. If you ask people why they leave an organization they will often tell you that they left because they did not get a chance to grow as people. Their human potential was not developed. People do need challenge, and we can give it to them.

4. Find useful instead of blocking deadlines for work and work plans. We are always in a hurry. If you really believe in creative work, then you have to allow time for the work to be thought through and done. How often do we rob ourselves of good solutions because we don't allow enough time to talk them over, particularly in the classroom, in committee and board meetings where the agendas are usually longer than there is time?
5. Give support and recognition - not only at official functions, but also all the time, it is important. Success breeds success.
6. Allow for deep involvement. This is the commitment to the moment mentioned earlier. Instead of saying to people, "Well, it will only take five minutes" or "Oh, we don't really want very much from you", make clear you're wanting commitment and involvement. If you do not want very much from a person, why should he bother? Underselling the job is a big mistake. Most people want a challenge. We often not only undersell others, we even say "no" for them. "I do know that you are awfully busy, and I know you really can't take on another thing, but..."
7. Develop a flexible system so that all kinds of people will fit into it.
8. Provide for free communication, upward, downward, sideways, criss-cross. There is nothing as deadening as saying to somebody who would like to talk to a principal, "Yes, but have you talked to your vice-principal yet?" There are ways in which we can develop open communication systems so people can talk to each other without having a map of whom they have to talk to and when they may talk to them.
9. Encourage a variety of values and life styles. Even though life styles may vary, people from different parts of a community have more in common and are more similar than disparate. All people have something to offer. We are all in the game of life. The question is, do our partners have to play it exactly the same way we play it?

10. Allow for a variety of work styles, alone, in small groups, in lively groups, with or without you. Releasing creative potential means allowing for individuality and differences.
11. Suspend pre-conceived solutions and answers. There are two things you can do. If you have an answer to a problem, share it. Do not manipulate people to giving the answer you wanted in the first place. Do not insist that your answer is the only answer. If you do know the perfect solution, then leave the field open for the committee or the individual to find the way that is workable. Often people go home and then say, "Now wait a minute, why did I vote for something that I really didn't believe at all?" "How did she get me to do it?" This way of work does not allow for the opening up of creative potential.
12. Allow for questions on interpretation of policy. It seems that policy like the Bible can be looked at from different points of view. Policy changes should be encouraged when they are indicated. Some policies are just dead and gone.

IN SUMMARY

Encouraging openness and the creative attitude is our charge. If we accept this challenge, we can't help but release the creative potential in people. The creative process can be found in every person. Whether it is developed or not depends on the social climate, the work and the living environment. In most people at some point in their maturation, the creative process gets blocked, diverted, diluted, squashed or corrupted. Creativity then really is something which every individual has and yet it is something that most of us do not develop to the fullest in ourselves. Many of us really believe that any person can become more creative through proper working conditions, through encouragement, through the kind of support we can give each other and our volunteers. Certainly it can happen if the organizational philosophy says, "We are open to new ideas all of the time." "Let's see how you would do it."

The famous social philosopher, Lindeman said, "If life is learning, and learning is life, then creativeness is a possibility in all spheres of activity."

	None	Little	Moderate	Much
Willingness to participate sincerely in this exercise				
Degree of anxiety about participating in this exercise				

Estimated age _____ Place of birth _____ Month of birth _____

Marital status: Married _____ Separated _____ Divorced _____ Single _____ Widowed _____

Children: Yes _____ No _____ Est. No. _____ Est. Max. Education _____

Nationality _____ Generation: 1st _____ 2nd _____ 3rd _____

Occupation: 1st guess _____ 2nd guess _____

Economic status: Lower _____ Low middle _____ Middle _____ Upper Middle _____ Upper _____

Interests:	Participation in membership organizations _____
_____ dancing	_____ T.V.
_____ civic activities	_____ writing
_____ spectator sports	_____ camping, hiking
_____ participant sports	_____ travel
_____ music type	_____ politics
_____ movies, type	_____ gambling
_____ reading, type	_____ sewing, cooking
_____ artistic & creative, type	_____ other
_____ gourmet foods & drinks	

COMMENTS	None	Little	Moderate	Much
Flexibility				
Receptivity to change				
Degree of personal warmth				
Degree of openness about self				
Generosity				
Self-confidence				
Sense of humor				
Ability to receive				
Concern for others				
Openness to consider new ideas				
Ease of establishing friendships				

