

Switched On Creativity

by Sharon Promislow

This paper models a presentation originally created for the City of West Vancouver Arts Council and presented primarily to people interested in the arts. I have since presented it to other groups and as a one evening mini class.

"Want to break through the barriers to your full creativity in your vocation or avocation? Brain Integration and Stress Management Consultant Sharon Promislow will in a colorful, fun, interactive presentation teach you how to switch on your brain and body for outrageous, spontaneous creativity. Bring in sample tool of your craft: i.e., pen, paint brush, piece of clay, musical instrument, etc. We will be reeducating your eyes, ears, hands and body to use it with heightened ease, skill and pleasure, while you enjoy more confidence and fun!. You will come away with skills that are applicable to success in every aspect of your life, and will be able to feel the difference!"

Due to normal time constraints of 1 1/2 to 3 hours, it does not deal in depth with any of the multiple intelligences, and indeed explores only five of the seven. (ref 1) It is also designed to be very, experiential, emphasizing process rather than training in techniques. It however provides a good introduction to the power of integration with specialized Kinesiology, and a widening of the distinctions of what are the components of the creative process. Participants FEEL the difference. Obviously you will eliminate many of the processes if you are dealing in a short time frame, and can find delicious, fun processes to add if you have more than 3 hours for your class. I strongly suggest you first read Roger von Oech, *A Whack on the Side of the Head*, Warner Books, 1983, to put yourself in the right Frame of mind.

The brain/body re-education corrections used are primarily Brain Gyms ® as I find the Educational Kinesiology models of Brain theory, Noticing and learning through movement the most user-friendly concepts to quickly communicate with a crowd. If you wish to teach this class with integrity, using Brain Gym languaging, I suggest you certify

as a Brain Gym Instructor with the Educational Kinesiology Foundation. (ref 2)

The last module on affirmations I created based on the work of Dr. Wayne Topping and Jan Cole. This I use only if there is enough time. With three hours, one could do it all with lots of time to explore each activity in depth. I have been presenting it to novices with only the anchoring of Noticing. Obviously, at the Touch For Health Conference we can add the option of muscle checking.

This paper is mostly expressed in the first person, and should not be approached as a formal journal paper, but as a face to face experience.

1. Introduction

A. INTRODUCE SELF.

B. INTRODUCE THEME:

What is creativity to you? (**Mind Map people's impressions of creativity**)
What limits you from full creativity? (**Mind Map group's response.**)

If I waved a magic wand, what would be different for you at the end of this presentation? What would be easier? What could you do better? **Partner with a neighbor. (1 minute each) Then share with me. (Mind Map the results)**

Dictionary Definition of Creativity: To cause to exist; To bring into being.

Creativity is the ability to think of things - and do things - in new ways. Creating new linking in neural netting of what we already know, and what we already can do.

Today is about unsticking our perceptions about our abilities and limitations for creative expression with our minds and our bodies. Today we will be process oriented; we want you to experience a noticeable difference in your brain body integration and a

breakthrough in your creativity. We invite you not to worry about the theory and science underlying the processes; there are many wonderful books and additional classes you can access after the fact.

C. INTRODUCE NOTICING

We will give you the chance to notice how you function in the face of different aspects of the creative process: we will do activities to open up your body/mind to more ease and enjoyment, and then have you notice the improvements

D. PUT THEM INTO SELF RESPONSIBILITY

Remember, the only expert on you is you. Do only what feels comfortable, and follow the instructions of your licensed medical practitioner.

E. PREVIEW WHAT WE WILL EXPLORE

We will explore 5 areas of creative expression: and culminate with your favorite hobby, skill or avocation.

1. Perceptual - Seeing
2. Verbal Language, involving our logical, symbolic brain
3. Spatial - artistic expression
4. Musical
5. Dancing

2. Pre-Activity - Group Creative Role Play

If instructor has the time, one could have individual performances by class members, or have group divide down into pods, and perform for their pod.

