

**SCtD: NEUROLOGICAL APPROACHES
TO DREAM WORK, ART, AND SANDPLAY**



**SHIFTING CONSCIOUSNESS
THROUGH DIMENSIONS®**

**An Introduction in Outline Form
Version II**

By Lee J Cartwright, MA

SCtD®: Neurological Approaches
To Dream Work, Art, and Sandplay

An Introduction in Outline Form

Version II

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Other Books on SCtD® by Lee Cartwright:

The Qi to Unlocking Trauma and Emotional Limitations - Version II

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INTRODUCTION

This book explores the integration of the 3-dimensional neurological concepts of Shifting Consciousness through Dimensions - SCtD - to dream work, art work and sandplay. It is written for practitioners who have already received training in either SCtD (or EMDR). No attempt is made within this book to describe the basic strategies of SCtD (or EMDR), dream work, art work, nor sandplay. Note: for a description of the basic strategies of SCtD, see the book – The Qi to Unlocking Trauma and Emotional Limitations.

Dream work, art work and sandplay in and of themselves are wonderful processes. Each is endowed with an inherent ability to help clients 1) make conscious emotions that were hitherto unacknowledged, 2) express difficult emotions and 3) wrestle with archetypal energies. Combining the neurological principles of SCtD with these techniques helps clients integrate the conscious insights they gain into their bodies. Clients thus leave sessions both psychologically and physiologically transformed.

Only appropriately licensed individuals should adapt the processes in this book (a topic not addressed herein) for the treatment of specific physical and/or emotional conditions. As well, anyone seeking the diagnosis and/or treatment of physical and/or emotional conditions for themselves should seek out an appropriately licensed health care practitioner.

CONTRAINDICATIONS TO THE PROCESSES DESCRIBED IN THIS BOOK

Physical contraindications include acute symptomology such as cold, fever, flu or flu like symptoms (vomiting, nausea, diarrhea, severe pain), seizures/convulsions. Individuals with disorders of the nervous system such as multiple sclerosis or ALS should consult their physician before using any SCtD process. These lists are not exhaustive – you should always consult a physician if there is any doubt.

Mental contraindications: The processes described in this book should be done with the support of a properly trained practitioner (EMDR or SCtD). As well, only practitioners who have received the specialized EMDR or SCtD training for working with clients with dissociative disorders should apply the strategies described herein with dissociative clients.

AUTHOR'S DISCLAIMER:

All material in this book is provided for information purposes only and should not be construed in any way as medical or psychological advice or instruction. As stated above, if you are in need of medical or psychological advice, seek out a licensed professional. Further, I do not guarantee that the SCtD techniques and strategies described in this book will work for you or your clients. I have not seen or heard of any side effects from SCtD, but I do not guarantee you or your clients will experience no side effects. If you try or have your clients try SCtD, it is thus completely at your and their own risk.

ACKNOWLEDGEMENTS

SCtD is the result of over 19 years of work. I cannot even begin to express how important the works of Bill Gray, Olga and Ambrose Worrall, Agnes Sanford, Dr. Francine Shapiro, Tapas Fleming, L.Ac., Dr. Roger Callahan, Dr. Allan Phillips, Dr. Frederic Schiffer, Richard Bandler and John Grinder have been to me. Without their inspiration, SCtD would never have happened.

On a personal level, the greatest credit for this work goes to my wonderful wife Ursula who unflaggingly supported me over my "15 year trial." I have also received incredible support from my parents, Marceline and Chuck Cartwright, and my sister Shannon and brother Chas. I am so glad I was able to share my first insights into this work with my father shortly before he died in January of 1998. I am also very indebted to all my friends who prayed for me and/or "guinea pigged" during the development phase, especially Breck.

Finally, I offer this work to my soul support: Satya Sai Baba, Mata Amritanandamayi and Mother Meera. With their support, I now offer this work to God and hope that it helps as many people as possible "find their way home."

HOW SCtD WAS DEVELOPED

When I give presentations on Shifting Consciousness through Dimensions (SCtD), people often find a brief description how I discovered the work very helpful. So here goes!

Nineteen years ago I read the book, *Born to Heal*, by Ruth Montgomery. In it she describes an AMAZING healer named Bill Gray (now deceased) who I feel was perhaps one of, if not the most effective laying on of hands healer of the past century. If you came into Bill Gray's office, he wouldn't just run healing energy into your body body. What made Bill Gray unique was that he would first determine exactly which frequency of energy you run (each and every person is unique). He then changed his frequency to match yours and ran a tremendous amount of YOUR frequency into your body. He focused especially on recharging what he called the "pelvic brain" (what acupuncturists and chi gong practitioners refer to as the hara of dan tien) that lies deep within the pelvis. He felt the pelvic brain, instead of the brain in our head, was the primary determinant of our physical and emotional health. The results he achieved were beyond anything you have ever hear or read about, including healing "incurable" cases of cancer, diabetes, neurological disorders, heart disease and so forth!

To say that I became obsessed with trying to figure out what made Bill Gray so effective is an understatement. I deeply felt that there was some part of his work that I could figure out and share with others. Thus, each and every night for the next fifteen years, between 1:00 and 3:00 AM, I meditated and prayed trying to figure out what made his work so effective. Over that time I had several minor insights, but nothing to write home about. Around 11 years into this 15 year process, I had an experience of profound, personal importance. One night while watching the ABC news show 20/20 I saw a segment in which Francine Shapiro introduced her breakthrough work EMDR (Eye Movement Desensitization Reprocessing). This experience changed my life. Here was a technique that addressed the fact that consciously understanding the nature and causes of my psychological problems had never done anything to actually change the problems.

For the next two years I used EMDR to strikingly reduce the intensity of several of my emotional symptoms. My overall anxiety and obsessive tendencies were reduced by 70-80%. It was amazing and I am still profoundly grateful for this experience. How did EMDR succeed where other therapies had failed? My hypothesis is this – at its most basic level, EMDR involves the practitioner asking the client to attune to the feeling that troubles him (anxiety, depression, anger, etc.). The practitioner than asks the client to track the practitioner's hand as he passes it back and forth from left to right at a comfortable distance in front of the client's face. So what good is this? It sounds like voodoo.

Note: to avoid the awkwardness of phrases such as he/she, him/her, and his/her, the personal pronouns are alternated by chapter throughout this book.

No, it's not. It is likely that when you are anxious, depressed, angry, etc., you are probably only accessing a small part of your inner resources that exist in both hemispheres of your brain. So? Anatomically, the lateral vision (looking far to your left) out of your left eye is controlled by the right hemisphere of your brain. This is an anatomical fact, now some new age mumbo jumbo. In a like sense, the lateral vision out of your right eye is controlled by the left hemisphere of your brain. As a result, if a client a) tracks the practitioner's hand as it passes from left to right in front of him while b) he thinks of what's troubling him, he is neurologically leading himself to alternately stimulate the hemispheres of his brain while he thinks of what is troubling him. The "miracle" of EMDR is that, through some as yet unknown process, parts of the brain that were turned off (as shown on PET and SPECT scans) turn on, and as a result the client feels better because he is accessing more of his inner resources.

So, what does all this have to do with SCD? The answer came in December of 1997. I woke up at 1 AM as I always do and started meditating. And then it all became clear. What I realized is that the pelvic brain that Bill Gray worked with is a FRONT/BACK brain in the same sense that the brain in our skull is a left/right brain. Think about it.....what is the motion of the sacrum/pelvic region? Is it left/right, top/down, or front/back? If you go to a cranial sacral therapist, does he try to help you access more left/right, front/back, or up/down motion in your pelvis? The answer is front/back mobility. Put another way, the most physically creative act a man and woman can do together is "create a child." The act of making love is clearly a front/back motion. Whether politically correct or not, this is a biological fact.

So what? Well, if EMDR works by going back and forth across the left and right sides of the nervous system, wouldn't it be just as helpful to go back and forth across the front and back of the nervous system? The answer is most emphatically YES!!!!!!!!!!!!!! This was the big insight I had been waiting for all these years.

And then ½ hour later I realized that if there are "control centers" for the left/right and front/back dimensions of the nervous system, there must be a control center for the top/down dimension. And I instantly realized that it must be the solar plexus/diaphragm region. If you think about it, what part of the body goes up and down EVERY moment you are alive? The diaphragm does with each and every inhale and exhale!

So, if it is interesting to go back and forth across the left/right dimensions of the nervous system which is controlled by the cerebrum and cerebellum (and I feel EMDR clearly proves it

does), wouldn't it be interesting to go back and forth as well across the front/back dimension of the nervous system controlled by the "pelvic brain" and the top/down dimensions of the nervous system controlled by the solar plexus/diaphragm region? And maybe in some cases it might be interesting to simultaneously go back and forth across 2 or even all 3 dimensions if the person feels particularly blocked? The answer is YES!!!!!!!!!!!!!!

How is the going back and forth across each of the 3 dimensions accomplished? One of my major insights since December of 1997 is that there are many ways that the "shifting" can be accomplished. You can for example use your eyes to look from left to right, up and down, and/or forward and back (change in depth perception). You can brush your sacrum from left to right, your spine up and down, and/or the top of your head forward and back. You can move your tongue (with your eyes remaining still) from left to right, up and down, and forward and back. You can brush your hand left to right or front to back over a drawing you made. You can move a piece from a sand play left to right or front to back through a tray or up and down above the tray. And on and on and on (see the book, *The Qi to Unlocking Trauma and Emotional Limitations*).

