Doctoral Dissertations 1896 - February 2014

1-1-1979

Processes of transformation : creative formulation during transition.

Deborah Ruth Golub

University of Massachusetts Amherst

Recommended Citation

PROCESSES OF TRANSFORMATION:

CREATIVE FORMULATION DURING TRANSITION

A Dissertation Presented

By

DEBORAH RUTH GOLUB

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

DOCTOR OF EDUCATION

May   1979

Education

ii

PROCESSES OF TRANSFORMATION:

CREATIVE FORMULATION DURING TRANSITION

A Dissertation Presented
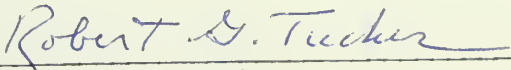
By

DEBORAH RUTH GOLUB

Approved as to style and content by:

George Urch, Chairperson of Committee

John Wideman, Member

Robert Tucker, Member

Mario Fantini, Dean
School of Education

DEDICATION

To my grandparents for extending the boundaries.

To my parents for easing the beginnings.

To Susie for modeling the passage.

To Eduardo and Tino for loving me through the changes.

ABSTRACT

Processes of Transformation:

Creative Formulation During Transition

May 1979

Deborah Ruth Golub, B.A., Syracuse University

M.S., Syracuse University, M.Ed., Arizona State University

Ed.D., University of Massachusetts

Directed by: Professor George Urch

Transition is an irrevocable condition of our lives which
is exacerbated by the stresses of contemporary society. A number
of factors contribute to the dissonance that accompanies modern
man's physical and psychological uprooting. Among them is the fact
that journeys of transition have been analyzed primarily by spec-
tators rather than participants. These observers usually focus on
the disorientation of the traveler's crisis instead of his overall
continuity, and measure successful integration in terms of adapta-
tion to the status quo which they themselves represent. Voyagers
have grown accustomed to viewing their own transitions as disinte-
grative and ignore the constructive potential for growth inherent
in their changes.

This study examines two manifestations of the transformation
process--transition and creative formulation--and explores ways in

which the latter assists an individual in both understanding and resolving his transition dissonance. Part One reviews various models of change as outlined in the literature of migration, rites of passage, natural and man-made disasters, total institutions, concentration camps, schizophrenia, and journeys of the hero and the mystic. The author abstracts the common denominators of these diverse circumstances and proposes a generic "transition process." This is followed in Part Two with another conceptual framework for understanding creative formulation.

Comparison of the two constructs indicates that transition and creative formulation are parallel processes whereby the traveler separates from a prior pattern of relating to the world, undergoes a profound turning, and re-emerges in the daily world with structures by which his experience is newly organized.

The study concludes that the creative process of generating novel forms is a powerful vehicle toward the resolution of transition discord and subsequent stimulation of creative energy. By placing difficult life changes in the context of creativity, individuals can focus on the affirmative rather than disruptive dimensions of their transition. They can actively participate in change rather than passively tolerate it. They can recognize commonalities of experience, remember prior renewals, and feel their creative potency reaffirmed.

Activities are presented in order to illustrate one prac-
tical way that creative formulation might address transition
dissonance within an educational context. Designed primarily for
use among children experiencing geographic and cultural uprooting,
the exercises are easily adaptable to other age groups and
settings.

TABLE OF CONTENTS

TABLES

ILLUSTRATIONS

CHAPTER   I

INTRODUCTION

An Overview of the Problem

Transition is the process of change whereby a person's relationship with the world alters. While we all change constantly and under a variety of conditions, some circumstances of our passages are particularly difficult for us to resolve. The main problem addressed in this study refers to the present shortage of effective alternative vehicles for facilitating an individual's psychic reintegration and renewal in light of the dissonance produced during his transitions.

A variety of background problems aggravate a person's transition dilemmas. These can be discussed on three levels; human, societal, and educational. The first area views the more existential nature of man who is in the process of constant change. We journey between self and the outer world, between form and experience, between closure and limbo. Transition is an irrevocable condition of our life. It demands that we partake in its ceaseless rhythm of separations, turnings, and incorporations though at times passage through the cycle may seem exceptionally stressful.

Many factors in modern life also compound our transition crises. This second dimension of the problem focuses on the often cited deleterious side effects produced by technological society including man's loss of connection, discontinuity of experience, and meaninglessness. Western culture emphasizes analysis and compartmentalization at the expense of a person's synthesis and integration.

Fragmentation has become a result of such specialization. It has interrupted our ability to recognize universalities and to conceive of a prototypal "transition process" that is generally applicable to a variety of uprooting circumstances, the awareness of which would contribute to people's mutual support through their difficult experiences.

As a result of analysis, Westerners have distinguished innumerable categories for describing human malfunctioning[1] and the dysfunctional behaviors concomitant with uprootedness. We have grown accustomed to viewing transition as disintegrative and its undefined territories as chaotic. Too often we ignore the constructive potential for future growth that is inherent in change though this change be painful and temporarily disorganizing. We stop viewing ourselves as creative and consequently do not recognize that alternative for others either. The creative process of generating new forms for experience is rarely associated with the alleviation of psychological

---

[1]Joanne Stewart Brewer, "Integration as a Process in Gestalt-Oriented Psychotherapy: A Proposed Conceptualization" (Ed.D. dissertation, University of Massachusetts, 1976), p. 1.

dissonance and restoration of healthy functioning among, for example, migrants, immigrants, and students in transition.

Finally, the problem can be discussed in educational terms. Evidence of emotional distress in the classroom behavior of relocated students indicates that schools do not adequately attend to their psychological needs, not to mention those of their non-mobile counterparts. Problems are not limited to the student who is directly affected by a move. His own change initiates a transformation of the whole dynamic among newcomers, established students, teacher, and community. Relationships never remain static; the demands for change are multilateral.

In spite of this the school system often assumes that the primary responsibility for adjustment lies with the newcomer. School officials and curricula blantantly require unilateral conformity by the student. In addition, their concern for cognitive mastery generally overrides attention given to the emotional well-being of a child who is struggling to cope with change, and to a teacher trying to respond to him.[2]

---

[2]U.S. Department of State, An Investment in Human Resources: A Report by the Commission for the Assessment of the Intercultural Contributions of the American-Sponsored Overseas Schools, by the American Association of School Administrators (Bethesda, Md.: ERIC Document Reproduction Service, ED 111 089); Andrea L. Rich, "Conceptual and Pedagogical Considerations in Teaching Intercultural Communication to Teachers," in Proceedings of the Conference on Intercultural Communication and Teacher Education, eds. Nemi Jain and Richard Cummings (Milwaukee: n.p., 19-20 September 1974; Bethesda, Md.: ERIC Document Reproduction Service, ED 111 038).

In light of these three major factors soon to be amplified, the study makes three basic assertions. First, it suggests an alternative framework for viewing the stressful process of uprooting; namely, that the participant may be passing through a normal, necessary, and potentially positive transition stage. His problem lies in the fact that he has separated from a meaningful context by which to view his present crisis and thus resynthesize. In addition, the participant's difficulties are exacerbated both by onlookers' disparaging judgments of the traveler's current dissonance and by the dualistic world view which prevents detached researchers and their public from recognizing commonalities of human experience across departmental lines.

Secondly, the paper proposes that the creative process of generating new forms is a viable and effective means toward resolving transition discord, restoring psychic harmony, and stimulating further creative energy. It is one of those possible contexts mentioned above through which the person in transition can make sense of his experience. A knowledge of his creative potency, a memory of prior renewals, a positive view of his own transformation process, and a vision of his union with fellow voyagers can all compound one's healing.

This second proposition is based on several assumptions about the nature of psychic health. People tend to protect and preserve their life's harmony. They pursue connection and integrity rather

than separation and disintegration. They seek to resolve tension and restore equilibrium. But while people seek homeostasis they also need to change and grow. They need to create new forms for the changing inner life they experience. Psychological health is related to the co-oscillation between both these propensities: flux (separation) and closure (resolution).

Finally, the paper assumes that although society generally attaches opposite value judgments to transition and creative formulation, they are in fact parallel manifestations of the same personal transformation process. Both journeys arouse dissonance, that unresolved state preceding and created by change. Both are comprised of potential psychic death and rebirth, disintegration and reintegration. Both witness voyagers who separate from the mundane world, retreat from that world, experience profound turning at a critical juncture, and re-emerge, transformed, back into the daily world. In their journey these people form new metaphors for their experience and carry the life-sustaining meanings with them until a later time when once again obsolescence demands a new voyage and rebirth.

Dimensions of the Problem

In human terms. Transition is a universal life experience, one archetype of the human condition. To be alive is to be changing. Organisms continually interact in internal and external realms, en-

gaging in a cycle of diverging and centering, conforming and trans-
forming. We alter and synthesize anew in a self-propelling rhythm
wherein change and reintegration are both natural and necessary.

Absence of change can lead to stagnation. Absence of reinte-
gration is equally perilous, for our continuity, our identity, is
threatened. Thus, in order to retain the marrow of our identity
while constructing new forms and meanings for our experience--that is,
in order to both survive and create--we must maintain a dynamic balance
between protecting our integrity and altering our identity.

"Stagnation" is synonomous with neither "status quo" nor
"stability." Stagnation is inert; stability is born of movement
and is the result of a dynamic balance. For some of us the optimum
of stability relates directly to the maintenance of our tradition or
status quo. Others of us need a greater range of change, and conse-
quently require a proportional capacity for readjustment. In either
case, some change always occurs and balance is always imperative.

Certain individuals are unable to keep pace with their rate of
change; that is, they have difficulty recognizing or reasserting the
continuity between their identity and their experience. For some,
the time lapse is so prolonged that "experts" ascribe the term
"mental illness" to their condition. Unfortunately the characteriza-
tion can become self-fulfilling, self-perpetuating and self-defeating,
threatening any potential reintegration.

Whether the time-hesitation between a compelling experience and
its incorporation into one's sense of self be lengthy or momentary,

transition always involves an uprooting from the prosaic modes of relating to the world. There is always a disturbance of some pattern in one's life, always a temporary dissonance or imbalance.

The acuteness of dissonance is affected by various factors such as the degree of change encountered and of one's resilience to it, the degree to which change is entered voluntarily, the amount of support received, one's expectations about and ability to predict outcomes of change, and one's ability to conceive alternatives, formulate metaphors, and construe meanings in his life.

Uprootedness is not limited to physical transplantation though it is most commonly associated with geographic mobility. The distinction between uprootedness and mobility must be clarified at the outset. "Uprootedness" is a disruption of any personal living pattern producing intrapersonal dissonance. It is a recurring human phenomenon that may or may not involve an alteration of residence. "Mobility" indicates territorial migration that may or may not be uprooting. In fact for some people, such as nomads, the very cessation of mobility would represent a departure from their normal life-pattern and therefore would be the source of their uprootedness. In other words, being uprooted does not depend on being mobile, and being stable is not contingent on being settled. Uprootedness is internal but not necessarily spatial.

For those mobile people who are also uprooted, the migration experience involves obvious forms of change. Not only do they alter

their physical residence but also the social and psychological frame-
works within which they previously viewed themselves and their world.

Transition, whether or not it includes geographic movement,
is a shared human experience. Because it is universal the transition
process contains shared elements. At the same time, however, every-
one's enactment of the archetypal process is unique. While the
character of the process remains essentially the same, the protago-
nists and the circumstances of their transition vary. An immigrant,
boarding school student, earthquake victim, astronaut, convert,
adolescent, heir, multinational company executive, graduate, artist,
POW, initiate, decision-maker, stranger, and schizophrenic are all in
transition and living some moments of dissonance.

In societal terms. Widespread rootlessness in the United States has
become a prevalent concern among American psychologists and social
scientists. The traditional structures by which an individual of the
past was able to incorporate his change and assess his growth are
being thrashed about in the tumult of increased mobility, dehumanizing
technology, abundant sensory input, and the hypervelocity by which
novelty and confessed values become obsolete. Discontinuity of exper-
ience and identity, already inherent in any human transition, is accen-
tuated under these contemporary conditions.

Alvin Toffler, a well-known sociologist, spoke to the issue of
disconnection in Western society, calling the consequential shattering

anxiety and dislocation "future shock."[3] One source of dislocation, he proposed, relates to the disturbance of our formerly predictable time-frameworks. According to Toffler, time is abbreviated. Events are crowded into briefer spans. We have less time to assimilate more novelty. Time acceleration compounds the number of roles we must assume and the quantity of choices we must make. Our prior expectations about the duration of events and relationships must be radically foreshortened in the midst of today's temporality.

Spatial frameworks also alter under the impact of acceleration and transience. People have become more physically mobile, uprooting themselves because of economic necessity, boredom, or a self-imposed wandering script. Transplantation threatens relationship networks which cannot be so easily cultivated in absentia. Social ties and responsibilities are disrupted.

This fracture of social or "developmental" bonds is one of four types of estrangement that Yale psychiatry professor Kenneth Keniston related to contemporary meaninglessness.[4] Like Toffler, he also attributed "historical loss" to chronic social change. "Cosmic out-castness" constitutes a third manifestation of alienation. This term connotes man's loss of relation with a metaphysically ordered

---

[3]Alvin Toffler, Future Shock (New York: Bantam Books, 1974).

[4]Kenneth Keniston, The Uncommitted: Alienated Youth in American Society (New York: Dell Publishing Co., 1974), pp. 393-403; John A. Hammes, "Humanistic Psychology, Therapy, Religion and Values," in Religious Systems and Psychotherapy, ed. Richard Cox (Springfield, Ill.: Charles C. Thomas, 1973), pp. 355-68.

universe such that he must manufacture meaning in an existence devoid of purpose. Finally, Keniston alluded to "self-estrangement" wherein the individual lacks contact between his "conscious" and his "real" self. He is disconnected from his deepest feelings and needs.

One factor that undoubtedly contributes to Western man's pyschic alienation is the reorganization of his symbolic constructs. A colleague of Keniston, Robert Jay Lifton, expounded on this theme.[5] Man's sense of connection with the vital imagery of his cultural traditions is breaking down under a torrent of superficial messages, he claimed. Our "symbolic immortality" is endangered in the face of historical velocity and the threat of annihilation by nuclear weapons. In the presence of rapid flux and sensory overstimulation our old forms quickly become inappropriate. We simultaneously lack effective new ones by which to resolve our dissonance, propel our creative energy, establish new meanings, and transcend our ultimate death.

Symbolic generation and articulation are further inhibited by the tendencies in Western technological society toward rational anal- ysis, a dualistic world view, and the tunnel-vision produced by over- specialization. Our reverence for logic compels us to dissect our experience so that we can discover and intellectually comprehend its "truths." We venerate what we can verify through observation and suspect intuitive realities. In so doing, we risk desacralizing life.

---

[5]Robert Jay Lifton, "Protean Man," Partisan Review 35 (Winter 1968): 13-27, and The Life of the Self: Toward a New Psychology (New York: Simon & Schuster, 1976).

We profane its mysteries and end up scoffing at its unutilitarian

dreams, fantasies, magic and wonder. We divide the world into

objective and subjective poles and suffer amnesia when it comes

to recognizing their naturally recurring syntheses.

Bound up with Western man's Apollonian compulsion to analyze

and polarize is our inclination to categorize knowledge. A common

outcome of professional specialization is that we fail to draw

parallels among experiences or to acknowledge human universalities.

To date, the process of transition has been discussed quite

extensively by Western social psychologists; however, there is a

paucity in the literature interrelating diverse circumstances of

change. Scholars tend to become inveigled in the familiar trap of

academic myopia. Most tend to compartmentalize their area of re-

search and often ignore multidisciplinary findings together with

their implications for therapy or education. Studies generally dem-

onstrate an exclusive focus. They examine either the causative

agent of change, a particular transition setting, the chronological

sequence of events, accompanying human reactions, or factors that

influence behavior.

One problem resulting from this narrow approach to uprooting

is the one-dimensional analysis of the participant's experience. His

transitional state is viewed from the distorted perspective of the

stable society studying him and is most often labeled by it as

deviant.[6]

It is no surprise that the transition journey has been identified independently by various disciplines. What is curious is that our thinking becomes so locked into its own structures that the intellect is surprised when these categories overlap.

We seem to function under the illusion that categories of human thought alone maintain cosmic cohesiveness.[7] Western man fears that he will never be whole, that he will always remain fragmented. Yet he clings tenaciously to his manufactured categories of perception as if whatever unity exists will not survive without them. He frantically struggles to re-establish temporary connections by way of rapidly changing cults, thus hoping to keep pace with his transitory world.

The pain of modern man created by fragmentation is often compounded by his fragmentary ways of dealing with it.[8] Our society tries to remedy symptoms with the menthol of welfare, television, tranquilizers, euphemisms, and other palliatives. Or we try to compensate for the callousness born of sensory overstimulation by introducing even rawer stimulants. We treat parts rather than foster wholes and our attempt at healthful synthesis backfires.

[6]Rivka Weiss Bar-Yosef pointed out this tendency of a settled society to misconstrue the transitional experience of recent immigrants in "Desocialization and Resocialization: The Adjustment Process of Immigrants," The International Migration Review 2 (Summer 1968): 43.

[7]Maria-Gabriele Wosien, Sacred Dance: Encounter with the Gods, Art and Cosmos Series (New York: Avon Books, 1974), p. 12.

[8]Richard Cox, ed., Religious Systems and Psychotherapy (Springfield, Ill.: Charles C. Thomas, 1973), pp. 5-6.

Modern man has assumed and perpetuated a life of divisions. Toffler characterized "modular man" as one whose roles are segmental and interchangeable.[9] He is a "disposable person" who lingers longer than his predecessors in the limbo between everchanging styles. He is composed more of "serial selves" than of an enduring inner structure nurtured by the rootedness of other stabler societies.

Lifton called him "protean man" after the Greek mythological hero, Proteus, who chould shift his shape with relative ease while refusing to commit himself to any single form.[10] The "protean style of self-process" is characterized by contemporary man's interminable series of experiments, his unceasing quest for pliant new forms which can be readily abandoned and replaced.

Protean man is not without a yearning for the absolute however, added Lifton, but while he is magnetized by mythical images of wholeness, he finds the fragmentary, fleeting ones more acceptable. His ambivalence, agreed Keniston, consists in both a conscious wish to be highly differentiated and an unconscious desire to lose selfhood, to "fuse" with another or with nature.[11]

Protean man struggles with this conflict about his relationship to change, but Lifton contended that he is by no means pathological. The need for repeated deaths and rebirths of self is a highly functional pattern in modern man's rapidly transforming world.

---

[9] Toffler, Future Shock, pp. 97-98, 316-20.

[10] Robert Jay Lifton, "Protean Man."

[11] Keniston, The Uncommitted, p. 167.

Reflecting this societal dilemma, many educational institutions
are also ambivalent in their response to change. They like to con-
sider their programs progressive but simultaneously endeavor to train
good citizens who will perpetuate rather than topple the present
social structure. In the midst of their own conflict about change,
schools must additionally acknowledge both the problems and benefits
of change in students' lives and be prepared to help children in as
unprejudiced way as possible.

In educational terms. The recurring human condition of uprootedness
so compounded by Western technological society has many evident
manifestations in the educational sphere. Children can experience
transition as frequently and as acutely as adults. Students pass
through developmental and role changes, family restructurings, ill-
ness, and a host of other upheavals.

Mobility is a widespread phenomenon affecting contemporary
society. Countless classrooms contain children who are both uprooted
and migrant. It is to these individuals in particular that the
portions of this study which refer to education speak. The general
literature on migration demonstrates that emotional dissonance is
often associated with transplantation, and makes explicit that school

children reflect these disturbances in their classroom behavior.[12]

<hr>

[12]The ensuing discussion about the effects of relocation upon
school children derives from the following sources: Association for
Childhood Education International, When Children Move from School to
School (Bethesda, Md.: ERIC Document Reproduction Service,
ED 072 378, 1972); Robert Coles, Teachers and Children of Poverty
(Washington, D.C.: Potomac Institute, 1969); U.S. Department of
Interior, Bureau of Indian Affairs, The Indian Child Goes to
School, by Madison L. Coombs et al. (Washington, D.C.: Government
Printing Office, 1958); J.S. Dodge, The Field Worker in Immigrant
Health (London: Staples Press, 1969); P. C. C. Evans and R. B.
Le Page, The Education of West Indian Immigrant Children (London:
National Committee for Commonwealth Immigrants, n.d.); Miriam
Glickson, Some Aspects of Non-Conventional Methods of Education in
Israel: A Report Submitted to UNICEF (Jerusalem: The Henrietta
Szold Institute, 1969); Robert Havighurst, The National Study of
American Indian Education, Series 4, no. 3, Final Report, Mental
Development and School Achievement of American Indian Children and
Youth (Chicago: University of Chicago Press, 1970; Bethesda, Md.:
ERIC Document Reproduction Service, ED 040 798); Mildred B. Kantor,
ed., Mobility and Mental Health (Springfield, Ill.: Charles C.
Thomas, 1965); U.S. Department of Health, Education and Welfare,
Office of Education, The Schooling Careers of Military Dependents:
A Socio-Cultural Study, by Bud Khleif (Bethesda, Md.: ERIC Document
Reproduction Service, ED 044 756, 1970); Richard A. King, The School
at Mopass: A Problem of Identity, Case Studies in Education and
Culture Series (New York: Holt, Rinehart & Winston, 1967); Oregon
State Bureau of Labor, Migrant Labor Division, The Education of the
Migrant Child, by Mark Martinez Infante and Tom Current (Bethesda,
Md.: ERIC Document Reproduction Service, ED 002 630, 1958); Canada,
Toronto Board of Education, Main Street School and Regional Reception
Centres: A Comparison of Graduates, by Susanne Mowat (Bethesda, Md.:
ERIC Document Reproduction Service, ED 069 159, 1969); Great Britain,
Inner London Education Authority, The Education of Immigrant Pupils in
Primary Schools: Report of a Working Party of the Inspectorate and
School Psychological Service, by R. Palmer et al. (Bethesda, Md.:
ERIC Document Reproduction Service, ED 059 336, 1968); Eric Pittman,
"How to Cope with the Transient Child," paper presented at the annual
meeting of the National School Boards Association, Miami Beach, April
1975 (Bethesda, Md.: ERIC Document Reproduction Service, ED 106 916);
Canada, York Borough Board of Education, West Indians in Toronto:
The Students and the Schools, Project Number 2, by John Roth
(Bethesda, Md.: ERIC Document Reproduction Service, ED 074 199,
1973); Stephen Spender, Learning Laughter (New York: Harcourt, Brace
& Co., n.d.); Ronald Taoka and Tom Mason, It's Time to Stay: The
Four-Year History of the Migrant Settlement Project and the Process
Model of Settlement (Denver: Foundation for Urban and Neighborhood
Development, 1973).

Problems of mobility are encountered by diverse groups of
students: sons and daughters of migrant farm workers who must change
schools as their families follow the harvest; institutionalized
children who are transferred to youth detention centers, to mental
health facilities, to schools for clients with special needs, or who
return to the community; Native Americans attending federal boarding
schools far from their villages; students bussed to new neighborhoods;
American business or military dependents studying abroad in their
socially isolated American community school: rural immigrant youths
entering totally unfamiliar urban public schools; and refugees in a
transit camp.

Among the common feelings and behaviors of new migrant and
immigrant students, school personnel cite a disbelief in self, per-
ceptions of not belonging, isolation and loneliness, helplessness
and dependency, fear, frustration, insecurity, and inferiority. Often
these emotions are externalized as "rowdiness" and attention-seeking,
aggressiveness, hostility, drug abuse, rejection of oneself or the
new environment, overidentification with the old home or idealization
of the new, withdrawal, indifference, pessimism, and a lack of motiva-
tion, curiosity, and achievement.

Many circumstantial conditions agitate the child's own school
difficulties. Immigration is usually accompanied by some degree of
family upheaval. Adults, like children, experience stresses in a new
environment and children react to their parents' responses. Parents
may face financial difficulties, unemployment, or a change in socio-

economic status with possible repercussions on their self-concept. Some children arrive without their relatives and must cope with the long separation, perhaps a new parent, and a changed family dynamic.

Roles within the family change. Some mothers now act as the sole economic support. Some daughters of immigrants are overworked in crowded living conditions while bored sons remain idle without their customary rural chores. Resentments build with the forced abandonment of old-country relationships.

Parents react to their children who are learning the second language more quickly than they and who, in their adaptation to new ways, become estranged from their elders. To these adults formal education may appear unnecessary. Others pressure their children to succeed in the new school system in order to achieve a better life than they had. At the same time parents fear that their offspring's school behavior will brand the family. Similarly, any suggestion by the school that the child might need special assistance may be interpreted as an insult to the home background. Anxieties make the parents even more rigid.

The school also exacerbates the child's adjustment difficulties. Teaching methods are different. Lavish equipment seems superfluous and instructional materials bewildering. Some classrooms are more permissive than previous ones and the child is perplexed by the freedom, individual attention (or lack of it) accorded him, and a less authoritarian teacher. At the same time the teacher may expect the student to have more initiative than he is used to or cares to display.

A child may have language difficulties or be accustomed to different modes of learning and expression from those currently expected of him. He identifies neither with the alien scholastic values nor with school staff who do not comprehend his values. Established students ridicule the newcomer, making him feel rejected and segregated at a time when he longs to make friends and misses old ones. Peer-rejection is particularly unbearable because the child cannot prove himself worthy of acceptance by an environment whose rules he does not yet understand.

School administrators complain that grade placement becomes a problem because they lack records of prior scholastic achievement. The student is assigned to a slower class because of his language "deficiencies" or unacceptable behaviors. This inadequate solution instead creates more problems and propels a vicious circle of frustration and failure.

A teacher's own disorientation can magnify the child's confusion. This added source of dissonance for the student is more likely to occur in classes instructed by transfer teachers who, according to some research,[13] experience symptoms similar to those manifested by transient students. These include severe emotional and physical stress, aggression, irritation, self-doubt, helplessness, frustration, apprehension, feelings of rejection, bewilderment, depression, numbing

---

[13] Kenneth N. Kron, "Culture Shock and Transfer Teacher," Bureau of School Service Bulletin 45, December 1972 (Bethesda, Md.: ERIC Document Reproduction Service, ED 070 744).

fatigue, loss of emotional control, panic, physical revulsion by the new environment, and the seeking of familiar company. Furthermore, transplanted teachers often have discipline problems in the classroom, they scold the children frequently, at times demonstrate contempt for them, and desire to quit teaching altogether.

Other teachers may not face uncertainties produced by their own physical uprootedness but nevertheless irritate the students' problems. They are often ill-prepared to deal with the stresses they encounter among children. Some are either unaware of the turmoil or are unfamiliar with the child's culture, values, and the circumstances of his uprooting. Some have failed to clarify their own values about personal transitions or their attitude toward the child's experience. This lack of information and consciousness restricts the instructor's ability to empathize with the student and to devise alternative ways of relating to the child.

The teacher may have received no prior orientation or training geared specifically to working with uprooted students. Since the content of teacher training is determined by the larger educational structure, and since a primary function of school is to reflect and perpetuate the status quo, any negative attitude held by the dominant society toward the uprooted surely contributes to this training deficiency.

In many cases teachers uphold the views and expectations of the dominant community and respond to students in a like manner. As a result we find either a frustrated instructor trying to impose

dominant values upon equally frustrated students, or a class in which the teacher has given up trying to teach altogether.[14]

Unqualified teachers make uninformed assumptions about the child. Some who work with migrant youth in summer or enrichment classes are motivated by the extra income rather than by a commitment to the students.[15] Negative biases reflected in their communication behavior further contribute to education failure.[16]

Nor does the school system succeed in comprehending and ameliorating the unique problems of the migrant student. The child considers school a hostile and intolerable place which if he seeks to flee charges him with truancy, threatens to remove him from his home, or inscribes stigmatizing labels in his permanent school file.[17]

American children attending schools abroad are among the many uprooted students who experience dissonance. They study in a variety of settings. Some travel alone, others in a group, serving as ex-change students at locally administered schools. A number reside in the country with their families and attend host national schools comprised of students and teachers who are citizens of that region.

---

[14]William Friedland, The Community, The Teacher, and The Migrant Child (Geneseo, N.Y.: Migrant Center, 1969; Bethesda, Md.: ERIC Document Reproduction Service, ED 111 567).

[15]Ibid.

[16]Paul G. Friedman, "Awareness Groups for Migrant Children," paper presented at the annual meeting of the Central States Speech Association, Milwaukee, April 1974 (Bethesda, Md.: ERIC Document Reproduction Service, ED 093 001).

[17]Taoka and Mason, It's Time to Stay.

Americans also attend international schools abroad, religiously affiliated institutions, federally sponsored dependents' schools that primarily serve the children of military employees, and American community schools organized by local American enclaves but open to a binational student body.

A lot of situational factors affect the ease of a student's transition. One contributing circumstance is whether the child is the only U.S. citizen in his class or whether he is completely insulated from the local community with other Americans. Knowledge of the language of instruction and familiarity with instructional methods and materials are also influences. Both the child's and his parents' attitude toward the relocation and the new residence contribute to the student's response to change, as does the receiving community's degree of tolerance to the newcomer and to Americans in general.

While many American students thrive on their new experience, while they sustain an openness and resilience in the midst of change and establish meaningful ties within their new surroundings, others find integration more difficult. Such individuals express their turbulence as a resentment toward or belittlement of the new culture and an aggrandizement of their own. Others display rejection of their own previous values and indiscriminately assimilate anything novel. Still others tend to pass judgment on the new culture, basing their verdicts on hasty comparisons. Some view the host community

from the safety of detached observation. There are those who remain suspicious of the strangers and fearful of involvement, who misinterpret cues and embellish cultural sterotypes.

Presuming that we as educators are concerned with the "wholeness" of children, we must be aware of the circumstances of mobility and the interrelationship between uprooting experiences and school behaviors. We must consider each child's motivation for leaving and whether the move was forced or voluntary. To what extent was he involved in his family's decision to move? Was the child accompanied by his family? Was his arrival met by a supportive community and is the teacher a member of his home culture? Is mobility of way of life or a one-time event? To what degree has the child been prepared to function in the new community? What does he perceive to be the attitude of the old community, the host community, and the teacher toward him? How does the community's response to his presence influence his own commitment to and possibility of sharing with them? What is his attitude toward the new home? What are his and his parents' goals for his education? How does his school behavior reflect current feelings? How do the intrafamilial roles and relationships change in the new setting? Finally, how can we and other members of the educational community respond more effectively to the child's needs which result from his physical and psychic dislocation?

The Purpose

In view of the above problem, this paper endeavors to explore the relationship between two manifestations of the transformation process: transition and creative formulation. Its primary intent is to review some particular situations of uprooting, discuss the nature of a general transition process, and conceptualize a potentially powerful vehicle toward meeting an individual's psychological needs during transition.

Stated differently, the study attempts to understand how transition threatens a person's continuity of experience and how creating new constructs for understanding experience can help him re-establish continuity. The author suggests a framework within which to view diverse transition experiences, and an alternative approach for dealing with the dissonance produced by transition.

The theoretical construct is based on a number of statements: 1) general patterns and processes can be distinguished in both transition and creative formulation, 2) these two transformation processes are parallel and interrelated, 3) the creative process of generating new forms is a potent vehicle toward the resolution of transition dissonance and the subsequent stimulation of creative energy.

The general objective of this study is subdivided into a number of supporting goals:

A. To explore the nature of transition

   1. To identify, discuss, and compare diverse experiences of uprootedness and transition,

   2. To abstract a generic "transition process" from the multidisciplinary literature,

   3. To better understand the process and power of transition by probing some philosophical issues related to its general nature,

B. To explore the nature of creative formulation

   1. To outline and discuss a conceptual framework for understanding creative formulation,

   2. To compare the transition and creative formulation processes and examine the role of creative formulation in reasserting continuity of experience during transition,

C. To apply the conceptualization to education

   1. To illustrate some ways that creative formulation can address transition dissonance within an educational context,

   2. To discuss implications of the study together with recommendations for future human service practices.

Definition of Terms

For the purposes of this study the following definitions of key terms are used.

TRANSFORMATION – The ongoing process whereby people and their formulations change and attain new identities.

UPROOTEDNESS – The disruption of any pattern in one's life.

DISSONANCE – The intrapersonal discord preceding and created by disturbance in a person's pattern of relating with the world.

TRANSITION – The ongoing process whereby a person's relationship with the world alters during his passage through separation, liminality, and integration.

SEPARATION – The taking leave of a current manner of experiencing one's relationship with the world.

LIMINALITY – A manner of experiencing that is distinct from one's customary responses within one's social order. It can be viewed either as the transitional stage between two fixed structures or as an autonomous transcendent state independent of the world of structure.

INTEGRATION – The continuity between one's self, one's forms, and one's relations with the world of structure or of transcendence.

(CREATIVE) FORMULATION – The ongoing process whereby an individual delimits boundaries that embody, reveal, and transform his current relationships with the world.

ENCOUNTERING – The spontaneous and immediate meeting of self

and the world in a sacred moment of co-respondence.

RITUALIZING - The organic, undesigned forming that emerges spontaneously as the embodiment of an encounter.

MEANING - The forming that evolves when our conscious awareness encounters our rituals.

RITE - The prescribed formula that retains the shell of prior living formulations (ritual and meaning) while disembodied of their sacred presence.

The Scope

Transition and creative formulation are the two major variables treated in the study. Initially, a variety of transition experiences are enumerated in order to make evident the range of uprootedness and supply data from which a common process is later delineated. In listing examples of transition neither the compendium of circumstances nor the literature cited to describe each one purports to be comprehensive. This would be a monumental task and beyond the practical bounds of a single chapter.

Outlined stages of the transition process are not to be considered fixed categories into which one must accommodate all human experience, rather the theory is determined by human events and is intended to respond by changing accordingly. Furthermore, the conceptualized stages themselves should be viewed as continuous rather

than climactic, and as interweaving rather than consecutive.

Part Two centers on creative formulation. Forms generated by an encounter incorporate numerous media and assume a myriad of external identities: language, religion, ceremony, science, myth, dream, fantasy, and art, to name a few. While examples of some of these, particularly art, are presented, no attempt is made to definitively explore formulation as product. Emphasis is placed instead on the process by which forms in general come into being and transform. To support this end, accounts of actual experiences are employed to illustrate concepts about creative formulation. They are used to supplement the theory rather than supply the data from which it is induced.

Just because the formulation model stresses an individual's creativity cycle, it does not imply that communal participation in the process is non-existent or less important. While the paper limits its focus to the individual's uprootedness and intrapersonal integration, one obviously never experiences the world as an isolate.

The final section presents an inventory of activities meant as general suggestions and stimuli rather than prescriptions. Their purpose in this dissertation is to demonstrate one possible application of the creative formulation theory in one type of transition setting. Accordingly, no specific geographical context or student population is identified. Likewise, no attempt is made to field-test the exercises, since it is the author's conviction that each

person must create learning experiences most relevant to his own life.

One final delimitation should be mentioned. Ideas in this study are strongly influenced by a Western psychotherapeutic orientation which values individual responsibility for self-discovery and growth through introspection, insight, and expression. The author recognizes that there are differing attitudes among cultures as to the etiology of dissonance and the goals and methods of healing, and that any application of the theory must take this seriously into account. However, it is beyond the scope of the present document to address implications of the conceptualization for any particular society. Such an important task merits further extended study.

Procedure

Several main activities are incorporated in fulfilling the goals of this study: 1) investigation of existing literature, 2) theoretical formulation, 3) gathering of anecdotal accounts, 4) activity design.

The exploration of transition in Part One derives from extensive library research. Literature from various disciplines such as anthropology, sociology, psychology, and mythology are reviewed for the purpose of identifying diverse circumstances of transition. After comparing these accounts, the author examines their common denom-

inators and conceptualizes a prototypal transition process. The re-
sulting construct is summarized and followed by an in-depth analysis
of philosophical issues and paradoxes inherent in the transition pro-
cess.

Theoretical development in Part Two includes an exploration of
the literature of diverse fields including creative process, art ther-
apy, psychological development and integration, identity formation,
symbolic transformation, myth, and ritual. Illustrative examples are
gathered informally from an array of sources: conversations with in-
dividuals who describe their own transitions and formulations, art
therapy sessions, the author's personal experiences, poems and other
published autobiographical expressions, and second-hand accounts.
Episodes are selected because they are concise and memorable examples
of particular themes discussed.

Supplementary figures further explicate transition and creative
formulation. These are intended as succinct visual summaries of the
theories outlined. Chapter Two includes a chart comparing transition
journeys as described in the literature. A diagram comparing the gen-
eral transition and formulation stages appears next in the text, fol-
lowed by another one portraying the pattern of the transformation
process over time. An additional figure juxtaposes the two processes
in order to represent the epigenetic quality of transformation.

Finally, in an attempt to illustrate an application of creative
formulation during transition, the writer offers a list of activities

designed to provide students with opportunities for experiencing, exploring, and formulating that can contribute to their dissonance reduction, psychic integrity, and creative vitality. The catalogue is prefaced with a brief description of design criteria together with a graph of design components. Part Three concludes with a discussion of implications of the study for education and suggestions for future directions in the helping professions.

The writing style used throughout the chapters is intended to reflect the philosophy purported in these pages. The language, particularly in descriptive accounts, tries to echo the creative assertiveness that the paper advocates. Likewise, because the theme concerns an intense form of human experience, it would be incongruous to restrict my own comments to the traditional but detached third person singular. One last stylistic point about pronouns: throughout the text "he" is used to indicate both masculine and feminine referents. The one exception to this appears in the activities. There, the "she/he" form is employed in order to avoid any sense of ambiguity among student readers.

PART ONE

TRANSITION

For groups, as well as individuals, life
itself means to separate and to be reunited,
to change form and condition, to die and to be
reborn. It is to act and to cease, to wait
and rest, and then to begin acting again, but
in a different way. And there are always new
thresholds to cross: the thresholds of summer
and winter, . . . of birth, adolescence,
maturity, and old age; . . .
Van Gennep, The Rites of Passage

CHAPTER   I I

TRANSITION: A JOURNEY OF RENEWAL

Rhythm and Renewal

In New England seasonal changes inform with regularity. On
particular Saturdays of the year villagers independently intuit
needed transitions and respond in unison by tilling soil, mending
stone walls, or piling fallen apples. Yet, newly transported to the
desert, these same people feel strained by anticipating similar cy-
cles of weather that never arrive.

Every one of us has his own rhythm imprints. We synchronize
with pulses of the natural world: light, gravity, the moon, climate,
seasons, and topography. We coordinate with social rhythms: rites,
roles, styles, customs. We calibrate our body's complex internal cy-
cles of temperature, respiration, cell division, hormone output, mood,
alertness, even dream content.

When some change occurs in our life the familiar cycles are in-
terrupted. Old rhythms slip out of phase with each other and with the
new circumstances. Future shock and culture shock, jet lag and shell
shock, physical illness and emotional disturbance are all manifesta-
tions of a disturbed human ecology. Modern man, concluded Gay Gaer
Luce in her comprehensive examination of biorhythms, lives at a pace

32

that is dissonant with his metabolic cycle. On one hand his biolog-
ical needs face the "exponential surge of technology." On the other
hand, internal timing confronts the static language of self-image and
self-expectations.[1]

Many factors help us restore synchronicity. Regularly re-
curring exposures to light let our metabolic functions assume their
microsecond, circadian, or monthly pulses. Well-defined movement such
as rocking or swaying realigns our muscles and psyche with a secure
and steady tempo. Ordered sound is also both comforting and self-
regulating. How many of us were brought together and tranquilized
by the cadence of drumbeats and horse hooves during John F. Kennedy's
funeral.

Metered sound seems to help people pass through disordered
moments of transition by anchoring their physiological timing and
contacting them with pulses of the outside world. Writing on the
universal language of rhythm, Dr. Joost Meerloo recounted a personal
experience that demonstrates the healing power of poetry.[2] During
World War II he shared a crowded cell with other prisoners, none of
whom spoke a common language. Uncertain of the following day and
unable to sleep, one of them began to chant intimate thoughts in his

---

[1]Gay Gaer Luce, Body Time: Physiological Rhythms and Social
Stress (New York: Bantam Books, 1973), pp. vii-viii, 233.

[2]Joost A. M. Meerloo, "The Universal Language of Rhythm," in
Poetry Therapy: The Use of Poetry in the Treatment of Emotional
Disorders, ed. Jack Leedy (Philadelphia: J. B. Lippincott Co., 1969),
pp. 52-53.

own tongue. Throughout the night each of the "emergency poets" took turn soothing himself and his companions with private words set to the common cadence.

It seems quite probable that different rhythms of the outside world and of our body have a special affinity for each other. If this is so, the rhythmic interaction is an important but overlooked component of transition dissonance and its healing. One such telepathic fit became evident to me during a concert of Japanese music. In a remarkable piece each segment presented a different tempo, pitch, and instrumentation which I seemed to "hear" acutely with a different organ of my body--heart, lungs, intestines, pelvis. By the end, the music had journeyed throughout my entire body, terminating where it had begun and leaving me with a wonderful sense of both resolution and discovery.