Religious Belief:
 First guess _____ Second guess _____

Practice: Strong _____ Moderate _____ Little _____ None _____

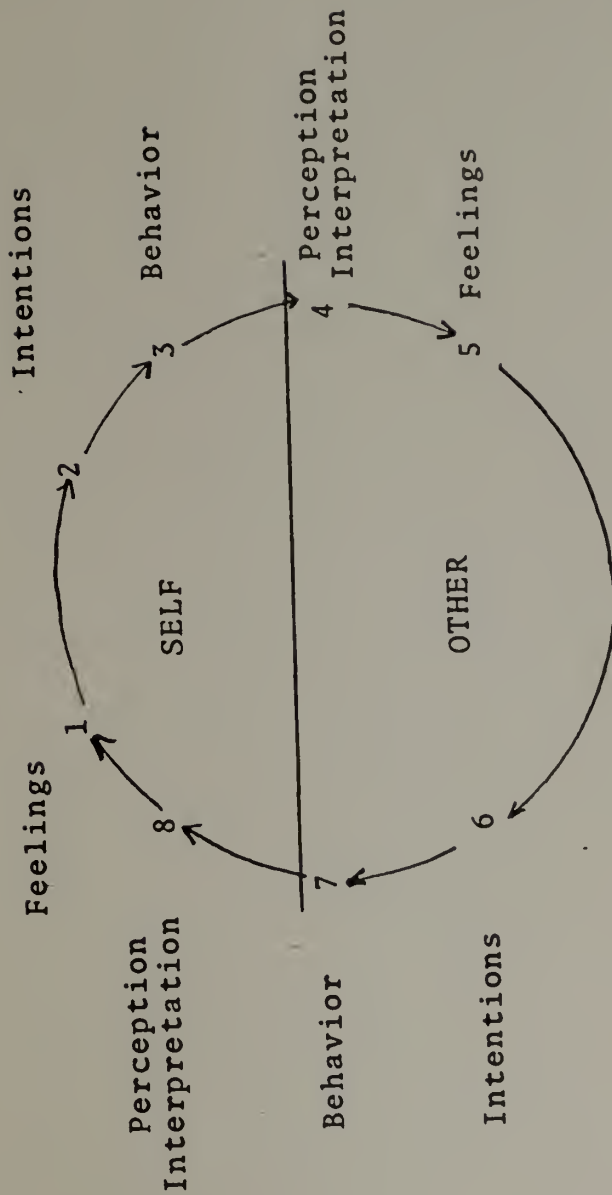
_____ Leader	_____ Follower	_____ Impatient	_____ Insightful
_____ Aggressive	_____ Assertive	_____ Rigid	_____ Extrovert
_____ Passive	_____ Patient	_____ Shy	_____ Introvert

Is this the kind of person with whom you would like to establish an ongoing relationship: Yes _____ No _____ Explain answer: _____

From: Leonard Zunin, Director for Institute for Reality Therapy from Fargo-Moorhead Workshop. Contact: "The First Four Minutes," August, 1972.

Appendix C

THE CIRCULAR PROCESS: A MODEL OF COMMUNICATION



From: Ed 412g-Group Counseling
Moorhead State College
Bill Bauman

Appendix D

RESPONSES HAVING A BINDING EFFECT:

- a. Changing the subject without explanation
- b. Explaining the other - i.e. interpreting his behavior
- c. Advice and Persuasion
- d. Vigorous Agreement
- e. Expectations
- f. Denying the other's feelings
- g. Approval on personal grounds
- h. Disapproval on personal grounds
- i. Commands and Orders
- j. Emotional Obligations

RESPONSES HAVING A FREEING EFFECT:

- a. Those responses which help others understand me as a person:
 1. I offer him new alternatives.
 2. I directly report my feelings to him (identifying and describing).
 3. Sharing information which has influenced my feelings and viewpoints.
- b. Those responses which increase my understanding of the other:
 1. Offering information which is relevant to his concern.
 2. Seeking information to help me understand him.
 3. "Perception check" - checking out my perception of him.
 4. Paraphrasing - testing to see that I received the message sent.

5. Active, attentive listening.

These responses are listed in order, from least binding to more binding and from least freeing to more freeing.

The effect of a given response will depend on the degree of TRUST I have in the person with whom I am communicating. The more the trust, the more freeing the effect of my response.

From: Ed 412g Group Counseling
Moorhead State College
Bill Bauman

Appendix E

KILLER PHRASES

or

How To Stop The Flow Of Creative Thinking

We've never done it that way before...

It won't work...

We haven't the time...

We haven't the manpower...

It's not in the budget...

We've tried that before...

We're not ready for it yet...

All right in theory but can
you put it into practice?

Too academic...

What will the customers think?

Somebody would have suggested it
before if it were any good...

Too modern...

Too old-fashioned...

Let's discuss it at some
other time...

You don't understand
our problem...

We're too small for that...

We're too big for that...

We have too many projects now...

Let's make a market research test first...

It has been the same for twenty years so it must be good...

What bubblehead thought that up?

I just know it won't work...

Let's form a committee...

Let's think it over for a while and watch developments..

That's not our problem...

Production won't accept it...

They'll think we're long-haired...

Engineering can't do it...

Won't work in my territory...

Customers won't stand for it...

You'll never sell that to management...

Don't move too fast...

Why something new now? Our sales are still going up...

Let's wait and see

The union will scream...

Here we go again...

Let's put it in writing...

I don't see the connection...