How do you know which dimension to go back and forth over? I discovered again that there are lots of ways to assess which dimension to start with. A person's body language for example almost always "tells you" which dimension needs to be worked with. Examples of this include 1) a woman moving her hands up and down as she describes the inner peace she is trying to connect with, 2) a man describing his indecisiveness by pointing at one option to the left of his body and another to the right of his body, or 3) a man moving his hands forward and back as he describes how he feels disconnected from others.

A person's "internal processes" also often give away the dimension that needs to be explored. Examples include 1) a man recalling a feeling from his past (and he senses that his past is behind his body) that he wants to re-connect with, 2) a woman describing a critical, internal voice that comes from above her head, or 3) a woman describes feeling numb on the left side of her body whenever she gets anxious.

Often the words a person uses give a clue as well – the person describes feeling down, an inability to get over a relationship, always feeling he is right, feeling behind the times, and so forth. Dream imagery as well can be very revealing – dreams of being chased by an animal or the brakes on a car not working (front/back), of climbing up stairs or falling down from a height, of coming to a fork in the road or the right side of the house was destroyed by fire. The setup of a sandplay can also be very revealing - one piece sits up on a hill looking down at all the others, all the "positive" pieces might be placed on the left and the "negative" pieces on the right side of the tray, all the pieces the persons wants to avoid are placed in the back of the tray.

And there you have it. That is how I came up with the idea for Shifting Consciousness through Dimensions. The key words are shifting (going back and forth) and dimensions (all 3 = left/right, front/back, and top/down). Shifting Consciousness through Dimensions is a series of techniques for repetitively activating both sides of all 3 dimensions of the nervous system. And the results are impressive!!! Within the context of 1 – 3 sessions many people report substantial gains in such areas as self-confidence, trauma release, sadness, anger, fear, etc.

NOTE: For background on how I developed the art applications, please see the chapter – Introduction to Neurologically Based Art Work.

UNDERLYING PHILOSOPHY AND PROCEDURES OF SctD

I. **Dimensions** of Human Existence. There are 12 dimensions of human existence: left and right dimensions of the body and off the body, front and back dimensions of the body and off the body, and top and bottom dimensions of the body and off the body.

A. Left/Right Dimensions.

1. Described: As it applies to the whole body: If the body is lengthwise divided down the center of the spinal cord (a sagittal plane), the body can be said to have a left and right half. There is thus a left lung and a right lung, a left arm and a right arm. Importantly, the left/right dimension may also be applied to individual body parts as well. Each part of (and point on) the body has a medial side (half) that is closest to the spine and a distal side farthest from the spine.

2. Meaning:

a) Of the body:

(1) Left side of the body and right side of skull brain = feminine, intuitive, feeling, nonlinear aspects of individual.

(2) Right side of body and left side of skull brain = masculine, logical, impersonal, linear aspects of individual.

b) Off the body:

(1) Left side outside the body = as one extends out from body, the family/society/world view of the feminine, intuitive, feeling, nonlinear aspects of being.

(2) Right side outside the body = as one extends out from body, the family/society/world view of the masculine, logical, impersonal, linear aspects of being.

3. Controlled by: Skull brain (left and right cerebrum, cerebellum, and brain stem).

B. Front/Back Dimensions.

1. **Described:** Each part of (and point on) the body can be lengthwise divided down the center with a coronal plane and be said to have a front half and a back half. There is thus a front half and a back half of the right lung, a front half and back half of the right thigh, etc. Note: the front of the arm is determined with the arms resting at the side and the palms facing forward.

2. **Meaning:**

a) Of the body:

(1) Front side of a body part = conscious, day, waking, present time.

(2) Back side of a body part = unconscious, night, sleeping, past.

b) Off the body:

(1) Outside the front of the body = future, goals, aspirations.

(2) Outside the back of the body = the individual's relationship with the collective unconscious.

3. **Controlled by:** The pelvic brain (also known as hara or lower don tien in Chinese Medicine). The nerves that comprise this brain are deep within the pelvis running through and around the sacrum. The pelvis acts as the "skull" of the pelvic brain. When the sacrum is "free" for example it naturally rocks forward and back with physical movement.

C. Top/Bottom Dimensions.

1. **Described:** The body as a whole when divided by the diaphragm can be said to have a top half and a bottom half. The kidneys, pelvis, legs, etc., are all part of the bottom half of the body. As well, each part of the body (and point on the body) can be horizontally split with a transverse plane and said to have a top half and a bottom half. The right lung for example has a top half and a bottom half.

2. **Meaning:**

a) Of the body:

(1) Top half of the body = of spirit, infinite, formless, immortal.

(2) Bottom half of the body = of matter, finite, form, mortal.

b) Off the body:

(1) Above the body = God.

(2) Below the body = Earth.

3. **Controlled by:** The solar plexus and diaphragm (solar brain).

II. Assessing What Dimension(s) an Issue is On. Several avenues exist for assessing whether an issue resides in the left/right, top/down, front/back, or combination of these dimensions:

A. Notice how the clients uses her hands to express either a) the issue, b) what stops her from resolving the issue, c) the resources she needs to resolve the issue, and/or d) what resolution of the issue would be like. Notice if her hands move from left to right, up and down, and/or forward and back. Examples – does she point to one course of action she is considering to the left of the body and to another course of action to the right side of the body; does she move her hands up and down or left to right when she describes the big obstacles in her way; do she move her hands forward and back when she describes the self-confidence she would like to access from other parts of her life; do her hands move diagonally up/down and left/right when she describes how self-forgiveness would look?

B. Notice the location of her “thought processes” in her energy field. When she turns her attention inward, where in her energy field/body does she find either a) the issue, b) what stops her from resolving the issue, c) the resources she needs to resolve the issue, and/or d) what resolution of the issue would be like. Examples – are her depressing thoughts coming from behind her; is the internal picture of the person who stands in her way in front of her; is the feeling that is missing from her life behind her; is the nagging voice in her head coming from above her; is the picture of how she would like to feel directly in front of her?

C. Notice key locations and movements within her dreams. Examples of locations - is a creature that is scaring her coming at her from the left; is a door she is afraid of opening in front of her at the end of a hall; is a great ball of light floating above her head? Examples of movements – is she unable to stop the car from rolling forward because the brakes won't work; is she approaching a fork in the road where she will have to go the left or right; is she falling down from a great height?

D. If there are 2 or more points in the body where the issue resides, connect those points with a line. Examples – connecting the tension in the back of the sacrum and the back of the neck indicates a top/down issue; connecting the numbness in the left and right hands indicates a left/right issue; connecting the tension in the back of the calves and the front of the chest indicates a front/back and top/down issue.

E. Notice the words she uses to describe the issue. Examples – is she feeling down, getting behind, giving left-handed compliments, putting on a false front, feeling hurt by "talk behind her back," really concerned about doing the right thing, feeling upstaged by a coworker, holding back tears.

F. Notice the placement of items in a sand tray. Examples – is the past on the left side of the tray and the future on the right, are several pieces buried deep under the sand, is there a barrier at the front of the tray between the client and all the pieces at the back of the tray.

G. If none of the above assessment techniques work, intuitively select one of the 3 dimensions to start with. If it works, great! If not, try one of the two remaining dimensions. There are only 3 possibilities!!!!!!

Note: An issue that starts in one dimension may move to another

dimension during the process of resolution. This is normal. As well, if an issue exists in two or more dimensions, start with the dimension that intuitively feels most important and/or do shifts that simultaneously cross both dimensions.

Note: It is usually appropriate, once you have helped establish the flow of chi within a given dimension, to do shifts in each of the other 2 dimensions to help insure the change is fully integrated throughout the nervous system.

III. **SctD** Processing Methods Often Involve Shifts. A shift occurs when an individual moves her awareness from one side to the other of one or more dimensional planes.

A. Shifts across dimensional planes can cover one, two, or all three dimensional planes.

1. Examples of single plane shifts.

a) Left/right plane (from the left to the right side of a dream room, moving a sandplay piece from left to right across the tray).

b) Front/back plane (from the right cerebellum to the front of the right cerebrum, from in front of a dream car to the back of a dream car).

c) Top/bottom plane (from the left knee to the left eye, from the top to the bottom of an image drawn on an easel).

2. Examples of two plane shifts:

a) From the front left to the back right corner of a sand tray (both front/back and left/right).

b) From the back left to the upper left corner of a dream room (both left/right and top/bottom).

c) From your left calf to a cloud up and to the left of the visual field (both front/back and top/bottom).

3. Examples of three plane shifts:

a) From the front of the left knee to the back of the right eye.

b) From the back left corner of a plot of dream land to a cloud up and to the right in the visual field.

c) From the left scapula to a small dream creature standing in front and to the right of the body.

B. Shifts across dimensional planes activate the flow of chi through the nervous system. Increased chi flow manifests as greater resourcefulness, flexibility, and connection with one's deepest self. Specifically, this activation appears as a greater flow of chi to and through the conscious and unconscious (front/back), logical and intuitive (left/right), and/or physical and spiritual (top/bottom) aspects of being.