Rhythm provokes change while providing a safe structure in which to explore. It offers a sense of familiarity as we confront novelty and tames chaos while we free creativity. The punctuation of experience into recurring cycles helps us recognize past transitions, anticipate change, and survive passage. Some of us mark off our life into phases according to age, status, or new residences. The character J. Alfred Prufrock counted out his cautious life by coffee spoons and poet Yehuda Amichai measured his own by

wars.[3]

One possible way to understand human experience is by con-
sidering the meters with which people accent their lives. Many cir-
cumstances provide the setting for these cyclical "journeys" of
change and renewal, certainly countless more than are discussed in
this chapter. Some developmental theorists like Piaget, Erikson,
and Sheehy delineated critical stages that correlate with a person's
chronological age. Social role-changes form the basis of transition
cycles celebrated by rites of passage. Drug-induced "trips" and
other mystical experiences take people from waking worlds to other
realities. Astronauts travel in space from community to isolation.
Earthly travelers transit among different cultural values. In an-
other kind of transition the familiar world is suddenly gouged away
leaving disaster victims disoriented in their own ravaged landscapes.
Recent literature charts the journeys of certain people who must face
terminal illness or others who have returned from clinical death to
life. Artists continually shape forms, dissolve them, and create

---

[3]"For I have known them all already, known them all: / Have
known the evenings, mornings, afternoons, / I have measured out my
life with coffee spoons; . . ." T[homas] S[tearns] Eliot, "The Love
Song of J. Alfred Prufrock," in Poems 1909-1925 (London: Faber &
Faber, 1930), p. 11. "Our baby was weaned in the first days / of the
war. . . . The town I was born in was destroyed by shells. / The
ship in which I sailed to the land of Israel was / drowned later in
the war. . . . Thus my life is wiped out behind me according to an /
exact map: . . . Even my loves are measured by wars: . . ." Yehuda
Amichai, "Poems from a cycle called 'Patriotic Songs'" in Amen
(New York: Harper & Row, 1977), pp. 26-40.

anew. Clients in psychotherapy resolve old issues and confront new dissonance. Students acquire fresh ideas, uproot from those convictions in turn, and replace them with newer revelations.

Although in every case separation from the status quo interrupts one's current rhythm, that disorientation is part of a larger rhythm. Synchronization and desynchronization ultimately form their own cycle. Chapter Two reviews a number of diverse transition settings and establishes this broader pattern of separation and renewal that is fundamental to them all. An introductory chart (see table 1) provides a visual summary of the journeys discussed. It presents terminologies employed by selected researchers to mark off generally analogous stages of the prototypal "transition cycle." I have taken the liberty of setting the descriptors side by side in order to indicate approximate interrelationships as I interpret them. Superimposed dotted lines designate the three stages of the transition process that are common to all.

The Migration Journey

The voyage from separation to reintegration is most evident during the literal migration journey. A traveler detaches from his familiar community and makes his way through intermediate landscapes and obstacles before settling at the destination. His mobility may be a one-time event or a recurring pattern but regardless of its frequency the "migrant" is uprooted emotionally as well as physically by

TABLE 1

MODELS OF THE TRANSITION PROCESS

MIGRATION JOURNEY		RITES OF PASSAGE		NATURAL & MAN-MADE DISASTERS	
Reul	Kunz	van Gennep	Turner	Wallace	Lifton
MAKING DECISION BREAKING WITH PAST Loss Conflict Separation Anxiety Uncertainty	DISPLACEMENT by Flight Force Absence	SEPARATION (Preliminal)	STRUCTURE	STEADY STATE WARNING & THREAT IMPACT	ANTICIPATION IMMERSION IN DEATH Centrality Illusion Death Imprint Death Guilt
TRANSITIONAL PERIOD	MIDWAY-TO-NOWHERE	TRANSITION (Liminal)	LIMINALITY Communitas	DISASTER SYNDROME Isolation	VACUUM STATE Psychic Closing-Off Psychic Numbing NEGATIVE FORMULATION or
NO CLEAR LINE ADJUSTMENT PERIOD Recovers from Shock Tries to Become Part Energy to Bridge Action Attitudes	RESETTLEMENT Return or Stay	INCORPORATION (Postliminal)	STRUCTURE	Rescue REHABILITATION	DETOXIFICATION REINTEGRATION (Formulation) Sense of: Connection Symbolic Integrity Movement

TABLE 1--Continued

TOTAL INSTITUTIONS	CONCENTRATION CAMPS	SCHIZOPHRENIC JOURNEY		HERO JOURNEY	MYSTICAL JOURNEY
Goffman	Bettelheim	Laing	Perry	Campbell	Santa Theresa
PRESENTING CULTURE LEAVING OFF Mortification Stripping	TRAUMATIZATION Initial Shock Transport Camp Initiation	EGOIC EXPERIENCE SPLITTING OF EXPERIENCE EYE OF THE NEEDLE IMMERSION IN INNER SPACE	PREPSYCHOSIS DEATH RETURN TO BEGINNINGS	DEPARTURE Call to Adventure Refusal of Call or Helper Threshold Crossing Battles Crucifixion Night-Sea Journey Whale's Belly	MEDITATION ORISON OF QUIET
NAKEDNESS	INITIAL ADJUSTMENT Distant Infantile Passive-Dependent Detachment Musselmänner or	INITIATION EGO LOSS Inner Space & Time Death Going Back Temporal Standstill Eonic Time Self Pre-birth COSMIC FETALIZATION	COSMIC CONFLICT THREAT OF OPPOSITE APOTHEOSIS SACRED UNION NEW BIRTH PSYCHOTICOD STATE or	INITIATION Road of Trials Helpers Crisis at Zenith/Nadir Refusal of Return or Magic Flight Threshold Struggle Threshold Crossing	SLEEP OF POWERS ECSTASY
TAKING ON Processed Programmed Substitutes Obedience Test Low Status	ADJUSTMENT FOR SURVIVAL Choosing Attitude LIBERATION	RETURN Outer Space & Time Life Movement Forward Mortality Time New Ego Existential Rebirth	RESYNTHESIZE Integrate Communicate NEW SOCIETY QUADRATED WORLD	RETURN Rescue Resurrection Elixir	RETURN OF POWERS Understanding Will

the transplantation.

Among people involved in territorial passage, the migration literature frequently refers to immigrants and refugees. A number of authors have examined psychological stages that seem to correlate with their physical transitions. A separation phase begins before one actually departs from the walls of one's home. Myrtle Reul who has written about migration from a social welfare perspective noted that conflict in fact begins with the decision to change residence.[4] First of all the future migrant must resolve a series of pros and cons about moving; that is, he must measure advantages of staying against the benefits of leaving.

In making this determination the traveler is influenced by a number of "push-pull" factors. These motivational variables consist of the negative forces impelling the person to leave his present residence, for example, war, political oppression, relocation, or banishment, and the attractions that draw him to another, such as religious freedom, better housing, reunion, employment opportunity, and tourism. Demographer E. F. Kunz gave a more detailed explanation of the dynamic.[5] In a study of movement patterns among refugees Kunz

---

[4]Myrtle R. Reul, "Migration: The Confrontation of Opportunity and Trauma," in Migration and Social Welfare, ed. Joseph Eaton (New York: National Association of Social Workers, 1971), pp. 3-22.

[5]E. F. Kunz, "The Refugee in Flight: Kinetic Models and Forms of Displacement," International Migration Review 7 (Summer 1973): 125-46.

suggested that push-pull factors are directly related to the form of
displacement: voluntary or involuntary, and if involuntary, by
flight, force, or absence. In the case of voluntary migration, pull
factors such as economic gain prevail. Push factors are obviously
more influential among refugees, soldiers, forced laborers, escapees,
and deportees.

Once the decision to move is made, assuming that the individ-
ual has some choice, the migrant "breaks with the past." At this
point, according to Reul's model, he experiences separation anxiety,
uncertainty, and a sense of loss as he leaves the familiar milieu and
enters a new society. In the ensuing post-emigration period "desocial-
ization" begins, characterized by the disintegration of the traveler's
personal role system and social identity.[6] For some refugees and im-
migrants this commences during an initial period when they are housed
at a special camp or temporary reception center. While not all mi-
grants are held in such literal transition limbo between homes, most
seem to share the intervening psychological phase that has been called
"midway-to-nowhere: an equidistant no man's land,"[7] "social vacuum,"[8]

---

[6]Bar-Yosef, "Desocialization and Resocialization," pp. 27-45.

[7]Kunz, "The Refugee in Flight," p. 133.

[8]F.A.S. Jensen, "Psychological Aspects of the Social Isolation
of Refugees," International Migration Digest 3 (Spring 1966): 45.

and a "state of anomia."[9] The culture shock[10] may be mild or debilitating as the individual collides with incomprehensible rules and cues and realizes that his own symbols and behaviors are ineffectual in the new context. In some instances the insecure interval produces a desire for third-country resettlement. Other migrants prefer repatriation. The remainder opt to stay in the country of asylum. For those who do stay, there is no clear line demarcating the commencement of the third major phase typically called "adjustment."

As adjustment begins a migrant must deal with two gaps: first, the conflict between what he is accustomed to and what the new environment presents to him, and second, his prior expectations versus the reality he confronts.[11] Striving to improve the congruence between these apparent inconsistencies he alters either himself or his surroundings via a plan of action. The newcomer recovers from his initial shock and consciously attempts to become part of the new environment. He is no longer passive; action replaces reaction.

---

[9] Shuval's description of transit camps quoted in Jozef Ph. Hes, review of Immigrants on the Threshold, by Judith Shuval, in Israel Annals of Psychiatry and Related Disciplines 2 (October 1964): 269.

[10] Stephen H. Rhinesmith and David S. Hoopes described culture shock as a "state of anxiety and confusion affecting persons recently transplanted into a new environment." ("The Learning Process in an Intercultural Setting," paper presented at the Intercultural Communications Workshop of the Regional Council for International Education, Pittsburgh, 28 August-2 September 1967.) Of course culture shock is mutually experienced by established residents as well as newcomers.

[11] Reul, "Migration: The Confrontation of Opportunity and Trauma."

While the outsider is struggling to achieve integration his receiving community also passes through an adaptation period. Immigrant-oriented societies often institutionalize this transitional interval in the form of a "moratorium."[12] Social judgment of the newcomer is temporarily suspended, giving him time to experiment with new roles and find a niche in the community.

Moratorium ends and "resocialization" begins when the immigrant locates that new identity and role system that are compatible with and functional in the new community. He extends the parameters of his cognitive map, reduces his anonymity vis-à-vis the bureaucracy, and rebuilds a connection between his self-image and role-image thereby re-establishing a social identity. The newcomer achieves a satisfactory balance between adaptive learning and autonomy and resolves psychological conflicts produced by geographical transition.

Rites of Passage

Another viable context for considering the process of change emerges from the anthropological literature of Arnold van Gennep and

[12] Bar-Yosef borrowed the term "moratorium" from Erik Erikson ("The Problem of Ego Identity," Psychological Issues 1 [1959]: 111) who used it to refer to the sanctioned period between childhood and adulthood when free role-experimentation is permitted. "Desocialization and Resocialization," p. 29.

Victor Turner.[13] These scholars focused on transition during life crises within traditional and stable societies.

As early as 1908 van Gennep devised a taxonomy to classify ceremonies or "rites of passage" that accompany life crises. According to van Gennep, the life of an individual in any society is made up of a succession of stages from one well-defined social world to the next. Passages occur at times of birth, social puberty, betrothal, marriage, pregnancy, occupational or class change, and death. Since the universe itself is governed by monthly, seasonal, and yearly periodicity which affects human life, men also transit from one cosmic situation to the next.

In van Gennep's theory, whenever clear distinctions among groups exist transfer among them is celebrated by special acts. These ceremonies are devices that cushion the disturbance produced by changes of state by guiding and incorporating the individual into his new social role. Concerned more with the general process than the content of each ceremony, the anthropologist noted a recurring pattern of similar beginnings and ends.

The "separation" (séparation) phase includes "preliminal" rites which mark one's detachment from his previous world. They occur commonly at birth, divorce, funerals, declarations of war,

---

[13]Arnold van Gennep, The Rites of Passage (Chicago: The University of Chicago Press, 1972); and Victor Turner, The Ritual Process (Harmondsworth, Middlesex, England: Penguin Books, 1969).

and farewells. "Liminal" rites--from the Latin "limen" meaning "threshold"--are carried out during ambiguous moments of "transition" (marge). They are prominent during betrothal, pregnancy, initiation, and waiting in a neutral territory. "Incorporation" (agrégation) signifies completion of the passage and reflects a return to stability vis-á-vis the social structure. Its "post-liminal" rites assume different forms depending on the occasion: crossing borders, arrival, greeting, housewarmings, exchanging gifts, exchanging wedding rings, sharing food, and naming.

Victor Turner carried van Gennep's theory even further by concentrating on liminality and the threshold "personae" who participate in that realm. Marginal people fall in the interstices of social structures and include everyone from artists, hippies, neophytes, monks, prophets, and troubadours, to the symbolic figures of folk literature: holy beggars, simpletons, court jesters and dwarfs.

When these liminal people are passing between fixed social positions they become available for a different modality of social relationship which Turner called "communitas." Communitas is the sacred and unstructured communion among a community of undifferentiated and equal individuals. It contrasts with the status system of preliminality and postliminality whose world is a stable and recurrent "structure" of specialized institutions and roles.

Turner looked at people's social and developmental cycles as a dialectic between the two indispensable phases of structure and communitas. Individuals are released from the fixed state of structure into liminal communitas, are revitalized by that experience, and return once again to structure.

Although the migration journey and rites of passage are both cycles in which major stages of detachment, interlude, and readjustment prevail, they differ in one fundamental way. Whereas an individual described by van Gennep and Turner is periodically uprooted and reincorporated within the predictable constructs of his culture, the uprootedness of migration often represents a separation from that very culture. The former person anticipates and ritualizes each phase. He expects reintegration to follow and is confident that customary supports will appear along the way. The migrant, however, has no indication that his liminality is normal, necessary, and socially acceptable. He is unfamiliar with the culture to which he is expected to adjust and against which the success of his integration will be measured. He can no longer rely on his previous community culture to give meaning to present and future transition because he now exists outside of that system.

Natural and Man-Made Disasters

Tornadoes, earthquakes, and bombings are extreme situations[14]
that also produce major reaction-phases among their victims. Affected
persons seem to pass through an ordered sequence of events and
responses that observers have outlined in various disaster models.[15]
Of the four primary investigators reviewed, all distinguished an in-
itial warning and anticipation stage that breaks the status quo and
previews crisis. The sense of threat preceding actual impact allows
one to imagine oncoming danger and ready himself for it.

In his lengthy volume entitled Death in Life: Survivors of
Hiroshima, Robert Jay Lifton provided us with a detailed and com-
passionate account of the psychological concomitants of one man-
made holocaust. The most pronounced psychological feature result-
ing from the bomb's actual impact, he commented, was "the sense of
a sudden and absolute shift from normal existence to an overwhelming

[14]Anthony Wallace defined extreme situations as events involving
"the threat of, or experience of, an interruption of normally effective
procedures for reducing certain tensions, together with a dramatic in-
crease in tensions, to the point of causing death or major personal
and social readjustment." (A Study of the Literature and Suggestions
for Further Research: Human Behavior in Extreme Situations
[Washington, D.C.: National Academy of Sciences, 1956], p. 1.) Ex-
treme situations received a flurry of research attention particularly
following World War II when extensive investigation was devoted to
Japanese "relocation centers" in the United States, German concentra-
tion camps, and bombing victims in Britain and Hiroshima.

[15]Ibid.; Robert Jay Lifton, Death in Life: Survivors of
Hiroshima (New York: Vintage Books, 1969); Ellwyn R. Stoddard, Con-
ceptual Models of Human Behavior in Disaster (El Paso: Texas Western
Press, 1968); and Martha Wolfenstein, Disaster: A Psychological Essay
(Glencoe, Ill.: The Free Press, 1957).

encounter with death."[16] Direct "immersion in death" was marked by a feeling that boundaries of self had been obliterated. Life and death became out of phase with each other and people moved like automatons in the uncanny stillness and silence that followed impact.

The "aftermath" period of a trauma brings on a variety of responses.[17] Survivors often experience a post-disaster utopia. They sense some divine omnipresence, celebrate their escape, and congratulate themselves for surviving. Others, however, regard the crisis as a punishment and blame either themselves or the gods for the retribution.

An impulse to exorcise the catastrophe and master trauma is a recurrent theme among survivors. Lifton observed that in order for patterns of disintegration to be reversed, the contaminated city of Hiroshima had to be "detoxified," be symbolically rid of its poisons. The "vacuum state" with its "psychic numbing and despair" could then move toward reintegration.

Victims of disaster have less warning about and control over the external agent's appearance than do initiates in rites of passage. It strikes them as they continue, unaware, in their daily routine. Their plunge into the liminal zone is unexpected in comparison, their preparation is minimal, and their participation is involuntary. They do not simply leave one social status within a community whose overall structure remains stable, nor do they depart from a homeland that

---

[16] Robert Jay Lifton, Death in Life, p. 21.

[17] Wolfenstein, Disaster: A Psychological Essay.

despite their migration usually stays intact. Rather, the very ground on which the disaster victims stand and all the landmarks by which they could once predict their lives are shattered beyond recognition.

Total Institutions

Total institutions comprise another form of extreme situation. In his classic study, Asylums, Erving Goffman defined a total institution as a place where a large number of individuals live and work for an extended period of time apart from the wider society, sharing an enclosed and formally administered routine.[18] Some total institutions such as homes for the orphaned, the aged, and the handicapped, care for persons who are "incapable and harmless." For those incapacitated people who are also considered a threat to the community there are mental hospitals and TB sanatoria. Prisons protect society from the intentional dangers of inmates. Monasteries and convents provide retreats. Boarding schools, army training camps, submarines, and colonial compounds are established for the carrying out of worklike tasks.

As Goffman outlined the process of incorporation, an individual typically arrives at his new place of residence bearing the

---

[18]Erving Goffman, Asylums: Essays on the Social Situation of Mental Patients and Other Inmates (New York: Anchor Books, 1961), p. xiii.

"presenting culture" of his pre-institutional self. Upon entry he begins a dual process of "leaving off" the old identity and "taking on" a new one. Curtailment of the former self involves a stripping of home-world support, personal territories, material possessions, prior roles and relationships, and a sense of personal safety. More and more, present events fail to corroborate one's past image of who he is. The old self is systematically "mortified" in a series of abasements, degradations, humiliations, and profanations, culminating in "nakedness."

At this point inmates take on an institutional identity. They are processed, programmed, and given a substitute uniform, name, role, and expressive idiom. Residents are assigned a strict schedule of activities that are designed to fulfill institutional aims, and they subsequently become the objects of staff surveillance in order to insure that tasks are being met. After an obedience test inmates are finally initiated into their special low status.[19]

In mental hospitals the acquired sick role serves to maintain institutional if not personal stability.[20] While citizens on the

---

[19]Part of this low status includes an assumption of inadequacy that Bud Khleif called the "Paris Island" model of training. After being homogenized, learners are treated both implicitly and explicitly by staff as if they are too incompetent to accomplish any of the tasks in which they are being trained. John W. Wideman, "Growth and Development in Counselor Education" (Ed.D. dissertation, Harvard University, 1970), p. 267.

[20]This dynamic is described in Howard Waitzkin and Barbara Waterman, The Exploitation of Illness in Capitalist Society, The Bobbs-Merrill Studies in Sociology Series (Indianapolis: Bobbs-Merrill Co., 1974), pp. 44-45.

outside regard hospitals as places of healing, hospital guardians seem to demand that patients be sick, thereby minimizing disturbance of their absolute authority. Patients are thrown into a double bind. Assertive resistance to unjust institutional authority is necessary for personal recovery but is instead punished by supervisors. Compliance with the passive sick role places patients in the protective graces of hospital personnel but compromises the clients' sense of autonomy and self-respect.

The interplay between inmate and authority in yet another extreme total institution--the concentration camp--was even more forbidding than in mental hospitals. SS behavior was not only coercive but totally unpredictable. No apparent relationship existed between one's actions and the responses to them so that it was impossible for prisoners to develop a fool-proof strategy for survival. Even if this could have been managed, there was no chance that either defiance or submission would lead to eventual release.

Concentration Camps

Goffman's study of patients' reactions and adaptations within total institutions brings to mind similar transformations experienced by prison inmates,[21] prisoners of war,[22] Native American children in

---

[21] Stanley Cohen and Laurie Taylor, Psychological Survival: The Experience of Long Term Imprisonment (New York: Vintage Books, 1974).

[22] Albert D. Bidderman, "Captivity Lore and Behavior in Captivity," in The Threat of Impending Disaster: Contributions to the Psychology of Stress, eds. George Grosser, Henry Wechsler, and Milton Greenblatt (Cambridge, Mass.: M.I.T. Press, 1964).

boarding schools,[23] and concentration camp prisoners.[24] Among these varied populations the latter has been most extensively documented.

Bruno Bettleheim, himself a survivor of one year in Buchenwald and Dachau, characterized the seizure of a citizen by the Nazi SS as his "traumatization" phase of sudden and ceaseless shock. The concentration camp prisoner was torn from his family, friends, and job. He was thrown on a transport to the camp and brutally tortured en route so as to break his resistance if not his total personality. He was then submitted to a temporary-life-or-immediate-death selection process.

If he survived these first moments, which were among the most devastating and difficult to overcome, the prisoner became installed in camp life. From the seemingly isolated vantage point in which

[23]Robert Havighurst, Mental Development and School Achievement of American Indian Children and Youth; Richard King, The School at Mopass; and U.S. Department of Interior, The Indian Child Goes to School.

[24]Rosalie H. Wax, "Fieldwork in the Japanese American Relocation Centers, 1943-1945," in Doing Fieldwork: Warning and Advice (Chicago: University of Chicago Press, 1975); Bruno Bettleheim, "Individual and Mass Behavior in Extreme Situations," The Journal of Abnormal and Social Psychology 38 (October 1943): 417-52; Idem, The Informed Heart: Autonomy in a Mass Age (New York: Avon Books, 1971); Hilde Bluhm, "How Did They Survive? Mechanisms of Defense in Nazi Concentration Camps," American Journal of Psychotherapy 2 (January 1948): 3-32; Terrence Des Pres, "Victory in the Concentration Camps," Harper's Magazine, February 1976, pp. 47-66; Viktor Frankl, Man's Search for Meaning: An Introduction to Logotherapy (New York: Pocket Books, 1973); and Hana Volavková, ed., I Never Saw Another Butterfly: Children's Drawings and Poems from Theresienstadt Concentration Camp, 1942-1944 (New York: McGraw-Hill, 1964).

Bettleheim kept himself, the author observed common "initial adjustment" responses. Prisoners often became distant, passive, dependent, and childlike.

With the successful avoidance of permanent detachment inmates began "adjusting for survival." Moments of "waking" eventually appeared, Terrence Des Pres suggested, because some process of inner repair had already taken place. Prisoners were able to respond again in such a way as to reintegrate selfhood and recover personal stability. They turned from withdrawal to engagement and from passivity to resistance with strong sensations of choice and the resolve to bear witness.

The survival journey among inmates, however, was not simply a pattern of clear-cut phases that progressively led from disorganization to integration. Summarizing the transformation process in concentration camps Des Pres stated:

> Life in extremity reveals in its movement a definite rhythm of decline and renewal. The state of wakefulness is essential, but in active experience it is less an unwavering hardness of spirit than a tenuous achievement with periods of weakness and strength. Survivors not only wake, but reawake, fall low and begin to die, and then turn back to life. [25]

While published first-hand accounts of concentration camp prisoners note psychological states that are similar to Goffman's model, one major difference prevails. Goffman, a sociologist, ex-

---

[25] Des Pres, "Victory in the Concentration Camps," p. 53.

amined an inmate's experience in terms of his self-contained in-
stitutional world. He considered adjustment within the context of
the total institution. Concentration camp survivors, on the other
hand, speak from the perspective of a whole life. True, the prison
experience involves cycles of collapse, transition, and renewal,
but in the larger span of an entire life that microcosm itself comes
to be a transition. Viktor Frankl outlined three temporal periods
surrounding his Auschwitz internment: 1) the time following admis-
sion, 2) the period when he was well-entrenched in camp routine, and
3) the period following release. To him and others, the interlude
of institutionalization was a liminal time during which they strug-
gled to maintain their pre-separation ego-identity and awaited lib-
eration for reintegration.

Literature written by the incarcerated themselves agrees re-
soundingly on one point. The prisoner's fundamental goal is not
only to remain alive but to remain alive and unchanged. A split is
thrust on his personality that is similar to the double bind imposed
on mental hospital patients. Part of him tries to resist change and
the rest submits for survival. The prisoner must discover a deli-
cate balance between personal change for survival in the present and
continued identification with the outside. At the same time he must

safeguard himself from overemphasizing either.[26]

Adaptation to the new prison environment thus becomes a
means of survival and not simply childlike submission. Adjustment
is not synonomous with integration as it is understood in the mi-
gration literature, but is rather a means of defending one's former
ego-integrity. What is considered a period of integration by insti-
tutional authorities or by a migrant's receiving society is only
transitory to the reluctant prisoner. What are deemed maladaptive
behaviors by one's custodians are rather invaluable defense mechanisms
in service of the victim's integrity.

The Schizophrenic Journey

One type of total institution, the mental hospital, attempts
to care for patients who have been labeled "schizophrenic" by their
society. It is fast becoming clear that schizophrenia is not sim-
ply a psychic dysfunction but is intricately tied up with physio-
logical dysrhythmia. Doctors hypothesize connections between the
emotional disturbance and abnormalities in blood chemistry, niacin
levels, and dopamine centers of the brain. If such information is
ultimately verified it may become evident that institutionalization
is not the most appropriate way to treat the illness. Biochemical
synchronization will be a primary form of therapy.

---

[26]Bidderman, "Captivity Lore and Behavior in Captivity," p. 248.
In his study of POW's in Korea and China, Bidderman also discussed
the popular images of survivor heroism that further compound a pris-
oner's difficulties. Society accepts the "mere" feat of survival
and maintenance of integrity as heroic but demands more assertive
behavior in addition: the prisoner must make frequent escape attempts
and constantly resist by all means available.

In the meantime another interpretation of schizophrenic be-
havior if not its etiology has taken hold among some psychologists.[27]
They recognize that the schizophrenic journey is similiar to other
psychic processes of death and rebirth. They compare the psychotic
episode to initiation rituals and to the journeys of shamans and
heroes, calling it a healing process and criticizing traditional psy-
chotherapists for aborting the normal cycle. Not only do these con-
ventional "therapists" interrupt the journey with a psychiatric deg-
radation ceremony,[28] electroshock, and drugs, but in doing so con-
tribute to the patient's disorganization.

Similarities between the psychotic journey and the voyage of
initiation were recognized in modern psychology as far back as the
nineteenth century. Prefacing an autobiographical account of schizo-
phrenia, Gregory Bateson observed

> . . . that once precipitated into psychosis the patient
> has a course to run. He is, as it were, embarked upon a voy-
> age of discovery which is only completed by his return to the
> normal world, to which he comes back with insights different
> from those of the inhabitants who never embarked on such a
> voyage. Once begun, a schizophrenic episode would appear to
> have as definite a course as an initiation ceremony--a death
> and rebirth-- . . .[29]

---

[27] R. D. Laing, The Politics of Experience (New York: Ballantine
Books, 1967; Joseph Campbell, Myths to Live By (New York: Bantam
Books, 1973); and John Weir Perry, The Far Side of Madness (Englewood
Cliffs, N.J.: Prentice-Hall, 1974).

[28] The term "degradation ceremonial" was introduced by H. Gar-
finkel ("Conditions of Successful Degradation Ceremonies,"
American Journal of Sociology 61 [March 1956]: 420-24 and borrowed
by R. D. Laing to refer to the initial psychiatric examination of
patients. The Politics of Experience, p. 122.

[29] Laing, The Politics of Experience, pp. 117-18.

The ten-day psychotic voyage of sculptor Jesse Watkins is recounted in The Politics of Experience. The episode began with "preliminaries": the artist's physical, emotional, and spiritual fatigue in a new environment after an active life at sea. Suddenly the artist felt himself accompanying time's regression toward previous existences. Alarmed, he tried to stop himself and discovering his impotence began to panic.

Jesse began to see all familiar things in a new way. He even felt like a stranger to himself. Soon the new perceptions were accompanied by a feeling of extraordinary invulnerability. His ramblings seemed irrational to Mrs. Watkins, however, and she rushed her husband off to an observation ward.

It was there that Jesse sensed a literal death and rebirth. Regressing to an ancient world, he felt related to and merged with other primordial beings. His perception was acute, his understanding profound, his awareness total. Everything was eternal and monumentally significant and Jesse's psychic powers amidst them were vast.

A letter from his wife reminded Jesse of his prior life and, panicked, he realized the difficulty of leaving this unusual region. He struggled all night in a padded cell and finally decided to rejoin his old self. Refusing all medication in order to retain energy for concentration, Jesse ritualistically murmured his name over and over again. Suddenly he realized that it was all over.

He had returned. Regarding psychic voyages such as Jesse's, Laing commented:

> Some people wittingly, some people unwittingly, enter or are thrown into . . . inner space and time. We are socially conditioned to regard total immersion in outer space and time as normal and healthy. Immersion in inner space and time tends to be regarded as antisocial withdrawal, a deviation, invalid, pathological *per se*, in some sense discreditable.
>
> Sometimes, having gone through the looking glass, through the eye of the needle, the territory is recognized as one's lost home, but most people now in inner space and time are, . . . frightened and confused. They are lost. . . . They do not know what is happening, and no one is likely to enlighten them.
>
> We defend ourselves violently even from the full range of our egoically limited experience. How much more are we likely to react with terror, confusion and "defenses" against ego-loss experience. There is nothing intrinsically pathological in the experience of ego-loss, but it may be very difficult to find a living context for the journey one may be embarked upon. . . .
>
> No age in the history of humanity has perhaps so lost touch with this natural *healing* process that implicates *some* of the people whom we label schizophrenic. No age has so devalued it, no age has imposed such prohibitions and deterrences against it, as our own.[30]

The journey need not be an enslaving breakdown; it can also represent a liberating breakthrough. ". . . The answer . . . [is] *not* that one should *not* be permitted to go crazy; but that one should have been taught something already of the scenery to be entered and powers likely to be met, . . ."[31] Rather than subjecting a patient to the standard psychiatric ceremonial, Laing suggested that healers encourage the initiation ceremonial of separation and eventual return.

---

[30] Ibid, pp. 125-27.

[31] Campbell, Myths to Live By, p. 237.

58

In psychiatric terminology, a person on the verge of schizo-
phrenic breakdown is helped to go mad. He is ready to travel with
an experienced guide to the inner realm, through regression, "tem-
poral standstill," selfhood, and "cosmic fetalization." From there
he returns to the "outer world," to "life," "forward movement,"
"mortality," "mundane time," "a new ego," and "existential rebirth."

<center>The Hero Journey</center>

Throughout history mythologies of the world have given us
heroes: kings, lovers, warriors, saviors, healers, saints. Each
one of them models important social values, showing common men the
revitalizing and triumphal trail through obstacles and evil. Notable
among scholars who have studied comparative mythology is Joseph
Campbell. After examining hero motifs in wide-ranging cultures and
epochs he set forth a composite picture of the standard hero-
journey.[32]

According to Campbell the hero's voyage commences when his
familiar life is outgrown. Summoned by destiny he receives a "call
to adventure" and ventures forth from the everyday world to an un-
known region. The traveler's first encounter is with a protective
helper whose presence promises subsequent reintegration. As he

---

[32]Joseph Campbell, The Hero with a Thousand Faces (Princeton:
Princeton University Press, 1972).

crosses the "threshold of adventure" the hero is "initiated" into a fluid, ambiguous realm of supernatural wonder. He confronts a maze of "tests," confronts great forces, and victoriously penetrates to their source in a culminating "crisis." As he flees to the "return threshold" a struggle ensues, but with elixir in hand the hero returns to the world transformed and with life-enhancing powers.

Campbell concentrated on heroes of bygone days when, he said, all meaning resided in the group. Today gods have no place to hide from telescopes and microscopes. Meaning is in the individual and even there it is unconscious.

> In the absence of an effective general mythology, each of us has his private, unrecognized, rudimentary, yet secretly potent pantheon of dream. The last incarnation of Oedipus, the continued romance of Beauty and the Beast, stand this afternoon on the corner of Forty-second Street and Fifth Avenue, waiting for the traffic light to change.[33]

In modern times while the heroes of other non-technological cultures tend to be interpreted by anthropologists, our own society often relegates them to the special territory of psychologists. Many heroic images find full expression within the walls of mental clinics. Doctors liken the hero journey to the schizophrenic voyage commenting that both sequences include a break from the local social order, a long deep retreat inward and backward filled with chaos and terror, and a return journey of rebirth to life.[34]

---

[33]Ibid., p. 4

[34]Idem, Myths to Live By, pp. 208-9.

John Weir Perry noted remarkable similarities between hero motifs and themes elaborated by his schizophrenic patients, particularly in their expressions of messianism. However, Dr. Perry hastened to clarify an essential difference between hero-images of schizophrenics and of non-patients.

> What makes a psychotic idea sound "crazy" is that each element in the unconscious is taken perfectly concretely and in externalized form; that is, the psychotic ego identifies [directly] with each archetypal image or process . . . . . . [rather than] as a sort of portrait of one's potential.[35]

Beyond the fact that external heroes are always available to guide people in their own struggle, personal psychic journeys also make the patient himself a potential hero. Likewise, the inmate, disaster victim, and migrant set out on heroic voyages of their own. However, unlike the classic hero whose reputation is already quite established, these people have no assurance of successful return. Heroism is only granted to them in retrospect when the journey is over and the seekers have become survivors.

The Mystical Journey

Shamans and other "holy" people have attained the status of survivor and hero. Society recognizes their unique ability to access and return from extra-ordinary realms. The term "mystical"

---

[35] Perry, The Far Side of Madness, pp. 66-67.

describes experiences like theirs that are taken by the participant
to be "a contact . . . or union of the self with a larger-than-
self."[36] The "mystic" is that person who has encountered ultimate
reality or who at least strives to attain it.[37]

Mystical experiences appear both spontaneously and as the re-
sult of elaborate preparation. They transpire among isolated indi-
viduals as well as groups of people who participate in a recognized
mystical tradition such as Sufism, Chasidism, Siberian shamanism,
and the Ghost Dance Religion. Despite the obvious diversity of par-
ticpants all seem to share a number of characteristics. Their ex-
perience of ecstasy brings superhuman knowledge and powers.[38] Nor-
mal modes of perception vanish, personal history is erased,[39] the
ego is transcended, and a progression into deeper levels of aware-
ness culminates in union with a higher being. Arrival is often ac-
companied by unique sensations of light, sound, rhythm, energy, love,

---

[36] James H. Leuba, The Psychology of Religious Mysticism
(London: Routledge & Kegan Paul, 1929), p. 1.

[37] Gershom Scholem, "Religious Authority & Mysticism," Commen-
tary 38 (November 1964): 31.

[38] Leuba, The Psychology of Religious Mysticism, pp. 16-17.

[39] According to the Yaqui sorcerer, Don Juan, erasing personal
history is part of "stopping the world" which in turn is a pre-
condition for "seeing." Stopping the world involves altering one's
standard description of reality by introducing circumstances that
are alien to that normal flow of interpretation. Dogmatic certainty
is thus broken and the person is open to perceiving other realities.
Carlos Castaneda, Journey to Ixtlan: The Lessons of Don Juan (New
York: Simon & Schuster, 1972), p. 14.

and sublimity.

Because mystical experiences are so transient, amorphous, and ineffable, they are not easily transposed into a structure of stages. Nevertheless, various authors have articulated a pattern in the novice's voyage to enlightenment. In traditional contexts mystical journeys begin with ritualized preparations.[40] Fasting, isolation, sleep deprivation, deep concentration, invocations, dancing, drumming, waiting for night, pilgrimages to gather psychotropic plants and ceremonies to ingest them often precede and induce changes of consciousness.

The participant encounters a spiritual guide who prevents the novice from straying into a dangerous wilderness where perils of confusion and even madness lie in wait. The guide not only prepares his apprentice for the journey itself but also for his return to the world of traditional religious authority. This function, according to Gershom Scholem, a scholar of Jewish mysticism, is accomplished because the master molds the student's interpretation of his experience according to accepted doctrine. The vision ends up being manifested in the symbolic language of one's tradition.[41]

---

[40]Leuba, The Psychology of Religious Mysticism, pp. 8-11; and Ernst Arbman, Ecstasy or Religious Trance: In the Experience of the Ecstatics and from a Psychological Point of View, vol. 2: Essence and Forms of Ecstasy (Uppsala, Sweden: Scandinavian University Books, 1968), p. 573.

[41]Scholem, "Religious Authority & Mysticism," pp. 34-35.

It is not surprising, indicated Scholem, that the Christian mystic always happens to see Christian visions and that a Buddhist does not encounter Jesus or the Madonna.

One sixteenth-century Spanish mystic, Santa Theresa, illustrates mystical experience with a Christian coloration. Her unusual facility for conceptualizing her process helps us understand the transcendent journey on an intellectual level. Santa Theresa delineated four stages in the "Ascent of God."[42] During initial "meditation" the person must concentrate on a particular subject, one of the mysteries of the Passion, for example. Such work will unlock the way to the more enjoyable second state called "orison of quiet." Here, understanding and memory act only at intervals. In the third "sleep of powers," mental quiescence becomes deeper though the soul is still able to make minimal indications about what it experiences. However, during the subsequent "ecstasy, or rapture, or flight of the soul" it has so surrendered to the delirium of enjoyment that it pays no attention whatsoever to understanding. All consciousness disappears until later when once again "normal" modes of perception return.

The evolution of mystical experience is similar in character to stages of the schizophrenic episode.[43] Perry was astonished by

---

[42] Leuba, The Psychology of Religious Mysticism, pp. 163-67, 252.

[43] Among the people who have drawn such parallels are Campbell, Myths to Live By; Laing, The Politics of Experience; Perry, The Far Side of Madness; E. Fuller Torrey, The Mind Game: Witchdoctors and Psychiatrists (New York: Bantam Books, 1973); and Géza Róheim, Magic and Schizophrenia (Bloomington, Ind.: Indiana University Press, 1970).

the regularity with which particular motifs occurred among patients and he began to perceive a sequence that he subsequently named the "renewal process." Later, while reviewing accounts of Christian visions, the psychiatrist noticed these same elements cropping up.

The "death" of old paths is a common theme among mystics and patients but whereas it is a welcome event for the mystic it is the cause of panic to a schizophrenic. Both of them experience a birth or "return to beginnings" followed by "cosmic conflict" between forces of good and evil. While psychotics display mortal fear of an "opposite," mystics feel the ecstasy of a new divine relationship. During "apotheosis" the visionaries transfuse with the Divine Self, while patients take themselves to be that very being. Consummation comes in the form of a "sacred marriage," "new birth" takes place, a "new society" is envisioned, and finally a "quadrated world"[44] is established.

In the last couple of decades Western culture seems to be producing great numbers of youths who are seeking enlightenment but who, like the patient, do not always return from their quest in one piece. Acid. TM. Yoga. Rebirthing. Bioenergetics. Edgar Casey. Psychic therapy. Peyote. Zen. est. All are contemporary roads that pro-

---

[44]The fourfold structure of the world or cosmos is expressed usually as a quadrated circle whose components may represent continents, nations, governments, races, aspects of a godhead, or states of being. Perry, The Far Side of Madness, p. 30.

mise entry into the liminal zone. They provide a vehicle by which at least to embark on a mystical journey.

Faddish pursuit of the mystical has become common and psychoaddiction is having its costs. In the therapeutic setting, a plunge into the unknown is often the Western client's or therapist's only goal. Adequate preparations for one's return from liminality and the group session are ignored. This was made acutely apparent to me while attending a trance performance of dance some years ago. The presentation that we as an audience had expected to watch ended up being performed by us, much to our surprise. As the evening drew to a close one dazed participant fell to the floor, began to move convulsively, and then lapsed into a seemingly irretrievable catatonia. The performance coordinator spent a few unsuccessful minutes with him and hurried out to catch her next flight.

While this example may be somewhat extreme, it serves to point out one major difference between the mystical voyages of the trance dancer and of the experienced shaman. The dancer, like the schizophrenic described earlier, lacks familiarity with the strange liminal territory and has no appropriate helper to aid his resurfacing. Lacking adequate guides during the journey his anxieties become intensified.[45] He has no context for his voyage and no presumption that he will return, healed, to the social world. Many do not even care to come back. Their goal is to escape their social reality.

---

[45]Campbell, Myths to Live By, p. 210.