Won't work in our industry...

We can't do it under the regulations...

Nuts...

Political dynamite...

Sounds good but don't think it will work...

It's not in the plan...
No regulations covering it...
We've never used that approach before...
It's not in the manual...
It'll mean more work...
It's not our responsibility...
Yes, but...
It will increase overhead...
It's too early...
It's too late...
It will offend...
It won't pan out...
Our people won't accept it...
You don't understand the problem...
No adolescent is going to tell me how to run my
business...

Appendix F

STUDENTS' REACTIONS TO
CREATIVITY WORKSHOP

The following is a collection of reactions of participants of the workshop, "Creativity in Human Relationships," held January 26-28, 1973, at Moorhead State College. Participants were asked to respond to the following items:

- (1) What did you learn (a) intellectually and (b) personally-emotionally?
- (2) What experiences in the workshop were significant to you?
- (3) What changes in your personal life do you plan to make as a result of this workshop experience?
- (4) What did you think were the strong and weak points of the workshop?
- (5) Other comments.

1. "I have learned that everyone has creative ability to some degree and that it can be strengthened by using and exercising this ability. I believe I may be better able to communicate with more people as a result of this workshop.

The most significant experience to me in this workshop was the communications sections on Saturday evening and Sunday morning.

As a result of this workshop I hope to be able to improve my conversational, listening and communications behavior in order to better understand the people that I am around daily, and so they will better understand me.

For me the communications sessions were the strong points in the workshop. I felt the time spent in meditation was one of the weak points, but other people perhaps do not feel this way.

Overall the workshop was good and I benefitted more from it than I expected to at first."

2. "1. What struck me most of all was on a personal basis. First was the fact when talking to a person or a person talking to you, the subject matter is important--and--but--the way it was spoken (said) could have a hidden or deep meaning of all it's own. This meaning could or could not be related to the subject matter.

2. In the dream fantasy it shocked me to find out I was not dreaming at all, but thinking about a place and a path I had walked down over thirty years ago. This thought or dream had never crossed my

mind's eye before.

3. I will "listen" to people and get the full meaning of what they have to say.

4. The group sessions.

5. Thanks for exposing me to it all."

3. "I'm not going to put this down in the order of questions on chalkboard.

I learned that there are many, different ideas and feelings that other persons have that I never realized before this session. In my own mind I learned to respect other person's feelings more.

The experience has been very rewarding and I also believe that smaller group discussion, on humanities, feelings, self expression, helped to see my inner self more clearly. I came into this class with an in-different feeling and leaving definitely with a positive feeling toward the staff that put on this workshop.

Thank you."

4. "I enjoyed this workshop very much. It has helped me to be myself and made me feel a little more secure.

I hope I will be better in relating to other people, and also to be a better listener.

I try to develop some of these ideas in my profession, that is to let each child be himself and really to feel good about himself. We also do a lot of creative activities.

The small group sessions were lots of fun. I found that each of us have many problems and it's good to be able to talk about them. It made me feel good to talk about my problem."

5. "1. Learned:

- a. some others have problems harder than mine
- b. when one gets to know others well, they all seem acceptable and even likeable
- c. this sort of workshop is lots of fun and I know now more than before that I want to attend many more workshops, interaction groups, etc.
- d. clear identification of two main challenging situations in my life; marriage and career.
 1. also noted that others have similar difficulties

2. Experiences:

- a. enjoyed collage and liked the creation
- b. found people that I like and would like to become friends with
- c. expressed feelings and thoughts
- d. helped others to express themselves and to

- talk out problems
3. Plan to:
 - a. apply creative effort to my two main problems
 - b. include artistic creativity in my occupational work
 - c. attend more workshops
 - d. relate with more people
 - e. try to be freer
 4. W.S. highpoints: group interaction was best; also pairs--head rolling and mirror; communication and fantasy educational and discovery."

6. "I learned that being creative means "being you" in your unique way and expressing that you in your unique way. When one is "being creative" in whatever one is doing, one is really creating oneself and revealing this self to oneself and/or others. This is what I felt I was doing and saw others do.

The workshop was also an excellent exercise in self-awareness for me. I felt a sense of relief, release, freedom, self-acceptance and comfortableness with myself at some points during the workshop. These were at the points when it was suggested to "be creative" in interacting and relating with others in the shop--when we told about our art creations, our communication problems, possible improvements that could be made in our lives."

7. "I guess that the most important thing that I learned was how to better recognize my own creative potential. This was my initial goal in taking the class and I feel that I have come a long way in reaching it. During the fantasy session I began to feel very frustrated. Then during the final fantasy I came to realize that I don't have to compare my creative ability with others, I only have to make it right for me. I also got a lot out of the dance session. It gave me a chance to try something really new for me and have some positive feelings of success about it. These sessions were good preparation for the two final sessions on communication. I had learned by this time how to free myself somewhat. I think that I experienced some real and meaningful communications. I think that my behavior will change in that I will be able to use some of the creative potential that I have discovered in myself without the concern about peoples expectations getting in my way. I wish that the workshop could have been longer so more time could have been spent on each part."