C. Shifts can be accomplished in a variety of ways.

1. Shifts across dimensional planes can be accomplished through one or more sensory channels.

a) One Sensory Channel.

(1) Alternately looking at the left knee and the right elbow.

(2) Alternately stroking a dream horse from head to tail with your eyes closed.

(3) Alternately brushing your hand over a drawing from left to right.

(4) Alternately moving a sandplay piece from front to back through the tray.

b) Two Sensory Channels.

(1) Alternately looking at the left knee and feeling the right elbow.

(2) Alternately touching a dream character with your right hand and listening to the dream thunder coming from your left.

(3) Touching a sandplay piece with the left hand and then doing left/right eye movements across the tray.

2. Shifts across dimensional planes can be accomplished alone or with the help of others.

a) **Alone:**

(1) Consciously deciding to move one's awareness from the back of the left kidney to the front of the right lung.

(2) Alternately brushing a drawing from top to bottom with one or both hands.

b) With the help of others:

(1) After surgery, alternately a friend brushes your right knee and you think of your left lung.

(2) A therapist asks a client to track a light as it moves left to right in front of her (from EMDR).

(3) With a newborn baby, alternately the mother taps the left side of the sacrum and the father taps the right side of the forehead.

(4) The therapist sits beside the client and gently brushes up and down along her spine while she simultaneously converses with a character from a dream.

(5) The therapist gently taps the left and then right shoulders of the client while she looks at an emotionally charged part of a drawing she made.

D. Intention during the shifting process.

1. The intention during shifting is simply to move conscious/body awareness from one point to another. The objective is NOT to “bust open energy blocks” or “move energy.” Shifts should thus be done with as little effort as possible.

2. There are often parts of the body/energy field/drawing/sandplay/dream experience that are difficult to access. For example, if the flow of chi is particularly jammed in the right wrist, it may be difficult to move awareness to the right hand. This difficulty can be experienced as anything from a fuzzy or dull feeling to a person even having difficulty focusing on the experience. Such occurrences are NOT bad, but rather a) point to the extent to which the flow of chi can potentially be improved and b) may indicate that a particular shift will need to be repeated several times.

3. An individual should attempt to be as fully present in the body as possible during a given shifting process. For example, while shifting

conscious awareness from the left foot to the right hand, remain as fully present as possible in the left foot while thinking of the right hand.

4. For clear communication within the nervous system, the client's arms and legs should be uncrossed during the shifting process.

E. Variations of the shifting process.

1. Number of times a shift is repeated.

a) The number of times a given shift is repeated depends on the person, the day, the issue addressed, etc.

2. Rate of speed of shifting.

a) The speed at which a shift is performed can also be varied. Speeding up and/or slowing down a shifting process can sometimes enhance focus and generate the energy necessary for an opening/integration. Sometimes rapidly shifting increases energy flow while at other times it might help the client gloss or skim over an energy block. Sometimes slowly shifting can help old patterns slowly open to chi and at other times it can encourage the client to become mired in an old energy pattern.

3. Amount of time spent at each end of the shift.

a) Shifts are usually done by gently but immediately moving awareness from one point to another. A variation on this theme is pausing at a first point and then rapidly moving one's awareness to and away from the second point. This ratcheting of awareness is sometimes helpful when the first point is "difficult to find" while the second is easy.

4. Increasing/decreasing the number of dimensional planes crossed.

a) Sometimes a shift may be ineffective because not enough dimensions are being activated. For example, stroking a given object in a dream from left to right with the hand may not help enhance chi flow, whereas stroking the object diagonally (both left to right and up and down) might. At the opposite end, attempting to cross all 3 dimensions (or even 2) may at times stall change by introducing too much chi (information) to the nervous system.

F. Enhancing the shifting process.

1. Teach the client how to do either a) Roger Callahan's Thought Field Therapy, b) Gary Craig's Emotional Freedom Technique, c) Larry Nimm's Be Set Free Fast or d) Tapas Fleming's Tapas Acupressure Technique before utilizing any of the processes in this book. In the rare case that the client experiences an increase in stress after a session, she will have a tool for defusing that stress.
2. Before doing any SCtD process, read through the entire section on the process from beginning to end. The first 3 times you try a given process, apply it with "strong" clients – this will support you in developing a comfort level with the process.
3. Give clients adequate time to reorient themselves after doing any of the processes in this book.
4. Every limiting pattern represents a person's "best try" at fulfilling what is ultimately a positive or divine intention. Certainly with some acts (committing child abuse, robbery, etc.) the ultimately divine intention is hidden behind many layers of misguided and unacceptable intentions. The goal of SCtD should always be to help fulfill the ultimately divine intention. Attempting to simply get rid of or eliminate the negative or limiting pattern (as with any form of symptomatic treatment) can potentially drive the dysfunction even deeper in to the fabric of a person's life.
5. If during a particular meditation a client "reaches an impasse" using one of the meditations in this book, it can be beneficial to switch to another technique from either a) this book or b) another system.
6. The day of and the day after doing an SCtD Meditation, drink at least 6 glasses of water to help your body cleanse.
7. It is ideal to avoid any physically jarring activity (hammering, digging, etc.) for at least 8 hours after meditating to allow the new energy time to settle in to the nervous system. It is also helpful to refrain from alcohol, stimulants like coffee, and sexual arousal during the same time frame.
8. It is best to set aside at least 30 minutes for a given SCtD Meditation. At the same time, it is usually best to spend no more than 1 hour total in a given day doing SCtD Meditations. The nervous system needs time to integrate the increases in chi flow.

9. If 5 minutes before the end of the allotted time you realize a client is still midstream in a particular experience, ask the client to a) consciously offer the process to her unconscious (or to God) for either safe-keeping and/ or automatic completion, b) commit to completing the process at a future date [if appropriate] and c) do the Cross Crawl [walking in place for 1 or more minutes with each hand touching the opposite knee] to consciously reorient to present time for example. For further details on Cross Crawl and other very innovative centering techniques, see Paul and Gail Dennison's book Brain Gym).

10. It is not a bad sign (unless unrelated to the meditation the client is getting the flu for example) for the client to feel tired immediately after (and even the day after) a particularly effective meditation. Feeling tired after a meditation often indicates the body is temporarily directing energy to integrating a new, higher level of chi flow. This effect (when it happens) usually doesn't last any longer than the day (and in rare cases 2 days) after the meditation.

11. It is inappropriate to think that the only step in the healing process is for "energy to start flowing again." On a very simple level for example, if someone was totally turned off to school by a bad elementary school teacher, not only is it beneficial to re-establish the flow of chi but it is also important to learn effective study and test-taking skills.

G. Temporary aggravations.

1. Occasionally at the beginning of or during a meditation the client's internal stress level may mildly temporarily increase. If this happens it usually means the meditation is stimulating the flow of chi into previously dormant (and often blocked) parts of the nervous system. A mild temporary aggravation (usually lasting 2-3 minutes or less before beginning to subside) of stress level may be uncomfortable but is perfectly normal.

2. In contrast, if stress levels either a) continue to increase for more than 2-3 minutes or b) rapidly increase, use an acupuncture point tapping system such as Roger Callahan's Thought Field Therapy, Gary Craig's Emotional Freedom Technique, or Larry Nimm's Be Set Free Fast to alleviate the aggravation. If either you or the client are unwilling to assume the risk that such an aggravation might occur, then for self-protection don't do SCtD Meditations.

IV. God manifests him/herself in each human life through 7 elements.

A. The 7 elements listed from most to least tangible (or dense) are:

1. Earth element = the physical substance of life, the atoms and molecules that make up the body. Earth energy enters the body through the chakras in the soles of the feet. There are various “levels” of earth energy. Each locale on the planet has its own unique surface “wave” of earth energy. In contrast, the energy of the core of the earth is constant from any position. It is core earth energy that an individual ideally draws up through the feet to vitalize or animate the body. The most well known representation of core earth energy (from acupuncture and eastern meditation traditions) is kundalini energy. The earth element also includes the food we eat. The vitamin, mineral, fat content, etc., of the foods we eat plays a fundamental role in determining physical and spiritual vitality.

2. Water element = the fluid of creation. On an external level, we drink, use and play in water. Internally, water composes approximately 2/3 of the weight of the adult human body. On a much more intimate level, human life is conceived in genital fluids and is grown in amniotic fluids. The water element rules emotions.

3. Fire element = manifested externally as the warmth and light of the sun (as well as man-made methods to heat the environment) and internally for example as the digestive fire and the fire (passion) for life.

4. Air element = the oxygen and human prana (versus plant or animal prana) taken in through each breath.

5. Co-creation element = each individual co-creates her life as a work-in-progress with the help of all other life. All life on the planet is utterly interdependent. One’s feelings about oneself and others directly impact all life on the planet.

6. Knowledge element = the quality of one’s life experience depends in part on the information, wisdom, or understanding of physical and universal laws that you enact. On the most basic level for example, the understanding and application of basic rules of sanitation has been a tremendous boon to civilization in the last 100 years. At a completely different level, the ability to perceive and trust intuitions can greatly enhance the quality of a person’s life.

7. Spirit element = soul, that part of one's personal experience that continues on after death. The soul enters the body through the crown chakra at the top of the head.