At the same time, the dancer automatically assumes that co-partici-
pants are empathetic and supportive. He naïvely allows himself to
be vulnerable to intense forces without having passed through proper
initiation.[46]

The entranced shaman, on the other hand, understands the con-
text and symbols of his voyage and it is by virtue of his knowledge
of these culturally shared forms that he returns to rational con-
sciousness.[47] His plunge is validated by his community. All ex-
pect him to come back. He does not reject the social order but
rather aims to refresh and reconfirm it.

All of the experiences described in this chapter are journeys
of transformation. Only the settings change. What participants
hold in common is their changing relationship with the world through
rhythmic cycles of separation, liminality, and integration. An over-
view of the literature indicates that the standard pattern proceeds
like this: in the first stage people detach from a customary mode
of perceiving reality. Upon leaving the normal world of structure
they enter a transitional and transcendent realm of liminality.
Ultimately the voyagers return once again to the social world,
having survived and integrated their experience. Journeys are im-

----

[46]See Eva Hoffman, "est--the Magic of Brutality," Dissent 24
(Spring 1977): 211.

[47]Campbell, Myths to Live By, p. 214.

pelled by change and result in change. Movement from one state to another causes uprooting and produces dissonance but it is that very transformation that also promises resolution.

Closer examination of the transition pattern brings to mind a number of questions. When, for instance, does a person actually separate from his current world? What needs provoke him to change or to remain the same? Does the journey truly transpire as a linear progression of stages? Is liminality a stage in the structure we call the "transition journey" or does it by definition transcend that structure? Is personal integration achieved, then, in the continuity of the social world or when ego is surpassed? Chapter Three explores these issues and serves to introduce another major journey of transformation--the creative process.

CHAPTER III

DIALECTICS OF TRANSITION

The concept of a transition journey is a bit more complex than
the triune model suggests, bringing to mind a whole series of issues,
exceptions, and paradoxes. No attempt is made here to resolve the
ambiguities; by its very nature paradox is indeterminate. Rather than
positing answers, Chapter Three explores some of these philosophical
dimensions of separation, liminality, and integration. Hopefully this
process of open investigation will help expand the range of imagined
possibilities for growth beyond the confines of "either-or" proposi-
tions.

The initial discussion focuses on the actual moment when a per-
son separates from his social order, and the relationship between that
partition and his psychological health and illness. One perspective
holds that separation really occurs when a person's current structure
is no longer viable and the need for change is brewing. Another views
separation taking place when that anticipatory split climaxes into some
visible behavior-change. While the former approach interprets ob-
servable atypical behavior as part of healing and thereby provides a
context in which onlookers and transiting individuals alike can view
transformation as growth, the latter opinion conceives of transition
as an interval of illness whose severity is calculated in terms of
deviation from the norm.

The subsequent discussion concerns man's dual need for adhering to his structured universe, thereby insuring ego-integrity, and for separating from that reality. Growth requires that people not only maintain continuity of experience but that they also break off from the familiar in order to explore new territories.

A third consideration challenges the Western premise that renewal occurs in a sequence of temporal stages. The journey is viewed within an alternative time-framework, and possible explanations about why researchers must characterize it chronologically are contemplated.

The relationship between liminality and the world of structure is examined next. While some take the stance that liminality is a harmonious transcendent state, others refer to the disorganizing aspects of a breach with social order. In light of these two interpretations the study proceeds to look at two ways of defining integration: as union with cosmic order and with social order. In the first case continuity is associated with transcendence. The second approach, which perceives liminality as a transitional stage rather than transcendent state, claims that if people are to live effectively as social beings they must eventually return to social structure.

One's position on the preceding issue will have a profound impact on the way he relates to individuals in transition. The final section of the chapter touches upon some of these implications. It raises such questions as Who defines a person's integration and for

what purpose? Does reintegration in fact mean assimilation? and What happens when the voyager himself rather than society names the transition process?

Separation as Need/Plunge

There is a difference of opinion about the actual starting point of the transition journey.[1] In the field of migration much of the research suggests that critical problems begin when a traveler physically leaves his old home and arrives at the new. For these investigators literal territorial threshold-crossing would mark the moment of separation. They contend that mental illness among recent migrants is caused primarily by the very process of migration rather than by individual or ethnic propensities to emotional disturbance. New social factors account for the consistent symptomology. The change itself is disruptive, creating mental stress that precipitates more serious pathology.

In contrast, other migration experts would assert that a voyage commences when a particular conflict necessitating change disturbs one's status quo. They acknowledge pre-separation conflicts, including both pressures that impel one to move and the stresses of

---

[1] For a review of the literature regarding the interrelationship between migration and mental illness see H. B. M. Murphy, "Migration and the Major Mental Disorders," in Mobility and Mental Health, ed. Mildred Kantor (Springfield, Ill.: Charles C. Thomas, 1965); and Myrtle R. Reul, "Migration: The Confrontation of Opportunity and Trauma," in Migration and Social Welfare, ed. Joseph Eaton (New York: National Association of Social Workers, 1971), pp. 3-22.

anticipation. They realize that characteristics of one's place of origin, his preparedness for change, and his early attitudes toward mobility all affect later adjustment. For them the etiology of psychological disturbances is better explained by the "selection theory" than by the "stress theory." The selection model maintains that certain mental disorders incite their victims to migrate in the first place. These individuals are supposedly predisposed to the mental illness which appears in such high hospitalization rates after migration. Many fail to retain their ego-integrity because they lack high frustration-toleration and submit to apathy or aggression.[2]

An assertion emerging from the schizophrenia literature offers a parallel perspective on the issue. John Weir Perry, author of The Far Side of Madness, hypothesized that an individual's pathology lies in his prepsychotic personality.[3] At that time the person's psyche is in a state of imbalance and requires a schizophrenic plunge in order to restore equilibrium. In contrast, the actual acute psychotic episode constitutes the beginning of the restoration of psychic integrity.

Addressing himself to the prepsychosis period, Perry claimed it to be a time when what was once innovative has now become institutionalized. It is in the nature of cultures, he affirmed,

---

[2]See S. N. Eisenstadt, "The Process of Absorption of New Immigrants in Israel," Human Relations 5, no. 3 (1952): 227; and F. A. S. Jenson, "Psychological Aspects of the Social Isolation of Refugees," Migration Digest 3 (Spring 1966): 44-47.

[3]Perry, The Far Side of Madness, pp. 11, 23, 107.

to be founded in a fiery and inchoate vision and then to structure and freeze that vision. But is is out of this paralysis that the need for adjustment arises, hence the impulse for renewal, the call to adventure, which will revitalize society and restore col- lective health. Religious historian Mircea Eliade expounded on this process whereby psychic energy is expended and regenerated.

> The death of the individual and the death of humanity are alike necessary for their regeneration. Any form whatever, by the mere fact that it exists as such and endures, necessarily loses vigor and becomes worn; to recover vigor, it must be reabsorbed into the formless if only for an instant; it must be restored to the primordial unity from which it issued; . . .[4]

When mythic visions become institutionalized and non- functioning, man loses connection with his experience. Unless he regains touch with his psychic world and re-creates a living mythology to repair the fissure between inner and outer spheres he becomes isolated. He remains separated in Perry's realm of prepsychosis.

The condition of alienation which lends itself to such disturbed states has been discussed extensively. Alienation and rootlessness seem to be the psychic pain of our era.[5] They are widely perceived as the predominant sources of human misery. And so

---

[4] Mircea Eliade, The Myth of Eternal Return or, Cosmos and History, Bollingen Series, no. 46 (Princeton: Princeton University Press, 1971), p. 88.

[5] Mary Anne Raywid, "Pluralism as a Basis for Educational Policy: Some Second Thoughts," paper presented to the Lyndon R. Johnson Memorial Symposium of Educational Policy, Glassboro, N.J., 25 May 1973.

the "madness" that we eventually perceive and diagnose is, according
to some, man's way of becoming sane in a mad world where alienation
is the "normal" state of affairs.[6]

But surely the two points of view are equally accurate.
Separations take place at both junctures in time. Pre-existing
characteristics as well as situational determinants play a part in
the way one responds to change. Personal history and historical
fate together affect the outcome of his voyage.[7]

Man's Need for Continuity/Separation

Just as we need to restore the unity of our experience in
order to prevent alienation, so too must we maintain the split
between reason and non-logical reality which contributes to that
very isolation. The split allows us to avoid the amorphousness
that we fear and which if we entered would disturb our ability to
function as social beings. By creating myths as metaphors for
experience we become detached from the "real" events and thereby
protected from their dominion. Only in extreme situations does the
barrier between metaphor and experience dissolve. At such times,

---

[6]See, e.g., Laing, The Politics of Experience, pp. 27, 28, 167.

[7]See John Goldlust and Anthony H. Richmond, "A Multivariate
Model of Immigrant Adaptation," International Migration Review 8
(Summer 1974): 193-222; and Erik H. Erikson, "Identity and Uprooted-
ness in Our Time," in Insight and Responsibility (New York: W. W.
Norton & Co., 1964), pp. 86, 89.

74

myths are actualized. Fiction becomes history. Concentration camp prisoners, for example, lived out symbolic representations of hell in both mind and body.[8] The figurative inferno became the literal gas chamber. Daily horror had a mythological scale, yet there was no way for the individual to contain it within a mythical realm or deal with it as a symbolic expression.

The multiple function of myth becomes evident. Myths arise when a mind-body split dislodges emotional patterns, and they guide us toward thresholds of new experience. Yet while myths allow us to get close to the plunge they also protect us from it. Furthermore, when we finally embark on the journey we merge with mythic reality and with the help of myths we return to society.

Just as society creates new visions and institutionalizes them so do individuals need the split of experience and the healing of it. We feel a combined urge for continuity with structure and for separation from it. Our "merger self" wishes to be attached while our "seeker self" needs individuality and mastery over its own destiny.[9] Convergence promises safety; divergence offers growth.

Ego-identity is born out of relation to a predictable universe and begs for the abiding safety of continuity, but simultaneous to the call to structure is the call to separation. The interplay

---

[8] Terrence Des Pres, "Victory in the Concentration Camps," Harper's Magazine, February 1976, pp. 50, 51, 63-66.

[9] Gail Sheehy, Passages: Predictable Crises of Adult Life (New York: E. P. Dutton & Co., 1976), p. 36.

of these two responses can be explained in part by Susanne Langer's concept of rhythm in which each new event is conceived in the denouement of prior movement.[10] Paradoxically, though, the very seeking of closure prohibits completion because that seeking represents a change in state which inevitably initiates further change. And so as the human being is drawn toward structure he must also liberate himself from it.

The two urges are not without their concomitant fears. At the same time that a person requires independence he also dreads living autonomously. While he feels the necessity of identifying with others he is anxious about being totally absorbed by them.[11] Similarly, man is afraid of the unknown but is often equally frightened by not knowing. Like the person alone in an unexplored cave with just the beam of a flashlight to orient him, he is terrified to see what lies in the dark crevices beyond the light but is scared not to look.

> Man is governed by a peculiar dichotomy. He is afraid of losing the former state, which is one of certainty, and yet he wants to arrive at a new state which gives rise to the possibility of using his proper forces more freely and more completely.[12]

---

[10] Susanne K. Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), pp. 126-27.

[11] The notions which Otto Rank called "life fear" and "death fear" are mentioned in Rollo May, The Courage to Create (New York: Bantam Books, 1976), pp. 10-11.

[12] Erich Fromm, "The Creative Attitude," in Creativity and Its Cultivation: Addresses Presented at the Interdisciplinary Symposia on Creativity, Michigan State University, East Lansing, Michigan, ed. Harold H. Anderson (New York: Harper & Bros., 1959), p. 53.

The need, alone, for separation is not enough to insure success-
ful passage. One must have the courage to emerge from his established
precedents. He must be willing to cope with the dangers of temporary
uprooting and must be able to tolerate them. He must be the creative
man who possesses a

> *willingness to be born every day* . . . . Every act of birth
> requires the courage to let go of something, to let go of
> the womb, to let go of the breast, to let go of the lap,
> to let go of the hand, to let go eventually of all
> certainties, and to rely only upon one thing: one's own
> powers to be aware and to respond; that is, one's own
> creativity.[13]

The Transition Process as Sequential/Simultaneous

Our concept of continuity is based on our concept of time which
in turn is culturally determined. Westerners regard time as expen-
dable and exploitable. It is marked, spent, lost, or wasted. We
divide time chronologically into clocks of past, present, and
future, and after we sort our life into tenses we order it into stages.

We regard time as transitory. Time bridges past and future.
But every moment also has a multiple identity. Each instant is
simultaneously a separation from the prior moment, a transformation
of it, and a foreshadowing of the next. I clearly remember one
moment that illustrates the simultaneous nature of time. During
an early year, my fourth or fifth it seems, I was bathing alone in
an afternoon sunwash, absorbed in one of my recently improvised

---

[13]Ibid.

games. Suddenly I sensed the arrival of another presence whom I recognized quite matter-of-factly as my old woman self.

I was immediately aware that my consciousness emanated from both childself and old-womanself. We existed concurrently yet independently. A pleasant conversation ensued and at the end I recall old-womanself gently urging the child to live many memories for us. The child, in turn, requested that her elder be patient and non-judgmental through the growing-pains to come, that her memories of youth be compassionate. In these shared moments before the child's time-structure prevailed once more, we both understood the pleas because we were one.

Just as exclusively chronological interpretations of human development are questionable, so too is observation of the renewal journey in terms of neat sequential stages an oversimplification of the change process. Each participant acts out his unique variation of the prototypal journey. Some achieve integration only to fall back into chaos and disorientation. Others remain fixated at a threshold. Still others experience two or three stages in a given moment; they may feel their balance restored and yet continue to re-live the original trauma.

Like separation and liminality, integration is perpetual. In fact, if he is to continue living successfully in the social world the survivor must reintegrate at every moment and not just in the "final" stage of transformation. This requirement became all too clear in Nazi camps where, upon regaining consciousness each

morning in his living nightmare, the prisoner's initial shock of

internment was rekindled.[14] Every pre-dawn waking demanded his

reintegration. In a supreme act of self-determination the survivor

had daily to renew his will and repledge his commitment to life.

The journey, then, can be viewed not only as an inflexible

progression of sequential stages culminating at some terminal point,

but also as a synchronous blending of experience. Because of the

omnipresence of time and man's continual transition, he is likely

to feel both uprooted and unified at every step of his development.[15]

Because of his concurrent separation and closure man can forever

feel both anxiety and contentment.

Recognizing this ambiguity of time we can ask why researchers

relegate the transition journey to linear-time models. By imposing

a structure of states on experience we protect ourselves from its

"misty abyss."[16] We claim to understand our experience because we

have delimited it, and because we have articulated a pattern, we

can scientifically study behavior. By defining an order, by naming

it, we sense some control over the "irrational" events and responses

that we fear. We guard ourselves from their contagion. By focusing

on patterns of behavior we need not confront the unmasked rawness

---

[14]Des Pres, "Victory in the Concentration Camps," pp. 47, 48, 52.

[15]See Erikson, "Identity and Uprootedness in Our Time," p. 102.

[16]Cohen and Taylor, Psychological Survival, p. 95.

of emotion in others or in ourselves.[17] We can address ourselves to a traveler's psychological defense rather than to its source and in so doing create our own defense.

Liminality as Transitional/Transcendent

The concept of consecutive and simultaneous time introduces another crucial question: namely, to what extent is liminality an intermediate stage in the change process and to what degree is it an autonomous state existing outside of structure? Is it more a moment of transition or of transcendence? The way one responds will bear directly on his interpretation of integration and perception of uprootedness. If, for example, one contends that liminality is merely a phase in the change process, then most likely he will define integration as a return to society's structure. To him continuity is founded in rationality while separation means departing from that realm. If, on the other hand, a person believes that liminal experience is an autonomous state beyond structure, he will undoubtedly perceive the source of integration to be in the unity of intuition rather than logic. He will distinguish "true" selfhood from mere ego-identity and will view separation as a return to the alienation of structure. For this individual, integration occurs during liminality itself rather than as its consequence.

Oftentimes people who find a positive correlation between integration and structure also focus on the disintegrating aspects

---

[17] See Wallace, Human Behavior in Extreme Situations, p. 16.

of liminality. On the other hand, those who recognize liminality's transcendence tend to concentrate on the state's positive elements and encourage an explorer to seek its potential ecstasy. Undoubtedly there is a circular interplay at work. Just as one's experience conditions his later attitude, so his attitude toward an experience is bound to affect the way it transpires. While direct causality is not so easily apparent, the literature is rife with examples of different ways that people do live out liminal experience: as a distressing interlude and as ultimate harmony.

Negative experiences of liminality. Anthony Wallace, who researched human response to extreme situations, coined the term "disaster syndrome" to describe defensive behavior during transition.[18] This mechanism which arises after the trauma of natural disaster is characterized by daze, shock, lack of response to present stimuli, passivity, denial, a sense of worthlessness, and in some cases, an absence of emotion altogether. One explanation for the reaction has been proposed: that the disaster victim has been forced to ingest more stimuli in that moment than he can possibly assimilate. He desensitizes himself to the outside in order to prevent an overflow of input and instead devotes his finite energy to inuring himself to the experience.[19]

---

[18]Wallace (Ibid., pp. 20-21) observed this "quasi-pathological behavior sequence" occurring in disasters where impact is sudden and destruction widespread. The syndrome is not confined exclusively to disaster victims but also finds a parallel manifestation among relief workers in contact with the survivors and impact zone. Wolfenstein also described the phenomenon in Disaster: A Psychological Essay, pp. 77-84.

[19]Wolfenstein, Disaster: A Psychological Essay, p. 79.

Concentration camp victims exhibited an identical behavior labeled "relative apathy."[20] Again, apperceptive functions are obstructed, external stimuli are barred, and the individual becomes detached and estranged from his present inner and outer reality. Some holocaust survivors so developed this apathy that it became a "refugee neurosis"[21] of acute dissociation and depersonalization accompanied by hallucinations and amnesia.

Lifton called the detached response he observed in Hiroshima a "psychic closing-off."[22] Although the survivors remained aware of what was happening around them, they unconsciously turned off all emotional reactions to their intolerable world. The shadowy dream-like state of psychic closing-off was a symbolic form of death which, like other forms of shock, also served to desensitize the A-bomb survivor to death and thus keep him alive.

Desensitization can merge with despair to form a state of emptiness at times described as "vacuum," "white air," "wandering and homelessness," and the "thousand-mile stare," a term used to characterize the facial expressions of American POW's returning home from North Korea.[23] In this severe form of "psychic numbing,"

---

[20] Hilde Bluhm referring to Viktor Frankl in "How Did They Survive?" p. 8.

[21] Stefi Pederson, "Psychopathological Reactions to Extreme Social Displacements (Refugee Neuroses)," The Psychoanalytic Review 36 (January 1949): 344-54.

[22] Robert Jay Lifton, Death in Life, pp. 31-34.

[23] Ibid., pp. 82-89.

82

individuals sense a loss of environmental and identity landmarks and continuity with the past. They experience a total splitting, collapse, and disintegration of their world, and respond minimally to it. The German poet and novelist Ernst Weichert bequeathed us a powerful description of the encroaching vacuum:

It was more the sensation of an ever-growing coldness that spread gradually from deep within until it filled his entire being. It was as if the life he had lived up to now, and his whole world were freezing to numbness in this chill. As though he was gazing through a thick sheet of ice at very distant things. And in that distance moved the noiseless and unreal spirits of his past; the people he had loved, his books, his hopes and plans, all of them marked now, . . . and given to disintegration, . . . He felt a crack run through God's image, a crack that would not ever heal.[24]

Positive experiences of liminality. Not all writers emphasize the disintegrative qualities of liminal vacuum. The void is not always interpreted nihilistically. In fact Eastern tradition poses a metaphor of the void which implies its fullness rather than desolation. Lao-tse compared the vacuum to a wheel in which spokes and nave would be useless without the emptiness of the hole at the center of the wheel.[25] What then to some appears to be an inert void is for others like the suspended moment between opposite pendulum swings or at the eye of a hurricane, a pregnant instant of potential.

One biofeedback advocate alluded to the potentiality of liminality.[26] She did not define liminal moments only in relation

---

[24] Ernst Wiechert, Forest of the Dead, trans. Ursula Stechow (New York: Greenberg, 1947), p. 63.

[25] Turner, The Ritual Process, p. 114.

[26] Dorelle Heisel, The Biofeedback Exercise Book (New York: New American Library, 1974).

to social structure; instead she regarded liminality as a state
that completely surpasses structure and which she called "kairos."
Kairos is manifest in the alpha state; "chronos" (structure) is the
beta of normal waking experience. Kairos is fusion while chronos
is fission. There are no names or roles in kairos, no boundaries
or differentiations. Kairos is a realm of blended edges, heightened
perception, and exceptional power. It is non-historical and beyond
stages. Ultimate integration and rootedness rest in the limitless
void of kairos.

"Peak-experiences" share with kairos that state in which
man most fully attends to the disclosures of experience. Perception
is holistic. The moment is absolute and self-validating.

> In these states of being, the person becomes unified; for the
> time being, the splits, polarities, and dissociations within
> him tend to be resolved; the civil war within is neither won
> nor lost but transcended. In such a state, the person becomes
> far more open to experience and far more spontaneous and fully
> functioning, . . .[27]

Maslow inferred that we are closest to our real self when we transcend
our ego which is a manifestation of society. The "authentic" person
achieves full intrapersonal actualization during this acute experience.

The same transcendent union is evident in "communitas," that
relationship between individuals who are not compartmentalized into
roles but who instead confront each other directly and totally.[28]

---

[27]Abraham H. Maslow, "Creativity in Self-Actualizing People," in
Creativity and Its Cultivation, ed. Anderson, p. 89; and Toward a
Psychology of Being (New York: D. Van Nostrand Co., 1968), pp. 11-12.

[28]The following characterization of "communitas" comes from
Turner, The Ritual Process, pp. 82-83, 119-128.

They partake of a spiritually intimate relationship wherein they reciprocally experience one another's whole being.

Communitas occurs during liminality and contains a subjunctive mood of potentiality. It is of the now and is not rooted in structured time. It is homeogeneous rather than differentiated, equal rather than hierarchical, sacred rather than secular. The individual who has been uprooted from structure becomes rerooted in the cohesion of communitas.

One's perception of liminality is likely to influence his attitude about integration. Positive experienes beyond waking reality will draw him toward his newly discovered roots there. Dislocation in that zone will hasten him home to the more familiar continuity. Each moment teaches him whether integration pertains more to life in transcendence or in structure.

Integration as Structure/Transcendence

What, then, is meant by the word "integration"? Are we most integrated when we resume the continuity of our ego-identity or when we surpass the predictable borders of structure? Perhaps it is misleading to search for the one realm in which more profound continuity lies. More likely, personal integration consists of a free, unobstructed, and continuous movement between both. Continuity is not defined by a single, fixed position but rather by change. Neither zone is more fulfilling or a more accurate indicator of psychic health, and neither one alone is sufficient. Psychic "life" remains available

to us when we experience both worlds as long as we let each one die from time to time.

The danger inherent in both transcendent and mundane realms is that a person might remain entrenched and stagnant there. The traveler may cease his rhythm of change. He may refuse the call of return to either the world of structure or the world of vision. Laing expressed his conviction that fixation in the world of structure can lead to a pathological split between inner and outer life. One function of socialization, he indicated, is to cut the individual off from transcendence. The social world induces a false sense of security that is really alienation.[29]

At the same time, a person can become fixated in transcendence. The Musselmänner of Nazi death camps are an extreme example of liminal fixation.[30] These walking corpses submitted to the environment, giving it total power over them. They ceased to exert any influence over their lives, sacrificing all active response and feeling. Other prisoners avoided the marked men whose physical death quickly followed their affective demise.

Campbell stressed the imperative of returning to structure. The ultimate task of every hero, he wrote, is to "render back into light world language the speech-defying pronouncements of the dark."[31]

---

[29]Laing, The Politics of Experience, p. 65.

[30]Bettleheim, The Informed Heart, p. 151.

[31]Campbell, The Hero with a Thousand Faces, p. 218.

In order to return home and complete this adventure he must not identify with any of the liminal powers.[32] He must not become fixated in the transcendent zone. He must yield neither to horror nor bliss. He must observe himself from afar without becoming permanently detached. He must be aware of his point of no return and never give up his final freedom: the freedom to choose his attitude.[33]

Integration as considered here, however, involves more than a single round-trip between the different realms of experiencing. Integration is more than the achievement of a fixed state in one given moment. It is a dynamic process that connects those moments. Dislodgement has to recur whenever fixation becomes a threat. According to Lifton, the formulation of an ongoing bridge between self and world requires the re-establishment of three functions: a sense of connection, or relationship to elements in the life space; a sense of symbolic integrity, or cohesion and significance of one's life; and finally, a sense of movement, or the continuing dynamic between fixed identity and individuation.[34]

Although the voyager may be committed to this personal process of connecting, integrating, and changing, more is involved. His attitude toward liminality and integration is also mediated by

---

[32]Idem, Myths to Live By (New York: Bantam Books, 1973), p. 234.

[33]Bettleheim, The Informed Heart, pp. 156-58.

[34]Robert Jay Lifton, Death in Life, p. 367.

society's opinion of that dynamic. Thus a larger dynamic unfolds, full of complex interactions and political implications.

Society/Individual as Definer of Integration

Society defines the voyager's integration. Society justifies liminal detours by recognizing that temporary retreat from structure is indispensable to the circulation of energy into the world.[35] Heroes carry back the marrow of new myths. Artists mold new shapes for undefined experience. Survivors reaffirm the human spirit's ability to transcend horror. Immigrants bring new dreams and perspectives.

Nevertheless an explorer of liminality is also held suspect by the receiving social structure. His sustained transcendence poses dangers to society.[36] Bliss may dissolve his interest in the world until all that remains is social anarchy. Social action comes to a halt. In addition, the traveler's disinterest is likely to be interpreted as superiority. The stranger holds a special aura because he is an outsider. His uniqueness bestows on him a magical power which threatens the established society. At the same time the stranger is vulnerable in his dependency and if he remains fixated in

---

[35] Campbell, The Hero With a Thousand Faces, p. 36.

[36] See ibid., pp. 36-37; Maslow, Toward a Psychology of Being, pp. 109-18; Turner, The Ritual Process, p. 95; and van Gennep, Rites of Passage, pp. 26-27.

his liminality he will set the stage for his own potential victimiza-
tion by society.

Naturally, if the social order is to prevail it must preserve
its membership by imposing social controls. Although it must provide
outlets for naturally occurring deviation as well as opportunities
for public and private revitalization, such divergence must be
assiduously directed within the structure of public ritual. In
order to preserve itself society must define integration as an adher-
ence to its own boundaries. It must require the social incorporation
of all strangers. To this end the social membership may consciously
or unconsciously take advantage of a voyager's vulnerabilities by
impeding his personal integration at the very least or, at worst,
contributing to his disintegration.

This occurs in a number of ways. Social scientists studying
migration, for example, tend to equate successful passage with
assimilation, adaptation, and acculturation. They measure integration
in terms of adjustment to the new receiving society: that is, the
degree to which an outsider sheds his pre-migration identity and
assumes the values of the new culture.[37]

---

[37]This attitude holds that absorption is the successful "re-
socialization" of an individual into a socially sanctioned system of
roles and identity following the disintegration of his prior role-set
and identity. (Bar-Yosef, "Desocialization and Resocialization." Also
refer to "The Migration Journey" in Chapter Two above.) Final judg-
ment is based on both the attitude and actions of a newcomer. He
identifies with the values of the new group and alters his behavior
so that actual participation is easier. (William E. Henry, "Social
Mobility as Social Learning: Some Elements of Change in Motive and
Context," in Mobility and Mental Health, ed. Kantor, p. 31;

However, even this socially stipulated level of incorporation remains difficult to attain when, for instance, the established community places refuges in transit camps, thereby forcefully isolating newcomers, prolonging their entry, and exaggerating the state of limbo between old and future worlds.[38] To compound problems, when they are eventually released the strangers are scattered throughout the new area of residence under the pretense of hastening acculturation by preventing the development of isolated ethnic conclaves. What happens instead is that an individual migrant's needed continuity with his homeland identity is disrupted and a tension between his former and present life is created.[39]

S. N. Eisenstadt, "Institutionalization of Immigrant Behaviour," Human Relations 5, no. 4 (1952): 373-95; Goldlust and Richmond, "A Multivariate Model of Immigrant Absorption," pp. 199-200; and Reul, "Opportunity and Trauma," p. 16. According to this thinking, adaptation is bilateral to the extent that the indigenous population concurrently accepts the migrant's integration and acknowledges his right to participate in their community. (Henry, "Social Mobility as Social Learning," p. 31; Reul, "Opportunity and Trauma," and Goldlust and Richmond, "A Multivariate Model of Immigrant Adaptation," p. 195).

[38] Jensen ("Psychological Aspects of the Social Isolation of Refugees") gives a fairly comprehensive description of the psychological effects produced by transit-camp life.

[39] According to Goffman (Asylums, p. 13), total institutions set up and maintain a similar strain between one's home world and institutional world, and "use this persistent tension as strategic leverage in the management of men."

Newcomers are placed in an infantile role vis-à-vis the receiving culture and lose their self-image as capable adults.[40] Immigrants are uniformly treated as initiates without regard to prior status. They become dependent upon the established society for certain basic needs, and find it difficult to reverse the pattern when decision-making power is seized from them by officials.

This "degradation effect" imposed by bureaucracies is not confined to immigrants and refugees. It is evident in other sustained liminal states erected by society. Mental institutions reward docile patients. Nursing homes patronize elderly clients. Prisons, army training camps, and hospitals invade privacy, establish routine, and define proper behavior in ways that do not necessarily coincide with the recipient's independent determinations.

A social institution evaluates its consumers according to the definition of normality which reflects its own status quo. Although maintenance of that status quo is most often achieved through participant conformity, deviance also plays an important part in sustaining the present structure's boundaries.[41] It provides the community at large with examples of intolerable behavior, warns them about possible consequences of violating social rules, and defuses potential opposition.

---

[40]Bar-Yosef, "Desocialization and Resocialization," pp. 35-36.

[41]Waitzkin and Waterman, The Exploitation of Illness in Capitalist Society, p. 37.

The sick role is one form of deviation that contributes to social stability.[42] Society has a stake in keeping certain people outsiders. It diagnoses the "maladaptive" behavior of migrants, inmates, and "schizophrenics" according to its own categories of illness and then, under the guise of attempted "rehabilitation," imposes its own therapists, objectives, and treatment methods. This "psychiatric imperialism" by the dominant culture not only discredits the individual's beliefs but it most assuredly adds to his anxiety and aborts successful integration as determined by the patient.[43]

The act of naming exerts enormous power over the named. The process can be therapeutic or exploitative depending on who labels and for what purpose. When practiced by society, naming neutralizes the mythical power of the stranger, incorporates or separates him from the local community, and protects the status quo. At the same time it can precipitate a self-fulfilling prophecy. Outsiders might internalize characteristics of the label until they too use it as a self-description.[44] Xenophobic institutions consequently have reason

---

[42]Ibid., p. 38.

[43]E. Fuller Torrey, The Mind Game, p. 165.

[44]Popular labels referring to uprooted people connote both positive and negative evaluations; for example, "pioneer," "fron- tiersman," and "settler" contrast with "refugee," "inmate," and "vagrant." Individuals upon whom one of the latter "negative identities" is conferred either resist it to the end or accept and are eventually dominated by the marginal self-image. Erikson, "Identity and Uprootedness in Our Time," pp. 97-98.

to feel assured of their diagnostic accuracy and continue treating deviants according to their now realized label. Soon extrication from the process becomes all but impossible.

The voyager names his own change process. "Integration" involves more than adaptation: the voyager assumes responsibility for letting himself be acted upon, he enters into compromise by decision rather than manipulation, and he takes initiative in defining his own ex- perience, clarifying his own goals, and pursuing his own alternatives.

> *Integration* with one's context, as distinguished from *adaptation*, is a distinctly human activity. Integration results from the capacity to adapt oneself to reality *plus* the critical capacity to make choices and to transform that reality. To the extent that man loses his ability to make choices and is subjected to the choices of others, to the extent that his decisions are no longer his own because they result from external prescriptions, he is no longer integrated. Rather, he has adapted. He has "adjusted." . . .
> The integrated person is a person as *Subject*. In contrast, the adaptive person is person as *object*, . . .[45]

In naming his personal change process and ascertaining the degree of integration achieved, an individual is never completely free of society's influence. It is difficult for him to know the full extent to which he is molded by external labels and takes those names, choices, and assessments for his own. But while mistaken self-labeling can be self-deceiving, personal integration is not necessarily hindered by social interaction. The voyager remains the

---

[45]Paulo Freire, <u>Education for Critical Consciousness</u> (New York: Seabury Press, 1973), p. 4.

primary definer of his change process as long as he is aware of the inevitable interplay between himself and society and actively makes choices on the basis of this knowledge.

In fact, outsiders can aid the traveler on his journey. Guides can help him to clear away the paralyzing rubble that blocks new movement and to create his own frameworks for naming, choosing, and relating. The following pages focus on this aspect of personal transformation. Part Two looks at the dynamic through which people name their own experience and ascertain their own level of integration. Part Three offers a number of activities designed to facilitate this self-determining process.

PART TWO

CREATIVE FORMULATION

The health of the eye seems to demand a horizon.
                                    Emerson, Nature

CHAPTER IV

THE FORMULATION PROCESS

Creative process is another journey of transitions and transformation. It involves the cyclical disintegration of traditional forms and the generation and integration of new ones. The creator separates from his obsolete configurations of experience, enters a realm of formlessness, and emerges with structures by which his experience is newly organized. Like the hero, disaster victim, patient and others, the creator travels through worlds of structure and transcendence, separation, liminality, and integration.

"Forms" are quite simply the creator's shapes or embodiments of his experience. "Creative formulation"[1] is his ongoing process of giving shape to experience, of establishing or arranging the boundaries of form. It is the process by which one consciously or preconsciously generates forms that embody, reveal and transform his current relationships with his world. Journeys of creative formulation involve the birth and death of forms. Old forms that are not working give way to new ones that are more viable in terms of present experience.

---

[1]"Formulation" and "creative formulation" are used interchangeably throughout the text.

Growth, according to psychologist Sidney Jourard, is the disintegration of one way of experiencing the world followed by a reorganization of the experience such that it includes a new disclosure of the world.[2] This process of "independent learning" proceeds by six steps. It commences when present existence has arrived at an "impasse." New disclosures of the world that were always transmitted previously and which we disregarded now invite us out of our current fixated structures. As a prior structure begins to dissolve, self "detaches" from our image of self and we "immerse" into our center or source of experiencing. "Emerging," we are reborn into a redefined self-structure. "New possibilities" become evident and we "select" one aspect of the new disclosures in which to become involved.

Whereas Jourard perceived a world disclosing itself to man, George Kelly, a clinical psychologist who developed an elaborate theory of personality, asserted that man creates his own lens through which he views the world.[3] For him the world does not produce structure, man does. He looks at his world through created "templets" or "constructs": structures within which his experience can derive meaning.

---

[2]Sidney Jourard, Disclosing Man to Himself (New York: D. Van Nostrand Co., 1968).

[3]George Kelly, The Psychology of Personal Constructs, vol. I: A Theory of Personality, and vol. II: Clinical Diagnosis and Psychotherapy (New York: W. W. Norton & Co., 1955).

Man develops new constructs and shifts from ambiguity to mean-
ingfulness by means of the "creativity cycle," Kelly continued.
This process of generating templets involves alternately loosening
and tightening constructs. Free movement between the two is essential
for creativity. Loose constructs make us more permeable to the
influx of new experiences and to making associations among them.
Tightening permits us to organize, define, and stabilize construc-
tions.

Creative formulation as presented in these pages is also a
cycle in which new forms for experience are continually generated
and dissolved. It consists of four major elements; encountering,
ritualizing, meaning, and rite. Encountering is the direct and
intense meeting and communion of two formerly separate identities.
The experience is liminal and formless. Forms are present in
ritualizing, meaning and rite. In the first they are preconscious
creations. When recognized by consciousness and integrated into
self-identity, meaning-forms arise. Rites are those meanings become
formulae that eventually produce a new call to separation.

Each aspect of the cycle is both beginning and end, prelude
and sequel, transformation and transformer. Encountering transforms
a standardized rite by endowing it with the significance born of
communion. Ritualizing transforms encounter by chiseling boundaries
into encounter's unnamed ubiquity. Meaning transforms ritual by

illuminating its connections with former patterns of self. Rite transforms meaning by securing the unpredictability of revelation within ceremonial prescriptions.

The terminology of Jourard, Kelly, and this study can be translated into the idiom of transition. A state of impasse or rite brings on the call to separation and one's subsequent detachment from the everyday world. Immersing in the liminality of encounter one meets and does battle with powerful forces heretofore unknown. He recrosses the threshold, triumphant and transformed, bringing with him fresh visions and insights of ritual and meaning. During detachment and immersion the creator's constructs become highly fluid. Their tightening is concurrent with re-emergence into the world of structure.

The dangers of remaining exclusively in either liminality or the world of structure were pointed out in Part One. These same hazards are potentially present in the creative process. While the dissonance involved in transition crises is overt and, according to society, to be averted, creative conflict is usually viewed in terms of its by-products and therefore extolled. Closer scrutiny reveals, however, that just as transition contains the inherent seeds of potential health, so creativity holds inherent sources of dissonance. Transcendence without return can result in the loss of meaning, identity, and self. Form without intensity becomes rigid stereotype and cliché.

Risk is further complicated by a complexity of alternatives reminiscent of transition. We need to construe new meaning for current experiences, yet we cling to archaic orders, dreading to enter undefined realms or to relinquish prior confirmations of the world which we achieved only through tremendous investment of personal energy. Fearing the loss of orientation, our eventual emergence is often experienced as emergency.[4]

Furthermore, whereas our eventual constructions relieve ambiguity with definition, the stability they afford us is only temporary. This happens in part because forms become outmoded. Constructs give stability during transition but they too undergo transition.[5] No sooner do we name reality than do the very circumstances that led to that formulation change.[6] Consequently our relationship to reality changes, calling for new definitions. What's more, in trying to concretize the abstract we alter its very

---

[4]Rollo May, The Courage to Create, p. 114.

[5]Kelly, A Theory of Personality, p. 486.

[6]In Cox's words (Religious Systems, pp. 6-7): "We say that we 'think,' but thinking is only a matter of being able to state minutiae in a finite moment, and to know that by the time these have been stated, the very circumstances which led to a tentative truth regarding them have changed, thus making them at best only relatively true."

essence.[7] Our process of naming a form delimits experience but also eliminates certain elements of the original and thus biases it. We obscure as we reveal.[8]

Despite the risks of formulation, similarities between the two transformation journeys suggest that the overwhelmingly healthful creative process can help an individual pass through difficulties of other transitions. By experiencing transition stages in the context of creativity and by recognizing their parallels, it is conceivable that one will come to focus on and actualize those inherent health-producing elements of transition.

Part Two explores creative formulation and examines its relationship to transition's process and problems. The opening chapter involves a detailed discussion of the formulation cycle. Encountering, ritualizing, meaning, and rite are explored in turn and, as in the subsequent chapter, are illustrated with accounts from actual experience. The reader of these accounts will surely detect the inherent paradox in using consciously organized language to describe preconscious experience, namely, encountering and ritualizing. Any analysis of creative formulation requires an articulation of connections already made. The examples of encounter and ritual that I relate in this document are not encounters and

[7]James Lord, a close friend of artist Alberto Giacometti, used these words to explain the creator's anxiety aroused by the gap between his ideal vision and its objectification in the art work. May, The Courage to Create, p. 95.

[8]Ernst Cassirer, Language and Myth (New York: Dover Publications, 1946), p. 7.

rituals in themselves. They are earlier experiences that have been
made to mean.

Chapter Five integrates concepts about transition and
formulation. The two journeys of transformation are compared
in terms of their similar progression and obstacles, and formulation's
capacity to facilitate passage through transition is established.

Encountering

Encountering is the <u>spontaneous and immediate meeting of self</u>
<u>and the world in a sacred moment of co-respondence</u>. The definition
consists of three major components. They include words referring to
the dynamic of an encounter--"meeting" and "co-respondence," those
that discuss its participants--"self" and "world," and terms alluding
to an encounter's qualities--"spontaneous," "immediate," "moment,"
and "sacred."

<u>The dynamic</u>. Meeting is the coming into relation of two autonomous
identities. Self responds together with not-self in a flash of such
intense communion and quickening that individuality diminishes.
As in Abraham Maslow's "peak experiences," percepts are exclusively
and fully attended to, producing a sense of wonder and awe.[9] The
charged atmosphere gives a new sense of life and forever changes
the participants upon their subsequent partition.

---

[9] Abraham Maslow, <u>Toward a Psychology of Being</u>.

The concept of meeting presupposes a universe split into subjects and objects. It presumes that these differentiated identities converge from separate directions. It assumes that disparate beings have the potential so to experience communion that their individual identities fuse and dissolve.