8. "1. Intellectual Learnings: Nothing new really - have had other courses in communication, etc. Personal-Emotional Learnings: I was interested to see the willingness of such a diverse group respond to the various activities and try to make the experience worthwhile. I learned that people enjoy and probably need the opportunity to share themselves with others.
2. Significant Experiences: Sharing together in small groups was the most significant experience. I thought pairing up with another person you didn't know and filling out the forms was a great way to get acquainted quickly. The final session in our small group was very rewarding. Everyone felt quite comfortable in talking about themselves. I feel I learned to understand myself a little better when having to describe myself to others.
3. Desired change: I would like to become more open and accepting of others and get to know people better.
4. Strong Points: Well-planned workshop. The activities were great for achieving the relationships that resulted in the end. Enjoyed the casual, pressure-free atmosphere. Staff personnel were all understanding, pleasant and competent.
Weak Points: None."

9. "Much of the content of the workshop was a repeat of material and experiences I had had before. However, going through the workshop was valuable in helping me to incorporate these ideas, experiences into my personal relations with students, husband, and peers. The weekend was extremely suggestive in this respect.

Many of the activities--or more exactly the people's responses within the activities--made me feel that lives are very simple, and I got out of the rut that my life is"...so very much more complex than any of yours." The realization that, although the woven pattern of my problems seems more intense and the separated threads more tangled and twisted, the discomfort that others feel equals that which I feel, somehow, intangibly, affects me. The small-group activities were significant in this respect. (They helped me realize that many people feel this same way).

As a result of this "revelation", I'd like to simplify many of my relationships. (Very vague--as my projected changes are.)

I think that the activities were well-planned. A bit more hard-headed explanation of why were doing these things would have helped keep the group from disintegrating on Saturday. Explaining the fantasies in the form of a model would perhaps insure that people wanting information would feel some satisfaction

Very enjoyable--Thank you!"

10. "I am not sure what I learned from this workshop. Perhaps a sense of molding my personal feelings and emotions with those of the group. This is probably wrong. I should have more independent thoughts to be more creative.

I think the small group concept was very good. It was interesting to see how ideas developed in the small groups related to the overall class.

I can't say I feel any strong need to make many changes in my behavior patterns.

I seemed hung up on the play acting and art form bit but very satisfied with the small group discussions Saturday evening and Sunday morning."

11. "1. What did I learn?
- a. A method of approaching myself feelings and those of others
 - b. A desire to be more of a listener and reach people at a feeling rather than content level.
2. A self-realization came through personal feelings and reactions from the small group. I saw myself as others see me and found new ways, through experimenting, of dealing with others.
 3. Awareness, of "other" really led me to have expectations of applying this awareness in more creative approaches to the future--experiences, people, self-awareness.
 4. The structure of Saturday evening was a very strong point--perhaps should have been before the fantasy work session. From Friday and Saturday morning I had a really good, positive feeling and a desire to work with it with someone. The heaviness and aloneness of the fantasy session was devastating--there wasn't a preparation on what to expect or how to handle the effects. Totally this was a very significant experience and growth process."

12. "I did not learn any particularly new facts--I have heard or read all this before. The interesting thing was to see these hitherto bits of knowledge acted upon and to see them work: people relating to people, as they never thought they could; getting a really good feeling about interacting closely with a group; creating in mediums one had never considered or taken the time for and finding it really enjoyable.

The initial idea or method of learning people's names was great: it relaxed people and at the same time, for most, taught them that they really could do something like remembering forty names and faces in just a few minutes. This prepared people and made them feel more confident in their approach to others in the small group situation.

I believe, I hope that I will be more willing to take part in group activities and explore other areas of creativity. I have always avoided group situations and now feel that I'll dare partake in activities that I would have avoided for fear of appearing ridiculous.

The leaders ability to get people relaxed and working at new and unfamiliar activities was very good, just the right amount of direction. The lack of pressure to compete or excell helped one to attempt tasks that might otherwise have been a stressful situation with less tension.

The only thing I might say was weak and would be the order in which the activities occurred on Saturday. The cerebral-final activity of the day should have been first, and the more active one last. I think the acting out, dancing, etc., would have brought us back to life.

Cold drinks of some sort--pop, iced tea, something."

13. "This workshop Sunday morning was most valuable to me. I had a chance to open up in a small group of people with problems that were similar to mine. I could see that my problems were not as uncommon or unlike others in the group as I might think. This gave me confidence to open up to other people that are also trying to overcome problems of human relations.

Methods of being able to relate to others in a more effective or positive manner was also brought to light.

This workshop was a new experience for me to be creative in a different type of way. I felt free as a part of a group to express my feelings and to be able to share some feelings.

Good workshop!"

14. "This has really been an experience for me. I have thoroughly enjoyed each aspect of the workshop. I feel sad though that it is coming to an end because

I won't see many of these beautiful people after today.