B. By merging human anatomy/physiology, acupuncture theory, our understanding of the human aura, etc., one finds that each of the 7 elements corresponds (see attached chart) to a specific:

1. Chakra.
2. Sensory system and related sense organ.
3. Set of acupuncture meridians.
4. Segment of the arm.
5. Segment of the leg.
6. Finger.
7. Toe.

V. The goal of human life (and thus the goal of SCtD) is for God to be known by and express through an individual. God deeply yearns to be known by and express through each individual (and all life forms). This yearning is stronger than any emotion anyone has or ever will experience. The fervency of God's yearning for example to breathe and be breathed through each person is as great as the universe. The goal of SCtD is thus to align the nervous system with one's deepest spiritual and physical self, God, and all of creation.

THE SEVEN ELEMENTS AND THEIR CORRESPONDENCES TO THE HUMAN BODY

<i>ELEMENT</i>	EARTH	WATER	FIRE	AIR	CO-CREATION	KNOWLEDGE	SPIRIT
<i>CHAKRA</i>	Root (1 st)	Sacral (2 nd)	Solar plexus (3 rd)	Heart (4 th)	Throat (5 th)	Brow (6 th)	Crown (7 th)
<i>SENSE</i>	Taste	Smell	Vision	Static equilibrium	Dynamic equilibrium	Hearing	Feeling
<i>SENSE ORGAN</i>	Tongue	Nose	Eyes	Vestibule of ear	Cochlea of ear	Ear	Peripheral nerves
<i>ACUPUNCTURE MERIDIANS</i>	Stomach & spleen	Kidney & bladder	Heart & small intestine	Lungs & large intestines	Circulation/sex & triple warmer	Liver & gall bladder	Conception & governing
<i>ARM SEGMENT</i>	Shoulder	Upper arm	Elbow	Forearm	Wrist	Hand	Fingers
<i>LEG SEGMENT</i>	Hip	Thigh	Knee	Lower leg	Ankle	Foot	Toes
<i>FINGER</i>	5th (little) finger phalanges and metacarpal	4th finger phalanges and metacarpal	3rd finger phalanges and metacarpal	2nd finger phalanges and metacarpal	1st finger (thumb) metacarpal	1st finger (thumb) proximal phalanx & metacarpal	1st finger (thumb) phalanges & metacarpal
<i>TOE</i>	5th (little) toe phalanges and metatarsal	4th toe phalanges and metatarsal	3rd toe phalanges and metatarsal	2nd toe phalanges and metatarsal	1st (big) toe metatarsal	1st (big) toe proximal phalanx & metatarsal	1st (big) toe phalanges & metatarsal

INTRODUCTION TO SCtD DREAM MEDITATIONS

I. **Objective.** The fundamental objective of SCtD Dream Meditations is to help integrate and/or enhance physical, emotional, mental, intuitive and spiritual resources. In SCtD, dreams are viewed as a) communications between the unconscious (personal and collective) and the conscious mind that b) provide an extremely rich access to inner resources. By re-entering a dream and exploring its characters, creatures, objects, and terrain through the 7 physical senses (touch, hearing, sight, smell, taste, static equilibrium, and dynamic equilibrium), one physically assimilates the inner resources symbolized in the dream into the fabric of waking life. Actual examples include:

A. Re-entering a repetitive dream of missed opportunities and then touching, smelling, feeling, tasting, and moving within “all the things one would never even think of noticing” (the floor, walls, furniture, ceiling, basement, roof, ventilation system, plumbing, etc). Result – more awareness of opportunities in waking life.

B. In 3 separate meditations, re-entering 3 separate incredibly vivid dream landscapes and touching, smelling, feeling, listening to, and moving within them. Result – greater sensory acuity in waking life and more consistently vivid dreams.

C. Re-entering a repetitive nightmare and touching, smelling, tasting, and listening to the scary dream figure to assimilate his power. Result - fewer nightmares as well as greater resourcefulness during waking hours.

D. Re-entering a dream that included a powerful meeting with Buddha. By touching, smelling, listening to, tasting, and dancing with Buddha, a greater connection with Buddha and experience of compassion during waking hours is developed.

II. **Underlying Theory.**

A. As a general (but not ironclad) rule, the contents of dreams are assumed to be of one’s own creation. Thus, when a client dreams of a family member for example, he is usually dreaming of his experience or understanding of that person. This understanding can range from highly accurate to highly inaccurate.

As well, when a client dreams of a universal archetype from the collective unconscious (such as the hero or adversary), he is dreaming from his connection with and thus of his understanding of that archetype. Similarly, if he dreams of Christ, Mohammed, Buddha, Krishna, etc., it is assumed that he is likely contacting only the parts of these beings that he is available to (which is likely only a small fraction of their true magnificence).

B. There are clearly exceptions to this general rule though such as when a mother dreams that a daughter who lives far away is sick and needs help and in fact the daughter is sick and is in need of assistance. As well, it is assumed that we often dream with others – that two or more people create a joint dream. Even in this latter circumstance though the general assumption is that a person dreams of his “slant” or contribution to the joint or group dream.

C. Each individual needs to take responsibility for his experience. If one feels sad (whether it be for chemical or emotional reasons), he needs to take responsibility for it. At the same time, a victim of rape for example is clearly NOT responsible for being raped but is instead responsible for how she deals with the experience. A person who loses a limb in a terrorist bombing is NOT responsible for his injuries but is responsible for how he deals with the experience.

III. Integrating a Dream’s Message through the 7 Physical Senses.

A. Introduction. Many helpful systems exist for assimilating the message of a dream including interpretation of dream symbols, dialoging with dream characters, enacting a dream experience using psychodrama, rendering a dream in art, etc. What SCtD Dream Meditations add to this “toolbox of methods” is a deeply physical, sensory based approach to dream experience. By re-entering a dream and exploring it through the 7 physical senses of touch, hearing, sight, smell, taste, static equilibrium, and dynamic equilibrium, the client achieves a rich body awareness and integration of a dream’s message. By exploring for example a person of great wisdom from a dream through the 7 physical senses one develops a physical understanding of how to be that wisdom. By exploring a scary creature from a dream through the 7 physical senses, one assimilates (re-owns) the powers given away to the creature.

In the sensory assimilation of a dream’s message the client’s conscious attitude should be that of curiosity, openness, noticing, exploration. The primary objective is to physically experience and assimilate the dream. There is an implicit understanding that 1) physically sensing a dream is transformative in and of itself and 2) that conscious insights naturally emerge as a result of the sensory exploration. Conscious insights also come during the reflective step that completes the process.

B. Basic process. Ideally set aside ½ hour or more for the exploration of a given dream using the following 4 step process:

1. Dream re-entry.

- a) Begin by recalling the basic structure and flow of the dream. To aid in this process, it is best to write down recollection of dreams immediately after waking up. Reviewing these notes is invaluable for accessing the dream experience.
- b) Once the client has the basics of the dream in mind, intuitively (alone or jointly) pick a point in the dream to explore. One can re-enter the dream at any point – from the very beginning to the very end.
- c) Direct the client to re-enter the dream, to experience the dream situation again. If during the dream the client was not in a highly activated unpleasant state (extreme fear, rage, etc.), it is sometimes useful to start with the feelings from the dream. If the feelings were very unpleasant, it is totally fine to re-enter the dream in a more neutral state.

2. Sensory assimilation of the dream. Exploring the dream through the 7 physical senses (detailed in the next chapter). Support the client in exploring things that he likes, that are repulsive, and those that seem irrelevant. Exploring “positive things” can help the client enhance the positive states they represent, learn to appreciate them even more, help him understand they are not as wonderful/important as he once perceived, etc. Exploring things that are repulsive can help the client reclaim disowned parts of himself, gain mastery over himself and his world, know how to avoid negative situations in the future, etc. Exploring things that seem irrelevant can help the client realize what really is important, access traits he has forgotten or left behind, expand his appreciation of life, etc.

Again, the conscious attitude should be that of curiosity, openness, noticing, and exploration. Remember, the primary objective is to physically experience and assimilate the dream. Understand that a) physically sensing the dream will be transformative in and of itself and b) that conscious insights (if necessary) will naturally emerge as a result of the sensory exploration or during the reflective step at the end of the process. In contrast, to physically explore a dream with the goal of gaining conscious insights constricts the senses and limits the assimilation of the dream’s message.

Note: This process is inherently respectful of the meaning originally intended for the dream by the unconscious. Experiencing the dream through the senses is not trying to change the unconscious message – it is a rich, multi-dimensional approach to helping the client GET THE MESSAGE! At the same time, once one “gets the message” the dream may change on its own accord. If a client for example assimilates what he is afraid of about a person, his relationship with that person naturally evolves. If he assimilates what makes him sad in a situation, the situation evolves on its own accord. The intention is not to initiate change but rather to assimilate resources and allow the dream to evolve on its own accord “if it wants to.” In sensory assimilation, the client should thus neither a) attempt to initiate change nor b) resist change as it naturally evolves.

As in the powerful process “Aligning Perceptual Positions” developed by Connirae Andreas, the sensory assimilation of a dream is often enhanced when the sensory organs are properly aligned in the body. When a client listens for example, is his hearing aligned with his physical ears or is it “as if” he is hearing from a point above and behind him? When he smells something, is his sense of smell aligned with his nose or is it “as if” he is smelling from a point in front of his body. Is he seeing through his physical eyes or from his gut. In sensory assimilation, it is often helpful (but not essential) to align sensory experiences with the relevant sensory organs – to see through the eyes, taste through the tongue, smell through the nose, etc. Aligning each of the senses with “their home in the body” can significantly enhance the assimilation of a dream’s message.