If time is an issue: Invite group to:

Think of yourself performing brilliantly in your chosen creative process. Ideas and technique flow through you intuitively, as you become an instrument of creativity. Move, and activate all those senses and muscles that you need to serve you to actualize your freest and most inspired activity. **(Group can do it all at once: the energy is fabulous: waving paint brushes, dancing, playing an instrument, singing, sculpting all going on at once for 1 minute.)**

Invite group to NOTICE how their body reacts to the activation of their body. Do detailed NOTICING PROCESS (ref 3) to anchor in a baseline for body and sensory tensions and/or muscle check.

3. Pre-Clear (PACE Process)

Let's start our journey toward more creativity now by bringing our bodies into calm center and equilibrium,

Guide group through Edu-K PACE process (ref 4), or

1. DRINK WATER
2. PLUG IN FOR BALANCED ENERGY
3. CROSS PATTERN
4. RUB EARS
5. RUB EYE POINTS. (ref 5)

4. Balancing Five Areas of Creative Expression

1. PERCEPTION

A. VISUAL PERCEPTION

We need the ability to unlearn what we know - See the positive as well as the negative. To see beyond our preconceived labels and see new wonder and applications in the ordinary.

PROCESS HANDOUT: optical illusion: do you see a young girl/old woman, or other 1 positive/negative illusion,

What do you see: NOTICE how you feel in body. Strain? Confusion? (And/or muscle check.)

Lead Group In:

LAZY EIGHTS FOR EYES
BRAIN BUTTONS
EARTH BUTTONS
FOOTFLEX
CALF PUMP

Look again at optical illusion. Notice. Is visual perception less stuck? Can you switch easily between positive and negative images? Muscle check for high gear.

**B. SHIFTING SELF PERCEPTION -
UNLEARNING WHAT WE BELIEVE OUR
LIMITATIONS TO BE.**

Everybody stand and swivel at the waist as far as you can without pain. Point to a spot on the wall that shows the maximum you can rotate.

Lead group in:

POSITIVE POINTS (ESR)

and visualize turning like a pretzel, with great flexibility. etc.

Now go back and turn again, and notice how much further you can rotate. Now do other side, so you aren't lopsided in your flexibility! and/or muscle check.

2. VERBAL LANGUAGE

Creative thinkers break the rules. They feel free to go after sacred cows, and eliminate preconceived notions. Let's explore what it's like to think something different.

Process Handout: Think something different.(ref 6) Photocopy a sheet with verbal or logical brain teasers

Do sheet 3 minutes.

If time permits, play with LANGUAGE AND METAPHOR. Metaphors help us understand an idea by linking it with another. We look for patterns and interesting new connections and viewpoints.

THE MEANING OF LIFE: i.e.LIFE IS LIKE a donut because

Do a metaphor LIFE IS LIKE

Notice how you feel in your body (and/or muscle check)

Lead Group in:

WATER

BRAIN BUTTONS

CROSS PATITRNING

POSITIVE POINTS

LAZY EIGHTS FOR WRITING

Return to problem and complete the sheet.

Notice the difference and/or muscle check.

3. SPATIAL, ARTISTIC EXPRESSION

Creative Thinkers ask "What if...?" questions. Use wild ideas as stepping stones to new solutions.(ref 7) i.e., What if human legs were hinged the other way at the hip and the knee? What would a chair have to look like? DRAW IT if you are comfortable. Otherwise:

Everybody draw something, color, paint or play with playdough to explore the SPATIAL, ART INTELLIGENCE.

Those who feel they cannot draw creatively, do a simple abstract art process with me.

HANDOUT simple art process or freehand draw or playdough.

Have group notice body/mind response and/or muscle check.

Lead Group in;

**LAZY EIGHTS FOR DRAWING
on all surfaces.**

**DOUBLE DOODLE
SPACE BUTTONS**

Draw or explore playdough again, and notice the difference and/or muscle check.

4. MUSICAL EXPRESSION

Have everyone sing some non-threatening song: Happy Birthday to you, Row Row. row your boat, etc..

ANYONE WITH AN INSTRUMENT HERE WHO WISHES TO PLAY FOR US?

Anyone with a musical instrument plays it. (Band instruments for people to try are good).

Notice what it feels like in your body and/or muscle check.