"Meeting" has two connotations. It is both a movement toward and a joining together. It is arriving at each other's facing edge and continuing beyond that outer boundary into a state of reciprocity. Meeting is both coming together and being together.

When entities in the world remain unattached or out of relation they remain mere events. They preserve the solitariness of "I-It" segregation.[10] They may mix but do not truly meet. However, when living creatures of the world do come into meeting they commune so directly as I and You that their union is consummated by an exchange of spiritual plasma.

---

[10]Martin Buber described two basic words spoken by man; "I-It" and "I-You." The first one relates to the remote world of experience: ". . . every It borders on other Its; It is only by virtue of bordering on others." When man "experiences," he passes over the surface of objects and brings back some knowledge of their condition. "You" has no borders and is not experienced. The word pair I-You establishes the world of relation or reciprocity. I and Thou, trans. Walter Kaufmann (New York: Charles Scribner's Sons, 1970), pp. 53-61. In this paper "encountering" is somewhat analogous to I-You relation. Objects of the world are the Its that come to meet and become You's. Unlike Buber's definition, however, the term "experience" is also used here to suggest the world of relation.

103

The participants. Who exactly enters into this relation? Who are the living creatures of the world that meet in an encounter? The primary participants joined in meeting are the subjects and objects of experience.[11] Self is the subject, aware of its coming to meet. The world is the object toward which the subject arrives. Self and world remain distinct entities during their approach. Only in their subsequent state of confluence does former separateness vanish.

The self is the locus of experience. It is the sense that a person has of his own organism.[12] Although one's self-structure is fluid, altering as it interacts with and integrates other elements of experience, it retains a central and relatively consistent core by which one maintains identity.[13] From the vantage point of this enduring sense of basic identity one is aware of himself as a center. The individual recognizes the presence of other beings because his core self recognizes its own uniqueness.

---

[11]According to Rollo May (The Courage to Create, pp. 39, 51), two poles "meet" in an "encounter": the subjective pole or the conscious person, and the objective pole or "world" which is the "pattern of meaningful relations in which a person exists and in the design of which he or she participates."

[12]Brewer, "Integration," p. 70.

[13]See Kelly, A Theory of Personality, pp. 482-88.

All those as yet unintegrated entities beyond the boundaries of core self make up the world. An individual can meet the sea, a fellow human being, a deer, a loaf of bread, a symphony, a fantasy, the taste of jasmine, a memory. The world consists of people, things, feelings, forces. It need not be human or animate or even external.

The human and non-human world. Fellow human beings would seem to be the most accessible resource for communion. That other people are sentient in the same manner as ourselves is undeniable. But other living inhabitants of the world can also be engaged by a human self in encounter. The following tale recounts one such encounter with a magic coyote of the Sonoran desert chaparral.

The southwest desert is an inhospitable land bearing great power. It is a land of mesquite and devil's claw, of parched lizard washes and ragged saguaro promontories. There, on a high plateau along his journey to Ixtlan, Carlos Castaneda saw a coyote calmly approaching him. The animal halted just a few feet away.

> We looked at each other, and then the coyote came even closer.
> Its brown eyes were friendly and clear. I sat down on the rocks
> and the coyote stood almost touching me. I was dumbfounded.
> I had never seen a wild coyote that close, and the only thing
> that occurred to me at that moment was to talk to it . . . I
> thought that the coyote "talked" back to me . . . It was not
> that the animal was voicing words the way I am accustomed to
> hearing words being voiced by human beings, it was rather a
> "feeling" that it was talking. . . . The coyote stood up and
> our eyes met. I stared fixedly into them. I felt they were
> pulling me and suddenly the animal became iridescent; it began
> to glow. . . . the coyote was a fluid, liquid, luminous being.
> Its luminosity was dazzling. I wanted to cover my eyes with
> my hands to protect them, but I could not move. The luminous
> being touched me in some undefined part of myself and my body
> experienced such an exquisite indescribable warmth and
> well-being that it was as if the touch had made me explode.

I became transfixed. I could not feel my feet, or my legs, or any part of my body, yet something was sustaining me erect.

. . . I had no thoughts or feelings. Everything had been turned off and I was floating freely.[14]

Two living species, man and animal, came together in a moment of heightened awareness and intense relation. Was the coyote "real" and did it also experience co-respondence? They are logical questions to ask about an encounter in which the nonhuman participant cannot acknowledge its sense of communion and thus verify that an encounter has transpired. But encounters are not logical experiences. They transcend the everyday logical reality in which such questions are even posed. Participants have no need to inquire as to the legitimacy of their experience, for encounters are intrinsically self-validating.

Animate and inanimate. There is a wonderful photograph of Pablo Casals that powerfully depicts a whole range of encounters with supposedly inanimate objects of the world.[15] We see the master from behind, seated on the edge of a simple wooden chair and appearing to be alone in a great dark room. His head, shoulders and arms curl forward, tenderly cradling cello and bow. Only one light touches the crown of his head, the poised arc of arms, bowstrings, and the scroll that is embraced by the shelter of artist's neck. The actual meeting of hands and instrument is shielded from our view yet we dare not intrude further upon their protected intimacy.

---

[14] Carlos Castaneda, Journey to Ixtlan, pp. 296-98.

[15] Yousuf Karsh, Portraits of Greatness (New York: Thomas Nelson & Sons, 1960), p. 43.

Yousuf Karsh has given us a moving portrait that allows us to enter into dimensions of encounter. In one layer we see the meeting of Casals and his cello, of man and object. In another the musician meets notes of some anonymous composer's creation, of a prior formulation. On a third level he meets his own process of making music, of re-creating those written notes and phrases. And finally, in our own special moment, we viewers encounter Karsh's embodied vision of Casals's encounters and we too respond.

Our meeting with artistic media is not restricted to viewing someone else's creations. As we come together with our own photographic film, paint or movement, two circumstances of meeting potentially develop. The medium itself may stimulate a relation and be the co-participant of our encounter. Or we creators might come into relation with a medium in the process of embodying prior encounters between ourselves and the world. In the first case we become bound to the very film, pigments, muscles. Interaction is unmindful of purpose or product and has not been precipitated by our primary intention of manipulating the medium as a vehicle for expression. In the second case an intimate relation also transpires but it arrives as an added layer of encounter initiated by our creative urge to externalize a prior connection.

Interacting with inanimate objects such as artistic media transforms both the creator and the object. How is it though that ordinary bowstrings, musical scores, and photographs ascend to the status of living creatures of the world capable of co-respondence?

Perhaps it is because encounter itself invests seemingly inanimate objects with life, transforming them into living creatures too, or because encounter brings into relief the hibernating life latent in an object such that it becomes apparent to us, or again, because encounter sensitizes living selves so that we can finally recognize the perpetual life-presence within "inanimate" beings.

External and internal. Coyotes and cellos seem to exist outside our physical self and we readily acknowledge them as "other"; however, objects of the world need not be physically external to us. The ideas, fantasies, feelings, visions, memories, and dreams that emanate from within are all "other" to us until we meet and integrate them.

Daydreams and fantasies absorb us in present relations with a time beyond the confines of chronology. During visions such as the meeting of childself and old-womanself described in Chapter Three, two separate awarenesses of a self's identity are united in a simultaneous moment of their mutual history. Sometimes the external environment precipitates an uncensored stream of feelings and images. It was the hypnotic rhythm of mending her dress, for example, that engaged one fictional charcter, Clarissa Dalloway, in a momentary flow of impressions.

> Quiet descended on her, calm, content, as her needle, drawing the silk smoothly to its gentle pause, collected the green folds together and attached them, very lightly, to the belt. So on a summer's day waves collect, overbalance, and fall; collect and fall; and the whole world seems to be saying "that is all" more ponderously, until even the heart in the body which lies in the sun on the beach says too, That is all. Fear no more, says the heart. Fear no more, says the heart,

committing its burden to some sea, which sighs collectively
for all sorrows, and renews, begins, collects, lets fall.
And the body alone listens to the passing bee; the wave
breaking; the dog barking, far away barking and barking.
    "Heavens, the front-door bell!" exclaimed Clarissa, staying
her needle. Roused, she listened.[16]

We meet our memories too. Normally we remain detached from

prior relations, remembering only the syntax of past experiences,

but on occasion we actually relive them. It is not that we repeat

the sequences verbatim. This is impossible because both we and the

circumstances have changed. Rather the present stimulates us to

engage in a vivid, new encounter.

As a child, the solitary Rebeca of another novel ate damp

earth and whitewash. Throughout her life sorrowful moments such as

the following would impel her to remember her ancestral yearnings

and, overwhelmed by nostalgia, Rebeca would return once again to the

courtyard floor and walls.

On rainy afternoons, embroidering with a group of friends on
the begonia porch, she would lose the thread of the conversation
and a tear of nostalgia would salt her palate when she saw the
strips of damp earth . . . Those secret tastes, defeated in the
past by oranges and rhubarb, broke out into an irrepressible
urge when she began to weep. She went back to eating earth.[17]

Both women contacted presences within themselves which until

that moment were dormant. Touching folds of silk Clarissa touched

new waves of her unconscious associations. Weeping, Rebeca met the

onrush of her forgotten appetites. Joining parts of their inner

world, time vanished and fractures of self mended.

---

[16] Virginia Woolf, Mrs. Dalloway (New York: Harvest Books,
1953), pp. 58-59.

[17] Gabriel García Márquez, One Hundred Years of Solitude
(New York: Avon Books, 1972), p. 67.

The qualities. Encountering is spontaneous. Meetings cannot be willed, designed, or predicted. They seize us at the most unlikely times--running for a bus, falling asleep, grabbing a hamburger. Meetings "befall" us, concluded Irene de Castillejo, author of an essay on feminist psychology.[18] We cannot fashion or force them. All we can do is make ourselves available to an encounter should it come, and let ourselves be open to meeting, being met, and ex-periencing intensity.

Encountering occurs in the now. It is immediate. It is part of the living present for the simple reason that we experience only while a moment is transpiring. A person encounters prior events only insomuch as he draws them back into current relation.[19]

Meetings are "present" in a second way: encounters have a recurring, ongoing presence throughout the creative formulation cycle. They come to pass when self meets aspects of its world ("encountering"). They take place at the conjunction of that com-munion and the medium that will embody it ("ritualizing"). They emerge during an instant of revelation when those embodiments interconnect with conscious awareness ("meaning").

Only during rite is encounter absent, for although rite is a necessary link in the formulation cycle, providing the barren

---

    [18]Irene Claremont de Castillejo, Knowing Woman: A Feminine Psychology (New York: Harper Colophon, 1974).

    [19]In I and Thou (p. 84) Buber stated, "The individual You *must* become an It when the event of relation has run its course. The individual It *can* become a You by entering into the event of relation."

atmosphere that will demand conception of new forms, it does not in itself nourish creative protoplasm. Only when someone, mimicking the protocol of a ceremony, re-experiences accord between his self and the essence of those formulae does he enter the realm of encounter and creation once again.

These recurring instants of intense relation cannot be sustained however. They are momentary. Heightened emotion by its own intensity spends itself. So the eloquent Friar warned the youthful lovers Romeo and Juliet: "These violent delights have violent ends, / And in their triumph die, like fire and powder, / Which, as they kiss, consume."[20]

Just as intensity consumes itself, so it eventually destroys us. George Bernard Shaw cautioned maestro Heifitz of this: "If you continue to play with such beauty, you will certainly die young."[21] We cannot bear prolonged passion. In order to survive we must leave encounter and return to a world of subjects and objects, for there self secures the distance needed to restore creative energy and to beget its very identity.

The ephemeral attribute of encountering is related to its connection with the sacred. The term "sacred" does not refer to religion in its narrow context of sacrament, theism, and worship, but rather points to its original sense of reconnection: "religion"

---

[20] *Romeo and Juliet*, act 2, sc. 6, lines 9-11.

[21] May, *The Courage to Create*, pp. 21-22.

comes from the Latin "ligare" meaning to connect; "re-ligare," to reconnect. "Sacred" describes a relationship which is so special that we feel bound to it with the core of our being. Encounters are elusive and transcendent because they are touched by this extra-ordinary energy that refuses to linger, but it is by continual return to the "sources of the sacred" that humans escape nothingness and death.[22] Encounters are holy in that they are whole, spiritual in that they are spirit rituals.

Ernst Cassirer discussed the role of the sacred in symbolic formulation.[23] According to the philosopher, all symbolic forms are originally tied up with the "mythico-religious" sphere. First, thought is "captivated and enthralled by the intuition which suddenly confronts it." The entire world is annihilated and self is possessed by a single impression. At a critical turning point, however, the subjective excitement becomes objectified into a first actual form called a "momentary god." Cassirer characterized these images as originating in mythico-religious potency and emerging from the need to discharge its tension. Not products of reflection, the deities resolve subjective stirrings into objective forms such as myths and words.

Sacred presence pervades ritual as well as encounter. It permeates meaning when consciousness encounters the prior momentary

[22]Mircea Eliade, The Sacred and the Profane: The Nature of Religion (New York: Harper & Row, 1961), p. 107.

[23]Cassirer, Language and Myth, pp. 32-36.

gods of ritual. Even rite bears the sacred presence of encounter, not directly perhaps, but in both the origins and offspring of its formulae. Within rite, encounters can be remembered or recaptured, if not experienced anew.

Ritualizing

Experiences of power such as encounters usually lead to their being given a form.[24] We need to define, to delimit our amorphous experience. Encounter provides us with the raw experience without which there can be no eventual illumination. Delineation provides us an outlet for expressing our relations with the world and a manageable scope in which to understand them. Formulations solidify the flux of life, establish our relationships with it, and provide our growing consciousness with a frame of reference.[25]

The structure of a comprehensible subject-object world that formulations let us perceive is also the structure that encounter compels us to create. Forms are not simply representations of reality; they are creations by whose agency we can apprehend reality.[26]

Rituals comprise one mode of creative formulation. Like encounters they are spontaneous and magical moments of quickening. They are not the "mere" or "empty" rituals of popular usage. Our current sense of the term connotes hollow liturgy, primitivism, and

---

[24] Wosein, *Sacred Dance*, p. 14.

[25] Ibid.

[26] Cassirer, *Language and Myth*, p. 8.

compulsion. It is associated with the church, tribal societies, and the mentally ill. In most minds ritual is synonymous with rite. Few people would want to be caught in the act! They would be embarrassed sanctioning or participating in it.

It seems valuable to review some dominant perspectives on ritual which undoubtedly have had an impact on the layperson's understanding of it. The brief survey will serve as a background against which to elucidate and compare an alternative concept of ritualizing.

Traditional concepts of ritual. Anthropology and clinical psychology represent two fields that traditionally have examined ritual. Both stress two fundamental variables. In general, rituals are distinguished as either public or private and either intentional or spontaneous. Shared and voluntary, they are considered adaptive; idiosyncratic and unscheduled, the behavior is deemed pathological.

Defined anthropologically, rituals are enacted by a community of people in order to mark that society's important recurring events and transitions such as the calendar cycle and life stages. Performances involve celebrating, beseeching, acknowledging, and facilitating life-changes of community members. Rituals are collectively accepted as indispensable. They are communally experienced and actualized, and their efficacy is consensually verified. The performance, always attentive to detail, is not directed toward a human audience but rather the entire community participates, addressing itself to

a transcendent power. Rituals are sacred. They symbolize a group's relationship with the cosmos.

Developmental psychologist Erik Erikson contributed his own description of ritual which shares its emphasis on communal enactment with the anthropological viewpoint.[27] He defined ritualization as an "agreed-upon interplay between at least two persons who repeat it at meaningful intervals and in recurring contexts; and that this interplay should have adaptive value for the respective egos of both participants."

Erikson concurred with some major elements of the anthropological perspective. He stressed ritual's mutual aspect, claiming that needs of the participants and the messages communicated among them are reciprocal. All benefit from the performance. In addition, Erikson indicated that ritual is repeated with meaningful regularity and is permeated with a sense of indispensability.

Both orientations also acknowledge a definite relationship between ritual and transition, but whereas anthropology concerns itself with separation and incorporation in the context of a community's specific rites of passage, Erikson studied ritual primarily from the standpoint of an individual's developmental changes. At each stage, be it early childhood, play age, school age, adolescence, or adulthood, the new mutuality which is affirmed by a new form of

---

[27] Erik Erikson, "Ontogeny of Ritualization," in Psychoanalysis-- A General Psychology: Essays in Honor of Heinz Hartmann, eds. Rudolph Loewenstein et al. (New York: International Universities Press, 1966), pp. 601-21.

ritualization occurs in light of the individual's exposure to a new
kind of separation or "estrangement." In infancy, for example, the
crisis is often felt as abandonment; in adolescence one faces identity
confusion. In order for ritualization to develop effectively, all
prior estrangements must have been overcome, all preceding steps
of ritualization successfully incorporated, and the whole inventory
of growth carried forward to the new stage.

Erikson recognized the role of spontaneity in ritualizing
but seemed to qualify it with his dialectical approach to the process.
Yes, ritual originates with playful improvisation, he asserted, but
must be repeated periodically in order to overcome estrangement and
provide the assurance born of familiarity. Yes, it is unprescribed
but remains ontogenetically grounded. Erikson acknowledged the
spontaneity of surprise inherent in ritual but placed it in an
interpersonal context wherein the occasion of ritual is anticipated,
the purpose evident, and the format clearly delineated and assiduously
followed.

Traditional Freudian psychiatry, on the other hand, focuses
on individual ceremonies that are unattached to a broader social
significance. Private ritual is clinically perceived as obsessional
behavior made up of repetitive solitary acts with extremely idio-
syncratic meanings.[28] Similarly, spontaneous acts are often
diagnosed as compulsive. Freud even simplistically juxtaposed

_____

[28]Ibid., p. 601.

obsessional neurosis with the formation of religion. In charac-
terizing neurosis as a private religious system and religion as
universal obsessive neurosis, he thus condemned even communal
ceremonies as being pathological.

According to Freud, neurotic ceremonials arise as an ego
defense against sexual impulses. The fabrications consist of

> . . . little prescriptions, performances, restrictions, and
> arrangements in certain activities of every-day life which
> have to be carried out always in the same or in a methodically
> varied way. These performances make the impression that they
> are mere 'formalities'; they appear quite meaningless to us.
> Nor do they appear otherwise to the patient himself; yet he is
> quite incapable of renouncing them, . . . Just as trivial as
> the ceremonial performances themselves are the occasions
> which give rise to them, . . . but the remarkable conscien-
> tiousness with which [they are] carried out, and the anxiety which
> follows [their] neglect, gives the ceremonial the character of
> a sacred rite.[29]

One has a sense from these two traditional concepts of ritual
that in order for the experience to be viable there must be a
conscious link and continuity between a compelling occasion and the
subsequent enactment. Spontaneity seems to imply insignificance.
Ritual must be tied to a specific purpose of which the participants
are fully aware. Their formalized behavior must be a voluntary
response to certain demands set up by the particular world view.

What's more, ritual's worth seems to be gauged in terms of
social well-being. If others cannot share and benefit from the
experience then it is dysfunctional, if not deviant. Private rituals

---

[29]Sigmund Freud, "Obsessive Acts and Religious Practices,"
in Collected Papers, vol. 2 (New York: Basic Books, 1959), p. 26.

appear to automatically indicate pathology. It is interesting to note that of the four variables encompassed in anthropological and clinical definitions of ritual the only legitimate combination appears to be public and intentional.

Ritual as intentional/spontaneous. Rituals need not be consciously designed elaborations. Such formalized behavior more likely falls under the rubric of rite. They need not be repeated according to an articulated schedule but rather can erupt quite spontaneously, making just a single appearance. Nor must rituals give closure to an experience in the sense that they intentionally respond to a demand and thereby equalize some cosmic score. They "complete" an encounter insomuch as they take it a step further in its evolution.

The notion that ritual is rationally motivated at all is being challenged, thus making the issue of volition less relevant. Carl Sagan, in his recent investigation into the evolution of human intelligence, presented a physiological explanation of ritual.[30] He cited research indicating that ritual activity is controlled by the R-complex section of the brain. This rudimentary configuration found in less-evolved species is surmised to surround the ancient brainstem and be supplemented in humans and other mammals by two more recent and progressively more sophisticated layers, the limbic system and the neocortex. The physiological origin of ritual became

---

[30]Carl Sagan, The Dragons of Eden: Speculations on the Evolution of Human Intelligence (New York: Random House, 1977), pp. 51-62.

evident when scientists observed that squirrel monkeys were pre-
vented from displaying their normal greeting gestures with lesions
present in the R-complex of their brain.

The discovery forces us to reconsider the traditional assump-
tions about ritual. It implies not only that the motivation of
ritual is largely physiological but that it is centered elsewhere
than in the neocortical reasoning domain. Sagan in fact wondered
whether the ritualizing tendency in many psychoses might be the
result of either R-complex hyperactivity or a neocortical failure
to override R-complex.

While anthropological and clinical interpretations would
lead us to accept a strictly behavioral etiology of ritual, bio-
logical speculations tempt us toward a purely organic view. Either
approach by itself seems simplistic. Surely human ritual is influ-
enced by the interaction between our physical structure and our
environment and between our preconscious needs and our conscious
will.

As for Freud's glibly equating obsessional neurosis with
religious ritual: he neglected to point out that the religious
person is not dominated by an ungrounded urge to repeat a series of
actions. Whereas a deeply "disturbed" person fails to see the
relationship between self and the experience symbolized or to
differentiate between symbol and the thing symbolized, the religious

one is fully aware of the connection between need and act, and con-
sciously chooses to perform.[31]

A more fundamental fallacy of Freud's rests in his suggestion
that all private ritual is by definition obsessive neurosis. While
the performance may be primarily solitary, private enactment does
not necessarily indicate psychic disintegration. To determine a
ritual's healthfulness purely in terms of the quantity of its
participants is misleading. In any case, as will be pointed out,
ritual is never completely isolated from environmental influences.
Its origin and impact cannot be viewed as exclusively public or
private since the form that emerges is always a result of an inter-
action between self and the world.

Ritual as public/private. Rituals can be highly personal while being
group-bound. All rituals, even those performed by entire communities
for a collective purpose, have a personal component. The individual
is transformed. Personal transformation sustains the community which

---

[31]See S. P. Nagendra, The Concept of Ritual in Modern
Sociological Theory (New Delhi: The Academic Journals of India,
1971), pp. 128-29. Similar differentiations have been drawn between
schizophrenic patients and poets. In a reference to Silvano Arieti,
Gilbert Schloss noted that while poets resolve conflicting elements,
schizophrenic clients cannot even discriminate them because boundaries
between objects and the words that stand for them remain blurred; in
Psychopoetry (New York: Grosset & Dunlap, 1976), p. 8. David Forrest
also pointed out that patients do not realize that what they do with
the word for an object is not thereby done to the object itself. Un-
like poets who are masters of their language, schizophrenics are
slaves to it. "The Patient's Sense of the Poem: Affinities and
Ambiguities," in Poetry Therapy, ed. Leedy, pp. 231-59.

in turn validates the individual. He is confirmed collectively as well as reflexively. He feels both similarity and distinctiveness; group cohesion and autonomy.

Just as collective rituals have a personal aspect so are private rituals influenced by the environment. Private enactment does not indicate isolation. Nobody lives and functions in a vacuum. Private rituals are determined by interaction with the world on some level, be it personal, cultural, or universal. We can use movement to look at these three external influences on private rit-ualizing.

On a personal level one's emotional state, body-experiences and interrelationships with the world interact and reinforce each other. Physical and psychic patterns affect and reflect each other. Our relationship with the world is engraved in the way our body functions and is expressed in our movement. These body-statements in turn influence our future interactions with the world. For example, a person who defends himself against a threatening world often develops tight neck and shoulder muscles. The armor repels penetration, reinforcing his inability to yield to trust and fortifying his distrustful view of a harsh world. Defenses compound defensiveness and the armor thickens.

Interrelationshps exist between personal motor habits and the cultural environment. An individual learns the kinesthetic responses of his group and unconsciously incorporates them into his

own movement patterns. Among the sociocultural influences on personal movement is a community's economy. Each form of work, be it stoop labor, hauling nets, or administering from behind a desk, exercises different muscles, making them more or less supple and available for diverse kinds of movement. Power relationships between employer and employee affect one's sense of self and consequently his physical stance.

Belief systems also influence the character of movement. Two authors suggested, for example, that there is a relationship between Balinese dance and that people's concept of the spirit world.[32] In a land where fearsome spirits pervade life, always traveling in straight lines, human movement must be angular, interrupted by sudden changes of direction, hugging the ground, and very precise. Adherence to this pattern will mislead the spirits and protect the community.

Personal rituals have a collective dimension on a third level. Though emitted in solitude they often express universal motifs that recur among vastly distant people. These shared, primordial images or "archetypes" are the "inherited powers of human imagination as it

[32]Claire Holt and Gregory Bateson, "Form and Function of Dance in Bali," in The Function of Dance in Human Society, ed. Franziska Boas (New York: The Boas School, 1944; reprint ed., Brooklyn: Dance Horizons, 1972), pp. 55-63.

was from time immemorial."[33] Although colored by individual con-

sciousness, personal memories acquired during one's own life cannot

account for their existence, proposed Jung. Rather, archetypes slum-

ber, imprinted, within every individual's collective unconscious.

The following incident drawn from a movement therapy session illus-

trates the archetypal aspect of improvised private ritual.

One evening the group facilitator selected two types of music,

a recording of Indian sitars and another of African percussion.

Still feeling a bit shy and rather introverted, we participants

claimed far corners of the room and moved spontaneously to the first

musical piece, opting to keep our eyes closed. After settling into

comfortable movements I finally decided to brave vision and take a

look around. I was startled to notice that the others, their eyes

still shut, were moving almost identically to each selection and

phrase of music. They spiraled at the same instants, lumbered,

lightened, swayed, extended, contracted in unison and yet each was

visually unaware of the others.

During the second recording something else unexpected happened

that made me even more cognizant of universal movement-responses en-

gendered by tones and rhythms of music. One woman had arrived

---

[33] C. G. Jung, The Collected Works of C. G. Jung, vol. 7: Two
Essays on Analytical Psychology, Bollingen Series XX (New York:
Pantheon Books, 1966), p. 64. For an additional discussion of
archetypes the reader might also refer to C. G. Jung, The Collected
Works of C. G. Jung, vol. 5: Symbols of Transformation: An Analysis
of the Prelude to a Case of Schizophrenia, 1956, vol. 9, Part I: The
Archetypes and the Collective Unconscious, 1959, and C. G. Jung,
Psychological Types or the Psychology of Individuation (London: Kegan
Paul, Trench, Trubner & Co., 1923).

extremely depressed about the recent deaths of two men very close to her. Toward the end of the session when throbbing drumbeats mesmerized us she began to improvise a danced ceremony of her own death. The rest of the group, eyes finally uncovered, started to take notice.

Two others moved toward her now immobile body and started to circle and leap over her in a coordinated gesture which I interpreted as a rejoicing and ushering in of death. Their attitude incensed me and I resented their blatant and joyful acceptance of her departure. I rushed angrily toward the trio, initiated some aggressive movements against the two celebrants, and fell kneeling behind my friend's head. I simply had to revive her! Gently placing her head on my thighs I moved forcefully to the drumbeats, somehow "knowing" that life was related to movement, that rhythm could draw it back, and that the point of entry was the top of the head.

At the end of the session, with the woman somewhat reluctantly revived, we gathered to verbalize our perceptions about what had spontaneously transpired. It was then that the group leader indicated we had unknowingly created a death ceremony whose movements, roles, and sequence were almost identical to another formalized death ceremony halfway around the world.

While the first experience of the evening indicated that personal movement rituals can be solitary and still parallel, the

second one demonstrated a coordinated group ritual in which each individual performance was an expression of both intrapersonal dynamics and archetypal responses.

In summary, individual motor habits and rituals are never totally removed from one's relationship with other people. Encounters with the world all affect patterns of personal expression though the form itself be unique to the creator and enacted by him alone. Spontaneity, solitude, and absence of a conscious, articulated purpose whether personal or social, do not make rituals less grounded or integrative.

Ritualizing. Within the context of creative formulation, ritual is the organic, undesigned form that emerges spontaneously as the embodiment of an encounter. It is motivated primarily by an organic need to give form to experience. The boundary line we need to create and which distinguishes ritual's form is both liberating and protective. The act of delimiting offers us security from the chaos of liminal encounter. It also lets us separate from old, restrictive structures into a realm of innovation.

Ritual forms are carved out of the undifferentiated unity of relation. Their borders are demarcated and released like Michelangelo's sculpted "Captives" in the process of freeing their latent forms from the mass of superfluous stone about them. Potential is tightened up, focused, distilled. The forms are extracted, embodied, unveiled, disclosed, externalized.

Rituals can be generated individually or communally. They can emerge as a single display or be repeated. In some cases repetition is visible within the structure of a person's or group's lone performance. In others it is manifested through a series of parallel improvisations. Sometimes repetition is not observable at all. Here, the single form appears to stand detached, seemingly ungrounded and dysrhythmic. Nevertheless, whether a pattern is evident or obscured there is always a rhythmic connection between the form and the experience which impelled it.

Unlike rite, the repetition of ritual is not consciously prescribed. Enactments are expressive, not purposive, and therefore each one is unique. Ritual is not mere mimicking; it is fresh and vital, precoded only in the sense that it is influenced by an organism's predisposition to respond to the world in a certain way.

Rituals erupt spontaneously from the diffused awareness of a liminal encounter. Like encounters they are not the products of volition or design. We can only will ourselves to be receptive and open to the birth of our forms, taking the risk to cease conscious censorship of expression and yield to creative process. The prospect of submitting to such uncertainty and surrendering conscious control over expression may seem terrifying. But in fact we give ourselves up to unconscious formulation most of the time. Disclosure is perpetual, in the way we walk, the way we selectively observe the world, the word patterns we attach to what we see and feel.

We "embody" relations in two senses. We not only give a body to an encounter, give it boundaries and definition, but we create through a body or a medium. Likewise language, movement and paint are the vehicle of disclosure and the metaphor disclosed. Media both affect and reflect ritual.

I recall one exhilirating dream I had shortly after seeing an exhibition of Van Gogh, Toulouse-Lautrec and Gauguin paintings in which both the medium and product of expression were quite literally my own body. In the dream which consisted more of an image than a sequence, I heard and felt tremendous gusts of wind flowing around and through me. My entire body was a paintbrush and each rush of wind splashed vibrant colors through me and onto my field of vision. It was not my hand alone that painted from some periphery, but my whole being, possessed and impassioned, gave birth to the creation which was my dream.

Our bodies may be vehicles for the materialization of forms but we are not simply manipulated conduits for expression. Images are latent within us. We carry the potential shapes of archetypal experience as well as of our personal meetings with the world. Latent patterns are stored and available in our body-memory, remaining form-less and imminent before their disclosure.

Forms do not just pass through us, we create them. We do not merely transmit experience, we transform it.[34] Emergence itself

---

[34]Susanne Langer, Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art (New York: New American Library, 1959), p. 46.

sculpts form. Rituals cannot be representations because they are not preceded by any established form available for duplication. The act of generating form out of potential is an act of transforming it. Ritual is a transformation of latent energy into objective form.

The evolution of form is in part influenced by the nature of the medium. A certain medium can be more conducive to the embodiment of a particular kind of energy. Matisse's paper cutouts or découpages provided his forms with a crisper edge than would have been possible with pencil or paintbrush and they consequently transmitted the organized energy of his colors more incisively. "There was nothing more decisive than the actual process of cutting, the shears slicing through the painted paper, dividing the final form from its surplus without ambiguity."[35]

Many potential embodiments can unfold from an encounter. The number of possible variations is infinite. When a particular form congeals, some element of the initial experience has been unconsciously selected for tapping. However, inherent in the selection process is omission. The form elicited by pigments will be different from that evoked by clay. The stone that is superfluous to one sculpted form contains the edges of all the other would-be forms. The dark printed words on this white page prevail over all the camouflaged white ones around them. Those remain blurred behind the central figures and concealed in their background until perhaps some future time when the

---

[35]Robert Hughes, "The Sultan and the Scissors," *Time*, September 19, 1977, pp. 96-97.

writer's needs, readiness, and language coordinate for a new transformation.

Forms are not arbitrary; they are inevitable. What is it then that directs scissors, clay, or language to expose a particular edge? Rituals do not emerge ex nihilo; they are a natural extension of encounter, an automatic response to the experience of self/world interactions. Particular boundaries are unconsciously selected because it is they that are needed to express an encounter.

Our being intuits what we need. It is up to our consciousness to trust that part of us, to suspend rational control and listen. Does our being always intuit what is "best" for us? Or to be more precise, do our needs always indicate that which would enhance our growth, or do we sometimes rather collude with our intuitions thereby avoiding the discomfort of conflict that would catalyze growth? In a sense the protective aspect of generating form is collusion; however, this is just as essential to survival of self as is challenge. Rituals arise out of a healthful impulse to cooscillate with experience whatever its nature or consequence. The process is as inherently vital, transformative and healthful as it is potentially inhibiting.

In summary, ritual is motivated by both the need to create and to shield. It is impelled by an organism's natural attempt to attain wholeness and closure. Ritual is the active generation of new being, the transformation of amorphousness into shape. It is the spontaneous, unprescribed, and non-purposive embodiment of encounter

that can be born and performed in solitary moments or conceived and shared among a community.

Ritual can emerge as a single display or be repeated, but whether or not a pattern is evident within an individual performance or series of related enactments, the form is always based on a rhythmic connection with the energy that impelled it. The potential for form is latent in encounter and the number of possible rituals arising from any meeting is infinite. Selection of a particular formulation is influenced by the creator's current needs, his readiness to receive a new form, his prior patterns of relation and expression, and his relationship with the medium.

Just as encounter holds the potential to be given form, so too is ritual infused with the potential to mean. A person ritualizes what he is unconsciously ready to express and what he may soon be ready consciously to notice. That insight will also arise in its own moment. When it does the creator will incorporate those ritual formulations now in focus into a renewed self-definition. He will understand his connections with his ritual forms and by them will consciously make sense of his experience.

Meaning

Meaning is the form that evolves when our conscious awareness encounters our rituals. It is distinguishable from "significance." Significance, as used here, refers to importance, value, worth.

Experiences such as encountering and ritualizing need not be conscious to be significant. Relating and formulating have their own intrinsic worth just as they give significance to our lives. Meaning involves the conscious awareness of that significance.

In meaning, ritual is acted upon by reflection such that we consciously recognize a connection between our self and our self/ world relations and formulations. When we accord meaning we hold onto the new awareness, give it a name, and thereby invest it with new importance. Reflection provides the continuity which maintains identity. It affords us prospect and retrospect. Reflection is re-flexion, a bending back on self before proceeding, so that we see the connection between what is becoming and the pattern of what has been. We make sense of our experience and by that connection integrate experience into self-identity.

The connection we observe is a total configuration of our relationship patterns. In the language of gestalt therapy, we detect the relationship of figure to ground, that is, of a focal point to the undifferentiated field from which it emerged. In this case figure is a specific self/world interaction and ground the continuity of our self-structure. While a pattern also occurs in ritual, that rhythm between embodiment and world remains unconscious. Meaning brings ritual's patterns into relation with conscious self, thereby creating a new gestalt.

Meaning is self-conscious. Peter Brooks's notion of "fic-
tions" encompasses self-conscious meaning-forms.[36] According to
the comparative literature specialist, fictions originate at the
intersection of human consciousness and a "primary otherness" as
we process the world. They enable the mind to turn otherwise
incomprehensible experiences into something about which it can
discourse.

Meaning is alive and present. It is not empty symbolization
whereby one thing merely stands for another and their kinship
becomes standardized. Meaning is experienced relation. When things
mean to us, we are aware that we are aware of them. We re-experience
their connection.

The search for meaning is a primary force in man's life. In
Western culture with its tendency toward a denotative concept of
"meaning," rational analysis is often glorified to a point where
encounter and ritual lose esteem. However, meaning is not necessarily
the apex of creativity. It is one kind of transformation.

The following discussion about meaning formulation is divided
into three topics. The initial section considers the process of
splitting experience into subjects and objects, necessary if one is
to establish boundaries of separate identity. Connection-making is

---

[36]Peter Brooks, "Symbolization and Fiction-Making," in
Explorations in Psychohistory: The Wellfleet Papers, eds. Robert Jay
Lifton and Eric Olson (New York: Simon & Schuster, 1974),
pp. 214-220.

examined next, followed by an exploration of the process whereby recognized patterns are integrated into self-structure.

Splitting. Form is not form without boundaries. Outlines give identity. They differentiate a specific form from its surroundings. To form meaning is to detach an aspect of experience and consciously name it. We name differences and in the process of naming them new meanings become apparent. We are always in relation with experience even as we reflect on it.

In order to achieve identity we must see separations in the world. Ascribing bounderies involves splitting experience into subjects and objects. Dualism is not implicitly negative. Without it we would not be conscious of self. The world would not mean. Without analysis there could not be synthesis, only amorphousness. Without separation there is no integration. Without a dialectic of form and experience, reflection and spontaneity, boundary and boundlessness, fission and fusion, dualism and unity, there is no creation.

Identity boundaries have a twofold nature which serves man's joint need for both continuity and separation. They both individual-ize and socialize, differentiate and unite. By them we feel both contact and isolation, presence and absence. When we identify with other beings we yield a portion of our own uniqueness but begin to

discern human commonalities. When we assert our distinctions we sacrifice integration in a collective but become attuned to individual differences. When self-identity and group-identity interact, both are actualized and refined. Only by experiencing both aspects of a boundary are we aware of it as both separation and integration.

Gestalt psychologists Miriam and Erving Polster wrote about "contact boundaries" which they defined as "the point at which one experiences the 'me' in relation to that which is not 'me' and through this contact, both are more clearly experienced."[37] In the Polsters' view contact occurs between two clearly differentiated entities each of which must be bounded if it is to become figural and hence contactable. A person's "I-boundary," they continued, is that demarcation line signaling his limit of permissible contact within a whole range of contacts: people, ideas, memories, values and so forth.

Individuals also contact novel qualities of their own inner world. This is possible, the authors argued, because human beings can split themselves into both observer and observed. The detachment allows them to look upon experience while simultaneously participating in it. Stated differently, detachment projects people into the meta-level of awareness in which they are aware that they are aware.

----

[37]Erving Polster and Miriam Polster, Gestalt Therapy Integrated: Contours of Theory and Practice (New York: Vintage Books, 1974), pp. 102-3.

I-boundaries, the Polsters asserted, are the growing edge of one's life. Change is an inevitable by-product of contact though we may cling tenaciously to the familiar boundaries of self we have constructed. As we venture into unfamiliar and liminal territories we lose our old identity. Self is not a structure, we are reminded; it is a process. The journey of creation and renewal discussed in this paper can thus be conceived of as a process of establishing boundaries that both split and fuse, and of testing and stretching those I-boundaries toward new identities.

Connecting. When we make things mean we create metaphors. By "metaphor" I do not mean those figures of speech in which a word denoting one object is used in place of another. Rather "metaphors" are conscious makings of connection between the two objects such that by their association both are transformed. Metaphors arise from the synergism between two separate identities.

W. J. J. Gordon, a major proponent of the synectics movement, elaborated on the process of metaphorical thinking.[38] Metaphorical thinking consists of making connections and breaking connections. When we make connections we learn. We make what was once strange now familiar. Conversely, breaking connections involves making the familiar novel and strange. We innovate. Meaning-forms contain both familiarity and surprise. It is by this blend of grounding and astonishment that identity is both retained and refreshed.

------

[38] W. J. J. Gordon, The Metaphorical Way of Learning & Knowing: Applying Synectics to Sensitivity and Learning Situations (Cambridge, Mass.: Porpoise Books, 1973).

Poetry fluently and concisely voices metaphor. We delight in suddenly recognizing a new connection between familiar beings such as the one revealed in this simile from the song of a great Israeli poet to his mother.

> Like an old windmill,
> Two hands always raised
> To howl at the sky
> And two lowered
> To make sandwiches.[39]

Connections appear in a sudden breakthrough of insight. During that moment consciousness encounters a prior relation. To paraphrase Rollo May, a battle ensues between the old self/world hypothesis (windmill – windmill, mother – mother) and the new vision (mother – windmill). All at once everything becomes translucent.[40]

By what process do new connections appear to consciousness? Certainly an infinite number of experiences have the potential to mean. As with ritual-forms countless connections can emerge, each with its own particular character and each equally accurate. Those connections that do appear to consciousness are unconsciously selected because it is they that are relevant to present needs. Aspects which conscious self is not ready to incorporate are kept out and remain blurred behind the threshold of meaning.

Meanings are not conscious impositions of form on experience. Consciousness has an important role in the creation of meaning but

---

[39]Amichai, "To My Mother" in Poems (New York: Harper & Row, 1968), stanza 1, lines 1-5.