3. **Optional:** Consciously changing the dream through the 7 senses. After completing sensory assimilation of the dream’s message, it is sometimes useful to actively and intentionally change the dream experience. For example, once a client assimilates his fear in a situation, it might be useful to practice behaving in a new, more confident way. When a client assimilates his anger towards a person, it might be useful to practice relating to that person in a neutral and/or more compassionate manner. If he realizes that he really should have spoken his truth to someone, have him do it. Some of the many options for changing dream experience through the senses are detailed in the next chapter.

4. Reflecting on the experience. Reflect on what was experienced. Was any part of the process especially significant? Was there any sensory system that seemed most valuable to explore? What is his conscious understanding of the dream's message now? How has his conscious understanding of the dream's message been changed by the process? How might he use any insights gained to more effectively realize his true potential in life?

IV. Applying SCtD Dream Work to Waking Experience.

A. Concept. The entire SCtD Dream Work process is equally applicable to waking experience. If a client find himself reacting to a negative internal image or mental picture (a person he is angry at, an unfavorable outcome to his efforts, a scene where no one seemingly cares about him), he can explore this image as if it were a dream fragment using exactly the same process as outlined above.

B. If the client doesn't have internal images. If the client isn't seeing internal images (as many people don't), he can start the process by exploring the color, dullness, location, etc., of the blackness, emptiness, or void in his mind. Don't allow the client to limit himself with the thought that "I'm no good at visualizing." If he doesn't see images, exploring "what he doesn't see" will often enhance visualization skills over time. As well, if he find it difficult to explore what he doesn't see, have him instead explore the taste, smell, feel, sound, etc. of what he hears/doesn't hear or feels/doesn't feel.

C. Actual examples. Some actual examples of exploring waking experience through SCtD Dream Work include:

1. Exploring an inherited piece of land through movement, smell, touch, and listening. Result – a clear sense of what to do with the land.
2. Exploring a fear internally represented as a pool of serpents through movement, smell, touch, and taste. Result – the pool of serpents becomes a friendly whale and less fear is experienced.
3. Exploring a representation of "lost internal guidance" as a black, heavy, unfriendly window through movement, smell, sight, and touch. Result – the window transforms into a rich connection with divine inner knowing.
4. Exploring the absence of a representation (an empty void) for loneliness through movement, smell, touch, and hearing. Result – less loneliness.

V. Miscellaneous Thoughts on SCtD Dream Work.

A. Relishing in powerful, positive dream experiences. A great opportunity exists for helping raise a client's "baseline level of resourcefulness" every time he dreams of a powerful, positive dream character or object. By fully assimilating the bravery of a courageous dream ally, the beauty of a stunning landscape, the joy of a miraculous event like flying, the love of a great spiritual teacher, etc., a client enhances his expression of these traits throughout his life. In my view, extremely powerful, positive dream experiences should be viewed both as great gifts and great opportunities.

On the rare occasions when I have a dream about a great spiritual teacher for example, I "pull out all the stops" in exploring him/her. I might:

1. Sit to her right, reach over and touch her with my right hand, and deeply smell her with my left nostril (AND vice versa).
2. Stand on his shoulders and listen to/smell him followed by supporting him on my shoulders and listen to/smell him.
3. From an attitude of reverence (versus seduction), lick her arms, face, feet, etc.
4. While sitting behind him, touch the back of my sacrum with one hand and brush the midline of his torso up and down with the other hand.

If he believes he has a guardian angel, he can explore "any sense" (image, feeling, sound, etc.) he has of him using SCtD Dream Work to deepen his openness and receptivity to helpful guidance.

B. Exploring dream experiences through art. The integration of dream resources can often be enhanced by rendering the dream in art and exploring it through any of the processes described in this book. For example, this might be helpful after a dream meditation if a dream still seems highly charged with unaccessed energy and information.

C. Using SCtD "chi activation techniques" during a dream meditation. It is sometimes useful during or after a dream meditation to further enhance the flow of chi using SCtD chi activation techniques. For example, if the client's energy "gets stuck" during the exploration of a dream, it might be helpful to have the client do left/right, front/back, and/or up/down eye movements. If he can't seem to connect the top and

bottom of his body after exploring a dream, it might be useful to have him do face shifting (alternate between normal facial expression and smiling). A practitioner might for example brush up and down the client's spine, forward and back over the top of the client's head, and/or left to right over the client's sacrum or occipital region while the client tunes into a difficult part of a dream. For more information, see the book [The Qi to Unlocking Trauma and Emotional Limitations](#).

EXPLORING DREAMS THROUGH THE 7 PHYSICAL SENSES

I. USING EACH OF THE 7 SENSES TO ASSIMILATE A DREAM'S MESSAGE.

A. Sense of touch (spirit element).

1. Basic exploring through touch. Have the client imagine touching important aspects of the dream with the hands, feet, or other parts of her body. Because it involves different neurological pathways/processes, this can include noticing the warmth vs coolness, texture, response to pressure and weight of things. Aspects of the dream that can be kinesthetically explored (touched) include objects, creatures, other people, her own body (hands or head for example), the ground, wind, etc. For any given object, touching it in different places will often change the experience dramatically.

2. Shifting through touch. Imagine touching important aspects of the dream repetitively front to back, left to right, and/or top to bottom. Examples include stroking a person's back up and down, repetitively pushing against the left versus right side of a wall, repetitively noticing the temperature of the front versus back of a creature in a dream.

3. Important things to remember about the sense of touch. It can be very helpful to explore aspects of the dream first with one hand and then the other. As well, use the "whole hand" – all the fingers and palm. It is often very beneficial to explore objects that appear on one side of the visual field with the opposite hand (explore a statue to her left using her right hand). Even for objects located in the center of the visual field, the experience of exploring with one hand versus another is often fundamentally different (example – nothing might happen with the left hand while a tremendous feeling of integration results from exploring with the right hand).

Make sure to encourage the client to touch things she would never normally touch – the prison bars that hold her in, the insect that scares her, the heart of the person in front of her (reaching inside his body). To achieve maximum benefit, encourage the client to be fully in her body when touching something. As well, it is also sometimes beneficial to explore objects with the back of the hands, bare feet, facial cheeks, etc.

B. Sense of hearing (knowledge element).

- 1. Basic exploring through hearing.** Imagine listening to different aspects of the dream with the right, left, or both ears. Notice different qualities of each sound – how loud versus soft it is, its beat, location, duration, speed, and so forth. Often the experience is very different with the left versus right ear, especially for objects located to one side or the other of your visual field. If one pays attention, is there any background noise? As well, notice the sounds she creates – the sound of her breath, her own voice, her shoes touching the ground as she moves, etc.
- 2. Shifting through hearing.** Imagine listening to sounds from the dream repetitively through the left versus right ear, to the sounds coming from in front and then in back, etc. Examples include alternately attending to the sounds coming from the right versus left side of a room, from her feet hitting the ground as she walks to the wind in the trees, from her breath to the sound(s) of the outer environment.
- 3. Important things to remember about the sense of hearing.** Explore the sound that everything makes – objects, creatures, the wind, her own heart, etc. If she doesn't hear anything, then what is the quality of what she doesn't hear – how quiet, how still, how silent? How does the nothingness sound?

C. Sense of movement or dynamic equilibrium (co-creation element).

- 1. Basic exploring through movement.** The sense of dynamic equilibrium relates to balancing the head and body when they are moved or rotated suddenly. The sensory organs for detecting sudden movement are located within the semicircular canals of the ear. Movement is clearly a primary channel through which we gain awareness of and feel comfortable in our world. Upon re-entering a dream, some of the uses of movement include: moving if she did not move in the dream; moving in different directions than she did in the dream; moving in the same directions as she did in the dream but by walking sideways, backwards, on all fours, rising up and flying over the terrain; going down into the earth and moving underneath a scene, etc.
- 2. Shifting through movement.** Explore moving back and forth from left to right, front to back, and/or up and down through a dreamscape or room. Move alternately from the front to the back of a room by walking

face forward to the front and backward to the back. Walk diagonally across a plot of land by first leading with the left side of the body to a left hand corner of the land and then move to the opposite corner with the right side of the body “leading the way.” Imagine climbing up and down the stairs of a building or the trunk of a tree appearing in the dream.

3. Important things to remember about the sense of movement.

Altering the way one moves in an environment is a powerful tool for both a) assimilating the resources in and b) expanding one’s conscious awareness of an environment. Have her explore ways she would never consider moving – walking backward, on all fours, creating a ladder with her mind and climbing to the roof of a building. Also, have her change the speed of her movements – if she is running in the dream, slow down to a normal walk. If she is walking, imagine running at full speed. Use a swimming stroke (freestyle, backstroke, etc) to “swim” through the air. Have her instruct everyone and everything else in the dream temporarily to be still while she moves. It is sometimes very useful to imagine moving barefoot through a dream scene to enhance connection with the earth.