I have gained more than I realized I would from this workshop. I have never allowed myself to open up my personal feelings about myself. After the direction we were given in this, I really got to know myself, not to the fullest but a little. I can already feel somewhat of a change especially in my feelings about myself and how I can or could communicate with the others. Now let's hope it will grow.

I believe the sharing of the groups was beneficial to me. I found myself understanding with more of a vicarious feeling and being happy that I could do so.

What can I say - I'm super happy about this experience I had and I won't forget it. Happiness to all!"

15. "The workshop provided me with some real insights into myself. We were able to explore many of the barriers to real communication as well as some of the constructive methods or alternatives we might use.

For me the fantasy period was very valuable; I felt I'd learned new things about myself. Role playing suggested many of the "problem" areas and discussion periods later provided an opportunity to use new approaches.

Two areas I would like to improve for myself:
(1) actively listening, (2) responding to feeling as well as content.

Strong points: using small groups. Although I would like to have had closer contact with other participants, there simply was not enough time.

Weak points: would like to have seen more Sunday hours and fewer on Saturday (and maybe start at 10:00 a.m.)

General comments: very good feelings generally. Felt I learned a great deal. Good cross-section of people (except maybe occupations were similar)."

16. "I. (a) A structured approach of communication with proper skills to achieve this.
(b) Tuning in to my inward feelings and also with other people.
2. The awareness experience of really tuning in to my true self and exploring what this means to me.
 3. I would like to change my behavior to listening more to peoples feelings and then responding to these feelings with complete commitment.
 4. Strong points were the breakdown small groups where one could tune-in. Weak points - not enough leadership in what was expected with each new creative happening.
 5. Overall - a lot was got out of the workshop."

17. "From an intellectual standpoint I would have to say this workshop has helped me to try and be free and open to new creative media.

I really got caught up in the "expressive dance" section of this workshop.

I really thought it was "neat" the way everyone seemed to become so naive and innocent in responding to the different performances of each group.

Quite honestly, I did not get into the "fantasy" session real well. However, I did see some relation between the frustration aspect and the session.

What this workshop really did for me was to make me examine myself in the sense of my relation to other people.

I have a "bad habit" of trying to force myself and my opinion on other people. I have a fault of not completely listening to other people real closely and I think this workshop made me just step back a little and try to be a listener, rather than a talker all the time.

I would like to compliment the staff members on their effort to try and make this workshop as free and open as possible, which I think came off very well.

I was exposed to ways of how to "further" my interest in music.

I found this workshop to be a very open and honest experience and I enjoyed it quite a lot."

18. "Creativity came across now as a more personal, individual thing than the "art" I had been exposed to before.

My emotions and my feelings about myself were brought very much forward in our awareness sessions, being alone with ourselves.

To me the most significant part of the workshop was the first night when we were all alone and listened to our name and our feelings about our name. It gave me a very real insight into myself.

I hope that now through this workshop I can honestly show people how much I care about them and communicate with them without being inhibited.

The strong points of this workshop were the participants and the facilitators, the awareness sessions and the experiments with the different media. The atmosphere created was so great.

The weak point I felt was the fantasy "too much of it." It did get tiring also.

The workshop for me was a discovery of many parts of me that I wasn't consciously aware of. The walks of life of all the people and the way they came together and got to know each other was really beautiful."

19. "I learned to become aware of more values to use when judging people on first impressions. I learned how meaningful the use of peoples names become in feeling close to them immediately. I felt the whole group had a wonderful feeling because of the circle we formed the first night. I think every college class should do that. A lot more things happened, due to this.

We had a time for really thinking, thinking and relaxing with no outside pressures to disturb us.

The workshop really made me really want to learn everything I could about other people. It was fun. I also found myself and set new goals for myself.

Improving the class: Names, addresses and phone numbers of all members of the class.

In our group we had fun guessing the family placement of each individual.

When we did the second creative expression we should have gone back to our groups. People were able to express and reveal more about themselves when they held something in their hands.

The fantasy period became too long."

20. "1. (b) - to respond more freely and more openly
 - to be a better listener
 - to respond to group communicating
 - not to judge people by the cover like a book

2. On Saturday night on stopping the flow of creative thinking with killer phrases. I could see myself very much doing this and it gives me something to improve on.

3. Also on listening I improved but need work on reflecting interest when talking to someone.

4. Group communication and recaps by all of the class.

5. I felt I gained very much and would like to take some related classes sometime as I gain more from this type of class than a classroom (reg.) class with all desks in a neat row and lots of homework which is usually just busy work.

So keep up the good work."

21. "I came to the class hoping that maybe it would help me relate better with other people. I didn't really learn a magic formula as to how to do this, but it set me thinking that if I just listen to people and tune in to their feelings I'll have gone a long ways in the road to better communication. The feedback idea helped me here.