[40]May, The Courage to Create, pp. 62-64.

the process by which an insight's boundaries are selected is not designed. Ordinarily the surfacing process occurs quite independently and in its own time; however, within certain settings such as the therapeutic session a counselor intervenes in order to accelerate the making of connections. But insights can be coaxed out too abruptly by an enthusiastic therapist or a well-meaning teacher or a concerned friend, and their premature appearance might disturb a vulnerable individual who is not yet prepared to incorporate certain realizations.

Integrating. Insights, whether expedited by an outside agent or not, arrive at certain moments of transition that are acutely tuned to the organism's call for wholeness. The client, creator, or hero is summoned to reorganize his self-structure and his psychic milieu is ripe to receive the new connection consciously. The new datum of experience combines with a prior formulation and in their interaction a new configuration of self unfolds. Continuity is established between the infant awareness and the self as it has been known.

Jung interpreted the process whereby contents of the unconscious become conscious as inherently self-regulatory or "compensatory."[41] A tension is set up when elements of the unconscious are inhibited and excluded. Ultimately a disturbing moment

---

[41] Jung, Psychological Types, pp. 532, 616, and Symbols of Transformation, p. 294.

arises and calls for new orientations and adjustments. The conscious situation "constellates" subliminal material, that is, its corresponding archetype, and the unconscious pushes it to the surface. At the same time the archetype attracts to itself those contents of consciousness which will render it perceptible.[42] What the individual senses as illumination is in fact the passing over of archetype into consciousness.

Speaking more from a gestalt perspective, Joanne Brewer defined integration as an ongoing process whereby an individual, by making something conscious, reowns a previously alienated part of the self.[43] In the integration process outlined by Brewer, a person is initially aware of both alienated part and pre-existing self. A conflict emerges between them and following a subsequent impasse, the boundaries of self begin to shift. Everything becomes disarranged except the "core-self," that stable center around which the disorganized self-concept ultimately becomes organized once again. In their eventual reconstruction both the previously alienated part and the pre-existing self are transformed.

The conscious making of connection between a fresh ritual, or "alienated" part as Brewer would say, and pre-existing self-image is an act of integration. "I" establish a continuity between who I was and

---

[42]It is reason, claimed Jung, that helps us think about our archetypal images, but reason is really nothing more than the "sum-total of all [our] prejudices and myopic views." Idem, The Archetypes and the Collective Unconscious, p. 13.

[43]Brewer, "Integration," p. 67.

who I am, between who I am and those mediating experiences that con-
tribute to my evolution, and between my present self and who I may be-
come.

In this latter prospective dimension, meaning-forms are inte-
grated and acquire significance when they can serve as guides for
future life situations. Although subsequent circumstances of change
will vary and specific problems will be resolved differently, people
can recognize similar occasions and recurring themes. They can make
generalizations about their patterns of change and apply prior insights
to future transformations.

Man's ability to conceptualize involves this objectifying and
extrapolating of his learnings. Only as an It, proposed Buber, can
that which man once beheld as present be absorbed into his store of
knowledge, and by these conceptual It-forms will man find his way in
the world.[44] But the risk inherent in these conceptualizations which
arrange our world and afford us continuity, is that in their becoming
objects we stand removed from relation with them. They become our
rites, to be unlocked, beheld and integrated once again.

Rite

Rite is a <u>prescribed formula that retains the shell of prior
living formulations while disembodied of their sacred presence</u>. Where-
as ritual and meaning-forms are spontaneously created, rites are re-
peated in accordance with a framework of preordained acts and be-

---

[44] Buber, <u>I and Thou</u>, pp. 90-91.

haviors, a proper syntax, context, duration, and interval between performances. Rite's content is propped up by this scaffolding and unlike ritual and meaning has not arisen from a direct relationship with the performer.

Clearly not all prescribed ceremonies are rites though they may be so mistaken by an outsider. What the observer perceives as trivial and rote may in fact be profoundly important rituals. In one seasonal ceremony of Native Americans, for example, the world is truly created anew after a long period of degeneration into secularity. The pre-scribed dances, masks, and chants are not merely symbols of cosmic re-birth, they are its prerequisites. Yet the uninformed bystander per-ceives only decorum.

In ritual the connection between form and one's experience of it is evident. Enactment is indispensable. However in rite, form and experience are dissociated. The essential has become habitual. Rite is the hallowed become hollow. It is organic form become fixated, meta-phor become cliché, form become formula.

Our lives are full of rite. Our language of greeting, cocktail parties, and professional discourse is rife with parroted rhetoric and amenities. We yawn through liturgy, automatically shake hands upon meeting, and mechanically install men at the presiding head of our dinner tables. We sleepwalk through memorized configurations of be-havior.

Most rites divulge the lost connection between a ceremony's format and its origin or significance. The performer feels little in-volvement except with its mechanics. He repeats the structure but

does not re-create its essence. Any emotional fulfillment he derives upon completing a rite is more often due to correctly enacting a mandated structure than to experiencing revelation about the routine's origin or its personal indispensability.

Although the content of a rite be meaningless to the performer, its delivery may nevertheless be imperative to himself or to his community. Social and personal benefits accrue from conforming to specified behavior. He gains satisfaction from a skilled performance, is accepted by and integrated into the group, and that validation enhances personal feelings of security. By means of communal rite an individual is relieved to know that society has supplied standard ceremonies for standard uncertainties.[45]

Rite is associated with both death and life. On one hand it is rigid architecture concluding a process of deterioration that, as anthropologist Victor Turner would say, began "prophetically with metaphor, and [ended], instrumentally, with algebra."[46] On the other hand, rite provides people with security, certainty, and the fallow interlude needed to restore generative powers.

Rite and death. Rite is innovation institutionalized into imitation. The process by which the innovation of ritual and meaning transforms into rite's convention is parallel to the institutionalization of

---

[45]An allusion to Radcliffe-Brown in Harold Fallding, The Sociology of Religion: An Explanation of the Unity and Diversity in Religion (Toronto: McGraw-Hill Ryerson, 1974), p. 82.

[46]Victor Turner, Dramas, Fields, and Metaphors: Symbolic Action in Human Society (Ithaca, N.Y.: Cornell University Press, 1974), p. 29.

mythic vision among heroes. Within their developmental cycle, erosion of creative vitality is a natural evolution.

Creative intensity cannot be sustained indefinitely throughout anyone's complete life cycle. Energy must be recouped. Visions freeze into convention but it is this very split between form and feeling that impels subsequent regeneration of a living mythology. Likewise, it is the period of creative hibernation characteristic of rite's convention that restores creative energy. The fissure between form and experience is in fact healed during the transitional period of creative "breakdown."

Rite is part of a larger living dynamic. Viewed alone, however, it seems stagnant and dead. Rite's formula precedes, dictates, and dominates experience rather than being created by it. In its uni-form-ity and standardization "the stamp of sameness is the stamp of death."[47] Various terms aptly describe this lifeless attribute of rite: dead metaphor, shrunken vestige, pseudo form, mechanical form, sign, the desacralized, spectacle, old dance. Norman O. Brown used the phrase "dead metaphor" to characterize what here could be called the institutionalization of momentary gods into false gods.[48] He claimed that while evanescence gives meaning its very life, the consolidation of meaning produces idols, turning meaning into the stone of dead metaphor. Dead metaphors are literal meanings. They are spirits solidified

---

[47]Sol Feinstone, Fellow Passengers (New York: Vantage Press, 1972), p. vii.

[48]Norman O. Brown, Love's Body (New York: Vintage Books, 1966), pp. 207, 223, 246-48.

into matter.

W. J. J. Gordon employed the same term but visualized the death of metaphor as an evacuation of substance from its casing rather than as the petrifying of spirit.[49] To Gordon dead metaphors would be somewhat like molted chitin, deserted by an insect's living and transforming body, or like the "shrunken vestige"[50] that man can become:

> Man is the dwarf of himself. Once he was permeated and
> dissolved by spirit. He filled nature with his overflowing
> currents. . . . But, . . . his waters retired; he no longer
> fills the veins and veinlets; . . . He sees that the structure
> still fits him, but fits him colossally. . . .[51]

According to Gordon, dead metaphors are removed from the life of process. They are as vacuous and obsolete yet as tenacious as an abandoned barnacle shell. To use the terminology of this study, they are devoid of correspondence with self/world experience but at the same time fiercely reject amendment. Human beings stave off change with a persistence equal to that of dead metaphors themselves. Furthermore, proposed Gordon, one's degree of resistance is directly proportional to the weight of all the dead metaphors clogging his personality circuit: the more conventions locked into a personality, the more supplemental input will be required to support them.

Dead metaphors are analogous to "pseudo forms" and are distinguishable from "authentic forms." Rollo May elucidated the difference,

---

[49] Gordon, The Metaphorical Way of Learning & Knowing, pp. 218-25.

[50] Brown, Love's Body, p. 141.

[51] Ralph Waldo Emerson, "Nature," in Emerson's Complete Works, vol. I: Nature, Addresses, and Lectures (Boston: Houghton Mifflin & Co., 1895), pp. 74-75.

defining pseudo form as the superficial aestheticism constituting some
art.[52] This art is artificial, dealing only with semblances and, as
May pointed out, holds much in common with poet Samuel Taylor
Coleridge's "mechanical forms." Mechanical forms likewise remain ex-
ternal and consist of an arbitrary agreement on some particular pattern
to be followed such as the standard fourteen line sonnet. On the other
hand, "authentic" or "organic" forms, terms coined by May and
Coleridge respectively, bring something new into being. Their structure
originates in the artist's passion and this organic aspect causes them
to grow on their own.

The schism between form and experience is most evident during
rite. What remains of immediate experience when the power of logic
harnesses it into a vehicle of thought is little more than a bare
skeleton; words are reduced to mere conceptual "signs."[53] In rite
visceral connection is paralyzed into arbitrary agreement. Feeling is
frozen into an inflexible form establishing a clear dichotomy between
the subject and object. Illuminations are congealed into equations.
Metaphors are reduced to signs which objectively stand for a relation-
ship but do not participate in it.

The split between form as ritual or as routine, as inspiration
or as "paradigm," was addressed by Victor Turner.[54] The creative deed
that began in experiences of communitas as the outcome of vision and

---

[52]May, The Courage to Create, pp. 37-38, 141.

[53]Cassirer, Language and Myth, pp. 97-98.

[54]Turner, Dramas, Fields, and Metaphors, p. 249.

once seemed to heal personal or social disorder is now given some
intrinsic power apart from its original context. .

The splitting of objective forms from subjective forming both
contributes to and is symptomatic of momentary dysfunctioning in
creative formulation. Forms lose their power to heal when they have no
continuity with felt experiencing. When repetition is emptied of its
religious content and the mysterious presence of the gods cannot be re-
covered our forms are "desacralized."[55] Sacred communion degenerates
into profane "spectacle."[56] The source of connection has departed or
is forgotten. Forms are impotent and they render us impotent.

Momentary dysfunctioning of formulation is a normal characteris-
tic of rite and naturally seeks its own resolution, but some people
achieve this resolution with difficulty. Dance therapist Anna Halprin
has worked with people in whom "normal" creative dysfunctioning has be-
come debilitating. Recognizing the inextricable connection between
feeling, mind, and body, Halprin knew that an impasse in a client's
movement signaled a comparable block in other aspects of his life.[57]
She was particularly sensitive to physical manifestations of a mal-
functioning formulation process. What was not working for the client
was his "old dance," all the imprints imbedded in his muscles and
nerves and reflected in his behavior.

[55]Eliade, The Sacred and the Profane, p. 107.

[56]Wosien, Sacred Dance, p. 13.

[57]Norma Jean Deák and František Deák, "Anna Halprin's Theatre and
Therapy Workshop," The Drama Review: Theatre and Therapy 1 (March
1976): 50-54.

With these characterizations of rite in mind, growth can be viewed as a process through which old dances are discerned and new dances created, dead metaphors are replaced by organic forms, poses make way for powers, and rites yield to encounters. The sludge blocking transformation is freed and the integrity between mind, body, and feeling, subject and object, and form and experience is restored.

Rite and life. Some individuals tend to linger in the security of formulae. It guards them from emotional upheaval brought on by creating but at the same time obstructs future creative transformation. Other people are dissatisfied by rite's fixation. These latter restless futurists need not mistake rite as a stage to be merely tolerated or traversed quickly, however. One need not dismiss the withered vestiges of prior communions as completely worthless.

Loren Eiseley told us of his middle age wandering in search of life's secrets, not during obvious spring but rather in autumn.

> . . . there may be those who would doubt the wisdom of coming
> out among discarded husks in the dead year to pursue such
> questions. . . . Of late years, however, I have come to
> suspect that the mystery may just as well be solved in a carved
> and intricate seed case out of which life has flown, as in the
> seed itself.
>   In autumn one is not confused by activity and green leaves.
> The underlying apparatus, . . . are all exposed in a gigantic
> dissection. These are the essentials. Do not be deceived
> simply because the life has flown out of them. It will return,
> but in the meantime there is an unparalleled opportunity to
> examine in sharp and beautiful angularity the shape of life
> without its disturbing muddle of juices and leaves.[58]

---

[58]Loren Eiseley, The Immense Journey (New York: Random House, 1957), pp. 196-97.

Rite is permeated with the guise of death but it has major life-supporting aspects. It is a natural stage of the living cycle of transformation. Intrinsic in rite is the potential to be reborn in encounter. Rite flows from stasis toward ex-stasis, ecstasy. Paradoxically, life is evident in rite's death. As Eiseley discovered, its shells are not merely skeletons but the bulwarks of life. They store and sustain the creative energy that will transform convention into invention.

That the ecstasy forgotten during rite can be reclaimed in a new encounter is exemplified in a tree story of mine. The entire tale illustrates the evolution of creative formulation through the four aspects described in this chapter--beginning with the prelude, in this case a ritual.

During my eighth year I visited the rugged shores of a northern wilderness. Days of roaming its forests had led me to a clearing of wildflowers and lichen-covered rocks which I claimed as my secret spot. By some impulse that I was not the least concerned to analyze I was drawn each day to sit by one particular tree on the small meadow's upper slope.

One afternoon I came there as usual to feel the mellow sun. Leaning by the base of "my" tree I suddenly felt a change commencing inside my body. All self-awareness that before had circulated within the borders of my physical space now began to rise. As the energy lifted upwards, first feet, legs, then torso became numb until they were simply disowned by my consciousness. At last my awareness surged

and funneled out through the head, taking final leave of what I had
known as my body.

"I" seemed to look outward from some perceptual center yet my
awareness was contained by no visible form. It bore no sense of
volume or edges. Nor could I have controlled the path of its wanderings
had I even cared to try. The awareness drifted lightly in the air of
the clearing. I saw my former shell, a body propped up and immobile
where I left it, and remember sensing neither remorse nor nostalgia
but rather neutrality.

My energy moved toward the special tree and lowered to the soil
around its trunk. I seeped into earth, entered the roots, rose up
inside the trunk, dispersed into branches, twigs, and finally leaves.
In a suspended moment of greatest peace, I sat within the leaves and
looked out through leaf veins and pale green, bobbed by a gentle breeze
and washed by the sun's warmth.

The following day I returned. In an unplanned, solemn ceremony
I moved about the clearing, gathering a pebble, a spray of evergreen,
and several other objects each of which took on new significance, for
they were now infused with the encounter's spirit.

In the intervening years I thought about the experience often
and began to articulate the changes it had brought about in me. The
meeting reaffirmed my view of the natural world as benign and spiritual.
Having been literally assimilated into it, I developed a new view of
my potential for relating to nature in a new way. Any anxieties about
death began to diminish as I began to understand it as mere ego-loss
and as I realized the rapture of merging with a transcendent unity.

In time these illuminations settled into concise, memorized phrases. The original experience was never forgotten but I felt detached from it and questioned whether I even had the capability to participate in such a moment again.

One snowy evening nineteen years later I was in another dance session and certainly not thinking about the tree. We were to create and merge with a movement that expressed our true, if not given, name. The name was no problem for me but I couldn't get the right movement. My mind strayed from the boring task to a windowsill lush with ivy. Deciding to leave the group and assignment behind, I went over to the plants, touched their leaves and suddenly began imitating their un- dulation with my hands and arms. I returned to the name-movement which now had become quite clear: the trunk of my body firmly centered, a spiraling from the floor upwards extending through rippling arms, wrists and fingers, a high open stretch and the sensation of warmth on my cheeks.

Then it all clicked. In a flash I recalled the tree, not just intellectually but viscerally. I realized with tremendous joy that the spirit of the tree I had entered and which had entered me was still alive after all. It had never really left. What had happened, looking at it now in the terms of creative formulation, was that a prior en- counter, routinized into rite over time, had come back into present relation with my self. Again it was ritualized, this time in the idiom of movement, and within an instant had been detected by my con- sciousness as meaning.

Unfortunately not all our passages feel so tranquil. Giving birth to new forms and new selves is usually a bit more arduous. More often our acts of creation are accompanied by some degree of agitation, ambivalence, frustration, a sense of loss. Despite the turbulence of these experiences, they also contain encounters and constructions which can be just as energizing as the "peak experience" described above.

Chapter Five re-examines transition journeys in light of creative formulation. It looks at transition voyages whose benefits may be less overt than the satisfactions of creative process and considers the ways in which creativity can help an individual resolve the dissonance of his transitions.

C H A P T E R   V

FORMULATION AND TRANSITION

Earlier chapters of this study elaborated upon various cir-
cumstances of transition. Although on their surface each setting
seemed distinct and, indeed, comparisons between most of them have
rarely been drawn in existing literature, participants were seen to
undergo a common process of change. The finding suggested that their
sensing of this shared experience can provide support to individuals
who are in the difficult process of transition.

Psychological support can be compounded when people also
recognize connections between transition and creative formulation.
Placing difficult life-transitions in the context of creativity
allows individuals to focus on the affirmative rather than disruptive
dimensions of their inevitable changes, and lets them actively
participate in transformation rather than passively tolerate it.

By way of synthesizing Parts One and Two, Chapter Five points
out similarities and differences between transition and creative
formulation. In addition, it reviews those kinds of experience
needed by people in order to resolve transition dissonance and
restore integrity, together with specific characteristics of creative
formulation that help them accomplish this feat. Actual accounts are
described to illustrate how formulation facilitates movement through
particular transition crises. Finally, Chapter Five previews the

activities outlined in Part Three that are designed to help students develop capacities for creatively working with their changes.

Transition and Formulation Compared

Transition and creative formulation are both processes of transformation. Their travelers journey through cycles of death and rebirth and among evolving relationships with the world. Both voyages recognize periodic oscillations between structure and transcendence and acknowledge man's corresponding needs for order and spontaneity, profane and sacred, continuity and separation.

One way of clarifying the interrelationship between the two processes is to define each journey in terms of its counterpart. Formulation is comprised of transitions from one act of forming to another. It involves separation from archaic expressions of relation into liminal formlessness, and the integration of new, more currently viable constructs.

Separation commences during rite which is the pre-liminal stage of creative formulation. When the tension between rite's obsolescence and self's need for valid forms becomes critical, the creator receives the call to adventure and detaches from the structure of his former world. During liminal encounter he experiences the dissolution of ego, perceived by some as a frightening "vacuum," "nakedness," and "midway-to-nowhere," and by others as ecstatic "peak experience" and "sacred union." Recrossing the threshold of adventure, the voyager returns to the world of subjects and objects with and by means of his ritual and meaning-forms.

Transition can be described as the forming, unforming and reforming of one's associations with the world of structure and the world of transcendence. The process of transition involves separating from a detached rite, encountering a transcendent zone of relation, and returning to the world of structure through ritualizing and meaning.

Figure 1 below superimposes the two processes in order to show how their components parallel each other. Creative formulation is represented in the outer circle. Its rites correspond with transition's separation stage in the same way that encountering and liminality occur simultaneously. Likewise, ritualizing and meaning are forms of integration and indicate a return from transcendence to the world of structure.
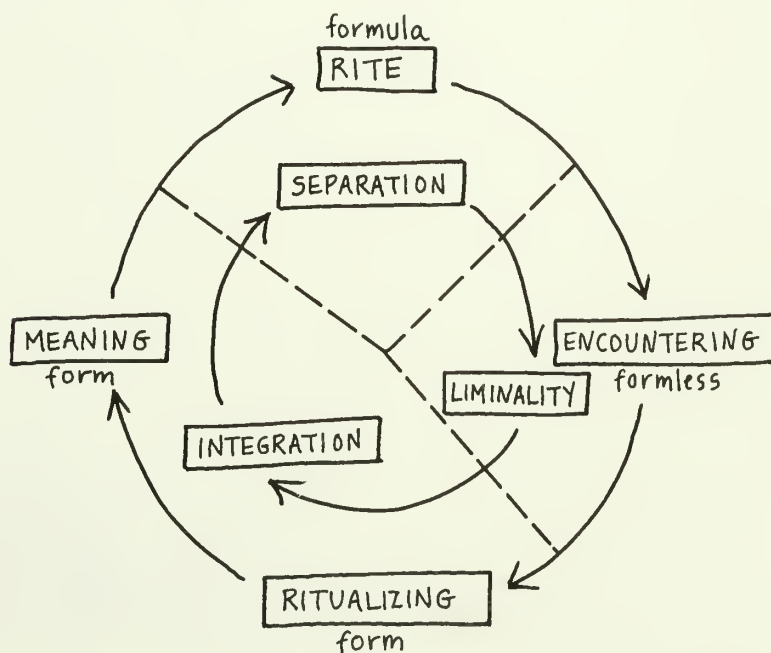
Fig. 1. Correspondence between stages of transition and formulation.

Since neither the circumstance of change nor the voyager's
self-structure is identical from moment to moment, his transforma-
tions are always unique. The closed circle of figure 1 is not meant
to depict a return to one's prior condition; rather the theoretical
journey follows an open-ended spiral wherein every experience is
new (fig. 2).

Fig. 2. Recurrence of novelty in trans-
formation cycles.

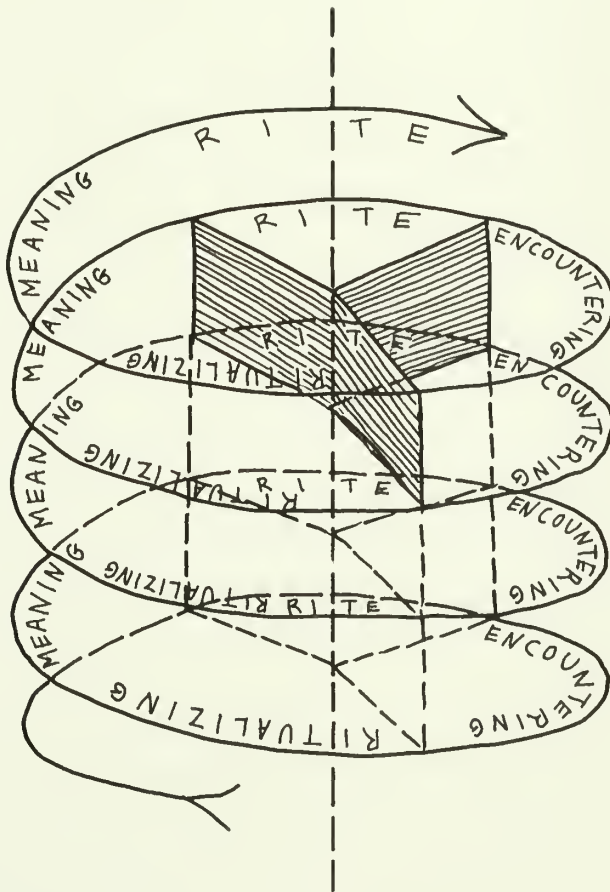Among transformation similarities are the difficulties that the two processes pose to a traveler and which until resolved keep him in a state of dissonance. Constant flux is one factor mentioned earlier that can contribute to potential disorganization. While change rather than stasis broadens the range of opportunities for discovering resolutions, it also sets up new disorientations. Not only is an individual's change process itself in flux, varying in both form and sequence from the prototypal journey represented in figures 1 and 2, but each of his voyages transpires differently. Travelers never repeat a former trip verbatim and never return to their original point of departure.

The forms people create are transitory as well. They provide anchorage during transition but once that transition is bridged the serene guides become rites destined for dissolution and new rituals and meanings are born to replace them. Revelations that once came to give closure at the "end" of crisis cannot satisfy the traveler permanently.

Paradoxically, form itself can remedy the problem of form's inconstancy, carrying a person through the transitory time between discard and discovery. There is a story that illustrates how this is accomplished. It is about a salty old Nantucket islander who called his invention "holdin' stones." The man, a cabdriver by profession, was also a collector of arrowheads. Slowing down on a back-island dirt road one afternoon, he thrust his head out the car window to let his eyes skip down the roadsides in search of new

155

treasures. "What did you see?" inquired the passenger as the taxi
rolled to a standstill. "It's a holdin' stone," he pronounced.
"A holdin' stone?" puzzled the rider. "You know--one of those stones
you pick up and hold onto whole you're walkin' down the road until
you spot somethin' better--then you toss it away."

Holdin' stones might well help travelers and creators through
a third potential impediment to reintegration. People undergoing
change are compelled to separate, encounter, and integrate between
each major stage of their metamorphosis. Stages of the change cycle
repeat themselves in microcosm at every juncture (fig. 3). A
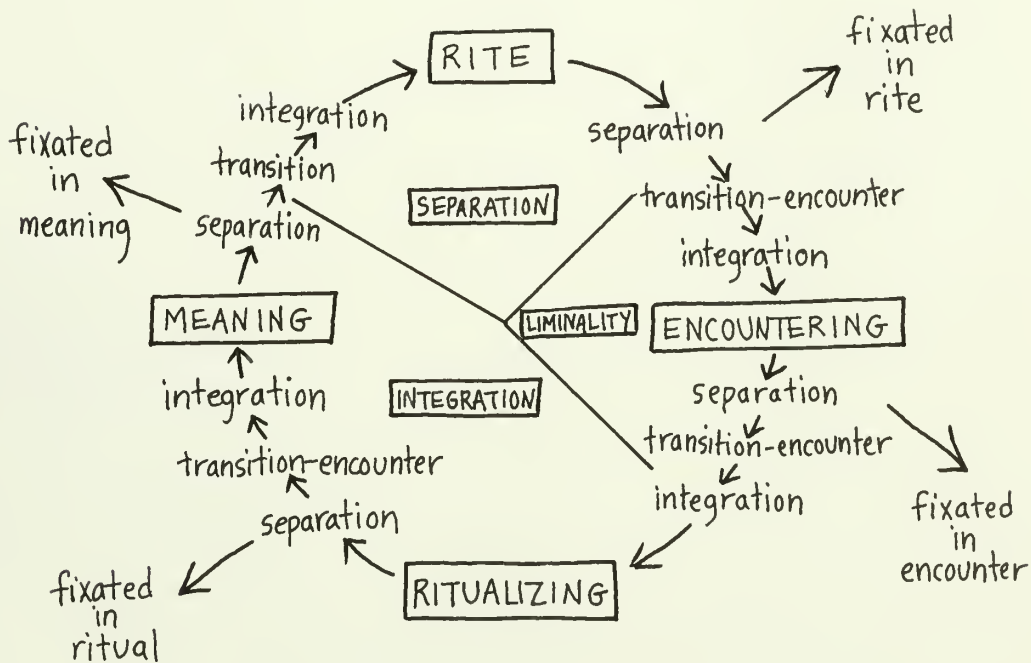voyager separates from rite and becomes integrated in the unity

Fig. 3. Recapitulation and fixation in transformation.

of encountering. In order to return to the world of form and struc-
ture he must separate again, this time from the transcendent realm, and
integrate liminal experience into a new identity. Likewise, if he
is consciously to perceive meaning the participant must first separate
from preconscious forming and encounter insight.

One particular rite of passage shows how forms themselves
help people survive major stages of change by developing their own
separations, transitions and integrations and conveying passengers
on the next stage.[1] Viewed broadly, funerals are separation
ceremonies in which the living take leave of the dead, but they
further subdivide. In an actual Jewish funeral I attended, prelimi-
nary renting of relatives' clothes marked the initial tearing apart
of survivors from both the deceased and the rest of society. Later
on by the graveside liminal experience reached a climax when
collective recitation of a special prayer encouraged an intense out-
pouring of emotion that would have been unbearable had it been pro-
longed. But the mourners were not abandoned to their lamentation.
They were returned to life. Directed to cleanse themselves of
death with water and another prayer, they crossed the threshold of
an uncontaminated home and began a feast with particular foods that
symbolized the life to which they were returning.

---

[1]Van Gennep (The Rites of Passage, p. 11) remarked briefly on
the tendency for recapitulation in rites of passage claiming that in
certain ceremonial patterns such as betrothal, the arrangement of
rites duplicates itself. This liminal period between adolescence and
marriage also involves numerous ceremonies of separation, transition,
and incorporation from adolescence to the betrothed condition and
from betrothal to marriage.

Movement toward new stages is necessary for healthy functioning in both transformation cycles. Change is as essential for healing as is resolution and their delicate balance must always be maintained. Domination by fixation can be as dangerous as overwhelming flux. Fixation can occur at any point along either journey (fig. 3). Some cycles rupture when a traveler stagnates in the realm of structure or a particular form. At other times the continuum is broken by a person who veers off into transcendence and formlessness. Both individuals remain where they are, unable to leave that state and return to process.

The discontinuity resulting from fixation has been characterized in different ways.[2] One description alludes to the "state of dysfunction" that prevails when there is a discrepancy between self's needs and/or environmental demands and those adaptive patterns required to satisfy them. A variance between behavior and established attitudes lies at the foundation of the theory of "cognitive dissonance." "Incongruence" between one's actual experience and one's self-picture or symbolic representation of that experience is another

---

[2]The following discussion makes reference to a variety of sources. Movement therapist Penny Bernstein spoke about "states of dysfunction" in Theory and Methods in Dance-Movement Therapy: A Manual for Therapists, Students, and Educators (Dubuque, Iowa: Kendall/ Hunt Publishing Co., 1975), p. 8. For a concise explanation of the theory of "cognitive dissonance" refer to Polster and Polster, Gestalt Therapy Integrated, p. 191. Carl Rogers discussed "incongruence" in a chapter entitled "The Conditions of Change from a Client-Centered Viewpoint" included in Bernard Berenson and Robert Carkhuff, eds., Sources of Gain in Counseling and Psychotherapy (New York: Holt, Rinehart and Winston, 1967), pp. 71-85, and George Kelly elaborated his own theory of "disordered construction" in Clinical Diagnosis and Psychotherapy, p. 831. Detailed treatments of "impaired formulation" are found in Robert Jay Lifton's Death in Life and Life of Self.

158

explanation for the discontinuity produced by an impaired transforma-
tion process. Personal constructions are consistently invalidated or
"disordered." The connection between experience and the creation of
inner forms of imagery is severed.

When short-circuiting in an individual's change process brings
about such discontinuities, similar kinds of impairments potentially
develop. The literature is rife with descriptions of impairments
that accompany fixation in the liminal zone. Several were described
in Part One, including psychic numbing, the Musselmänner reaction,
drug- and trance-induced states, lack of ego-differentiation, and
psychoticoid states. A creator can also become so absorbed in en-
countering that he fails to generate forms from relations and to
transport those forms to conscious awareness. He does not commit
chisel to stone, rituals to patterns, intuitions to ideas.

Evidence of fixation in the world of structure is not mentioned
in the literature as often; however we can all recognize certain
people who, despite empirical invalidation, will not let go of out-
moded rites or their excessive inclination to analyze. An individual's
fixation appears as extreme conformity and habit. On a social level
this detainment in structure manifests itself in a dualistic world
view, fragmentation, "future shock," and the symptomatic treatment
of people and problems.

It is interesting to note that people delayed in transcendence
are generally detected easily by society. Fixations in structure
are less glaring because they are often exhibited by the community as

a whole. Conforming citizens are not as threatening to society as are those people who fail to assimilate. In fact conforming behavior is rewarded even though it stymies individual and social transformation.

Our society does not provide social mechanisms for the personal and social reintegration of individuals arrested in transcendence. These people are condemned or pitied because they stand apart but nevertheless are kept segregated. They must bear society's pressure to adapt but are not given community support. Instead, a lone therapist, teacher, or spiritual guide directs their return.

Fewer mechanisms help people separate from stagnation in the world of structure. Mores and institutions in fact aim at keeping people bound to convention. Guides who lead explorers in new and unpredictable directions--artists, revolutionaries, and mystics, for example--are not sanctioned by the stable society.

The issue of who observes change and how they value it accounts for some of the major differences between transition and creative formulation. Journeys of transition have been analyzed primarily by spectators rather than participants. These outsiders stress the traveler's intermittent disorientations rather than his overall continuity. They interpret his integration in terms of reincorporation into society; that is, the success of the traveler's return is gauged according to the norm that those very observers represent.

Creative process, on the other hand, is usually described by the creator himself. His integration has more to do with the

connections that the artist experiences in liminal zones than with
his incorporation in society. His goal is as much to induce the
ambiguity that will give rise to innovation as finally to resolve
dissonance. He prizes his metamorphosis, assesses his own growth,
and measures his integration according to personal standards. While
the individual in transition often finds new separations quite un-
expected, the creator seeks them out. While the former is unable
to predict the general course that his changes will take, the artist
anticipates successful passage.

Society tends to polarize aspects of transition. The world of
structure is considered the antithesis of transcendence. Safe
return is met with a sigh of relief while liminality implies dreaded
confrontation. Creators, however, do not regard their rituals,
meanings, and rites as diametrically opposed to encounter. They do
not fear or disdain any one stage of transformation more than another.
For them each experience has inherent value. Movement from one aspect
to another does not occur in dialectical swings but rather in natural
evolutions.

Journeys of transition with their asocial liminality are more
often than not regarded by society with apprehension. Creativity,
in theory at least, is esteemed the pinnacle of human expression.
Society fails to remember, however, that transition holds the potential
for creative formulation which if encouraged can facilitate a
traveler's integration of his changes. When the voyager, not the
onlooker, controls the process of naming his own experience the result

can be healing rather than disintegrative. He can confront the oppressive agent and thereby identify it. He can delimit the power of the unknown and thereby limit it. He can contain his fear within the boundary of forms and thereby deal with it. Valuing his process as growth-enhancing rather than deviant will foster growth rather than discontinuity. Remembering that his prior victories in overcoming pain arose from his own ability to create form and discover meaning will give the voyager the courage and confidence to seek new forms.

Formulation as an Aid during Transition

People possess a number of psychological needs which are often magnified by the pressures of transition. Among them are the necessity to express and create, to find meaning in, communicate, and transform experience. Assuming that formulation has a unique capacity to facilitate the healing of transition dissonance, how specifically does it accomplish this? Which characteristics of creative process respond to these psychological demands?

The intensity of emotions and unresolved conflicts accompanying transformation produces an urge to release tension, to find relief by ex-pressing or venting emotions. Inasmuch as artistic media invite sensory involvement and experimentation, they are potent vehicles for emotional release.

Expression, however, is more than just the physiological unloading of overwhelming feelings. It arises from a spiritual imperative to create new forms for feelings, to externalize that which is

internal and make a personal statement. At a time such as transition when a person is threatened by the loss of personal identity it is important for him to remember his uniqueness. The creating of highly personalized forms contributes to his regained sense of identity and specialness in the world.

Under the onslaught of unfamiliar and perplexing events our tottering sense of integrity demands that we make sense of and thereby incorporate the new experiences. We need to understand what is happening to us during moments of transition when we feel disoriented, when the continuity between past, present and future is temporarily obliterated. We need to feel that the benefits of change compensate for the difficulties of passage.

Creative formulation aids passage through difficult transitions by providing a context within which a person's anguish and struggles appear to him to have significance. Forms serve to guide people across the thresholds of their own life-crises. They provide intrapersonal continuity during transition by transforming "chaos into cosmos."[3] They bring order out of confusion and help us withstand the intensity of the sacred.

The process of extracting form is one of focusing and arranging. This arranging helps us to concentrate events into a manageable scope for perusal and eventual connection-making. It allows us to discern our patterns and incongruities and to articulate new relations between self and the world. Being cognizant of these connections helps us

---

[3] Eliade, The Myth of Eternal Return, p. 11.

restore the vision of our wholeness and harmony. Paradoxically, the very process of division which makes meaning available to conscious- ness also catalyzes our perception of synthesis.

Bound up with the need for intrapersonal continuity is that of connecting with others in the world, especially when a traumatic change gives us the impression that we alone have been critically affected. Formulation helps us to identify with other human beings who have lived through the same kinds of dissonance. We contact fellow voyagers, guides, and the various ways that each of them has construed his own experience. A sense of commonality is reinforced and feelings of isolation are diminished when we not only reveal ourselves to other people but experience the response that that communication evokes. Sharing not only supports each of us indivi- dually, it invigorates our collective health.

During transition crises we often feel robbed of self-determina- tion, of the ability to influence a course of events and effect further change. In the midst of disorientation we lose control over our lives. Creativity, however, makes us initiators rather than recipients. Forms are not imposed on us by outsiders. We construct the frameworks with which to assess our lives and rectify its in- congruities. Formulation is a vehicle by whose agency we can actively change our relationships and attitudes. It provides us with the means to transform dependency into self-determination, pain into growth, and self-doubt into self-esteem.

We need guides in order to fulfill all of these needs.
Creative forms supply them in two ways. First, pre-existing forms
serve as prototypes for future voyages. They prepare an individual
with weapons to survive his journey, with "a formula . . . by which
to recognize, subdue . . . , and incorporate [the powers']
energies."[4] The traveler remains in close contact with these guides
from the outset and the familiarity and trust he feels toward his
protectors alleviates his apprehensions about the approaching journey.
Guardians give him reassurance about safe passage and return.
Secondly, when forms become apparent during a journey rather than at
its commencement they help a person to make sense of experiences that
are transpiring. Naming current dangers helps him disempower the
threats and understand the difficult terrain just traversed.

These two functions of form are closely related. Their main
difference is that in the first case the voyager focuses on prior
creations that accompany him upon his separations. In the second
instance form helps him integrate experiences after they occur.
In either circumstance integrity is re-established in many different
ways. Some people directly confront the monsters that threaten them.
Others subvert, defy, forcefully exorcise or fuse with them. One
traveler purifies himself by means of purging while another arms
himself with the mana of spiritual allies and new symbols. A voyager
can reintegrate by concentrating on his prior roles and relationships
in the mundane and familiar world. He can detoxify his horror by

---

[4]Campbell, <u>Myths to Live By</u>, p. 237.

chanting a protective mantra or by repeating the enemy's name over and over again until it is rendered impotent. He can seek a medium through which the antagonist will depart. He can divest the dragon of its power by communicating his fears to other people and receiving the support of shared experience.

Examples of the methods and occasions wherein formulation supported people during their transitions are not scarce. Indeed, I have never come across a single person who would not readily share his own life stories and who, while remembering those moments, did not inevitably transmit a sense of the occasion's momentousness, personal victory, and tremendous calm.

The beginning of this paper enumerated various circumstances of transition. The following examples of formulation during transition refer back to some of those settings. In a number of the accounts prior forms aided travelers as they faced impending separations. In others, forms emerged en route to help experienced voyagers achieve resolution. Some stories describe only a ritual and merely intimate their meanings. Others relate meanings that have been articulated either by the creator or an outside interpreter.

Leave-taking is just one of our recurring passages and a very familiar kind of transition to us all. Rituals of leave-taking and return occur as often as nightly when a person separates from his conscious reality and in the morning when he awakens to it. Four-year-olds are notorious ritualizers. Explicit examples of how rituals ease both their separation and reintegration are plentiful. The former is illustrated by one child I knew who repeated three sentences

verbatim to her mother before being kissed goodnight: "Do you like me? Do you love me? What should I dream about?" A second four-year-old opened his eyes every morning blurting another three questions: "Where's Benjamin? [his older brother], What are you doing, Mommy? What's for breakfast?"

It seems that in each case the children were attempting to deal with the transition between wakefulness and sleep. The first one re-iterated her questions trying to establish some security before letting go of consciousness and "today." The boy, according to his mother, attempted to establish continuity upon returning to the world--to determine whether his morning world was the same as the one he had left the night before--and to test its constancy before stepping out into the new day. He was not really concerned with the content of his mother's responses but was involved with the need to make a determina-tion. The ritual of asking became part of the very constancy he sought and helped him symbolize it while developing some mastery in the world.

We do not, as with wakefulness, take leave of relationships every twenty-four hours; nevertheless everybody has shared this intense ex-perience from time to time. We ritualize separations in many private ways; we grieve, memorialize, or at times even rejoice. Sometimes we accompany a surrogate through its own symbolic demise. Sometimes we set free an object that represents the source of our prior attachment.

Such was the case with a friend of mine. The woman had realized that a relationship was probably not going to work out as hoped. In

the process of clarifying her feelings in a letter to the man, she conceived of a ceremony she would perform if his response verified her intuitions. Indeed it did. As the woman enacted the ceremony, however, the original plan evolved into a new form. On five consecutive sunrises my friend gathered two fallen blossoms when the flowering trees were at their peak, carried them to the tidal basin, and let them float away freely.