D. Sense of stillness or static equilibrium (air element).

1. Basic exploring through stillness. The sense of static equilibrium relates to maintaining the stability of the head and body in a still or motionless state. The sensory organs of static equilibrium are located in the vestibule in the auditory canal. Upon re-entering a dream, some of the primary uses of stillness include 1) sitting or standing still if she was moving [in the dream] while the “rest of the world goes by” and 2) sitting or standing still and requesting that everyone and everything else in the dream temporarily explore stillness. Exploring stillness in these ways can be a useful tool for allowing the world to catch up with her and/or her to catch up to the world.

2. Shifting through stillness. Alternately explore moving and being still, having everyone and everything be still versus her being still. Explore being still from different vantage points – from above to below a scene, from in front of to in back of a scene.

3. Important things to remember about the sense of stillness. Explore being still in places one would never think of – sitting or standing inside the earth, merging with a tree on a windless day, looking at the world from the vantage point of a boulder, building, or any other inanimate object.

E. Sense of sight (fire element).

1. Basic exploring through sight. Look at each of the different aspects of the dream with the right, left, or both eyes. Notice different qualities of each object – color vs black/white, brightness, location, clarity of focus, movement/stillness. Often the experience is very different with the left versus the right eye, especially for objects located to one side or the other of your visual field. As well, have her notice how she looks – lift her hands up and look at them, how do her feet look, imagine a mirror suddenly appears and she looks at herself from head to toe. What does she notice?

2. Shifting through sight. Shifting through the images of a dream (looking first at the right versus left side of a room, at the feet versus head of a person, at the front versus back of a garden, etc.) can often be very helpful.

3. Important things to remember about the sense of sight. Have her look at things she might not normally look at – look at the sky if she tends to look down, look at the ground if she tends to look up. Expand her vision to the horizon, look behind the buildings in front of her, underneath the furniture, at the shadow she casts on the ground, inside a person's body and see the expansion/contraction of the lungs. If she doesn't see anything, than what is the quality of what she doesn't see? What is the experience of not seeing like? Is it a light or dark "blankness?"

F. Sense of smell (water element).

1. Basic exploring through smell. Imagine smelling important aspects of the dream with the left, right, versus both nostrils. Have her smell things she would normally never smell, both pleasant and unpleasant. Smelling pleasant things beyond normal awareness can help her open up to a more full experience of life. Smelling unpleasant things is often a powerful way of assimilating the power she has given over to parts of herself and/or other people in her life.

2. Shifting through smell. Imagine smelling important aspects of the dream repetitively through the right and left nostrils. The yoga practice of pranayama can be adopted for example by smelling (inhaling) through the left nostril, exhaling through the right nostril, smelling (inhaling) through the right nostril, exhaling through the left nostril, and so on. Another option is, with both nostrils, to alternately smell the front and then back of a creature or the top and then bottom of a flower.

3. Important things to remember about the sense of smell. Make sure to fully explore the sense of smell – more and more information is coming out through time about the richness of the impact of the sense of smell on the endocrine and immune systems. Encourage her to “get down on all fours” to smell things low to the ground. Notice not only how the environment smells but how she smells as well.

G. Sense of taste (earth element).

1. Basic exploring through taste. As strange as it may seem, a very powerful tool for integrating dream resources is to notice how they taste. In real life we would never lick a wall, a table, the ground, etc. But in the dream world licking is a very powerful tool of assimilation. Babies sure know this!!!!!!!!!!!!!! Lick things with the center, left, and/or right side of the tongue. The benefit of licking objects located to one side of your visual field is often increased by licking with one opposite side of the tongue. As well, encourage the client to place her tongue on an object for several seconds (without moving) to notice how it tastes. If she doesn't eat food that appeared in a dream, have her imagine eating it. Have her also notice how she tastes in the dream - lift her hand up and lick it.

2. Shifting through taste. Imagine licking different objects in the dream repetitively from left to right, up and down, or front to back. Examples include having her lick up and down a barrier she is faced with, left to right over the face of a creature who scares her, or front to back over a vehicle in her dream.

3. Important things to remember about the sense of taste. Make sure to encourage her to lick things she would never even consider licking “in the real world.” Have her lick things she is afraid of, angry at, doesn't like. The phrases “she was able to lick her problems” or “she licked the enemy” arise from the fact that licking something helps an individual attain mastery over it.

H. Combination moves.

1. It is often very helpful to explore dream experience using two or more senses at the same time. For example, a client could simultaneously smell a dream room and walk backwards through it. Such “combination moves” are especially beneficial if the client simultaneously uses sensory organs from

both the left and right sides of the body. For example, while touching a dream person with her right hand, have her focus her attention on listening to what the person says with her left ear. Have her look at an object situated to the left of her body (with the left eye) and simultaneously reach far across the body with the right hand to touch it (or vice versa). She can explore an object with the left hand and simultaneously smell the object with the right nostril. She might lick a dream creature with the left side of the tongue while listening to it through her right ear. Using senses from both sides of the body often “pushes the client over the barrier” into truly assimilating a dream experience.

2. At the same time, if one side of the client’s body doesn’t quite seem to “get” a particular experience, it may be useful to have her explore with several sensory systems from the same side of the body. Have her not only touch something with the left hand, but simultaneously listen to it with her left ear. Not only smell something with her right nostril, but simultaneously look at it with her right eye and lick it with the right side of her tongue.

3. Sometimes it is helpful to explore two parts of a dream at the same time. For example, she can touch a plant with the left hand and smell the dirt with the right nostril. She can simultaneously brush her left foot against the floor and listen to the person in front of her with her right ear. She can lick a creature and feel the plants it is hiding in.

I. Actual examples of using sensory assimilation of dreams. Notice: the generic phrase “dream explorer” is used to secure anonymity for the dreamer. In each case, the dream explorer re-entered an actual dream.

1. A dream explorer worked with a scary dream character representing death through the senses of smell, touch, taste, and hearing. Afterward, the once scary character became an ally. The dream explorer later reported having less fear of death.

2. A dream explorer worked with a dream in which an astronaut felt that conserving oxygen was unnecessary. By exploring the oxygen canister, spaceship, astronaut, and outside the space ship itself through movement, touch, smell, and sight, the dream explorer reported a lasting deepening in breathing.

3. A dream explorer worked with a repetitive nightmare of being late for important events (examination, meeting, celebration, etc). A classic “late

for exam dream” was explored by a) walking sideways and backwards to the exam as well as b) touching, feeling, smelling the examination room, the test itself, the teacher, and other students. Afterward, the dream explorer reported that the frequency of “late dreams” had decreased from once a week to once a month.

4. An important step in a dream explorer’s taking more control of her body was to touch, smell, listen to, and shake the scary creature from a repetitive childhood nightmare. Note: Although processes like this are at first unpleasant, they sometimes represent unique opportunities to ease unconscious background levels of fear and disassociation.

5. A dream explorer struggling with career choices had a dream that he sensed dealt with career options in a very indirect, hard to decipher way. To help clarify the dream’s message, he explored the theatre and stage from the dream through a variety of movements (sideways, on all fours, backwards), as well as through smell, hearing and taste. Afterward, he felt a much greater clarity and calm around the career decisions that were in process.

6. A dream explorer had a very vivid, positive dream of Krishna. She felt a lasting deepening in her connection with Krishna by exploring the dream through smell, touch, taste and hearing and movement.

II. CHANGING DREAM EXPERIENCE THROUGH EACH OF THE 7 SENSES.

A. Spirit element (sense of touch). A very helpful option for positively transforming a dream is to ask that a “dream guide” assist the client. Dream guides can appear in many forms including: a) great spiritual teachers such as Buddha, Christ, or Krishna, b) the client’s deepest self, c) an animal, d) a nature spirit, e) an angel, f) an energy form or symbol, etc. You can have the client ask a dream guide to “guide” her actions, to give her conscious insights, to teach her how to perform new skills, to help her fight “menacing forms,” etc. She can communicate with a dream guide using whatever method(s) seem most appropriate – an audible conversation, communicating through symbols, telepathically, gestures, etc. Dream guides can consistently re-appear in SCtD Dream Meditations and/or change with each meditation, the phases of one’s life, etc.

Note: If a dream guide appears in a very powerful form, it may well be worth exploring the dream guide before/instead of the dream itself. I once worked with someone (who wasn’t Christian) who

asked for a dream guide and Christ appeared in a very vivid form. Such an experience of Christ was a wonderful opportunity for this person to assimilate some of the love and compassion that Christ represented for him.

B. Knowledge element (sense of hearing). An important option to consider in any dream exploration process is “speaking one’s truth” to other dream characters and/or for your own ears. Some of the forms this can take include a) dialoging with dream characters, b) singing a song that expresses one’s feelings, c) making music with an instrument, or d) changing one’s/other’s tone of voice, etc. All the above can be done either in one’s imagination or externally acted out. It is also interesting to actively explore the sounds created by percussing dream objects with imaginary drumsticks.

C. Co-creation element (sense of movement). Just as one can assimilate a dream’s message by moving in different ways, one can also consciously change a dream through movement. Some examples include a) moving the bed from one side of a dream room to another, b) moving the shrubbery from the back to the front of a dream house, c) having dream characters walk instead of run/drive a car/ride a bicycle, d) towing instead of driving a “lemon” dream car, e) having an entire dream scene move back and forth from left to right or front to back around the client.