I enjoyed the variety of activities except for the fantisizing. It got to be too long. Your name game was a fine ice breaker at the very beginning.

Thank you all. I feel your hearts were in it and that you sincerely did your best."

22. "Negative feedback about this workshop: (1) I felt stifled when the materials were introduced (paint, clay, etc) I wanted to discover for myself how to get into these tools. (2) I felt that a spirit of spontaneity was missing. (I am not saying that the leaders were not warm, concerned, and even able to give options.) What I am trying to say is that the leaders really didn't give the group (or composite of small groups) a chance to create their own thing. I feel that at some point the group should have been asked what they (we) wanted to do. The group as a "here and now" resource was wasted completely.

Positive: Many things really but I must go now!"

23. "Intellectual information here was more in recognizing and awareness of terms and behavior patterns. I was personally able to relate these new experiences to incidents in my life and recognize things about myself that I had not taken time to do before or probably had not cared to do.

I thoroughly enjoyed and benefitted from the creative activities and the small group discussions because meaningful dialogue resulted and all participated.

I would like to become more outgoing and learn to "forgive and forget" and get things that are festering inside out in the open. Also, I should be able to discuss these things with others more openly.

Strong points were sharing together sessions where we can relate to one another. To me, the fantasy session had very little meaning. I do not relate to this or with it.

The last two sessions seemed to be an application of what I hoped the workshop would be so I feel my time was well spent."

24. "In general this has been a rewarding 3 days. Has reminded me to think, to relax and to create new ideas. Expand old ones in meeting new people with new problems listening to them and then in your own small way offering some of your experience and they to you.

If this can be projected to your own way of life in school or what have you, it is well received.

The group discussions were the most rewarding and general discussion, in that order."

25. "1. I learned that through this behavioral approach many feelings can be dealt with, which otherwise could never be "opened up" to us.

2. The activity in the interpretation of movements was an excellent way for us to respond in small groups. Had we done this individually, I'm sure we would not have responded.

3. Fantasy, to me, has always been important; but I don't think I really and truly knew how to fantasize before.

4. Our relationship to others satisfied me that there is a way to work out problems, especially if we are sincere and good attentive listeners.

Evaluation of you as teachers: (1) You worked right along as a part of our groups. (2) Your voices were effective in bringing about your results. (3) Even the way the presentation was given the first night set the stage for the entire class. (4) The pleasant disposition you leaders have lends to the interest in the class."

26. "Among other things, I feel I have learned a degree of tolerance or acceptance of ideas or beliefs that I really wasn't particularly interested in prior to Friday night. Several of the activities we were asked to participate in seemed too far out for me--yet today I realize that which was being done and why. I would like to go away from here feeling better able to avoid a breakdown in communications by anticipating possible ones; but also better able to use feedback to restore communication if it breaks down.

I feel the strong points would have to include the immense amount of preparation the staff has put into this workshop--the feeling of friendliness that prevails, and the cooperation exhibited."

27. "I learned a great deal of cognitive information about reflective listening, attending behavior, etc.

The most gains, however, were emotional. I feel more in tune with the creative possibilities that exist within me.

The most significant sessions were the small group intensive encounter sessions. Donna was our leader and superb.

I would like to use this workshop as a springboard to become a more creative, open, accepting, interesting teacher. I found the entire workshop strong and interesting and completely worthwhile. One tiny thing I felt uncomfortable at was the name recall exercise that we did the first night. I am poor at this type of thing and I felt very anxious when it was my turn.

Overall a very tiring but stimulating, self-renewing exercise that I enjoyed immensely."

28. "I learned that getting rid of inhibitions, being creative, and doing your thing are things that must be worked on, it's actually a process that is acquired and not an intellectual learning.

Saturday night's session was the most beneficial, learning responses that are the right thing to give. I find knowing the creative releasing potential steps valuable.

As a result of this workshop, I will work at being creative and I will endeavor to teach creativity to my students and to members of my family.

The strong points of this workshop was the organization and planning that went into this workshop to make it run smoothly. The weak point was that Saturday was a long and tiresome day, perhaps the pace or activity could have been changed in the afternoon--not too much of the same in one long stretch.

I am glad to have had this experience, thank you."

29. "I enjoyed most of the sessions. Making new friends was the most rewarding experience. Saturday evening and Sunday morning were the most exciting of all. Our very youthful instructors related so well with all age groups.

Thanks to all of you. I shall spread the word and hope that more of my friends might have this experience, too.

I hope I can better understand myself and be a better person, having had this experience.

I would suggest less art and more contact in group sharing."

30. "I enjoyed the time spent in the workshop. The strong points to me were the instructors and the people. I admire the ways in which you as instructors were able to draw out the feelings of the individual as well as the activities of the people within the groups.

I think anytime you are taking a class for the pure reason of meeting a requirement it many times has little effect. However, I can say I enjoyed these days, have met some wonderful people and leave with a warm feeling.