Later on she talked to me not so much about the ceremonial content as the process of generating it. Although the structure of the ceremony transformed during its emergence, she acknowledged that the very act of planning it beforehand gave her a security she needed in order to make the emotional separation. Furthermore, the extended duration of the ritual gave her time to incorporate the change into her life. Not only had the ritual itself become important to her but above all the healing act of creating it.

Physical peril forces us to deal with a more irrevocable separation. One immediate reaction noted among disaster victims who face possible death is their compelling impulse to confront or merge with the decimating power that affects their world. Even when disaster such as a flood or volcanic eruption is but an imminent threat, people seem to be drawn to its predicted impact site by their own "pleasure in the spectacle of great force unleashed."[5]

---

[5]Wolfenstein, Disaster: A Psychological Essay, p. 45.

"Convergence behavior" occurs among victims in a disaster's aftermath as well.[6] Hiroshima survivors, or "hibakusha" as they are called, quickly returned to their city. This response represented an initial attempt to face the bomb's horror, to neutralize its power, to assauge their death guilt while simultaneously celebrating their escape, and to reclaim their former territory.[7] Ritualized penetration to the central point from which death emanated was one formulation that helped the victims reassert their connection with life, people, and the past.

Robert Lifton referred to the particularly traumatic experience of the hibakusha as one of death in life. In any experience of survival whether it be of mass disaster or personal loss, concluded Lifton, the fomulative effort is the survivor's means of return. Even in anguish, formulation is the "basic reparative process following any significant psychic disruption."[8] Artistic re-creation in fact has much to do with mastery over an experience's horror. Through formulation events are symbolically "detoxified."

---

[6]According to Charles Fritz and J. H. Mathewson, nearly every study of disaster has documented an informal and spontaneous movement of people, messages, and supplies toward the recent impact area. Individuals who converge on the site include returnees, helpers, exploiters, the anxious, and the curious. Convergence Behavior in Distress: A Problem in Social Control (Washington: National Academy of Sciences, 1957).

[7]See Lifton, Death in Life.

[8]Ibid., p. 525.

Lifton described and interpreted people's attempts to under-
stand and conquer the disaster. Many hibakusha sought mastery by
immersing themselves in a spontaneous and intense exchange of horror
tales with which all storytellers could identify. Other formulations
were submitted to careful honing. One artist, Akira Kurosawa, tried to
make sense of the bomb experience by deliberately posing questions. In
his film Record of a Living Being he asked himself and his audience
who is really crazy, the man who is so sensitive to the threat of
nuclear holocaust that those around him and upon whom he thrusts his
ominous vision label him insane, or rather all the world's functional
people who remain numb and refuse even to consider the possibility of
total annihilation.

An ancient ceremony called "chinkon" helped writer Michihiko
Hachiya reassert meaning in his own life. Originally the Shinto ritual
was performed to aid souls suspended between life and death in finding
repose. Incorporating chinkon into his contemporary experience as a
survivor, Hachiya wrote in order to console both the dead and his own
troubled soul--to remain connected to the dead while finding peaceful
separation from them.

Eisaku Yoneda realized that writing poems was his way of elimina-
ting his own poisons, becoming purified, and achieving reconstruction:

> . . . I have had to observe myself with absolute honesty-- . . . ,
> I always saw in front of me the eyes of my child and the eyes
> of other people I knew who had died in the bomb. . . . When I
> write my poetry, I find that my eyes and their eyes exchange
> glances. . . .[9]

---

[9] Ibid., p. 448.

Yoneda's poetic mission was to portray the expressions he saw. He
marked the stages of his changing poetry in terms of the changing
reflections in those eyes, and derived the perpetual self-transforma-
tion necessary for further creative work "from a sense of fusing with
the dead and giving expression to their and his combined 'vision.'"[10]

Formulation has helped people defy death and reaffirm life in
the midst of excruciating experiences other than the atomic bomb. The
story is told, for example, of a spontaneous marriage-ritual performed
just beyond the gates of Auschwitz by prisoners liberated only moments
before. In another account of survival in a German concentration camp,
related years after the war by a college professor, both the story and
its telling reflect different dimensions of formulation during dif-
ferent kinds of transition.

The art history professor was a frail grey man with shocks of
hair like Ben Gurion's, who looked older than his middle years and was
barely perceptible behind the lectern of the great hall. His tones
and expressions were phlegmatic and distant but his pronouncements were
brilliant. He conducted every class without pause, without emotion,
and without early dismissal.

The teacher swerved from his routine on only one occasion when he
addressed the students directly and felt compelled to excuse them after
just fifteen minutes. Swept by a stream-of-consciousness reverie he
told the class of a "friend" struggling to survive the grotesque ordeal
of Auschwitz. In order to hold on to his sanity in that mad world the

[10]Ibid., p. 449.

friend devised an indispensable routine. He resolved to carry out a simple, mundane task each day: dusting, tying, folding, arranging.

On the one hand the man's friend was struggling to grasp a familiar reality while passing through liminal territory and creating a ritual to aid him in this monumental undertaking. The professor, on the other hand, was separating from his established class behavior and entering a new zone of expressing and relating. He was helped by his ability to articulate and find meaning in another person's powerful experience.

The legendary Russian poet Anna Akhmatova told us how her own potential-formulating vicariously helped a fellow prisoner return to life momentarily by its latent capacity to name and thus disempower the horror:

In Place of a Foreword

In the terrible years of the Yezhovshchina I have spent seventeen months standing in queues in front of the prisons of Leningrad.
Once, someone recognized me.
In that moment, a woman standing behind me--who in all probability had never heard of my name--suddenly came to her senses from the overpowering numbness affecting us all, and with her lips blue from cold whispered into my ears (everybody whispered there), "Can you describe this?"
And I answered, "Yes, I can." And something of a smile appeared where her face once was.

Leningrad
April 1, 1957[11]

Whether we are professional or unrecognized artists, whether our experiences are traumatic or ordinary, these poems, stories, films,

---

[11] Anna Akhmatova, "Requiem," in Poetry from the Russian Underground: A Bilingual Anthology, eds. Joseph Langland, Tamas Aczel, and Laszlo Tikos (New York: Harper & Row, 1973), p. 202.

ceremonies, and mantras could well be our own formulations. If our problems lie in separation, forms like these can prepare us for future changes and escort us as we set forth on new voyages. If we have already entered the liminal realm but are frightened and lost there, other forms can emerge to guide us. Should return to the world of structure present difficulties, aid is also available for the summoning.

Like Akhmatova's friend we may be sustained merely by a belief in our potential to make sense of present experience. Like the professor's friend, ritualizing the commonplace can provide salvation during traumatic events. Ceremonies such as the blossom ritual will orient us to future changes by letting us try them out beforehand, and rhythmic chanting like the children's can give us security as we separate off into unfamiliar worlds or return to known ones. Our aim need not be to duplicate these other people's forms. This is not necessary when we realize that the process of formulation is available to us all and that the number of our own potentially effective constructs is infinite. What remains for us is to contact our personal style of transformation and believe in our own ability to survive the journey.

Designing Frameworks for Change

Considering the extent to which creative formulation responds to certain human needs and helps people resolve their transition dissonance, a logical question follows: Can we structure creative experiences in order to assist people in their transitions? If in fact

encounters cannot be planned, rituals designed, or meanings decreed
is it possible to manufacture new encounters, rituals, and meanings
using standardized formats? Furthermore, if the process of formula-
ting promotes healing partly because the creator himself evolves his
own constructs, can activities that are generated by an outsider
effectively contribute to healing?

Activities need not dictate the specific content of one's
changes and creations or specify to the voyager how or where his
journey must arrive. Rather, they can provide a structure that will
catalyze the participant's own process of changing and creatively
resolving transition needs. In fact, an outsider's conscious prefab-
rications can arouse even the spontaneous emergence of a creator's
forms because they assist him in learning a process of generating
form rather than mimicking it.

Authors in different fields have articulated strategies for
facilitating personal transformation. Among them, Lawrence Halprin,
Jim Burns, and Anna Halprin designed "RSVP cycles" to energize and
release collective creativity.[12] Within these cycles [R]esources
consist of the elements of a given environment. They are incorporated
into [S]cores or instructions for carrying out an activity; vehicles
for initiating process and for replacing old patterns with new ones.
Enactment of a score makes up the [P]erformance. Its subsequent
[V]aluaction includes the group's feedback and evaluation of the
activity just completed. Performances and valuaction constantly

---

[12] Lawrence Halprin and Jim Burns, Taking Part: A Workshop
Approach to Collective Creativity (Cambridge, Mass.: M.I.T. Press,
1974); Deák and Deák, "Anna Halprin's Workshop," pp. 50-54.

provide additional resources for future scores, thus the cycle continually regenerates.

The "strategies for survival" proposed by Alvin Toffler emerge from his more immediate concern with the impact of accelerated social change on an individual.[13] He prescribed rather specific "future shock absorbers" to facilitate passage and ameliorate dissonance. "Enclaves of the future" give people the chance to prepare themselves for what is to come by experiencing hypothetical futures in advance. "Situational groups" gather and support individuals who are sharing similar transitions. "Personal stability zones" consist of consciously created and conscientiously maintained relationships that endure despite all other changes and provide constancy in the midst of one's transitions.

The activities that appear in Chapter Six share certain characteristics with both RSVP cycles and Toffler's strategies. They are scores designed to catalyze a process so that the number of resources a person perceives as available to him is multiplied. Like enclaves of the future some exercises are more functional at a journey's outset. Like situational groups and stability zones, others are applicable during its liminality. The activities' preconceived structure serves as a temporary stability zone by offering a secure framework in which change can later occur. In addition, the creative process finally catalyzed and the constructs ultimately formulated provide the traveler

[13]Toffler, Future Shock, pp. 373-97.

with constancy by supplying allies that are more enduring because they have been discovered by the voyager himself.

Part Three's exercises are intended for child travelers; however, their usefulness is not limited to age. They prepare any participant, young or old, in school or out, to separate from old structures and enter new encounters. They orient him to future passages and assist him in transit. They score specific experiences of separation, transition, and integration as well as a process by which the participant can create his own scores for transformation. Furthermore they give onlookers new opportunities to enter encounters with people in transition because transformation becomes a shared experience.

P A R T   T H R E E

TRANSFORMATION AND EDUCATION

        There is no possibility of 'integrating
the curriculum': it is integrated already so
firmly that nothing we can do will splinter it.
All we can do, and should do is to stop
pretending that we have ever succeeded in
disintegrating it.
                    Sybil Marshall,
                    Adventure in Creative Education

CHAPTER VI

EDUCATIONAL ACTIVITIES

The preceding chapters elaborated a theoretical framework for viewing transition and creative formulation. They noted a wide range of uprooting experiences and hypothesized a psychological pattern by which individuals confront and incorporate their life changes. In addition, Part Two explored creative formulation as a second tranformation process that not only is parallel to the transition cycle but is also a potential vehicle for facilitating a person's reintegration.

Chapter Six attempts to apply these earlier theories to education. It enumerates concrete ways that curriculum can address a child's transitions and offer him opportunities for re-establishing psychic continuity. Included are a variety of activities that have been designed particularly for use in elementary schools among children experiencing geographic and cultural transitions. They are prefaced by a set of guidelines outlining the educational philosophy, goals, and assumptions fundamental to their construction. Activity design and organization are described next, followed by a brief section suggesting ways that students and teachers might further expand experiences.

Philosophical Foundations of the Activities

The activities emerge from a particular philosophy of education and work most effectively when facilitated by people who share these viewpoints. If the teacher maintains a similar set of premises and purposes, and practices a compatible style of instruction, students are not forced to deal with contradictory messages that would only compound their present dissonance.

Basic to activity design is the conviction that children are interested in interacting with their environment, that they are innately curious and potentially expressive and creative. They intuit the harmony of an interrelated and integrated world. From this frame of reference education becomes the nourishing of one's connectedness with the whole environment, a continuous unfolding and refinement of self- and other-awareness extending beyond the school and throughout life.

An effective curriculum permits and fosters the natural harmonies in life. It does not cleave the world into content areas but rather recognizes the integrity of experience. It encourages children to pursue their expanding interrelated interests and make informed choices among alternatives.

Open-ended curriculum supported by an atmosphere of honesty, flexibility, acceptance, and respect permits neither children nor teacher to be locked into a syllabus or predetermined and exclusive

set of instructional objectives. All participate and grow. The
teacher not only guides and shares knowledge and experience, he
also learns with and from the children.

A divergent curriculum does not imply a lack of structure,
nor does the pursuit of individual interests necessarily cause
children to become isolated from one another. Structure arises
out of the inherent interrelationship of experience as well as in-
dividual needs, and can be mutually determined by the teacher,
the learning medium, and most importantly by the increasingly aware
child.

Curriculum does not have to dictate learning experience nor
need materials be the primary source of learning. Children can
evolve the curriculum. If students engage in the process of develop-
ing their learning directions and creating their learning materials,
they benefit not only from products but more importantly from
creative process.

Activity Goals and Assumptions

The overall aim of the following activities is to offer students
opportunities for creatively confronting, experiencing, exploring,
articulating, and integrating changes that occur in their lives.
In the process, exercises seek to stimulate inquiry, catalyze aware-
ness, nourish relationships, inspire formulation, and facilitate
growth.

It is hoped that the learning experiences will provide vehicles through which children and school communities can evolve effective approaches toward alleviating and ultimately resolving their transition discord. Furthermore, the experiences will hopefully contribute to psychic congruence and to the energizing of people's inherent creative powers.

While dissonance reduction, psychic integrity, and creative vitality represent ultimate objectives, the activities themselves cannot guarantee attainment. They can only lead children to experiences, offer an ambiance of exploration in which these ideals might become more accessible, and suggest a process by which students can later generate "new forms, new procedures, and new ways of ordering [their] understanding of experience."[1]

Students are more likely to benefit from specific activities and extend their creative response to other life events when activity messages are unambiguous. If learning experiences are constructed in a creative manner then their design will relay the same creativity requested of students now and in the future. Implicit messages contained in the style of presentation therefore attempt to correlate with explicit content. Likewise, care is taken in assuring that content reflects the philosophical foundation of activities.

---

[1]Wideman, "Growth and Development in Counselor Education," pp. 311-12.

A person learns as much by how he is taught as by what he is taught. He also gleans as much from his own process as from either his or a predecessor's product. In that process of exploring he is influenced as much by what spontaneously transpires as by what was carefully structured beforehand. While coherence and clarity of activity messages are essential, events that intervene during any encounter probably have a more powerful effect on learning and its subsequent application than any educator's designs or directions.

Believing that people learn most effectively through their own direct encounter and discovery, the author strives to facilitate experiences that are maximally involving and in which relationships are both reciprocal and non-exploitative. Activities undertake to be as open-ended as possible so as to encourage learner-improvisation rather than teacher-centered prescriptions; that is, learning instead of teaching. They do not demand repetition of delimited facts but instead focus on the student's own insights and expressions. They do not prepare a child to enter a fixed role when his schooling is over but rather assume that he is a person who will continually change and have to be responsible for integrating those changes on his own. Learners are totally dependent neither on the dictates of instructors and merchandised materials nor on exclusively external measures of assessment.

In view of the great diversity among learners and their present transitions, the author endeavors to make activities as flexible and transferable as possible. Experiences are designed to allow for different transition circumstances, to respond to individual learning and creativity styles, to be adaptable within varying demographic and geographic settings, and be resilient in the midst of temporal, personnel, and resource constraints. Seeking to address this diversity they incorporate an assortment of learning methods, media, skills, and encounters with the world.

Activity Design and Organization

Sources. The activities originate from a variety of sources. Most are devised by the author. Some, however, are modified from the work of another writer. Other borrowed exercises seemed so appropriate to the theme of transition and formulation that their original format has been retained. In all such cases, the original author and publication are cited. Reference is omitted when the activity involves a commonly used strategy such as conversation drawing, timelines, and role play.

Learning methods and media. A number of popular learning approaches are incorporated in the modeling of activities. Among them are gestalt, values clarification, self-knowledge, self-disclosure, art therapy, visual literacy, environmental literacy, synectics,

proxemics, kinesics, RSVP cycles, community exploration, cultural journalism, key words, critical thinking, initial experience, and nonverbal, interpersonal, and cross-cultural communication.

Combined with these general approaches are specific learning strategies. They include directed fantasy, conversation-drawing, content analysis, role play, game and simulation, interview, improvisation, conflict resolution, directed and process observation, scoring, brainstorm, free association and link thinking, metaphorical thinking, found objects, journal keeping, and mapping.

In addition, the experiences suggest involvement with an array of media: movement, sculpture, writing, photography, painting, sound, drama, textiles, architecture, video, collage, mural. Although mention is not made of countless other techniques any one of them could be integrated into new experiences formulated by participants.

Creative process skills. Students gain practice in various creative process skills during their performance of activities. These skills are not developed in any particular sequence but appear continually and throughout the collection of exercises. While preparing for any new experience participants articulate needs and objectives, clarify expectations, and establish the relevance of an activity to their own life and goals. They form hypotheses and identify, locate, and explore sources of information. Data gathering necessitates

that students listen, observe, communicate clearly, dialogue, clarify and verify information, and maintain an openness to new perspectives.

Working with artistic media students master familiar techniques of their craft and perfect new ones. They record their experiences in a variety of artistic media and in journals, logs, maps, charts, symbols, codes, and inventories. In some cases information is synthesized and interpreted. Such ventures call for the discernment of diversity and similarities, patterns and changes.

Built into activities are opportunities for creatively dealing with rejection and frustration and for tolerating ambiguity. Individuals retain the option of revising inappropriate goals or methods at any point during their creative process. They experiment, invent alternatives, and responsibly select and defend their courses of action. Throughout the process students seek new resources, outside opinion, guidance, support, and the time alone necessary for reflection.

Critical appraisal skills develop during students' participatory and formative evaluation of their learning. They determine when to cease a current pursuit and begin another. New resources impel new inquiries and the amendment of prior conclusions. Discoveries are elaborated or translated in light of new resources and circumstances and are shared with fellow learners.

<u>Format</u>. Activities are organized around other components besides learning methods, media, and creative process skills. Transition stages, creative formulation stages, and three types of contact that participants initially encounter also reappear in the learning experiences.

In the first of these categories, transition, a number of activities deal with separation and preparing for change. Students identify needs, project themselves into future situations, and take leave of the familiar. Other exercises emphasize direct experiencing of novelty and working through concurrent difficulties. Still others stress the integration of present discoveries with one's prior perceptions of self and the world.

Since activities were generated for use among physically uprooted students, the primary transition context addressed is migration combined with new culture contact. Exploring communities, crossing borders, and creating environments exemplify activity topics that directly relate to the overseas student experience. However, any of these themes could be adapted easily to other transition settings. For instance, figurative border-crossing accompanies deinstitutionalization, drug-induced "trips," survivor experiences, and rites of passage. In the case of mental health, structured experiences involving spatial awareness, personal patterns, shared movement, and self-portraits could be used effectively in client therapy.

Activities are also designed around stages of formulation. Students participate in direct and immediate encounters with feelings, media, objects, ideas, people. They break free of obsolete formulations by contacting, exploring, observing, collecting, brainstorming and so forth. Their rituals emerge from these encounters in such forms as movement, language, photography, and spontaneous ceremonies. Several processes help participants to focus and make sense of their experience; they reflect, search for patterns, organize, analyze, select, analogize, and evaluate. Finally, students explore their rites, habitual responses, and stereotypes.

The following example illustrates how a particular activity can assist an individual through a difficult transition by guiding him toward the generation of new forms. Divorce is one change situation that creates confusing feelings among many children. The fifth activity mentioned under "Personal Patterns" could help a child begin to sort out perplexing emotions that overwhelm him. Together with a facilitator he identifies key words surrounding his response to new family interactions. By expressing these words in a medium such as movement, clay, or vocalization he develops rituals upon which he can later reflect and thereby understand his feelings. The timeline exercise in the next section can assist the child in moving from ritual to meaning. He develops a physical structure that affords him a different perspective on his life and

gives him the opportunity to observe events of sudden upheaval in light of his slower evolutions, constancies and continuity.

The activities are grouped according to the nature of the relationship that the student initially encounters. Three types of primary contact are identified: encounters with self, encounters with the natural and man-made world, encounters with individuals, communities, and cultures. Within each section, subheadings indicate possible topics of exploration, and arrows ($\longrightarrow$) designate the beginnings of separate projects. The first category, "contacting self," emphasizes self-knowledge, values clarification, introspection, personal expression, fantasy, gestalt art therapy techniques. Natural encounters stress visual and environmental literacy, locating resources, recognizing natural patterns, rhythms, and interdependencies, sensing self in space, and creating new environments. The last section focuses on interpersonal communication, group rituals, community exploration, data collection and recording, and intercultural understanding.

The six activity components recur in different combinations. At times more than one category is included in each project. Other experiences completely omit a particular element. The author avoids imposing a rigid mathematical equation on activity development. Exercises are not presented in a strict sequential order. Skipping around is anticipated and new combinations of the elements are encouraged.

Figure 4 presented below is intended to point out components of
this chapter's activities and facilitate the generation of new ex-
periences if fluency of one's own ideas seems temporarily stymied. The
innermost circle contains the three types of initial contact. Pro-
ceeding outward, successive rings portray transition stages, formula-
tion stages, media, methods, and creative process skills. If one
imagines that all rings of the wheel revolve independently, an entry
in one circle can be aligned with any entry in each of the other five
categories. By recombining the chart's components in this way and ex-
panding the obviously abbreviated inventory of both categories and
entries, a learner can invent completely new activities.

For example the second learning experience under "Mapping"
focuses on contacting the natural and man-made world. It emphasizes
the integration stage of transition and both the encountering and
meaning stages of formulation. The activity employs music and
graphics media and incorporates direct observation, environmental
literacy, and mapping methods. Primary skills include locating re-
sources and identifying and comparing patterns.

In addition to identifying patterns in the natural world, the
activity might also suggest contacting personal biorhythms.
Changing the medium of expression could involve creating music with
colors, textures, volumes, or lights. Beyond identifying observable
patterns students might be asked to form hypotheses about unexamined
rhythms or what would happen to familiar rhythms when a new factor is
introduced into their ecology.

189

Fig. 4. Activity components.

Expanding Activity Experiences

Assuming that people learn most effectively when activity content is relevant to their own lives, modification of the following exercises becomes essential. Two methods of adaptation and revision were already suggested. The first involved selecting from available activities and then regrouping all those projects that are appropriate to some new setting or topic of investigation. The second consisted of analyzing activities into their various components and then extending and recombining these elements in novel ways.

Another effective technique for diversifying activities is by means of associative or "link" thinking and a flow chart. Beginning with any initial experience one rapidly marks down all the related topics that come to mind. Each of these in turn opens up another series of interconnections ad infinitum, the whole network multiplying geometrically. As topics begin to reappear and intertwine the teacher re-experiences the ultimate interrelationship of experience. He realizes that the divergence which at first seemed to threaten the continuity of his pre-planned curriculum is in fact a unifying process.

The following example illustrates one potential line of exploration in a flow chart. Students dealing on some level with personal evolution recognize that the river flowing through their community is one effective starting point for examining change. The

Moldeau by Smetana is a musical tone-poem whose passages, transitions, and crescendos clearly portray the changing life along that river's passing banks as it gathers itself toward Prague.

This initial experience suggests a number of themes: origins and developments; topography and contour mapping; economics; triumphal entrances; other expressions of village and seasonal change such as Chaucer's Canterbury Tales, Vivaldi's Four Seasons, Breughel, murals, tapestries, friezes, and ballads; other records of village life; the changing life in one's own town or the other towns with which the river connects it; country calendars; village fairs, festivals, weddings, hunts, wars; events witnessed from another town vantage-point such as the church or marketplace; the currents, rapids and waterways of the river itself and all the life they carry. Choosing to examine just one of these, say triumphal entrances, students then generate and pursue new courses of inquiry: the conqueror and his relationship to the vanquished, returning heroes, arches, processions, symbols of victory, individual perceptions of triumph and failure.

Divergent activities present unlimited directions for investigation and consequently endless resource possibilities; people, values, feelings, memories, symbols, relationships, institutions, found objects, and popular culture, to name but a few. Books, of course, are an additional resource. Listed below are just some of the exciting published sources of ideas and activities that I have

found particularly useful in creating experiential activities. More complete bibliographic information can be found at the end of this paper.

John Baskin. New Burlington: The Life and Death of an American Village.

Dan Cheifetz. Theater in My Head.

John Collier, Jr. Photography as a Research Method.

Richard de Mille. Put Your Mother on the Ceiling: Children's Imagination Games.

Farallones Designs. Making Places, Changing Spaces in Schools, at Home, and Within Our Selves: Farallones Scrapbook.

Paulo Freire. Education for Critical Consciousness.

W.J.J. Gordon. The Metaphorical Way of Learning & Knowing: Applying Synectics to Sensitivity and Learning Situations.

Edward Hall. The Hidden Dimension.

Lawrence Halprin and Jim Burns. Taking Part: A Workshop Approach to Collective Creativity.

Ralph Hattersley. Discover Your Self through Photography: A Creative Workbook for Amateur and Professional.

Don Koberg and Jim Bagnall. The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving and the Process of Reaching Goals.

Kenneth Koch. Rose, Where Did You Get that Red? and Wishes, Lies, and Dreams.

Herbert Kohl. Math, Writing, and Games.

Myles Libhart and Arthur Amiotte, eds., Photographs and Poems by Sioux Children (Introduction).

Robert McKim. Experiences in Visual Thinking.

Sybil Marshall. Adventure in Creative Education and An Experiment in Education.

Nuffield Mathematics Project. Environmental Geometry.

Janie Rhyne. The Gestalt Art Experience.

Elwyn Richardson. In the Early World.

Richard Schechner. Environmental Theater.

Sidney Simon, Howe, Leland, and Kirschenbaum. Values Clarification: A Handbook of Practical Strategies for Teachers and Students.

Viola Spolin. Improvisation for the Theater: A Handbook of Teaching and Directing Techniques.

John O. Stevens. Awareness: Exploring, Experimenting, Experiencing.

George Trogler. Beginning Experiences in Architecture: A Guide for the Elementary School Teacher.

David Weitzman. My Backyard History Book (The Brown Paper School Series).

Eliot Wigginton. Moments: The Foxfire Experience.

Pamela Wood. You and Aunt Arie: A Guide to Cultural Journalism.

Richard Wurman. Yellow Pages of Learning Resources.

The Activities

Contacting self. Self-awareness activities contribute to the growth of a psychologically uprooted student in a number of ways. Through them he gains a clear sense of himself as a changing person; however, viewed within a structure, the transformations no longer seem to be the random and confusing events they may once have been. The child begins to note personal patterns and can relate current changes to

his prior modes of being in the world. He discovers new ways of integrating changes and perceives himself more and more as a creative person who can effectively resolve his dissonance. Clarifying his own experience and values not only reinforces the student's sense of personal continuity and identity, it provides the basis for later dialogue with and empathy toward others.

Personal patterns.

⟶ Do you find that you tend to respond the same way in similar situations? Do you say the same kinds of things? Feel the same emotions? Respond physically in similar ways? What is your pattern for meeting new people? Responding to compliments? Showing anger? Getting acquainted with a new town? Making choices? Eating? Making friends? Being around other Americans when you're in another country? Getting places on time? Being with a group of people who speak no English? Responding to a stranger who talks to you in a language you don't understand? Going back to the old neighborhood?

⟶ Make a doodle diary. A doodle diary is a notebook in which you just make marks on the paper, scribble and doodle. When you draw, try not to think about what you're doing or how it looks. It doesn't matter at all. Just let the lines come. Carry your notebook around with you and doodle when you're waiting in line, listening to a story, daydreaming, thinking.

After entering a page in the book, make a note on the back of the doodle as to the day, hour, location and what was happening to you at the time you began to draw. When you've filled up a notebook look back over all the pages. Do you recognize any patterns in the kinds of lines you draw? Are there lots of squiggles? Boxes? Circles? Curlicues? When are the lines heavy and when light? Do you fill up the whole page? Go over the edges? Leave a lot of space open? Do you draw in the center or around the edges? When are the lines jagged and when are they flowing?

⟶ What words do you find yourself using often in conversation? Adjectives? Verbs? Ask other people what words they think you use a lot. Make a list of words you think best describe what you're like.

⟶ Make a list each day of three or four personal words that are particularly on your mind and special to you that day. They might be words from dreams, about an experience that impressed you, describing a feeling, or ones you heard someone else say and which struck you for some reason. Also include words that just pop into your mind at odd moments such as just before you fall asleep or when you're concentrating on something that seems totally unrelated. Keep the words in a notebook and when you have collected a lot, look through the notebook to see if they seem related to each other or to how you perceive yourself.

Take some words from your notebook and do different things with them. "Be" the word; act it out. Write it in an appropriate calligraphy style. Associate each word with a color, number, mood, season, animal, part of your body. Arrange them into a poem. Together with other people join your words in a mural, collage, or poem.

⟶ Use the following words or word-pairs as starters for free word association, clay modeling, spontaneous movement, painting or a poem: "birth/death," "yesterday," "bridge," "open/close," "gather/release," "separating," "circle," "spiral," "change," "home," "(your own name)." Choose one of the words or a new one and make up a whole ceremony around it. Glorify it.

⟶ Cut a large section of brown paper that's at least as long as you are tall. Spread it out on the floor. Lie down on the paper and ask a friend to trace the outline of your body onto the paper with a crayon color that you choose.

Take a journey through your real body. Imagine that you are inside your toes, intestines, lungs, heart, veins, throat, heels, all over. At each stop look around, check how you feel there, note how you're being treated by the rest of your body and how that part treats the rest of you.

If you feel pleasant at a particular stop, select appropriate colors and draw the good sensations on that part of your paper outline. If you meet a monster somewhere, draw it exactly where you

found it. What does the monster look like? How does it make the
other parts of your body feel?

Now, if you discovered a monster, chase it out of your body.
Kick it out or make faces at it or make a clatter so it will be
frightened away or repeat some magic words to lure it away. Put
something nicer in its place. Feel the pleasant sensations in the
surrounding parts of your body flowing into the space that the mon-
ster used to occupy. Change your drawing to reflect how you feel
now.

Evolution.

⟶ Find an observation spot by the water, in a garden, in the
woods or in a meadow. Record all the changes you notice over a
fifteen minute period.

⟶ Lie down someplace where you have plenty of space between you
and the next person. Close your eyes. Imagine that you are inert
matter at the bottom of a prehistoric sea. Feel the water surround-
ing you. Slowly you change to seaweed. Feel your texture. Feel
the water and fish moving through you and touching you. Now your
seaweed body is transforming into a small animal. Feel the strands
turning into appendages. Propel yourself along the sea bottom where-
ever you wish. Explore undersea nooks and crannies. Look for some
food. Find your way across the sand and coral to land. Grow four
legs. Grow lungs and begin to breathe the air as you crawl out of

the water and onto land. Dry off. Explore the area just around you.
Stand on your hind legs and balance yourself. Walk on two feet.
Open your eyes and meet the other new people. (John O. Stevens,
Awareness: Exploring, Experimenting, Experiencing [New York: Bantam
Books, 1971]).

⟶ What changes would occur to each of these within a period of
one day or of one year? A seed. Snow. A fly egg.

Trace the evolution of some of these: an imbalance in the eco-
system, the extinction of an animal species, a scientific discovery,
an embarrassing moment, a genetic change, a war, a peace treaty, a
family argument, one of your opinions.

⟶ Photograph examples of the following relationships: people
and nature co-existing, nature overwhelming people, people trans-
forming nature, people resisting change, people trying to change
other people.

⟶ Identify a present problem in your community such as pollution
or a strike and trace its roots. At what points along the way might
the dispute have been settled and what factors prevented resolution?
Outline alternative solutions at this point in time. Discuss them
with authorities who are directly involved and take an active part
in resolving the issue.

——→ Examine an instance where a social or economic change in your community was introduced by an outside source and one where change was initiated from within. Compare the community's response to the change and the effects of the change on people's lives.

——→ Get together in a group. One person draw a line and say what it represents. Each person add a single line to the drawing to make a new image. Try transforming each other's images using different media such as wire sculpture or a story in which everyone contributes a succeeding sentence.

——→ Do you ever notice that sometimes certain things appear to be different from what they really are? Play around with lines, shapes and structures to see if you can change the way they look. Start with four parallel lines of equal length. Without actually extending any one of them make them appear uneven. Next, draw a series of identical squares. By adding different colors to the inside and out-side of each see whether you can make them look larger or smaller or make the boundaries disappear. Make something flat seem hilly. Take a form and put it in one environment that makes it stick out and in another one where it is barely noticeable. (Harold Cohen, "A Visual Arts Program: Institute for Behavioral Research National Training School for Boys," in A Seminar on the Role of the Arts in Meeting the Educational Needs of the Disadvantaged, by Hannah Rose [New York: Brooklyn Museum, 1967]).

Discover other ways to change how things look besides with con-
tours and colors. What makes people seem different in different mo-
ments and places? How are things made to appear what they are not in
your school? Home? Club? Society? Government?

Think of all the things in your life that never change even
though everything else may. What things change though you'd like
them to stay the same? How about the reverse? Try a few of the fol-
lowing six ways to discover and record your own changes. If you'd
prefer, go ahead and make up your own instead.

⟶ Take a hunk of clay, find a spot where you can be alone and
comfortable, sit down and close your eyes. Feel the clay in your
hands; its texture, moistness, coolness, pliability. Pull it.
Stretch it. Pound it. Feel it with your eyelids, cheek, behind your
knee, between your toes. Roll it. Pinch it. Squeeze it.

Get in touch with how you're feeling right now. Let your hands
mold the clay through different shapes and into one that reflects
your present feeling. Set it aside and later today or tomorrow pick
up the same clay and change the form so that it represents your new
feelings.

⟶ Maybe you have seen drawings that include a sequence of separ-
ate shapes. The first might be a fish. Slowly, drawing by drawing,
the fish shape changes in some slight way and ends up a deer. Then
the deer evolves into a rooster, and so on. Create a shape metamor-

phosis that depicts some aspect of your own personal evolution.

———→ Keep a written journal. If you choose, organize your entries under headings. Here's a list of possibilities: ideas, feelings, monsters, inventions, dreams, dislikes, plans, goals, impulses, intuitions, people, highs, lows, cravings, idols, questions, quotations, things to try out, problems, observations, discoveries, frustrations, conclusions, decisions, compromises, doubts, events, fantasies, hang-ups, looking back, looking forward, getting ready, expectations, wondering, wishes.

———→ Think about first times in your life; your first memory, your first friend, your first day at school, the first time you could do a certain thing all by yourself. Which firsts were most important, vivid, difficult, funny, secret to you as you think back? Which turning points in your life brought about the greatest changes in you? Are you at a turning point now? Think of something you've never done and do it for the first time.

———→ Think about your lifetime and its important events, transitions and changes. Some things happened a long time ago, some are occurring now and other changes will take place tomorrow or years from now. At times you remember an incident that happened years ago and you begin to feel as if you are living it all over again. At other moments you daydream about the future and forget where you are right now.

202

You are going to crayon a timeline of your life. Cut a piece of paper the size and shape you'll need. You can lay it flat, roll it into a scroll, tape it into a geometric structure, or find any other way to use it that seems suitable. You can remove sections of paper or add pieces in any direction if you need more room. You can start drawing wherever you want and begin either with your past, present, future, or all of them blended together. When you complete the timeline explain it to other members of the group.

⟶ Write a letter to yourself five years from now. In it you might want to discuss things that are important to you now, talk about what you hope to be like or have accomplished in five years, or enclose certain memorabilia, pictures, poems and letters you'd like to receive later on.

Seal the letter, add postage, address the envelope and include an alternative mailing address in case you move. Find somebody you trust who will keep the letter locked up and will mail it to you in five years. (William Cleveland, instructor, George School, George School, Pennsylvania.)

Self-portraits.

⟶ Which do you identify with more, a VW or a Cadillac? Are you more like New York City or Colorado? A paddle or a ping pong ball? An electric typewriter or a quill pen? A fly swatter or fly paper? Yes or no? Here or there? A teacher or a student? A screened

porch or a picture window? Get together with somebody who identifies
with the other element of each pair and talk about your choices.
(Sidney Simon et al., Values Clarification: A Handbook of Practical
Strategies for Teachers and Students [New York: Hart Publishing Co.,
1972]).

⟶ Invent a name that you feel is your true name even though you
may not have been born with it. Create a movement that best expresses
what that name means to you. (Myra Capy, movement therapist).

⟶ Everybody collect lots of old clothes and clothing accessories.
Put them together in a big box or chest. Put together a costume.
Decorate your body with theatrical makeup. Fantasize and act out a
new role. Introduce yourselves. Paint each other's portraits or
photograph one another in a setting appropriate to each character.

⟶ Make an animal mask. Pretend the animal is inside you so that
it guides your movements and personality. Meet other animals at your
mutual drinking spot. If a particular one intrigues you adopt it as
your own. Come back to human form but as another person. (Anna Hal-
prin, dance therapist).

Make masks of your different selves. Put on one of them and
have it meet another.

⟶ Select two crayons. On a single piece of paper hold a conver-
sation between two parts of your personality, two characters in one

of your dreams, or two sides of a choice you're trying to make. Let each color "talk" through its own lines on the paper. Take a single color and let it speak first through the right hand and then through the left. When you're finished put the conversation into words.

———→ Bring in found objects to which you react either positively or negatively. Make a collage of things that are agreeable or disagreeable to you using cut out magazine words and pictures.

———→ Isolate different parts of your body. Concentrate on just your elbow or big toe or knee. Contract each part and then relax it completely. Think of an emotion and express that feeling in your shoulders or lips or hands while the rest of you is still. After you isolate your parts, reassemble yourself. Express the emotion with your whole body.

———→ Make clay images of "the me I want to share," "the private me," "me alone," "me in relation to a very important person in my life," "the me I like," "the me I don't like," "me a year ago and me now," "two parts of me that don't get along." Join the images somehow into a single configuration. (Janie Rhyne, The Gestalt Art Experience [Monterey: Brooks/Cole Publishing Co., 1973]).

Contacting the natural and man-made world. Intimate encounters with the natural and man-made world can lead to a sensitivity to the earth's non-human beings and their fragile system of interdependen-

cies. Furthermore, students determine their own position in this network. They compare the continuity and disruptions in the natural world with their own. They explore locally available resources, observe the effects of man's actions on the environment, and try out different ways of interacting with the non-human realm.

Tracks.

⟶ Without using any props, draw the following completely from imagination:

>   Your name as it would look <u>reflected</u> in a mirror.

>   The <u>top</u> view of an elephant; of your house; of your own
>   body.

>   The <u>underside</u> of a bowl of spaghetti.

>   A bread toaster turned <u>inside out</u>.

>   A butterfly as seen from the <u>inside</u> of a leaf.

>   The same butterfly if your eyes were <u>full of tears</u>.

>   An old jalopy <u>far off</u> in the distance as seen through
>   blades of grass.

>   A frog if you were a <u>tiny</u> ladybug and staring him straight
>   in the eye; how the ladybug would appear to the frog.

>   A parked bike on the side of a road if you were sitting in
>   in a car that's going <u>100 mph</u>.

>   The <u>cross section</u> of an anthill.

>   The <u>imprint</u> left by a parachute after settling down in
>   wet sand.

The <u>tracks</u> of a dog running across wet sand; left by you
after doing a somersault across wet sand (think about
the order in which different parts of your body touch
the ground.

The <u>path</u> of a sneeze if you could see it move through the
air; where the surrounding air would go as the sneeze
displaced it.

⟶ Go outdoors after a newfallen snow. Locate as many tracks as
you can. Were the tracks imprinted by an animal, human or machine?
Estimate the maker's size and hypothesize its description. What was
it doing? How fast was it going? Was it involved in any way with
the maker of any other tracks you see? Look for identifying features
by which you could recognize that individual's track again.

Imagine an action scene involving more than one player all of
whose actions are somehow interrelated. Cut a long strip of butcher
paper on which to paint a mural. Rather than show the entire figure
of each one in motion, make all the characters invisible except for
the footprints or tracks they leave behind.

Environmental walk.

⟶ Walk to a nearby place outdoors where you can feel relaxed.
What can you see and hear but not touch? Hear but not see? See and
touch but not hear?

———> Look around you and observe how different objects in nature connect to each other, for example through root systems, birds calling to each other, vines bridging, spider webs catching insects, water currents gathering debris.

List your observations of other ways that nature "joins." Look for an object that you can use in some way to connect two other objects and compare how you've linked them to the ways nature links. Join yourself with an object or force in nature through a sound or a movement. Compare how you've joined yourself to the environment with those processes you observed in nature.

Create a symbol that represents your own unique relationship with nature.

———> Go find an object with which you can make an interesting sound and rhythm. While making the sound, chant some words that are special to you as lyrics to your music.

———> For one minute use your body to resist opposing forces such as gravity, an object, a sound. For one minute be submissive to the forces.