D. Air element (sense of stillness). If a dream contains a great deal of movement, often a lot can be learned by having the outer world “hold still.” Examples include having the client’s family hold still while she walks around/between them, creating a stop light so that traffic comes to a halt, having dream characters sit with her in meditation/prayer, having a dream character sit down and tell her what he/she wants (instead of chasing after her), etc.

E. Fire element (sense of sight). Many options (both surface and deep) exist for changing the visual image of a dream. On a surface level, a client can explore altering her appearance and/or that of the people/animals/objects in her dream. Some of the options include changing a) colors, b) style of clothing all the way to not wearing clothes, c) who is taller/wider, d) age, e) hair length/color/style, etc. On a more fundamental level, she can explore changing the basic nature of things: a) she/others can become animals, b) creatures/inanimate objects/forces of nature can become humans so she can converse with them more easily, c) she/aspects of her dream can make transformational leaps to the next step of evolution [like a caterpillar becoming a butterfly], d) she can become a part of her dream to experience life from a different perspective, etc.

F. Water element (sense of smell). As the water element rules emotions, the client could adapt a completely different emotional tone (self-confidence instead of fear, grounded vs spacey) and notice how this alone changes a dream experience. She could explore having each of the people in the dream express their emotions honestly and openly versus acting them out.

G. Earth element (sense of taste). Just as a client can lick a dream creature to help assimilate its message, she could have a dream creature lick her to help it assimilate “where she is coming from.” If she walked by a restaurant during a dream, she could instead explore stopping and eating the best thing on the menu. She might call several different dream characters together for a dream feast.

INTRODUCTION TO SCtD NEUROLOGICALLY BASED ART WORK

I. **BACKGROUND.** A few months after I first grasped the basic principles of SCtD I was internally guided to start painting and drawing. I was quite surprised by this guidance because I have absolutely no natural artistic talents. When it comes to making a blackboard drawing for example when I am teaching, I always joke that my sister Shannon (a professional artist) was born first and drained absolutely every artistic chromosome out of my parent's bodies. But I trusted my internal guidance and bought a small set of watercolors. My wife and I began making art together on weekends for fun. We soon expanded into pastels, pens, and clay.

Around this time I read psychiatrist Frederic Schiffer's breakthrough book Of Two Minds. In it he describes how many of his clients experience an aggravation of their emotional symptoms when they put on glasses that allow only peripheral vision out of one eye. It depends on the client whether limiting vision peripherally to the right or left eye aggravates his symptoms. Based on this finding he proposes that emotional problems often reside in one hemisphere (or relate to a "bad relationship" between the two hemispheres). He then helps his clients for example 1) gain greater awareness of the needs and feelings of the "troubled" hemisphere and 2) negotiate better agreements between the internal parts residing in each hemisphere. I was very intrigued by his work but did nothing more with it.

A few months later though while taking a Theories of Art Therapy Class taught by Dr. Susan Wilkinson it hit me. First, art might truly express each side of an issue if it is rendered using the "most connected hand." Since the left hemisphere controls not only the peripheral vision out of the right eye but also the right hand, issues residing in the left hemisphere can be directly (sincerely, elegantly, fully, clearly) rendered in art using the right hand. Likewise, issues residing in the right hemisphere can be most directly rendered using the left hand.

Second, I realized you can combine the idea of expressing each side of an issue using the "most connected hand" with the shifting back and forth processes that are the basis for SCtD (and EMDR). For example, once a person has rendered the left and right sides of an issue on paper, the right hand can neurologically develop empathy for the left side of the issue by physically exploring (through touch) the drawing made with the left hand (and vice versa). And even more important, the left and right sides of the issue can be neurologically integrated by using one, then the other, then both hands simultaneously to brush back and forth from left to right across the two images. Viola!!!!!!! Neurologically based art work!!!!!!!

Note: Direct rendering of the "feelings in a hemisphere" by using the opposite hand may result in visually unattractive drawings

(especially when drawing with the nondominant hand). In neurologically based art work though, the niceness of the image does not matter. What matters is that each hemisphere gets an opportunity to fully express “themselves” unhampered by the feelings of the other hemisphere.

Note: How do you know which hemisphere relates to each side of an issue? A scientist might use the “lateralizing glasses” developed by Frederic Schiffer. Even though I made a pair of lateralizing glasses, I usually simply ask the clients in my spiritual healing practice which of their hands “most wants to draw each side of an issue.” The answer is almost instantly clear for each person.

As well, if you intuitively use the “wrong hand” to draw each of the images, you will deal with the important issue of how each hemisphere experiences (senses, judges) “the other side of the problem.” For this reason it may be very useful in working with difficult issues to do 2 sets of drawings, giving each side of the brain an opportunity to render its thoughts on each side of the situation.

II. MY EXPERIENCE WITH THE TECHNIQUES. Some of the issues that clients have explored in my spiritual healing practice include:

- A. Tendencies to avoid stressful situations through sleep.
- B. Simultaneous desires for both intimacy and isolation.
- C. Disconnection between one’s body and one’s deepest self.
- D. Clarifying one’s career path.
- E. Simultaneous desires to condemn and be compassionate with a difficult sibling.

Each time the person has reported a meaningful and lasting shift in both his internal experience and external behavior after doing the process.

At the same time, I am not an art therapist and I therefore have not used these processes to diagnose and/or treat specific psychological conditions. Based on my experience, I

strongly feel that licensed art therapists will find SCtD Art Work to be a useful tool in their work with people. Because SCtD Art Work is neurologically based and can sometimes quickly integrate repressed material, I recommend that art therapists first gain familiarity with the techniques with “strong” clients and then gradually explore these techniques with increasingly vulnerable clients.

III. INTERPRETATION OF IMAGES. A major challenge in using neurologically based art work is deferring, when appropriate, the interpretation of the drawings until the end of the process. Neurologically integrating the art work is often far more effective when it is done right after the images are created. It is then that the images are most raw and expressive of feelings. Interpreting drawings naturally and appropriately helps the person gain conscious insight. This process by its very nature often involves gaining distance from the drawings to gain perspective. This distance often diminishes the impact of the neurological exploration as all neurologically based techniques (SCtD, EMDR, TFT, EFT, etc.) require that the person attune to his feelings.

The fact is, conscious insights often naturally emerge “on their own” during neurological exploration. As well, after neurological exploration there is even more material available to be interpreted.

IV. ART MEDIUMS. As a general rule, washable markers are the medium of choice. Why? Brushing back and forth with the hands over images created with washable markers does not disturb or alter the original artwork. This is in stark contrast to the blending into “one greater image” that occurs when pastels or finger paints are brushed back and forth. This blending into one greater image is especially troublesome when dark colors are used – the merged image is often a dark mass. As well, some of the older crayons that people have on hand might contain asbestos.

One solution (although it is usually NOT ideal) is to have the client do the neurological movements described on the following pages with the hand(s) just above the paper. This avoids the a) stirring up of dust and blurring of images that are part of working with pastels, b) the contact with the lead from pencils and c) the contact with the asbestos from old crayons. The disadvantages of this approach include the stress on the arms from holding them above the page and the elimination of direct (and often more transformative) contact with the images.

V. AUTHENTIC EXPRESSION IS WHAT COUNTS. We usually express our feelings through words, gestures and postures. By expressing our feelings through art, we bypass the many censors (or filters) that exist in our more familiar modes of communication. This is one of the great beauties of art work – it encourages uncensored, authentic expression.

As a result, the goal in the art creation process is authentic expression without concern for how good the drawing looks. What matters is that the drawing expresses the feelings the client is experiencing – not whether he or anyone else likes the drawing. In fact, if he feels especially constricted by the thought of how an image will look, it is sometimes helpful to have him render the image by drawing with his eyes closed.

VI. A CLIENT EXPLORING “NEGATIVE” PARTS OF HIS EXPERIENCE. If a client explores negative or painful parts of his experience (loss of a loved one, a physical or emotional trauma), it is important that the drawings he creates not only contain his pain but also resources of greater strength. If a client creates a drawing that only portrays his pain (and or with resources of little strength), then neurological explorations of the art may in fact be overwhelming and counter-productive. In cases of trauma, this could in fact be re-traumatizing.

DRAWING ON THE LEFT AND RIGHT SIDES OF THE BRAIN

1. Ideally allow 30 minutes or more for the following process. Choose the medium that will be used such as washable markers, pastels, pencils, and/or crayons. Establish a work area. Securely tape the sheet of paper that will be used to the table at all 4 corners and the top and bottom at the midpoint.
2. Help the client decide what part of her life to explore. This process is usually best when there are 2 distinct (and often opposing) aspects of internal experience that are present. Examples include:
 - a) Two options the client is having difficulty choosing between.
 - b) How the client feels now and how the client would like to feel.
 - c) Two apparently opposing needs (desire for relationship and need for solitude).
 - d) The love for and anger with a particular person (or self).

If one of the aspects the client would like to explore is a strong negative emotion, then the other aspect needs to have greater positive charge. Otherwise, the negative emotion will overwhelm the positive.