The time schedule was important to me due to the aspect of transportation. If you can now come up with an additional 3 credit course, in a similar time block, I would strongly recommend it."

31. "1. Intellectual:
 - circle of communication
 - steps to creativity
 - how to use finger paints
 Personal-Emotional
 - a personal look at people's ideas of
 creativity
 - sympathetic understanding of others
 2. My ability to express in a limited way my
 feelings about death--putting my feelings into dance
 (I loved it).
 3. Become more able to express myself in dance
 4. Strong points:
 - creative media - excellent selection
 - good material
 - good hours - not too long
 - great coffee
 Weak Points
 - leaders not used to leadership so less
 groups
 - too small groups - not enough time."

32. "1. The steps in the skills for conversation and especially for listening are excellent. They really work! I found a personal habit of hearing and immediately reflecting that I use and should try to alter some. I think the time was too short for practicing these skills. We should have begun on them Saturday morning and spent the rest of the time this way. I'd suggest shortening the other Saturday daytime experiences.

I was impressed by the sincerity of the workshop members. I feel glad and hope that more time will be spent in schools teaching this type of skill to people. It must be a positive step in the world of human relations.

The staff has done a tremendous job with organization and grouping to insure participation.

P.S. I also generalize too much and am more effective by learning speech patterns to change this.

Thanks to all of you."

33. "1. A. Most people seem to have a hard time to really relax and let themselves go.

B. I am no different in general than our group but have particular problems that are individually mine.

2. It is hard to pick out the experiences that were most significant so I will pick out the one that was least significant to me and that was going into the media of paints, sculpturing, etc., and the main

reason for this is that not enough time could really be assigned to get into any one form to any degree.

3. This workshop like any learning experience will affect my behavior and methods of communications but to put a specific on it would be impractical.

4. The only real weak point if it was that for me was Saturday afternoon in experiencing our imagination period was too long and when you are tired you just cannot really create.

5. I enjoyed the workshop and really feel it will help in communications both in class and in everyday life.

34. "I feel a reluctance about writing this evaluation as I am not willing--or possibly able--to express on paper the meaning of some of the experiences I have had this weekend. Having said that, and with my reluctance gone, I can briefly say what these experiences were, before I go on to the easier stuff. First and foremost I have found a friend. In the process of finding this friend, I've learned a lot about what a friend is--and what some of the barriers (my barriers) to friendship are. Reading that over it sounds almost banal. I guess I'm not willing to share this experience. It meant too much to me. Okay. Enough said.

Saturday night, working in the 3 groups, the group I was in began to move in a really exciting way. I found myself resenting the interruptions of the staff and ignored much of the lecture part as it seemed almost irrelevant to what was happening with us--rather, that it was merely an intellectual restatement of the process that was occurring in our group spontaneously. I realize, however, that the 3 in our group have already developed these communication skills to a large degree and we were ready to move. Therefore I don't feel the staff is at fault, as possibly many people in the other groups needed the structure, and I feel what was said by the staff was said very well, however, I wanted you to be aware of this frustration we felt at being interrupted. I felt this frustration, though less intensely at other times during the workshop, when our group would be involved in something and the staff would stop everyone to bring us all together again. I realize that to some extent the stopping points have to be arbitrary in a situation of this type or the entire structure would collapse, and I guess all that is to be learned from that is that it is almost impossible to coordinate the activity of 40 people to everyone's satisfaction. It would be fantastic if you could find a solution to that.

Outside of the small group experience, the

activities I found most valuable and exciting were the guided fantasy and the skits. During the guided fantasy I discovered that my ability to fantasize constructively was much greater than I had ever realized. (I have always been able to fantasize in a non-constructive or destructive manner.) I thoroughly enjoyed my fantasies--the moods, colors, absurdities--and felt very peaceful and relaxed after the experience. It was a very self-affirming experience and I was able to explore feelings I don't usually deal directly with in my daily life. For example, during my week, I took a trip through space, all alone, flying, exploring the entire universe, and there was a religious content to this experience that I had never tried to visualize before. The suggestions offered by the staff, as to what to fantasize, and the timing, also the music, were excellent. I did feel we did one fantasy too many and I didn't participate in the last one.