Observe something whose movements and rhythms you think would be enjoyable to experience, perhaps a bird in flight, the path of a breeze or shadows, foam riding the curl of a sea wave, a maple seed falling, sand drifting, or whatever you choose. Imitate the movement yourself. How is your body responding and resisting?

⟶ Mark off an area 3' square outdoors and get on your hands and knees by the spot. Find something you can use for a pigment in painting or dyeing. Find an unusual module you can use to make a mosaic. Find some indication of mankind's presence.

⟶ Go off and find something with which you can write but is not a traditional writing tool. Practice writing with it. Go find a colony of something. Look down a crack in the sidewalk. Listen to the telephone poles. Find a million of something and show how you know. Map something under the ground; a mile up in the air. Find something you remember from when you were a kid. Find something you'd like to keep for a long time. (Elwyn Richardson, In the Early World [Wellington, New Zealand: The New Zealand Council for Educational Research, 1964]; Lawrence Halprin and Jim Burns, Taking Part: A Workshop Approach to Collective Creativity [Cambridge, Mass.: M.I.T. Press, 1974]).

⟶ Go to a parking lot, bus stop, street or other public place. Find an object that seems symbolic of life in society today. Imagine that you are the object and relate your story in the first person singular. How do you the observer react to its tale?

⟶ Find an object that attracts you either positively or negatively. Fantasize the object a hundred times its size with you remaining the same size. Imagine yourself next to, under or on top of it. Be-

come aware of your feelings in the new size relationship. Draw a scribble that expresses that feeling. Jot down words that come to mind when you're with the giant.

———→ Somewhere during your walk you will meet a small object of great magical meaning to you. After the object "finds you" give a name to the magical force you need most at that moment. It might be "courage," "strength," "patience," "eloquence" or whatever, but make sure that name is what you want and need. Hide the object somewhere in your clothes and keep it there for the remainder of the day. Act off its magic but keep it a secret.

———→ At a specified time everyone return to the classroom with all your found objects and written records. Select one of your objects and put it in a large paper bag with everybody else's. Mix them all around. Get into pairs and each person take something from the bag without looking.

Each pair examine your two objects and make a list of everything they have in common. Be sure to use all your senses as you explore their textures, shapes, aromas, materials, parts and functions. Unite the two objects to invent something new.

Get together with two other people and join your new object with the one they've created. All four of you decide what it is. Keep combining all your inventions until they're all joined together.

Trace all the changes through which your objects passed.

⟶ Half the group carefully prepare an outdoor trail for the rest of you to travel blindfolded. Planners, devise a trail that will get the others in contact with a lot of sense experiences. Join the people together somehow in a single file and have them move in a procession following leaders from your group. Lead them through interesting kinds of spaces. Give them a variety of textures to feel, scents to smell, foods to taste, sounds to hear. Instruct them to identify certain things, find other ones, carry out activities, communicate with each other and their surroundings. At the end of the walk ask the travelers to do a graphic representation of their experience.

Shaping space.

⟶ Prepare to move around in and explore your environment. Get your body balanced for different motions that might follow. Get in a good position to open a window or to pull out a low drawer. Observe a cat about to pounce, a speed swimmer awaiting the start signal, a baseball batter waiting for the pitch. (Alice Gates, A New Look at Movement--A Dancer's View [Minneapolis: Burgess Publishing Company, 1968]). Think about other times you get ready: for a party, to cross the street, to dive into an ocean wave, to bake a cake, to take a test, to leave for a trip. How do you prepare for each one?

⟶ Explore different kinds of space and different ways of moving through them. Crawl through a pipe. Walk down the nave of a cathedral. Swing on a rope and upside down on a trapeze. Jump on a pogo stick. Inch along. Swagger. Squish. Sashay. Drag. Meander. Float. Strut. Stalk. Plod. Stand on your head in every room in your house.

Locate and explore as many bridges, walls, windows, ramps, stairs, alleys, ceilings, cubbyholes, plazas, columns, domes, arches, and mazes as you can.

⟶ Compare the ways that furniture is organized in public and private spaces. Make sketches. Take pictures. Clip magazine illustrations. Draw floorplans. Draw maps of access routes. Keep a portfolio.

⟶ Rearrange your desks, chairs, room dividers, bookcases and other classroom furniture into a series of spaces suitable for quiet study, group discussions, exhibits, and messy work. Combine the furniture into a single structure for a purpose you all agree upon.

⟶ Make tape recordings of the various sounds and acoustics in different public spaces such as a stadium, subway, bar, department store, waiting room, office, garage, library.

⟶ Find out where in your community you can obtain free junk or scrap materials to build with. They might include appliance cartons,

carpet scraps, cable spools, styrofoam, wire, colored plastics. Collect throwaway items like tin cans, milk or egg cartons, soda straws, bottle caps, newspapers, macaroni, washers, gears, burlap, pipe-cleaners.

———> Make a three-dimensional name tag using found objects. Build an environment around it. (Muriel Zimmerman, art instructor, Arizona State University.)

———> Take two different building materials and join them together so that they adhere. Find or invent an unusual adhesive material. Join together materials that are of different textures, weights, hardness, flexibility.

———> Create an enclosed space by manipulating building materials in the following ways: stacking, rolling, slotting, molding, dripping, inflating, chiselling, shredding, layering. How does a particular material and building method determine the shape of the structure?

———> Look around your town or neighborhood for buildings that have been constructed by stacking a particular module. Find an interesting and unusual modular unit from among your collected materials and experiment with different ways it can be stacked to create a structure.

⟶ Get together in a group. You yourselves will be the building materials. See how tall you can get together without falling. Build the widest possible arch with your bodies. Make yourselves as rigid as possible and then as flexible and see what shapes and spaces you can create.

⟶ Make an enclosed space that no light will penetrate and one that lets in a maximum of light. Twist a wall and see what happens. Create a moving wall. Close your eyes and construct a series of comfortable nooks. Create a structure that constantly changes shape but never loses balance or falls down. Make a structure more tenuous than it is and one more stable. Be a structure that is protecting something very valuable; that is trying to invite people inside; that is a memorial to a daring feat; that is intended to make people laugh.

⟶ Start a building with a simple cube. Collapse one surface. Add a curve. Add a zigzag. Surround it with a repeated module. Add a roof. Hang something from it. Take away one support. Paint the structure. Texture it. Add a mirror. Open up a wall. Widen the base. Have each person in the group give another instruction.

⟶ Observe structures in nature such as spiderwebs, nests, honeycombs, shells, anthills, caterpillar tents. How is each specially adapted to the needs and environments of each animal inhabitant?

——→ Design a soft-skin structure, that is, one with a flexible cov-
ering stretched over it. As you plan your building observe the skins
of plants and animals noting their different properties such as elas-
ticity, ability to shed and regenerate, camouflage, pigmentation, or-
namentation, porousness, sensitivity and adaptability to the local
environment.

Invent a fantastic moving structure with a skin that can change
its shape. Imagine an extraterrestrial world that changes so quickly
and drastically that houses have to keep altering their form in order
to adjust to the new conditions you've described.

——→ Pick out a street, sidewalk, building, park, school and play-
ground. Make the following design changes. Extend part of the
building and its activities onto the sidewalk. Extend sidewalk ac-
tivities into the street. Extend the sidewalk into the building.
Extend the park into the street. Extend the playground into the
school. Extend the classroom into the playground.

——→ Explore your neighborhood in order to locate a construction
need, perhaps a playground, lowcost housing project, hospital, or
park. Interview citizens to find out their specific needs and at-
titudes about construction. Investigate zoning and building code
restrictions, costs, available funds, and pressure groups that sup-
port and oppose construction. Take a stand on the construction is-

sue. Formulate a valid argument to defend your point of view. If you support construction, design an appropriate building. If you oppose it, come up with an alternative use for the building site.

Contacting individuals, communities, and cultures. Communicating with other people provides the individual child with an awareness of different perceptions of the world. He senses himself in relation to a group both in terms of his uniqueness and his commonalities. He explores those factors that separate people and the experiences that join them together. The student examines not only how he can benefit from the group but what he can contribute to it, and experiences the synergy of collective action and creativity.

Moving together. Here are some different ways to try moving with other people. Begin by getting familiar with all the special ways you move alone in diverse situations and then take a look at other people's patterns.

⟶ Compare how you feel in a variety of places: a crowded room full of people you don't know, on the street running to catch a bus, outdoors playing on a beautiful day, waiting in a doctor's office, collapsing under warm bedcovers when you're exhausted. What happens to your body when you are relaxed? What happens when your muscles are all tight? How do you walk? Do you look up or down? How does your body get when you drive past a cemetery? When you look in a mirror?

⟶ People watch. Notice how they walk and gesture. See if you can pick out their movement habits when they are nervous, excited, shy, angry. Do their movements seem to match up with what they're saying? Can you recognize how someone feels by the way she/he moves? Ask and check if you're correct.

⟶ Go to a store. Observe the activities of the people in the room but don't let them know you're looking. Watch how they make contact or avoid each other. Some might touch other people, talk, use eye contact or gestures. Some might make contact cautiously, forcefully, accidentally. In return they might be ignored, accepted, snubbed, or tolerated.

Note all the different ways people initiate and respond to contact. Follow one person with your eyes. Does she/he act the same way with a lot of the people she/he meets? Make some kind of map that portrays her/his patterns of interaction in the group. Now, intermingle with the group and observe your own patterns.

⟶ Get together with a partner. Sit down facing each other. Decide who will go first. Just keep looking at each other in the eye. One person be a mirror. Imitate everything your partner does so she/he can see herself/himself. Change places.

⟶ Find a partner. Stand together so that one person's back is to the other's front. Although you in front can't see the other,

practice falling backward and letting your partner catch you so you won't fall.

⟶ At least six people get in two equal lines facing each other. Stand close together but don't touch. Extend your arms in front of you about waist high, palms up, so that one arm of the person across from you is between your arms. Your fingers almost touch each other's body but not quite. You now have two rows of extended arms, one arm going one way, the next going the other, and so on. Now, another person run and dive onto the two lines of arms and let them catch you like a net. Everyone take a turn.

⟶ Get in a circle and stand an arm's length apart. Hold hands. One person jerk one of your arms hard and feel the ripple flow through the circle. Do it again but this time with the initiator jerking both arms at the same time. What happens?

⟶ Jump rope with a make-believe rope. Watch carefully to make sure you're all together and the jumpers don't trip. (Dan Cheifetz, Theater in My Head [Boston: Little, Brown and Co., 1971]).

⟶ You're going to make a people-machine. Start with one person repeating a simple movement over and over again in one place. Add a sound along with it too. One by one everybody join the machine touching and meshing with at least one other component of it. As new people join in, make sure you keep repeating the movement of

your own part. Put the tape recorder on and play back the sounds of different machines.

———⟶ Pair up again. Get in a position such that the two of you balance each other but each person alone in that position would fall. Try it while you're constantly moving in slow motion. Now try the same thing in a group. Everyone in the sculpture change to a new position. Change back to your original position. Have a sculptor on the outside put you all in a different position.

———⟶ Get together in pairs. One of you be a sculptor and the other be the sculpture she/he is creating. To what extent do you try to control your own movement when you're the one who's being sculpted? Which parts of your body do you allow to be sculpted more readily? Change roles. As sculptor find new ways to move your "clay." How do you feel in each role? Paint your feelings both ways. Share your drawings and talk about them.

———⟶ In the next game one person get up in front of the group and proclaim, "I am your master!" Issue a command like "Be monkeys" or "Hop on all fours." All must obey but afterwards they can advance on the master and express how they feel about her/his order. They can gesture or say things or make noises. The only restriction is that they can't touch the master. (Dan Cheifetz, Theater in My Head).

———→ Make believe that a group of you are passengers on a city bus. Each of you decide on a character you want to play. Think about how old you are, what you do for a living, your idiosyncrasies, what mood you're in, where you're going. Remember, bus driver, you have to keep the bus moving and orderly, and you are the first person with whom each boarding passenger will have contact. Passengers, make your way one at a time to your bus stop. Keep your character in mind as you board, pay your fare, and find a seat. Once you sit down pantomine your character until everyone has boarded. Then when all the actors have made their characters known and are seated, everybody can contribute to what happens on the loaded bus. (Dan Cheifetz, Theater in My Head).

———→ Sit down on the floor with another person. Each of you has a chunk of clay. Close your eyes and without talking just become aware of the mood you're in right at this very moment. With your eyes still shut, begin to form your clay into some shape that seems to reflect your feeling. It may take a while and you might just start out by holding, pushing, pulling and pounding the clay any which way. When both partners are ready, reach toward each other's hands and let the other person feel your clay shape. Then together join the two shapes somehow. Think about what's happening and how you feel about it all. Separate the new piece in a way that's satisfactory to both of you. Afterwards, talk about what happened.

Try the same exercise with a group of people rather than just one other. When you are about to combine your forms open your eyes. If somebody makes a change in your form or in the whole piece that doesn't agree with you make any adjustment you consider necessary. At the end discuss what you all noticed happening.

⟶ Try this in a group too. Cut out a large paper circle and pretend it's a brand new world that all of you are going to create together. It's completely empty now but will contain just what the group decides to put into it. Each of you think very carefully about the special thing you want to contribute to the new world. Remember that it will affect everyone's life, not yours alone. Make the thing in clay and when you are ready place your contribution somewhere in the circle. You can make changes at any time if you want to. See what happens in the world while it's developing.

When everyone feels satisfied with the world or when you've all decided it's time to stop, tell each other what you contributed, why, how you like other people's contributions, and your reasons for making any alterations. (Janie Rhyne, The Gestalt Art Experience).

You might try making a world in the circle using collage, chalk, word cards, found materials, or creative drama. Other things to create together besides a world could be a family, a community after a bunch of you have been shipwrecked on an uninhabited island, a pressure group trying to effect some change.

Rituals.

——→ Get together in a group and ritualize a meal together. Imagine a special occasion you are celebrating. Half the group prepare the environment and the other half prepare the food. Pass around an uncut loaf of homemade bread. Each person break off a piece of bread and feed it to the next person. Share eating another one of the foods from a communal eating bowl. After the meal share your feelings about the ritual. (Anna Halprin in <u>Taking Part</u>, by Lawrence Halprin and Jim Burns).

——→ Ritualize coming to life. One person lie on the floor. Get into a comfortable position, close your eyes, and totally relax all your muscles until you look lifeless and feel you just don't want to be budged. One active person or more be with her/him in some way. See what happens if the active one tries to persuade the passive one to be alive and active again. Change roles.

——→ Ritualize entering a new place. Half the group (Group One) prepare an environment for the newcomers (Group Two) that will be very different for them and full of unusual structures, unfamiliar customs, and surprising inventions. Decide how you will greet the strangers. Group Two, dismantle your present environment, pack up one meaningful object to take with you to the new place, and decide on a special way to say goodbye to your old home both privately and collectively.

Group One, meet the newcomers as arranged and introduce them to their new home. Share food together. Later on, Group Two create another environment for Group One while they prepare to depart from

their present space.

⟶ As a group decide on an occasion to celebrate and create a ritual using one of the following methods of observance: pilgrimage, procession, recitation, chanting, sacrifice, enshrinement, naming.

Community exploration.

⟶ Go to the main window of your house, look out for two minutes and write down five things you haven't noticed before. Ask directions to a neighborhood with which you're unfamiliar. Change places on a bus. Join rush hour crowds. Find a message. Rest in a quiet spot. Sketch the town skyline. (Lawrence Halprin and Jim Burns, Taking Part).

⟶ Go to three of these areas and write a list of all the things you could possibly learn there. Ask questions and obtain their answers. A courtroom. Co-op. Shopping mall. Hospital. Greenhouse. Bank. Airport. Hardware store. Factory. Service station. Bargain basement. Bakery. Junkyard. Restaurant. Welfare office. Post office. Community center.

List different things you could learn from a cab driver, pharmacist, orchestra member, locksmith, butcher, union boss, computer programmer, fisherman, prison inmate, journalist, farmer, activist, dry cleaner, electrician, lawyer. Seek one of them out.

⟶ Do a content analysis of some form of popular culture such as television, comic books, movies, ads, buttons, slang, manufactured toys and games, sidewalk games.

Copy down grafitti you see written on walls, fences, sidewalks, public bathrooms, subway cars, stairwells, and school desks. Discuss why people write grafitti and why they write it in certain places. What themes crop up over and over? Do different themes generally appear in one place more than another?

Talk about the kinds of things you've thought about writing but never dared to. Tack up a large piece of paper. Think of it as a public wall that belongs to everyone and is seen by all. Write on it together. (Herbert Kohl, Math, Writing & Games in the Open Classroom [New York: New York Review Book, 1974]).

As you walk around different sections of your community generate a list of key words that sum up what you see, what it's like, how you feel there. Ask people who live there to talk about their town and compare your descriptive words.

⟶ If you can obtain permission make rounds through your city with some of the following: a busdriver, a door-to-door salesman, a police patrolman, a tourist, a missionary, a mailman, a census taker, a truant officer, a social worker, a gang member, a building inspector, an ice cream vendor. In what ways does the city look different to you while traveling with each one? How do people's reactions to you vary?

⟶ When newcomers arrive in town there are a lot of different people who help them get settled; kids on the block, neighbors, real estate agents and others. Can you think of additional people? Why does each one want to help? What kinds of things did you need when you moved? How were you made to feel at home in a new place? Think about what it

means to "help" a newcomer and appropriate ways you might get involved with someone who's just arrived in town.

Borders. Throughout their communities people set up lines that divide some of them from others. Lines both exclude people and keep others in close contact. Some boundaries are more formal or explicit than others. Some are visible and others are just taken for granted. ⟶ Walk through your community and make a list of all the different borders you detect. How are the dividing lines made known to people? By posted signs? Doors? Curbs? Waiting lines? Rivers? Landscaping? Walls? Toll gates? Customs officers? People ignoring or harassing outsiders? Other ways? Are there any neutral territories where anybody can go comfortably? Where people can be together but not get involved with each other? Pass through but not linger in?

Select one particular dividing line. Try to determine who established it and why. How do people on both sides of the border feel about the dividing line?

⟶ What does it feel like to be on the inside and outside of a room? A clique of friends? A team? Home? A dance floor? Create a boundary with a line; an area; a statement. Rearrange a boundary. Remove one.

⟶ Go to a border where people from one side are crossing over to your side. Assume a role that coincides with the outsiders' stereotyped vision of somebody on your side. Pretend to be a tour guide, shoeshine person, American tourist, or any other role that they might expect someone your age to fill.

Be aware of how you talk, behave, react, and how they respond
to you. Do or say something they'd probably expect you to do or say.
Behave in a way that would startle them. Try to figure out how your
stereotypes of each other influence how you interact. Compare your ex-
periences with those of your classmates.

⟶ Try crossing some borders and carefully keep track of what
happens. Hang out in the teachers' lounge. Approach a group of kids
you don't know.

⟶ Go to the complaint departments of both a high priced store and
an inner city discount store. Keep a log describing each complaint you
observe, interactions between customers and attendant, and variables
that might account for differences between interactions.

Mapping.

⟶ Measure the perimeter of your classroom without using a standard
ruler. Invent some other unit of measure by which to indicate the
length and width of the room. Do the same exercise to measure the area
of a leaf and the volume of a shoe. Set up a turtle race. Find some
way to determine the winner in case the turtles decide not to walk in a
straight line.

⟶ Take a walk through the country and downtown area with a tape
recorder. Collect examples of as many different rhythms as possible.
Remember that patterns of sound are made by lots of things: animals,
nature, machines, people. Compare the rhythms of different bird songs;
different human languages; hiccups, laughs, coughs; running, walking,

226

skipping; sirens and jackhammers; the squeaks of a swing going different heights (keep track of the relationship between squeak rhythms and the size of the arc). Devise a graph or notation system for a particular rhythm and teach the code to someone else such that she/he can tap out the pattern.

Look for rhythmic patterns in silent things such as the sky-line of your town, surges of plant growth, a summit meeting. Mark the ups and downs of each on a paper grid. Assign a musical note to each point on the grid and play out the silent pattern.

$\longrightarrow$ Map out the routes you've traveled from the town of your birth through the places you've lived to where you are now. Show the auto, plane, bus, walking, or any other routes, schedules, and itineraries you followed to get there.

$\longrightarrow$ Lead a blindfolded partner along a trail that you have mapped out. Give her/him directions to reach each point along the route by indicating a non-visual way for her/him to measure the intervening distance.

$\longrightarrow$ Photograph a street corner at different hours during one day. When is it full of people and when is it empty? Who hangs around there at different times? Using the information gathered from your photos make graphs and charts that compare traffic patterns, popu-lation density, and street corner activities. Show the pictures to a friend and see if she/he can guess the exact hour they were taken.

227

——→ Photograph the meeting of two cultures, a packed community hall, or people on public transit. Overlay tracing paper. Outline the silhouettes of the people present and delete all extraneous objects. In the resulting sociogram point out the interrelationships and hierarchies among the people in the picture. Using some other medium, depict how the people relate to each other and to the physical space they occupy.

——→ Compile a family history of your own family. Interview as many of its members as possible. Write letters or send tapes to those who live in other areas. See how far back you can trace your genealogy and in your interviews ask for character descriptions of those relatives you never knew.

Go to as many sources as possible for information about your family: family books, birth and marriage certificates, land deeds, attics, letters and mementos, calendars, address books, yearbooks, photo albums, heirlooms, wills, family remedies, recipes, sayings, reunion conversations, best friends. Ask your grandmother/grandfather to take you on a tour of the neighborhood where she/he grew up.

Make a family map tracing the migrations of your relatives. Write a description of one of the journeys as you imagine it might have been. Draw a family tree using your own system of denoting family interrelationships.

Select one person in your family and do an extensive investigation of her/his life. Obtain descriptions of life during that era. Read newspaper microfilm that corresponds to certain key dates in the

relative's life. Invent an imaginary relative where there's a
missing link in the family tree.

   Photographing.

——→ Get together with friends and take pictures of each other.
Talk about how you felt as the photographer and as the subject being
photographed. Did the camera pick up what the photographer intended
to shoot? Did the picture of the subject turn out as she/he imagined
it would?

——→ Do a photo study of one aspect of your community such as the
places where young people meet, places that the town is proud or
ashamed of, city designs, people working or playing, old barns or
houses, fences or walls.

——→ Take a series of before and after pictures: before and after
a storm, urban renewal, an argument, rush hour, a sale.

——→ Take either a double exposure or a time lapse series of pic-
tures showing one thing developing into something different.

——→ Photograph different individuals doing the same thing or as-
suming the same role.

——→ Take a sequence of photos that will lead your viewers on a
journey through your town, through your day, or to meet your family
and friends. What have you selected to reveal to your audience and

what have you chosen to keep private?

⟶ Create your autobiography with pictures. Include self-por-
traits, pictures of people, things and places that are special to
you, places you go frequently and so forth.

⟶ Photograph people talking to each other: bosses and employees,
waitresses and customers, parents and children, grandparents and
grandchildren, teachers and students, people from diverse cultures,
people at a cocktail party, people in a waiting room, people in a
locker room before and after a game.

⟶ There are many kinds of communal rites such as people greeting
each other, weddings, funerals, graduations, feasts, parades, religious
services, dances, initiations. Some are very private while others wel-
come the public. Think carefully about it and discuss with others
whether your presence at a particular rite would be appropriate and
if the participants would mind their ceremony being photographed. If
it's acceptable, document the rite with pictures.

⟶ Photograph indications of well-being and conflict or unrest in
your community. Explain your choices. Photograph indications of what
you consider to be misuse of power and fairly exercised power. What
factors led you toward your distinctions?

⟶ Photograph indications of contrast: wealth/poverty, power/weak-
ness, tradition/innovation, exclusion/inclusion.

⟶ Take pictures that try to sell an object to its audience by making it look appealing; to repel viewers from purchasing it; to sell an opinion and convince people to accept your side of an issue.

Interviewing.

⟶ Get together with a friend and interview each other. Role play different kinds of possible interactions between interviewers and contacts. Interviewer, introduce yourself, explain the purpose of the desired interview, and ask permission to conduct it. Consider conducive environments in which to talk, think of ways to stimulate conversation and decide how you will record the information. Outline possible questions and conversation topics and make amendments as the interview transpires. Contact, you can choose how detailed to make your responses. You can decline to answer, inquire about the purpose of a question, or raise an issue the interviewer neglected to bring up. After the role play share your positive feelings about each other's interview techniques and behavior and offer each other suggestions for improvement.

⟶ Interview the following people: a charismatic personality, someone you think would be particularly difficult for you to befriend, someone considered by your community to be odd or eccentric, a stranger on the premises, someone in a halfway house, someone who has been relocated to another neighborhood because of urban renewal, someone who has remained in the same neighborhood for over ten years, a patient in a VA hospital, an exchange student, an immigrant over fifty years old.

⟶ Write articles for the purposes outlined below. Obtain your information through interviews. Take the finished article to your contact so she/he can amend it before publication. 1) To explain a step-by-step process an artisan goes through in executing her/his craft. Photograph the process so it can be duplicated by merely studying the illustrations. 2) To investigate various sides of an issue. 3) To examine different people's reactions to a commonly experienced event such as a flood, the Depression, Watergate.

⟶ Compile a photo story of someone during one of her/his typical days.

⟶ Photograph a person in the role, pose and environment she/he selects. Photograph family groups in environments of their own choosing which according to them best describe who they are. Photograph a person in her/his own environment and in new ones that she/he would like to explore.

⟶ Lend a camera to the person you're interviewing so she/he can compile photos about her/his own life. If she/he doesn't know how to use a camera teach her/him. At the end of the assignment let her/him keep the pictures. Also lend her/him a tape recorder in case she/he remembers something important and you don't happen to be there at the time.

⟶ Look closely at the room or environment of the person you're interviewing. That same day list all the things you noticed and write descriptions of them. Comb through your interview tapes for the contact's eloquent expressions, pieces of wisdom, and unusual ways she/he describes things. (Eliot Wigginton, Moments: The Fox-Fire Experience [Washington: Institutional Development and Economic Affairs Service, 1975]).

⟶ Invite people you've interviewed into the classroom for a party, a discussion, an evening supper, to meet each other, to tell stories, or to teach you a special skill they know. Find ways that you can provide your contacts with free help they need such as fixing something or helping to solve a problem. (Eliot Wigginton, Moments).

⟶ Make a photo inventory of your home. Photograph comfortable resting places, transit places that people pass through quickly, special territories claimed by each member of the family, moments alone, scenes of imitating, guests, mealtimes, sleeping, mixed generations, buddies, family traditions, get-togethers.

Village stories.

⟶ Compile a village history of your community. Obtain your data from official documents, letters, photographs, genealogies, family and geographic names, art in churches and public buildings, newspaper microfilm, cemeteries, grafitti, building styles, clothing fashions, fads, local anecdotes, plaques, survey maps, deeds, old catalogues

and telephone books, phonograph records, flea markets and antique shops, rusty things, hand-me-downs, barns, attics and cellars, vacant lots, town dumps, monuments, scrapbooks, diaries, occupants of nursing homes and park benches.

⟶ Go on an archaeological dig. Hypothesize what the function was of each piece you find. Estimate its age and surmise how it got to be there.

⟶ Gather the oral histories of old people in your community according to their former trade or some special reputation or idiosyncrasy each one possesses.

⟶ Record your historical data in a group mural, calendar, collage, photo essay, journal, dramatic re-enactment. Make rubbings of gravestones, plaques, signs, walls, sidewalk inscriptions, or any other interesting surfaces you can find in town. Experiment with traditional artistic themes using traditional art materials and techniques. Combine traditional styles with contemporary media. Try contemporary themes with traditional media.

⟶ Record your village history in the form of an ancient Maya Codex. Cut a single strip of paper the length of your gym but which will be folded up later into a kind of book. Get together as a class and record on it all the stories, pictures, songs and anecdotes you have collected. (James McGrath, "The National Humanities Faculty Re-

port: Hotevilla-Bacavi Community School," San Francisco, 4-8 March
1974. [Typewritten.]). Try instead to represent the history of your
village in the style of the Jewish Torah scroll or a Winter Count.
A Winter Count is an animal hide on which Plains Indians depicted
important events of their tribal history with pictographs. Find out
how members of other cultures have depicted their history.

Cross-cultural communication.

⟶ Compare different ways that popular media present a particular
culture to strangers. Take a look at tourist folders, airline adver-
tisements, passport and immigration office brochures, orientation
literature for new students, teachers, and business executives, travel
guides, real estate guides, Welcome Wagon handouts, foreign language
newspapers, films, graffiti.

Who is the intended audience of each one? Is the author a mem-
ber of the audience's culture or of the host culture? For what pur-
pose was the material devised? Can you detect any hidden motives?
Any stereotypes? Any inaccurate or misleading statements? Was there
some characteristic of the audience toward which the author chose to
direct her/his appeal? What does the material indicate about the
host culture? About the culture of the audience? What themes reap-
pear in the examples you collect?

Design an advertisement in which you present your home country
to foreigners in order to persuade them to vacation there; to become
citizens; to invest in land or business; to objectively analyze some

complex social issue.

———→ Collect several photographs that portray some aspect of your
local or national culture. Get together in a group. Each person
put her/himself in the pictures. Name everything you see. What is
your role in the scene? What are you doing? How are you affecting
the scene and how is it affecting you? Describe the scene just be-
yond view. Why is the situation like it is? Should it continue the
same way? If not, how can you participate in changing it? Ask other
questions and discuss other isssues. (Enrique Tasiguano, "Dinamica
Grupal," paper presented at Ballanita, Ecuador, 1975).

———→ Assume the role of a world leader at a summit conference that
has been convened to settle an actual international dispute. Inves-
tigate the history of the conflict, your person's past stands on the
issue, her/his relationship with the other leaders, personality
traits, the position she/he will most likely assume, negotiating
points she/he will present and bargaining limits she/he will accept.
Make sure the entire class participates in the summit meeting.

———→ Invent specific circumstances for the following role play sit-
uations. Establish the roles of individual actors and the rules gov-
erning interaction of players. 1) A boundary dispute between two
countries erupts into violence. 2) An earthquake hits the city. Cit-
izens and organizations must mobilize immediately. 3) Upon arriving

in another country to live, the children of a family learn the new language before their parents do. For the first time the parents feel dependent on their children.

⟶ The Pioneer 10 space project placed an identifying plaque aboard in case of possible contact with an extraterrestrial culture. The small plaque consisted of a series of symbols designed to relay basic information about earth and its human inhabitants. Create an identifying plaque that graphically describes your global, national or village culture to an anonymous audience. Prepare a time capsule containing objects that are representative of your own era for people living centuries from now.

Summary

The projects listed above represent one way that schools can address a child's transitions and offer him directions for resolving the psychological dissonance associated with his changes. Activities respond to specific problems cited in the education literature and reviewed in Chapter One. Personal isolation, for example, is alleviated as the child becomes increasingly aware that others share much of his experience. Disbelief in self moves toward self-confidence as he resolves difficulties and trusts and values his change process. Dependency transforms into increased self-determination when, encouraged by activities, the student makes choices and takes action.

The activities also speak to a major problem of schools: that of taking responsibility for responding to the child's emotional as well as academic needs. By encouraging a variety of relationships and avenues for expression, activities recognize the "whole" child, not just his school personality. They support his communication not only with classmates and teachers, but also with many facets of his own being, his natural environment, family, community and culture. Exercises do not demand unilateral adjustment by a student but rather encourage participation in transformation. They acknowledge the universality of transition, address it directly, and do so in a way that prizes both the child and his change process.

Activities can be conducted in very different ways from those recommended here. In-service teachers can participate in their own modified versions as a means of dealing with both personal changes and those encountered by their students. New teachers can incorporate some of the ideas in their training program. School administrators need not be excluded from similar learning opportunities either. Counselors can participate, as well as a student's family, friends, and neighbors in the community.

For each person and setting, the content and style of presentation will alter. Ultimately even the very form of the activities will evolve. Structured activities will give way to new constructs. Indeed, they continue to evolve in the author's mind. What appears in print here is merely a stop-action shot of a single moment in their existence. Hopefully the static quality of a printed page has not mis-

led readers into thinking they are being asked to duplicate one per-
son's construct as if it were a rigid technology. On the contrary.
The author looks forward to totally new separations, encounters, and
formulations of experience.

CHAPTER VII

CONCLUSIONS

Preceding pages explored the relationship between transition, creative formulation and education. The initial section noted that similarities exist among transition experiences in a variety of settings. These common denominators comprise a journey generically called the "transition process" which includes stages of separation, liminality and integration. Although the circumstances and enactment of transition vary from individual to individual, the three elements seem to be universal. Movement among them involves an uprooting from one's prior patterns of relating to the world. The associated dissonance threatens a person's continuity of experience. The author suggests that creative formulation is one vehicle by which an individual can both understand and actively resolve his dissonance.

Like transition, formulation is a process of transformation that consists of encountering new experience, ritualizing it, making it mean, institutionalizing those meanings into rite, and separating from them once again. The cycle parallels the transition journey, however public attitudes toward each of their participants differ. Disaster victims, the emotionally disturbed, the physically uprooted, prisoners and others are commonly considered less indepen-

239

dent, less healthy, less productive, and hence less valuable to so-
ciety than are creators.

Creative process is not generally associated with the diffi-
cult experience of uprooting but in fact formulation helps people
undergoing change in a number of ways. By discovering that trans-
ition is another manifestation of the same transformation process
as creativity, individuals can focus on the constructive dimensions
of their other difficult changes. The formulation perspective al-
lows them to see the value of every stage of change and recognize
that continuity is inherent in the transformation cycle though in-
deed at moments it may seem obscured. In addition, the formulation
process suggests one way that people can create new constructs for
confronting and incorporating their own life changes.

The process by which people in transition create forms that
name their own experience has profound implications for issues of
social change. Forms afford people the means to critically under-
stand their world, envision alternatives, and take action to alter
their lives. Only those who can step freely into the world of re-
lation time and time again have the capacity for decision.[1] Only
those who create rather than repeat what others dictate to them
can transform themselves and therefore their context. Interfer-
ence with this process whether by governments, institutions, or in-
dividuals denies people the freedom to make sense of their lives

---

[1]Buber, I and Thou, p. 100.

and be self-determining.

Often schools do not address a student's transition diffi-
culties constructively, if indeed they do at all. When attention
is paid it is commonly expressed in a way that focuses on the
child's symptoms rather than process and attaches a negative value
to his transition dilemmas. At the same time the school fails to
recognize its own role in transformation.

The most effective modes of healing for any individual de-
pend greatly on both his individual predisposition and his cultural
framework. In considering potential vehicles for fostering an up-
rooted student's reintegration we educators must ask an important
question: namely, what is our role in his renewal process? Do we
share the student's culturally-determined world view and therefore
the names he uses to describe his liminal experience? What's more,
do we share his self-defined goals and respect his self-determined
manner of growth? And if we claim to but do not, do we in fact not
only impede the student's reintegration but also contribute to his
disunity?

The collection of activities presented in Chapter Six endeavors
to avoid this possible outcome. Speaking directly to transition
experiences and incorporating concepts about creative formulation,
the projects are one attempt to arrive at a more responsive curriculum.

Another potential direction for increasing the school's re-
sponsiveness that has not been mentioned in this paper has to do
with pre-service and in-service teacher training. Teachers can be-

gin to reflect on their own interactions with uprooted children and attempt to clarify the school's attitudes toward uprootedness in general. Are students respected as creators or are they merely expected to adapt? Have the teacher and educational institution accurately named the student's experience? In what ways do school curricula, policies and behaviors affect the student's personal integration? Is there a correspondence between the growth strategies generated by the student himself and those promulgated in teaching objectives and methods?

Teacher preparation programs need to attend to the multiplicity of children's transition experiences. This can begin initially with sessions that engage the teacher in exploring and naming his own change processes: the circumstances, goals, barriers, behaviors and patterns of personal transitions. An invaluable process in itself, the activity also provides a foundation for relating to the student's experience and responding to his needs.

The teacher can increase his sensitivity to children's lives in a number of other ways. He can seek specific information that would be helpful in understanding a child, interact with a wider range of the child's world, look at his school behavior in the context of changes occurring in his life, and examine his own stereotypes about the child's world. Self-exploration can eventually lead teachers to develop strategies that will help children generate their own techniques for dealing constructively with change.

Ideas set forth in this study have implications for counseling as well as education. A counseling viewpoint that regards transition as a shared human experience will tend to reduce the client-therapist dichotomy. The counselor who, like the teacher, has explored his own change process can see that the client is merely in another phase of a shared voyage. A new aspect of the therapist's role then is to guide the client safely through his own journey.

Perspectives contained in these pages have significance for one particular psychotherapeutic orientation: the creative and expressive therapies. Art therapy employs creative process as a vehicle for the release, communication and resolution of dissonance. In spite of its openness to a client's creative individuality, this technique seems to be primarily a Western middle class movement that lacks a multicultural perspective. Client populations, however, are as extensive as the many life experiences and transition circumstances they represent. Hopefully this study will remind art therapists of the range of diversity among their clientele and the potentially harmful impact of blindly applying a singular counseling approach to a plurality of experiences.

All of us pass through changes of one kind or another. Perhaps a more widespread recognition of the commonalities of our experience by counselors, teachers and researchers as well as by participants themselves will alleviate the voyager's sense of isolation

and contribute to his integration.

The paper challenges people to consider transition and up-
rootedness as a potentially growth-producing experience for all.
It can be a time for everyone to scrutinize personal and social
values and can be the basis for amplified communication and trans-
formed relationships. When the participant becomes the primary
definer of his own change process and integration, and when the
surrounding community shares an affirmative view of his transi-
tion process, the individual's assumption and attainment of ultimate
reintegration despite current pain will be more assured.

B I B L I O G R A P H Y

TRANSITION

Ablon, Joan. "American Indian Relocation: Problems of Dependency and Management in the City." Phylon 17, no. 1 (1965): 362-71.

Arbman, Ernst. Ecstasy or Religious Trance: In the Experience of Ecstatics and from a Psychological Point of View. Vol. 1: Essence and Forms of Ecstasy. Uppsala, Sweden: Scandinavian University Books, 1968.

Armen, Jean-Claude. Gazelle-Boy: A Child Brought Up by Gazelles in the Sahara Desert. London: Bodley Head, 1974.

Bar-Yosef, Rivka Weiss. "Desocialization and Resocialization: The Adjustment Process of Immigrants." The International Migration Review 2 (Summer 1968): 27-45.

Barrett, William, ed. Zen Buddhism: Selected Writings of D.T. Suzuki. Garden City, N.Y.: Doubleday Anchor Books, 1956.

Bettleheim, Bruno. "Individual and Mass Behavior in Extreme Situations." The Journal of Abnormal and Social Psychology 38 (October 1943): 417-52.

_____. The Informed Heart: Autonomy in a Mass Age. New York: Avon Books, 1971.

Bluhm, Hilde. "How Did They Survive? Mechanisms of Defense in Nazi Concentration Camps." American Journal of Psychotherapy 2 (January 1948): 3-32.

Bowlby, John. "Separation Anxiety." The International Journal of Psycho-Analysis 41 (March-June 1960): 89-113.

Brody, Eugene B., ed. Behavior in New Environments: Adaptation of Migrant Populations. Beverly Hills: Sage Publications, 1970.

Caldwell, John C. Children of Calamity. New York: John Day Co., 1957.

Campbell, Joseph. Myths to Live By. New York: Bantam Books, 1973.

245

Campbell, Joseph. _The Hero with a Thousand Faces_. Princeton: Princeton University Press, 1972.

Canada. Ottawa. Department of Indian Affairs and Northern Development. _New Northern Townsmen in Inuvik_, by A.M. Ervin. Bethesda, Md.: ERIC Document Reproduction Service, ED 031 332, 1968.

Clavel, Bernard. _Le Massacre des Innocents_. Paris: Éditions Robert Laffont, 1970.

Clymer, Martha. _Radical Acculturation Patterns in a Traditional Immigrant Group_. Final Report. Philadelphia: Temple University Press, 1970; Bethesda, Md.: ERIC Document Reproduction Service, ED 041 520.

Cohen, Stanley, and Taylor, Laurie. _Psychological Survival: The Experience of Long Term Imprisonment_. New York: Vintage Books, 1974.

Coles, Robert. "The Lives of Migrant Farmers." _The American Journal of Psychiatry_ 122 (September 1965): 271-85.

David, Henry. "Involuntary International Migration: Adaptation of Refugees." _International Migration_ 7, no. 3/4 (1969): 67-81.

Des Pres, Terrence. "Victory in the Concentration Camps." _Harper's Magazine_, February 1976, pp. 47-66.

Eaton, Joseph, ed. _Migration and Social Welfare_. New York: National Association of Social Workers, 1971.

Eichenbaum, Jacob. "A Matrix of Human Movement." _International Migration_ 13, no. 1/2 (1975): 21-41.

Eisenstadt, S.N. "Institutionalization of Immigrant Behaviour." _Human Relations_ 5, no. 4 (1952): 373-95.