Lead Group in:

ENERGY YAWN

BELLY BREATHING

**LAZY EIGHTS FOR THE
TONGUE**

THINKING CAPS

OWL

DOUBLE DOODLE

Do activity again and notice difference and/or muscle check.

**5. DANCING AND ACTING - EXPRESSION
With OUR BODY.**

Let's move to different music.

Have a variety of experiences for group: about 45 seconds each. i.e., Stravinsky, Fire Bird

Nylons or other good quality jazzy music

Handel's Water Music - be the water and birds.

Ethnic music.

Have group Notice how you feel - self-conscious, tight or loose. And/or muscle test.

Lead group in:

GROUNDER

FOOTFLEX

GRAVITY GLIDER

ELEPHANT

Now we will move again, and notice differences, and/or muscle check.

**5. Moving into Your Creativity with
Affirmations**

So to live and be with creativity, we must break through our old misperceptions and stale notions. Use Play and laughter. Humor forces you to combine ideas previously unrelated. Be willing to be the fool. Let a random piece of information stimulate your thinking.

Deliberately reverse your viewpoint. Play the devil's advocate. Hold back from judgement or conclusion.

Research has been done on the difference between Creative vs. uncreative people. The results were startlingly simple. Creative people are those who believe they are creative. Non creative people are those who believe they are non creative.

To shift that belief in your creative potential, work on these affirmations, using Positive Points and a full eye rotation. (ref 8)

Affirmations to free us to accept our own creativity:

1. I like myself
2. I deserve full creative expression
3. I believe I am creative
4. I want to be creative
5. I appreciate my creative talents
6. Others appreciate my creative talents
7. My body and mind totally flows in creative expression
8. All my senses and intelligences are on and in harmony to support my creative expression.
9. I am discovering new talents inside myself all the time
10. I use my creativity to enhance the world around me.

So believe in the worth of your ideas and goals, and have the persistence to build on them. Risk more, play more and laugh more.

And allow noticing - the information sand-which - to help you use brain/body integration to support in creativity and performance beyond your wildest dreams.

If time at end, and size of group permits, hand out cards from Roger Van Oech's Creative Whack Pack. Have people break into pods and read to each other, and draw significance from them - a fine example of random stimulation helping make new connections.

6. Post Activity

Have everyone role play their original creative expression.

Have them notice if they feel better, freer, if it is easier, if they are more alert, fluid and happier; and/or muscle check.

CELEBRATE.

HAVE GROUP MIND MAP WHAT THEY HAVE LEARNED THAT gives THEM NEW INSIGHT INTO THEIR CREATIVITY.

HAVE GROUP MIND MAP, OR DISCUSS WITH A PARTNER, WHAT BRAIN GYMS OR

OTHER ACTIVITIES THEY ARE GOING TO
USE TO SUPPORT THEIR NEWFOUND
INTEGRATION AND CREATIVITY.

References

1. This presentation can be easily adapted into a presentation on the 7 intelligences by simply adding experiential balancing for the interpersonal and intrapersonal intelligences. The other intelligences are all touched upon. For more insight, read any book touching on Multiple Intelligences, first developed by Howard Gardner: *Frames of Mind: The Theory of Multiple Intelligences*, New York, Basic Books, 1985

2. Educational Kinesiology Foundation,
P. O. Box 3396, Ventura, CA, 93006-3396

3. See Promislow, Sharon, *Noticing The Difference, Reactive corrections for a Crowd*, Touch For Health Journal, 1994, pp. 138, sec. B for a model of how to take group through a Noticing Process, and the elements of the information sandwich.

4. Dennison, Paul E. PhD. and Gail, *Brain Gym Handbook*, p. 5.

5. See Promislow. Sharon, *Top Ten Stress Relasers*, Enhanced learning & Integration, 1994

6. See Von Oech, Roger, *A Whack on the Side of the Head*, 1983, p.8. or hand out some other sheet of visual and mental brain teasers.

7. de Bono, Edward, *Lateral Thinking, Creativity Step by Step*. New York: Harper & Row, 1973

8. IBID ref 5, pp 24-25

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