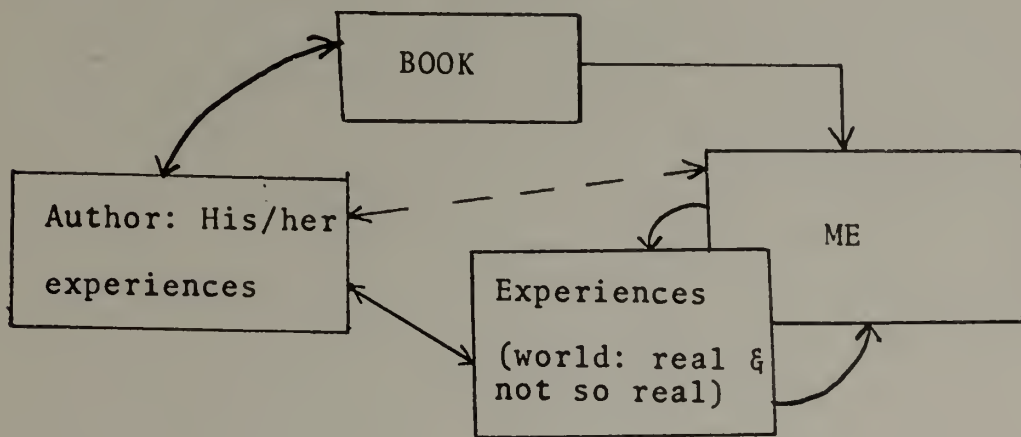
As for the skits -- well, we just had a blast. The ideas just came pouring out and the minimal requirement--that of the involvement of an ice cream cone--was exactly the spark needed to set off our imaginations. I found the dance piece much more difficult and didn't have the sense of relaxed excitement I did during the ice cream one--it was more of a task. However, watching several of the dances, in particular the dream sequence and the garden planting scene, was thrilling and delightful and a hundred other adjectives I can't think of at the moment.

Low points in the workshop for me were the times spent in the art area. I enjoyed finger painting quite a bit but my reaction to that whole aspect of the weekend is mild--I didn't dislike it, but wasn't particularly excited by it. I also felt at times that the sense of timing was off--there were draggy places, then places where we were rushed--unfortunately I can't remember the particular times when this happened. On the whole, the experiences occurring in small groups--skits, encounter, or alone-fantasy--were more successful than the large group activities. I disliked evaluating people I didn't know and didn't feel there was much value to it. I would have preferred to evaluate members of the small groups.

On the whole a beautiful and exciting experience."

Notes on the Bibliography

I have not included standard bibliographic references (with a couple of exceptions) because I have not used books specifically here. When I read, the material influences me in a much more diffuse way, it becomes part of a me-as-a-system:



The Book-World-Reader Dialectic

Figure I

and as such, unwrite-utable. The bibliography simply lists some books which have, in one way or another, become part of me, and are thus a part of the dissertation. Some clues about how and where they entered my life are included. If you have read this far they are all a part of you, too.

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9. Mager, Robert F., Developing Attitude Toward Learning, Fearon Publishers, Belmont, Calif., 1968

10. Mager, Robert F., Goal Analysis, Fearon Publishers, Belmont, Calif., 1972

11. Mager, Robert F., and Beach, Kenneth M. Jr., Developing Vocational Instruction, Fearon Press, Belmont, Calif., 1967

These three very readable books are a fine aid, especially to "affective" oriented people like me, in figuring out what you're doing, what it looks like when it's done, and how to tell somebody else that you did it. Could be very threatening, as it may reveal that you haven't known what you've been doing all these years, and "accomplishing" things quite different from what you've intended. Highly recommended for anyone who works with people (especially the first two) in areas that tend to have very "fuzzy" objectives, e.g., counseling, groups, teaching of liberal arts, etc.

12. Northway, Mary L., A Primer of Sociometry, University of Toronto, 1952

A clear introduction to graphic depiction of certain dynamics in a group, which might be useful data to have (depending, of course, on how you use it).

13. Ostrander, Sheila, and Schroeder, Lynn, Psychic Discoveries Behind the Iron Curtain, Prentice Hall, Englewood Cliffs, New Jersey, 1970

Fascinating account of recent experiences and developments in the Soviet Union. An excellent reminder that there is so

much more to being a therapist or teacher than meets the eye, and that we have to take into account what we don't know more than what we do.

14. Perls, Frederick S., M.D., Ph.D., In and Out the Garbage Pail, Real People Press, Lafayette, California, 1969

A fascinating, delightful, humanistic work that serves to reassure (me, at least) that genius is human (human is genius?)

15. Prince, George, The Practice of Creativity, Harper and Row, New York, 1970

Description of a highly structured and/but very effective technique of facilitating group problem solving and creating. Must give us pro-unstructured folk pause.

16. Schachtel, Ernest, "On Memory & Childhood Amnesia" in The World of the Child, Toby Talbot, Editor, Anchor Books, NY, 1968

This was a significant influence on my thinking about child sources - a fascinating discussion on how much we adults have unlearned.

17. Toffler, Alvin, Future Shock, Random House, New York, 1970

For me, a fascinating, lucid description of all the things that are upon us, so quickly and multitudinously that we cannot keep track of ourselves--convinced me that in too many ways I am essentially a nineteenth century man--and I don't quite know what to do about it (maybe writing a strange dissertation is a little something).

18. Watzlawick, Paul, Ph.D., Beavin, Janet, A.B., and Jackson, Don, M.D., The Pragmatics of Human Communication, W.W. Norton, NY 1967

A complex work that I expect to be reading for many years to come. It deals, in a highly organized fashion, with human communication and "disturbed" behavior as manifestations of a system or systems, rather than as isolated personal phenomena.