_____. "Research on the Cultural and Social Adaptation of Immigrants." _UNESCO International Social Science Bulletin_ 3 (Summer 1951): 258-62.

_____. "The Process of Absorption of New Immigrants in Israel." _Human Relations_ 5, no. 3 (1952): 223-46.

Eliade, Mircea. _The Myth of the Eternal Return or, Cosmos and History_. Bollingen Series, no. 46. Princeton: Princeton University Press, 1971.

Erikson, Erik H. _Childhood and Society_. New York: W.W. Norton & Co. 1963.

Erikson, Erik H.   "Identity and Uprootedness in Our Time."   In
    Insight and Responsibility, pp. 83-107.   New York: W.W. Norton
    & Co., 1964.

Ex, J.   Adjustment After Migration: A Longitudinal Study of the Pro-
    cess of Adjustment by Refugees to a New Environment.   The Hague:
    Martinus Nijoff, 1966.

Fitzpatrick, Joseph P.   "The Importance of 'Community' in the Process
    of Immigrant Assimilation."   The International Migration Review
    1 (Fall 1966):   5-16.

Frankl, Victor E.   Man's Search for Meaning: An Introduction to
    Logotherapy.   New York: Pocket Books, 1973.

Fritz, Charles E., and Mathewson, J.H.   Convergence Behavior in
    Distress: A Problem of Social Control.   Washington, D.C.:
    National Academy of Sciences, 1957.

Goffman, Erving.   Asylums: Essays on the Social Situation of Mental
    Patients and Other Inmates.   New York: Anchor Books, 1961.

Goldlust, John, and Richmond, Anthony H.   "A Multivariate Model of
    Immigrant Adaptation."   International Migration Review 8
    (Summer 1974):   193-223.

Gordon, E.B.   "Mentally Ill West Indian Migrants."   British Journal
    of Psychiatry 3 (September 1965):   877-87.

Green, Hannah.   I Never Promised You a Rose Garden.   New York: Signet
    Books, 1964.

Grosser, George, Wechsler, Henry, and Greenblatt, Milton, eds.   The
    Threat of Impending Disaster: Contributions to the Psychology
    of Stress.   Cambridge, Mass.: M.I.T. Press, 1964.

Haas, J. Eugene, and Drabeck, Thomas E.   "Community Disaster and Sys-
    tem Stress: A Sociological Perspective."   In Social and Psycho-
    logical Factors in Stress.   Edited by Joseph E. McGrath.   New
    York: Holt, Rinehart & Winston, 1970.

Hall, Edward T.   The Hidden Dimension.   Garden City, N.Y.: Doubleday
    Anchor Books, 1969.

Handlin, Oscar.   The Uprooted: The Epic Story of the Great Migrations
    that Made the American People.   Boston: Little, Brown & Co.,
    1973.

Heisel, Dorelle.   The Biofeedback Exercise Book.   New York: New
    American Library, 1974.

Hes, Joseph. "From Native Healer to Modern Psychiatrist: Afro-Asian Immigrants to Israel and Their Attitude Towards Psychiatric Facilities." Israel Annals of Psychiatry and Related Disciplines 2 (October 1964): 192-208.

Hes, Jozef. Review of Immigrants on the Threshold by Judith Shuval. Israel Annals of Psychiatry and Related Disciplines 2 (October 1964): 269.

Hoffman, Eva. "est--the Magic of Brutality." Dissent 24 (Spring 1977): 209-12.

Hughes, Everett C. Cycles and Turning Points: The Significance of Initiation in Human Culture. New York: National Council, 1953.

Jensen, F.A.S. "Psychological Aspects of the Social Isolation of Refugees." International Migration Digest 3 (Spring 1966): 40-60.

Johnston, Ruth. "Immigrants' Search for Cultural Identity." International Migration 6, no. 4 (1968): 216-20.

Kantor, Mildred B., ed. Mobility and Mental Health. Springfield, Ill.: Charles C. Thomas, 1965.

Kazin, Alfred. "The Survivor: An Anatomy of Life in the Death Camps by Terrence Des Pres." The New York Times Book Review, 14 March 1976, pp. 1-2.

Keniston, Kenneth. The Uncommitted: Alienated Youth in American Society. New York: Dell Publishing Co., 1974.

Kestenberg, Judith S. "Psychoanalytic Contributions to the Problem of Children of Survivors from Nazi Persecution." The Israel Annals of Psychiatry and Related Disciplines 10 (December 1972): 311-25.

Kiev, Ari. Transcultural Psychiatry. New York: The Free Press, 1972.

_____, ed. Magic, Faith, and Healing: Studies in Primitive Psychiatry Today. New York: The Free Press, 1974.

Klein, Helen. "Holocaust Survivors in Kibbutzim: Readaptation and Reintegration." The Israel Annals of Psychiatry and Related Disciplines 10 (March 1972): 78-91.

Kunz, E.F. "The Refugee in Flight: Kinetic Models and Forms of Displacement." International Migration Review 7 (Summer 1973): 125-46.

Laing, R.D. The Politics of Experience. New York: Ballantine Books, 1967.

Lebra, William P. Mental Health Research in Asia and the Pacific. Vol. 2: Transcultural Research in Mental Health. Hawaii: The University Press of Hawaii, An East-West Center Book, 1972.

Lee, Everett S. "A Theory of Migration." Demography 3, no. 1 (1966): 47-57.

Leuba, James H. The Psychology of Religious Mysticism. London: Routledge & Kegan Paul, 1929.

Lifton, Betty Jean. "Orphans in Limbo." Saturday Review, 1 May 1976, pp. 20-22.

_____. Twice Born: Memoirs of an Adopted Daughter. New York: Penguin Books, 1977.

Lifton, Robert Jay. Death in Life: Survivors of Hiroshima. New York: Vintage Books, 1969.

Locke, Ben Z., and Duvall, Henrietta. "Migration and Mental Illness." Eugenics Quarterly 2 (December 1964): 216-21.

Luce, Gay Gaer. Body Time: Physiological Rhythms and Social Stress. New York: Bantam Books, 1973.

Malzberg, Benjamin. "Mental Disease Among Foreign-Born in Canada, 1950-1952, In Relation to Period of Immigration." American Journal of Psychiatry 120 (April 1964): 971-73.

Mangin, William. "Squatter Settlements." Scientific American, October 1967, pp. 21-29.

Maslow, Abraham H. Toward a Psychology of Being. New York: D. Van Nostrand Co., 1968.

Mezey, A.G. "Personal Background, Emigration and Mental Disorder in Hungarian Refugees." The Journal of Mental Science (The British Journal of Psychiatry) 106 (April 1960): 618-37.

Miller, Floyd. The Wild Children of the Urals. New York: E.P. Dutton & Co., 1965.

Miller, Louis. "The Special Mental Health Needs of Minority Groups." The Israel Annals of Psychiatry and Related Disciplines 10 (December 1972): 305-10.

Miller, Stuart C. The Unwelcome Immigrant: The American Image of the Chinese, 1785-1882. Berkeley: University of California Press, 1969.

Murphy, H.B.M. "Mental Health Guidelines for Immigration Policy." International Migration 12, no. 4 (1974): 333-50.

Oberg, Kalvero. "Culture Shock and the Problem of Adjustment to New Cultural Environments." In Readings in Intercultural Communication. Vol. 2. Edited by David Hoopes. Pittsburgh: Regional Council for International Education, 1972.

Packard, Vance. A Nation of Strangers. New York: Pocket Books, 1974.

Pedersen, Stefi. "Psychopathological Reactions to Extreme Social Displacements (Refugee Neuroses)." The Psychoanalytic Review 36 (January 1949): 344-54.

Perry, John Weir. The Far Side of Madness. Englewood Cliffs, N.J.: Prentice-Hall, 1974.

Perry, Stewart, Silber, Earle, and Block, Donald. The Child and His Family in Disaster: A Study of the 1953 Vicksburg Tornado. Washington, D.C.: National Academy of Sciences, 1956.

Reul, Myrtle R. Migration: An Old Scene with a New Cast. Special Paper no. 23. East Lansing, Mich.: Center for Rural Manpower and Public Affairs, 1974; Bethesda, Md.: ERIC Document Reproduction Service, ED 100 569.

Richardson, Alan. "A Theory and a Method for the Psychological Study of Assimilation." The International Migration Review 2 (Fall 1967): 3-31.

Róheim, Géza. Magic and Schizophrenia. Bloomington, Ind.: Indiana University Press, 1970.

Sampson, Edward. Ego at the Threshold. New York: Dell Publishing Co., 1975.

Scheflen, Albert, and Ashcraft, Norman. Human Territories: How We Behave in Space-Time. Englewood Cliffs, N.J.: Prentice-Hall, 1976.

Scheflen, Albert E., and Scheflen, Alice. Body Language and Social Order: Communication as Behavioral Control. Englewood Cliffs, N.J.: Prentice-Hall, 1972.

Schmideberg, Melitta. "Some Observations on Individual Reactions to Air Raids." The International Journal of Psycho-Analysis 33 (1942): 146-76.

Scholem, Gershom. "Religious Authority and Mysticism." Commentary 38 (November 1964): 31-39.

Sengstock, Mary C. "Differential Rates of Assimilation in an Ethnic Group: In Ritual, Social Interaction, and Normative Culture." International Migration Review 3 (Spring 1969): 18-31.

Senior, Clarence. "Migration as a Process and Migrant as a Person." Population Review 6 (1962): 30-41.

Sheehy, Gail. Passages: Predictable Crises of Adult Life. New York: E.P. Dutton & Co., 1976.

Stoddard, Ellwyn R. Conceptual Models of Human Behavior in Disaster. El Paso: Texas Western Press, 1968.

Taft, Ronald. "A Psychological Model for the Study of Social Assimilation." Human Relations 10, no. 2 (1957): 141-56.

Tilly, Charles, and Brown, C. Harold. "On Uprooting, Kinship and the Auspices of Migration." International Journal of Comparative Sociology 8 (September 1967): 139-64.

Toffler, Alvin. Future Shock. New York: Bantam Books, 1974.

Torrey, E. Fuller. The Mind Game: Witchdoctors and Psychiatrists. New York: Bantam Books, 1973.

Turner, Victor. The Ritual Process. Harmondsworth, Middlesex, England: Penguin Books, 1969.

Tyhurst, Libuse. "Displacement and Migration: A Study in Social Psychiatry." The American Journal of Psychiatry 107 (February 1951): 561-68.

Van Gennep, Arnold. The Rites of Passage. Chicago: The University of Chicago Press, 1972.

Vance, William. "Last 8,200 Viet Refugees Most Difficult to Relocate," The Philadelphia Inquirer, 30 November 1975, p. A22.

Waddell, Jack O., and Watson, O. Michael, eds. The American Indian in Urban Society. Boston: Little, Brown & Co., 1971.

Waitzkin, Howard, and Waterman, Barbara. The Exploitation of Illness in Capitalist Society. The Bobbs-Merrill Studies in Sociology Series. Indianapolis: Bobbs-Merrill Co., 1974.

Wallace, Anthony F.C. A Study of the Literature and Suggestions for Further Research: Human Behavior in Extreme Situations. Washington, D.C.: National Academy of Sciences, 1956.

Wax, Rosalie H. "Fieldwork in the Japanese-American Relocation Centers, 1943-1945." In Doing Fieldwork: Warnings and Advice. Chicago: The University of Chicago Press, 1975.

Weinberg, Abraham A. "Acculturation and Integration of Migrants in Israel." UNESCO International Social Science Bulletin 5, no. 4 (1953): 702-10.

Wiechert, Ernst. Forest of the Dead. Translated by Ursula Stechow. New York: Greenberg, 1947.

Wiesel, Elie. Night. New York: Avon Books, 1969.

_____. "Survivors' Children Relive the Holocaust." The New York Times, 16 November 1975, sec. 2, p. 36.

_____. "The Last Return." Commentary 39 (March 1965): 43-49.

Wolfenstein, Martha. Disaster: A Psychological Essay. Glencoe, Ill.: The Free Press, 1957.

Wong, P. "The Social Psychology of Refugees in an Alien Social Milieu." International Migration 5, no. 3/4 (1967): 195-213.

Yoors, Jan. The Gypsies. New York: Simon & Schuster, 1967.

CREATIVE FORMULATION

Allport, Gordon W. The Use of Personal Documents in Psychological Science. Bulletin 49. New York: Social Science Research Council, 1942.

Amichai, Yehuda. Amen. New York: Harper & Row, 1977.

_____. Poems. New York: Harper & Row, 1968.

Anderson, Harold, ed. Creativity and Its Cultivation: Addresses Presented at the Interdisciplinary Symposia on Creativity, Michigan State University, East Lansing, Michigan. New York: Harper & Bros., 1959.

Anderson, Walt, ed. Therapy and the Arts: Tools of Consciousness.
    New York: Harper Colophon Books, 1977.

Berenson, Bernard G., and Carkhuff, Robert R., eds. Sources of Gain
    in Counseling and Psychotherapy. New York: Holt, Rinehart &
    Winston, 1967.

Bernstein, Penny L. Theory and Methods in Dance-Movement Therapy:
    A Manual for Therapists, Students, and Educators. Dubuque,
    Iowa: Kendall/Hunt Publishing Co., 1975.

Black, Algernon. Without Burnt Offerings: Ceremonies of Humanism.
    New York: Viking Press, 1974.

Boas, Franziska. The Function of Dance in Human Society. New York:
    The Boas School, 1944; reprint ed., Brooklyn: Dance Horizons,
    1972.

Boisen, Anton T. Religion in Crisis and Custom: A Sociological and
    Psychological Study. New York: Harper & Bros., 1955.

_____. "The Form and Content of Schizophrenic Thinking." Psychi-
    atry 5 (February 1942): 23-33.

Brewer, Joanne Stewart. "Integration as a Process in Gestalt-Oriented
    Psychotherapy: A Proposed Conceptualization." Ed.D. disserta-
    tion, University of Massachusetts, 1976.

Brown, Norman O. Love's Body. New York: Vintage Books, 1966.

Buber, Martin. I and Thou. New York: Charles Scribner's Sons, 1970.

Canada. Toronto. Department of Indian Affairs and Northern Division.
    Who Am I? The Poetry of Indian Children. Bethesda, Md.: ERIC
    Document Reproduction Service, ED 037 268, July 1969.

Cassirer, Ernst. Language and Myth. Translated by Susanne K. Langer,
    New York: Dover Publications, 1946.

_____. The Philosophy of Symbolic Forms. Vol. 2: Mythical
    Thought. New Haven, Conn.: Yale University Press, 1966.

Castaneda, Carlos. Journey to Ixtlan: The Lessons of Don Juan. New
    York: Simon & Schuster, 1972.

Castillejo, Irene Claremont de. <u>Knowing Woman: A Feminine Psychology</u>. New York: Harper Colophon, 1974.

Clodd, Edward. <u>Magic in Names and in Other Things</u>. London: Chapman & Hall, 1920.

Cox, Richard, ed. <u>Religious Systems and Psychotherapy</u>. Springfield, Ill.: Charles C. Thomas, 1973.

Daniel, Yuli. <u>Prison Poems</u>. Chicago: J. Philip O'Hara, 1971.

Deák, Norma Jean, and Deák, František. "Anna Halprin's Theatre and Therapy Workshop." <u>The Drama Review</u> 20 (March 1976): 50-54.

Dewey, John. <u>Art as Experience</u>. New York: Capricorn Books, 1958.

Eggan, Dorothy. "Instruction and Affect in Hopi Cultural Continuity." <u>Southwestern Journal of Anthropology</u> 12 (Winter 1956): 347-65.

Eiseley, Loren. <u>The Immense Journey</u>. New York: Random House, 1957.

El Museo del Barrio. <u>Arte Como Supervivencia: Art as Survival</u>. New York: Amigos del Museo del Barrio, 1974.

Eliade, Mircea. <u>The Sacred and the Profane: The Nature of Religion</u>. New York: Harper & Row, 1961.

Eliot, T[homas] S[tearns]. <u>Poems 1909-1925</u>. London: Faber & Faber, 1930.

Emerson, Ralph Waldo. "Nature," In <u>Emerson's Complete Works</u>. Vol. 1: <u>Nature, Addresses, and Lectures</u>. Boston: Houghton, Mifflin & Co., 1895.

Erikson, Erik H. "Ontogeny of Ritualization," In <u>Psychoanalysis--A General Psychology: Essays in Honor of Heinz Hartmann</u>, pp. 601-21. Edited by Rudolph Loewenstein, Lottie Newman, Max Schur and Albert Solnit. New York: International Universities Press, 1966.

Fallding, Harold. <u>The Sociology of Religion: An Explanation of the Unity and Diversity in Religion</u>. Toronto: McGraw-Hill Ryerson, 1974.

Feinstone, Sol. <u>Fellow Passengers</u>. New York: Vantage Press, 1972.

Frank, Anne. <u>The Diary of a Young Girl</u>. New York: Pocket Books, 1961.

Freud, Sigmund. "Obsessive Acts and Religious Practices." In
    Collected Papers. Vol. 2, pp. 25-35. New York: Basic Books,
    1959.

García Márquez, Gabriel. One Hundred Years of Solitude. New York:
    Avon Books, 1972.

Gates, Alice. A New Look at Movement-A Dancer's View. Minneapolis:
    Burgess Publishing Co., 1968.

Gendlin, Eugene T. Experiencing and the Creation of Meaning: A
    Philosophical and Psychological Approach to the Subjective.
    Glencoe, Ill.: The Free Press, 1962.

Gershon, Karen. We Came as Children: A Collective Autobiography.
    London: Victor Gollancz, 1966.

Gordon, W.J.J. The Metaphorical Way of Learning and Knowing: Apply-
    ing Synectics to Sensitivity and Learning Situations. Cambridge,
    Mass.: Porpoise Books, 1973.

Halprin, Lawrence, and Burns, Jim. Taking Part: A Workshop Approach
    to Collective Creativity. Cambridge, Mass.: M.I.T. Press, 1974.

Hambly, W.D. Tribal Dancing and Social Development. 1926; reprint
    ed., Brooklyn: Dance Horizons, n.d.

Hughes, Robert. "The Sultan and the Scissors." Time, 19 September
    1977, pp. 96-97.

Jaffe, Ruth. "Group Activity as a Defence Method in Concentration
    Camps." Israel Annals of Psychiatry and Related Disciplines 1
    (October 1963): 235-43.

Jourard, Sidney M. Disclosing Man to Himself. New York: D. Van
    Nostrand Co., 1968.

Jung, C[arl] G[ustav]. Mandala Symbolism. Princeton, N.J.: Prince-
    ton University Press, 1973.

_____. Memories, Dreams, Reflections. New York· Vintage Books,
    1965.

_____. Psychological Types or The Psychology of Individuation.
    London: Kegan Paul, Trench, Trubner & Co., 1923.

Jung, C[arl] G[ustav]. The Collected Works of C.G. Jung. Vol. 5: Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia. New York: Pantheon Books, 1956.

_____. The Collected Works of C.G. Jung. Vol. 9, Part 1: The Archetypes and the Collective Unconscious. New York: Pantheon Books, 1959.

_____. The Collected Works of C.G. Jung. Vol. 7: Two Essays on Analytical Psychology. New York: Pantheon Books, 1966.

Jung, C[arl] G[ustav], von Franz, M.L., Henderson, Joseph, Jacobi, Jolande, and Jaffe, Aniela. Man and His Symbols. Garden City, N.Y.: Doubleday & Co., 1964.

Karsh, Yousuf. Portraits of Greatness. New York: Thomas Nelson & Sons, 1960.

Kelly, George. The Psychology of Personal Constructs. Vol. 1: A Theory of Personality. New York: W.W. Norton & Co., 1955.

_____. The Psychology of Personal Constructs. Vol. 2: Clinical Diagnosis and Psychotherapy. New York: W.W. Norton & Co., 1955.

Kramer, Edith. Art as Therapy with Children. New York: Schocken Books, 1974.

Langer, Susanne K. Feeling and Form. New York: Charles Scribner's Sons, 1953.

_____. Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art. New York: The New American Library, 1959.

Langland, Joseph, Aczel, Tamas, and Tikos, Laszlo, eds. Poetry from The Russian Underground: A Bilingual Anthology. New York: Harper & Row, 1973.

Lawton, Ernie. "From the Souls of Children." Northian, Spring 1970, pp. 9-11.

Leedy, Jack. Poetry Therapy: The Use of Poetry in the Treatment of Emotional Disorders. Philadelphia: J.B. Lippincott Co., 1969.

_____, ed. Poetry the Healer. Philadelphia: J.B. Lippincott Co., 1973.

Lifton, Robert Jay. Review of _Escape from Evil_, by Ernest Becker, _The New York Times Book Review_, 14 December 1975, p. 3.

_____. _History and Human Survival: Essays on the Young and Old, Survivors and the Dead, Peace and War, and on Contemporary Psychohistory_. New York: Random House, 1970.

_____. "Protean Man." _Partisan Review_ 35 (Winter 1968): 13-27.

_____. _The Life of the Self: Toward a New Psychology_. New York: Simon & Schuster, 1976.

Lifton, Robert Jay, and Olson, Eric, eds. _Explorations in Psychohistory: The Wellfleet Papers_. New York: Simon & Schuster, 1974.

May, Rollo. _The Courage to Create_. New York: Bantam Books, 1976.

Mead, Margaret. "Children and Ritual in Bali." In _Childhood in Contemporary Cultures_, pp. 40-51. Edited by Margaret Mead and Martha Wolfenstein. Chicago: University of Chicago Press, 1974.

Mooney, James. _The Ghost-Dance Religion and the Sioux Outbreak of 1890_. Chicago: University of Chicago Press, 1972.

Nagendra, S.P. _The Concept of Ritual in Modern Sociological Theory_. New Delhi: Academic Journals of India, 1971.

Needham, Rodney. "Percussion and Transition." _Man_ 2 (1967): 606-14.

Neruda, Pablo. _Toward the Splendid City: Nobel Lecture_. New York: Farrar, Straus & Giroux, 1974.

Nijinsky, Vaslav. _The Diary of Vaslav Nijinsky_. Berkeley: University of California Press, 1968.

Oesterley, W.O.E. _The Sacred Dance_. Cambridge, England: Cambridge University Press, 1923; reprint ed., Brooklyn: Dance Horizons n.d.

Polster, Erving, and Polster, Miriam. _Gestalt Therapy Integrated: Contours of Theory and Practice_. New York: Vintage Books, 1974.

Progoff, Ira. _At a Journal Workshop: The Basic Text and Guide for Using the Intensive Journal_. New York: Dialogue House Library, 1975.

Putzel, Judith. "Toward Alternative Theories of Poetry Therapy." Ed.D. dissertation, University of Massachusetts, 1975.

Reusch, Jurgen. _Therapeutic Communication_. New York: W.W. Norton & Co., 1973.

Richards, M.C. _Centering in Pottery, Poetry, and the Person_. Middletown, Conn.: Wesleyan University Press, 1964.

Róheim, Géza. _The Eternal Ones of the Dream: A Psychoanalytic Interpretation of Australian Myth and Ritual_. New York: International Universities Press, 1971.

_____. "Transition Rites." _The Psychoanalytic Quarterly_ 11 (1942): 336-74.

Rose, Hanna T. _A Seminar on the Role of the Arts in Meeting the Social and Educational Needs of the Disadvantaged_. New York: Brooklyn Museum, April 1967; Bethesda, Md.: ERIC Document Reproduction Service, ED 001 073.

Rosen, Elizabeth. _Dance in Psychotherapy_. New York: Dance Horizons, 1974.

Ross, Marvin Chaucey. _Arts of the Migration Period_. Baltimore: The Walters Art Gallery, 1961.

Sagan, Carl. _The Dragons of Eden: Speculations on the Evolution of Human Intelligence_. New York: Random House, 1977.

Schloss, Gilbert A. _Psychopoetry_. New York: Grosset & Dunlap, 1976.

Schoop, Trudi, and Mitchell, Peggy. _Won't You Join the Dance? A Dancer's Essay into the Treatment of Psychosis_. Palo Alto, Calif.: National Press Books, 1974.

Sechehaye, Marguerite. _Autobiography of a Schizophrenic Girl: Reality Lost and Regained_. New York: Signet Books, 1970.

Shakespeare, William. _Tragedy of Romeo and Juliet_. New York: Harper & Bros., 1881.

Students of Class 7-201, J.H.S. 65A. _Arriving: N.Y.C._ New York: Art Resources for Teachers and Students, 1972.

Todd, Mabel Elsworth. The Thinking Body: A Study of the Balancing Forces of Dynamic Man. 1937; reprint ed., Brooklyn: Dance Horizons, 1973.

Torrance, E. Paul. Guiding Creative Talent. Englewood Cliffs, N.J.: Prentice-Hall, 1962.

Turner, Victor. Dramas, Fields, and Metaphors: Symbolic Action in Human Society. Ithaca, N.Y.: Cornell University Press, 1974.

_____. The Forest of Symbols: Aspects of Ndembu Ritual. Ithaca, N.Y.: Cornell University Press, 1967.

Ulman, Elinor, and Dachinger, Penny. Art Therapy in Theory and Practice. New York: Schoken Books, 1975.

U.S. Department of Interior. Indian Arts and Crafts Board. Native American Arts. Vol. 1: Institute of American Indian Arts. Washington, D.C.: Government Printing Office, 1968.

Volavková, Hana, ed. I Never Saw Another Butterfly: Children's Drawings and Poems from Theresienstadt Concentration Camp, 1942-1944. New York: McGraw-Hill, 1964.

Weisman, John. Guerilla Theater: Scenarios for Revolution. Garden City, N.Y.: Anchor Doubleday, 1973.

Woolf, Virginia. Mrs. Dalloway. New York: Harvest Books, 1953.

Wosein, Maria-Gabriele. Sacred Dance: Encounter With the Gods. Art and Cosmos Series. New York: Avon Books, 1974.

TRANSFORMATION AND EDUCATION

Adler, Chaim. "Education and the Integration of Immigrants in Israel." International Migration Review 3 (Summer 1969): 3-19.

Albany. Bureau of Migrant Education. You and Your Community: 1973 Sodus Migrant Summer Laboratory School Program, by Henry W. Gadjo. Bethesda, Md.: ERIC Document Reproduction Service, ED 086 387, 1973.

Anchorage. Borough School District. Suggestions for Teaching Alaskan Native Students, by Guy Fisher and Sharon Sellens. Bethesda, Md.: ERIC Document Reproduction Service, ED 110 267, 1972.

Association for Childhood Education International. When Children
    Move From School to School. Bethesda, Md.: ERIC Document
    Reproduction Service, ED 072 378, 1972.

Baskin, John. New Burlington: The Life and Death of an American
    Village. New York: W.W. Norton & Co., 1976.

Canada. Toronto Board of Education. Main Street School and Regional
    Reception Centres: A Comparison of Graduates, by Susanne Mowat.
    Bethesda, Md.: ERIC Document Reproduction Service, ED 069 159,
    1969.

Canada. Toronto Board of Education. Need, Culture and Curriculum:
    Educating Immigrants and Ethnic Minorities (A Survey of the
    Literature), by Normal R. McLeod. Bethesda, Md.: ERIC Document
    Reproduction Service, ED 064 443, 1968.

Canada. Toronto Board of Education. New Canadian Activities: Summary
    of Teachers' Responses to Questionnaire, by Susanne Mowat and
    Christine Lawrence. Bethesda, Md.: ERIC Document Reproduction
    Service, ED 069 160, 1969.

Canada. York Borough Board of Education. West Indians in Toronto:
    The Students and the Schools. Project Number 2, by John Roth.
    Bethesda, Md.: ERIC Document Reproduction Service, ED 074 199,
    1973.

Cheifetz, Dan. Theater in My Head. Boston: Little, Brown & Co.,
    1971.

Coles, Robert. Children of Crisis. Vol. 2: Migrants, Sharecroppers,
    Mountaineers. Boston: Little, Brown & Co., 1971.

_____. Teachers and the Children of Poverty. Washington, D.C.:
    Potomac Institute, 1969.

Collier, John, Jr. Visual Anthropology: Photography as a Research
    Method. New York: Holt, Rinehart & Winston, 1967.

Council of Europe. Ad Hoc Conference on the Education of Migrants:
    Information Document Presented by the Council of Europe on
    Action Taken for the Education and Training of Migrant Workers
    and Their Families, with Special Reference to the Schooling of
    Immigrant Children. Strasbourg: Council of Europe, 5-8 November
    1974; Bethesda, Md.: ERIC Document Reproduction Service,
    ED 110 220.

Dik, David. A Study of Informal Out-of-School Programs with Migrant
    Children. Geneseo, N.Y.: Center for Migrant Studies, 1970;
    Bethesda, Md.: ERIC Document Reproduction Service, ED 081 546.

Dodge, J.S. The Field Worker in Immigrant Health. London: Staples
    Press, 1969.

Evans, P.C.C., and Le Page, R.B. The Education of West Indian
    Immigrant Children. London: National Committee for Commonwealth
    Immigrants, n.d.

Farallones Designs. Making Places, Changing Spaces in Schools, at
    Home, and Within Ourselves: Farallones Scrapbook. New York:
    Random House, 1971.

Frank, Judy, ed. SECUSSA Sourcebook: A Guide for Advisors of U.S.
    Students Planning an Overseas Experience. Washington, D.C.:
    The National Association for Foreign Student Affairs, 1975.

Freire, Paulo. Education for Critical Consciousness. New York:
    Seabury Press, 1973.

Friedland, William. The Community, The Teacher, and The Migrant
    Child. Geneseo, N.Y.: Migrant Center, 1969; Bethesda, Md.:
    ERIC Document Reproduction Service, ED 111 567.

Friedman, Paul G. "Awareness Groups for Migrant Children." Paper
    presented at the annual meeting of the Central States Speech
    Association, Milwaukee, April 1974. Bethesda, Md.: ERIC
    Document Reproduction Service, ED 093 001.

Fuchs, Estelle. The National Study of American Indian Education.
    Vol. 3: Teachers and Curriculum for American Indian Youth.
    Minneapolis: University of Minnesota, 1970.

Gathercole, Doreen J. "Mobility: Its Implications for Child Welfare
    and Social Casework." Child Welfare 46 (January 1967): 16-23.

Gibson, Jan. "Eskimo Identification With Traditional Arts and
    Implications for Curriculum Development: Interview with
    Nunivak Islanders." Paper presented at the annual meeting
    of the American Educational Research Association, Washington,
    D.C., 30 March-3 April 1975. Bethesda, Md.: ERIC Document
    Reproduction Service, ED 104 626.

Glickson, Miriam. Some Aspects of Non-Conventional Methods of Education in Israel: A Report Submitted to UNICEF. Jerusalem: The Henrietta Szold Institute, [1969].

Gochenour, Theodore, and Janeway, Anne. "Seven Concepts in Cross-Cultural Interaction: A Training Design." Limited distribution draft, Brattleboro, Vt., 1973.

Golub, Deborah. "Sonrisas de Un Rio Fresco: Cool River Smiles." Phoenix, 1973. (Draft.)

Gordon, W.J.J., and Poze, Tony. Strange and Familiar. Cambridge, Mass.: Porpoise Books, 1972.

Great Britain. Inner London Education Authority, The Education of Immigrant Pupils in Primary Schools: Report of a Working Party of the Inspectorate and School Psychological Service, by R. Palmer et al. Bethesda, Md.: ERIC Document Reproduction Service, ED 059 336, 1968.

Hattersley, Ralph. Discover Your Self through Photography: A Creative Workbook for Amateur and Professional. New York: Morgan & Morgan, 1976.

Havighurst, Robert. The National Study of American Indian Education. Series 4, no. 3, Final Report. Mental Development and School Achievement of American Indian Children and Youth. Chicago: University of Chicago Press, 1970; Bethesda, Md.: ERIC Document Reproduction Service, ED 040 798.

Havighurst, Robert, and Neugarten, Bernice. American Indian and White Children: A Sociological Investigation. Chicago: University of Chicago Press, 1955.

Henry, Jules. On Education. New York: Vintage Books 1972.

Holmes, Henry, and Guild, Stephen, eds. "A Manual of Teaching Techniques for Intercultural Education." Limited distribution draft for UNESCO, Paris, 1973.

Jain, Nemi C., and Cummings, Richard. Proceedings of the Conference on Intercultural Communication and Teacher Education. Milwaukee, 19-20 September 1974. Bethesda, Md.: ERIC Document Reproduction Service, ED 111 038.

King, A. Richard. The School at Mopass: A Problem of Identity. Case Studies in Education and Culture Series. New York: Holt, Rinehart & Winston, 1967.

Koberg, Don, and Bagnall, Jim. The Universal Traveler: A Soft-Systems Guide to Creativity, Problem-Solving, and the Process of Reaching Goals. Los Altos, Calif.: William Kaufman, 1974.

Koch, Kenneth. I Never Told Anybody: Teaching Poetry in a Nursing Home. New York: Random House, 1977.

_____. Rose, Where Did You Get That Red? Teaching Great Poetry to Children. New York: Vintage Books, 1973.

_____. Wishes, Lies, and Dreams: Teaching Children to Write Poetry. New York: Vintage Books, 1970.

Kohl, Herbert. Math, Writing & Games in the Open Classroom. New York: New York Review Book, 1974.

Kron, Kenneth N. "Culture Shock and the Transfer Teacher." Bureau of School Service Bulletin 45 (December 1972). Bethesda, Md.: ERIC Document Reproduction Service, ED 070 744.

Libhart, Myles, and Amiotte, Arthur, eds. Photographs and Poems by Sioux Children. Rapid City, S.D.: Tipi Shop, 1971.

McKim, Robert H. Experiences in Visual Thinking. Monterey, Calif.: Brooks/Cole Publishing Co., 1972.

Marshall, Sybil. Adventure in Creative Education. Oxford, England: Pergamon Press, 1968.

_____. An Experiment in Education. Cambridge, England: University Press, 1966.

Mattera, Gloria, and Steel, Eric. Exemplary Program for Migrant Children. Las Cruces, N.M.: New Mexico State University Press, 1974; Bethesda, Md.: ERIC Document Reproduction Service, ED 092 278.

Mille, Richard de. Put Your Mother on the Ceiling: Children's Imagination Games. New York: Viking Press, 1973.

Morin, Emma. Ad Hoc Conference on the Education of Migrants: Introductory Report on Theme I, "The Position of the Immigrant and His Family on Arrival in the Host Country." Strasbourg: Council of Europe, 1974; Bethesda, Md.: ERIC Document Reproduction Service, ED 110 216.

Nuffield Mathematics Project. Environmental Geometry. New York: John Wiley & Sons, 1969.

Oregon. State Bureau of Labor. Migrant Labor Division. The Education of the Migrant Child, by Mark Martinez Infante and Tom Current. Bethesda, Md.: ERIC Document Reproduction Service, ED 002 630, 1958.

Pfeiffer, J. William, and Jones, John E. A Handbook of Structured Experiences for Human Relations Training. Series in Human Relations Training. Iowa City: University Associates Press, 1972.

Pittman, Eric. "How to Cope with the Transient Child." Paper presented at the annual meeting of the National School Boards Association, Miami Beach, April 1975. Bethesda, Md.: ERIC Document Reproduction Service, ED 106 916.

Raywid, Mary Anne. "Pluralism as a Basis for Educational Policy: Some Second Thoughts." Paper presented to the Lyndon R. Johnson Memorial Symposium of Educational Policy, Glassboro, N.J., 25 May 1973.

Rhinesmith, Stephen H., and Hoopes, David S. "The Learning Process in an Intercultural Setting." Paper presented at the Intercultural Communications Workshop of the Regional Council for International Education, Pittsburgh, 28 August-2 September 1967.

Rhyne, Janie. The Gestalt Art Experience. Monterey, Calif.: Brooks/Cole Publishing Co., 1973.

Richardson, Elwyn. In the Early World. Wellington, New Zealand: New Zealand Council for Educational Research, 1964.

Rosenberg, Lilli A.K. Children Make Murals and Sculpture: Experiences in Community Art Projects. New York: Reinhold Book Co., 1967.

Rowlands, Peter. Children Apart: Problems of Early Separation from Parents. London: J.M. Dent & Sons, 1973.

Schechner, Richard. Environmental Theater. New York: Hawthorn Books, 1973.

Simon, Sidney, Howe, Leland, and Kirschenbaum. Values Clarification: A Handbook of Practical Strategies for Teachers and Students. New York: Hart Publishing Co., 1972.

Spender, Stephen. Learning Laughter. New York: Harcourt, Brace & Co., n.d.

Spolin, Viola. Improvisation for the Theater: A Handbook of Teaching and Directing Techniques. Evanston, Ill.: Northwestern University Press, 1963.

Stanford, Barbara. Peacemaking: A Guide to Conflict Resolution for Individuals, Groups, and Nations. New York: Bantam Books, 1976.

Stevens, John O. Awareness: Exploring, Experimenting, Experiencing. New York: Bantam Books, 1971.

Switzer, Robert, Hirschberg, J., Myers, Leila, Gray, Elizabeth, Evers, N., and Forman, Robert. "The Effect of Family Moves on Children." Mental Hygiene 45 (October 1961): 528-36.

Taoka, Ronald W., and Mason, Tom R. It's Time to Stay: The Four-Year History of the Migrant Settlement Project and the Process Model of Settlement. Denver: Foundation for Urban and Neighborhood Development, 1973.

Texas Education Agency. Child Migrant Program. Migrant and Preschool Programs: Educational Programs for Special Populations. Bethesda, Md.: ERIC Document Reproduction Service. ED 106 014, March 1975.

Trogler, George E. Beginning Experiences in Architecture: A Guide for the Elementary School Teacher. New York: Van Nostrand Reinhold Co., 1972.

United Nations. Economic and Social Council and United Nations Children's Fund. Children and Adolescents in Slums and Shanty-Towns in Developing Countries, by Constantina Safilios-Rothschild, 1971.

United Nations. United Nations Educational, Scientific and Cultural Organization. "The Education of Migrant Workers--Where Do We Stand?" Prospects. Quarterly Review of Education 4 (Autumn 1974): 344-403.

United Nations. United Nations Educational, Scientific, and Cultural Organization. "The Plight of the Palestine Refugee Schools." The UNESCO Courier (October 1970): 15-17.

United Nations. UNESCO-FIPLV. Symposium on "Teaching the Children of Immigrants." Paris, 27-31 January 1975. Bethesda, Md.: ERIC Document Reproduction Service, ED 108 484.

United Nations. Research Institute for Social Development and
     United Nations Children's Fund. Planning for Children and
     Youth Within National Development Planning, by Edwin P. Reubens,
     1967.

U.S. Department of Health, Education, and Welfare. Office of
     Education. The Arts and the Poor: New Challenge for Educators,
     by Judith Murphy and Ronald Gross. Bureau of Research Report.
     Washington, D.C.: Government Printing Office, 1968.

U.S. Department of Health, Education, and Welfare. Office of
     Education. The Schooling Careers of Military Dependents:
     A Socio-Cultural Study, by Bud Khleif. Bethesda, Md.: ERIC
     Document Reproduction Service, ED 044 756, 1970.

U.S. Department of Interior. Bureau of Indian Affairs. Education
     for Culture Change, by Willard W. Beatty. Washington, D.C.:
     Government Printing Office, 1953.

U.S. Department of Interior. Bureau of Indian Affairs. The Indian
     Child Goes to School, by Madison L. Coombs et al. Washington,
     D.C.: Government Printing Office, 1958.

U.S. Department of State. An Investment in Human Resources: A
     Report by the Commission for the Assessment of the Intercultural
     Contributions of the American-Sponsored Overseas Schools, by
     the American Association of School Administrators. Bethesda, Md.:
     ERIC Document Reproduction Service, ED 111 089, 1971.

Ury, Claude M. "The Institute of American Indian Arts: Where Two
     Cultures Meet in Santa Fe." Audiovisual Instruction 15
     (March 1970): 78-79.

Wagner, Thomas. Appalachian Migrant Students in Cincinnati Public
     Schools. Bethesda, Md.: ERIC Document Reproduction Service,
     ED 096 069, 1973.

Weitzman, David. My Backyard History Book. The Brown Paper School
     Series. Boston: Little, Brown & Co., 1975.

Whitman, Ruth, and Feinberg, Harriet, eds. Poemmaking: Poets in
     Classrooms. Lawrence, Mass.: Massachusetts Council of Teachers
     of English, 1975.

Wideman, John W. "Growth and Development in Counselor Education."
     Ed.D. dissertation, Harvard University, 1970.

Wigginton, Eliot. Moments: The Foxfire Experience. Washington, D.C.:
     Institutional Development and Economic Affairs Service, 1975.

Wood, Pamela. You and Aunt Arie: A Guide to Cultural Journalism Based on "Foxfire" and Its Descendants. Washington, D.C.: Institutional Development and Economic Affairs Service, 1975.

Wurman, Richard, ed. Yellow Pages of Learning Resources. Cambridge, Mass.: M.I.T. Press, 1972.