3. Have the client go inside for a moment and decide which of her hands feels most connected or in touch with each of the 2 aspects of her experience. She will use the "most connected" hand to draw each aspect (she should NOT draw both aspects using the same hand). Then, have her intuitively notice which of the 2 aspects "wants to be drawn first." Note: If one of the aspects is a strong negative emotion, it is often best to draw that last. If the negative emotion is drawn first, the client may then have difficulty accessing the positive emotion.
4. If she will be drawing the aspect that "wants to be first" with her right hand, move the art supplies (washable markers, pastels, pencils, and/or crayons) to the right side of the work area (or vice versa). Have the client pause long enough to fully connect with the feeling she will be drawing. Then, imagining there is a midline (that divides the paper in front of her into equal left and right halves), have her draw the aspect using only a) the "most connected hand" and b) the corresponding half of the paper. Her "other hand" may be used to stabilize the paper but should otherwise not be involved – this includes picking up/and putting down the art supplies.

5. Once she is finished drawing the first aspect, have her pause long enough to let that feeling go and fully connect with the other aspect. Move the art supplies to the other side of the work area. Then, have her draw the second aspect using only a) her other hand and b) the other side of the sheet of the paper. Remember, only this hand should be used to handle and manipulate the art supplies.

6. Have the client go inside for a moment and decide which aspect “most wants” to be explored using the hand that was NOT used to draw it (the left hand for example would be used to explore the drawing made with the right hand). First, have the client simply rest the hand on the different parts of the drawing. Have her notice how the different parts of the drawing feel. Then, have her physically explore the drawing by brushing her hand over it using left-right, up and down, diagonal, circular, and/or other movements. Have her use the amount of pressure that “feels right.”

Note: If one of the 2 drawings portrays a strong negative emotion, it may be best to have her explore the positive image first to help her become “resourced” enough for a truly effective exploration of the negative image.

7. Repeat Step 6 using the other hand to explore the other drawing.

8. Have the client go inside for a moment and decide which hand “most wants” to explore both drawings at the same time. Then, have her physically explore the entire paper (both drawings) by brushing her hand over the paper using left-right, up and down, diagonal, circular, and other movements.

9. Repeat Step 8 using the other hand.

10. **Optional:** Have her repeat Step 8 using both hands simultaneously. Some of the many possibilities include a) moving both hands together as a unit over the page, b) having each hand move in a mirror image of the other, and/or c) exploring the drawing with one hand while the other hand “lends support” by resting on the back of the exploring hand or wrist.

11. **Optional:** Change the direction the picture faces (turning it on its side or upside down) and repeat Steps 6 – 10 as appropriate.

12. Provide space for the client to think about what she has just

experienced. Are there any parts of the process that stand out in her mind? How does the artwork look now to her? It is sometimes helpful to tape the drawing to a wall, step back from it, and look at it from different angles.

13. **Optional:** Have the client go inside for a moment and notice if there is a drawing that represents the integration or union of the two aspects that “wants to come out.” If there is, draw this image on top of the existing image (or a new piece of paper if that feels right) while holding the washable marker (pastel, pencil, crayon) with the fingertips of both hands. The image should involve repetitively crossing over the midline of the page.

14. **Optional:** Have the client put the drawing up in a place where she will see it each day for the next week or more. She should make note of any images that “want to come out” for future reference.

Note: When working with the blind, the client might choose among different pieces of fabric (velvet and cotton, wool and silk, corduroy and denim, and so on) to express each aspect. The fabric could then be explored using Steps 6 – 11.

Note: Although physically challenging, it is possible to make a clay piece expressing one side of an issue using the right hand and the other side of the issue using the left hand. These 2 pieces can then be explored using Steps 6-12 as stand alone pieces and/or if they are joined together.

AN ADAPTION OF THE ABOVE PROCESS

The Front and Back of It

1. An interesting process is to render the front and back sides of an issue each on their own separate sheet of paper. For example, the client could make a drawing of how “she sees herself” and how “others see her.” She might make one drawing each of how “she feels deep inside” and “the image she tries to present to others.”

2. Use the “most connected hand” to draw each side of the issue. It may be useful to draw the back side of the issue (the side closest to her such as how she sees herself or how she feels deep inside) using the back of her hand. The washable marker (pastel, crayon, pencil) can be held between two fingers with the point facing in the same direction as the back of her hand.

3. Attach the two images to the opposite sides of a piece of cardboard. By placing the opposing sides of the issue on opposing sides of the cardboard, this technique adds a useful dimension of “physical realism.”
4. On the work area, stabilize the cardboard on its side using bookends and/or heavy books. At first have the front side of the issue facing away from her.
5. Explore each side of the issue one by one using the hand NOT used to draw the image. Then explore both sides of the issue at the same time. Afterward, it might also be interesting to explore one or both sides of the issue with the cardboard turned a) in the opposite direction (the front issue facing her) and/or b) perpendicular to her with one side of the issue to her left and the other to her right.

ACHIEIVING YOUR GOALS

1. Ideally allow 30 minutes or more for the following process. Choose the medium that will be used such as washable markers, pastels, pencils, and/or crayons. Establish a work area. Securely tape the sheet of paper that will be used to the table at all 4 corners and the top and bottom at the midpoint.
2. Help the client pick a personal goal he would like to explore. Examples include:
 - a) Connecting with his life's purpose.
 - b) Being more compassionate with a misbehaving child.
 - c) Being healthier.
 - d) Surrendering the ego to God.
 - e) Connecting more with his body.
 - f) Playing the piano better.
3. Clarify the goal by identifying:
 - a) Desired state. Make the goal specific. What part of the client's purpose will he connect with [work, relationship, spiritual]; what will he do when he is more compassionate with his children; what will he look, feel, sound like, and do when he is healthier; what piece(s) of music will he play?
 - b) Current state. Where does he stand now relative to achieving his goal? How much of the goal has he already achieved? Is he 0, 10, 20, 70, 80, 99% of the way there already? What are the known and unknown (there is only an inkling of) resources he possess that will help him achieve his goal?
 - c) Obstacles. What if anything stops him from achieving his goal? Are there any obstacles, internal and/or external, that stand in the way of reaching the goal? Are there any obstacles that he senses but does not fully understand?
 - d) Approaches. What (if any) approaches (piano lessons, piano practice, modeling the behavior of master pianists, etc.) is he aware of for achieving his goal?

4. Have the client imagine the paper divided into 3 equal parts from top to bottom. He will be drawing his current state in the 1/3 of the page closest to him, the obstacles and approaches to achieving the goal in the middle third, and the desired state in the 1/3 of the page farthest from him. Have him go inside for a moment and decide which of his hands feels most connected or in touch with his desired state and current state. He will use the "most connected" hand to draw each aspect (do NOT draw both aspects using the same hand). Have the client intuitively notice whether the desired or current state "wants to be drawn first." When rendering the current state, make sure he includes the known and unknown resources he possesses that will aid in achieving the goal.

5. Place the art supplies (washable markers, pastels, pencils, and/or crayons) to the right side of the work area if the right hand will be "drawing first" (or vice versa). Have the client pause long enough to fully connect with the state he will be drawing. Render the state using only a) the "most connected hand" and b) the corresponding 1/3 of the paper. The "other hand" may be used to stabilize the paper but should otherwise not be involved – this includes picking up/and putting down the art supplies.

6. Once he is finished, have him pause long enough to let that feeling go and then fully connect with the other state. Move the art supplies to the other side of the work area. Draw the other state using only a) the other hand and b) the appropriate 1/3 of the paper. Remember, only this hand should be used to handle and manipulate the art supplies.

7. At this point the client has rendered his a) desired state on the top 1/3 of the paper and b) current state on the 1/3 closest to him. The middle 1/3 of the page will now be used to render both the obstacles and approaches to achieving the goal. First, have the client draw each obstacle to achieving the goal in either the middle 1/3 of the page and/or on top of the current state. Have the client use the hand that is most connected with the nature of each obstacle. Move the art supplies from one side to the other of the work area as necessary. Draw the obstacles in whatever order "they want to be drawn in." If an obstacle is equally perceived by both hands, have him draw it while holding the washable maker (pastel, pencil, crayon) with the fingertips of both hands.

In the middle 1/3 of the page (on top of, going around, or through any obstacles), have the client then render any known approaches (known or

unknown) that will be used to achieve the goal. Have the client draw the approaches while holding the washable marker (pastel, pencil, crayon) with the fingertips of both hands.

8. Have the client go inside for a moment and decide whether the current state or desired state wants to be explored first using the hand that was NOT used to draw it. First, have him simply allow his hand to rest on the different parts of the rendering of the state. Encourage him to notice how the different parts feel. Then, have him physically explore the drawing by brushing his hand over it using left to right, up and down, diagonal, circular, and/or other movements. Have him use the amount of pressure that feels right to him.

9. Repeat Step 9 using the other hand to explore the other state.

10. Have him explore the entire page with both hands simultaneously. His hands for example might a) be touching each other and move together as a unit or b) move in mirror images of each other. Have him move back and forth from current state, through approaches and obstacles, to desired state. He might use left to right, up and down, diagonal, circular, and other movements.

11. **Optional:** Change the direction the picture faces (turning it on its side or upside down) and repeat Steps 9 – 11 as appropriate.

12. Provide space for the client to think about what he has just experienced. Are there any parts of the process that stand out in his mind? How does the artwork look now to him? It is sometimes helpful to tape the drawing to a wall, step back from it, and look at it from different angles.

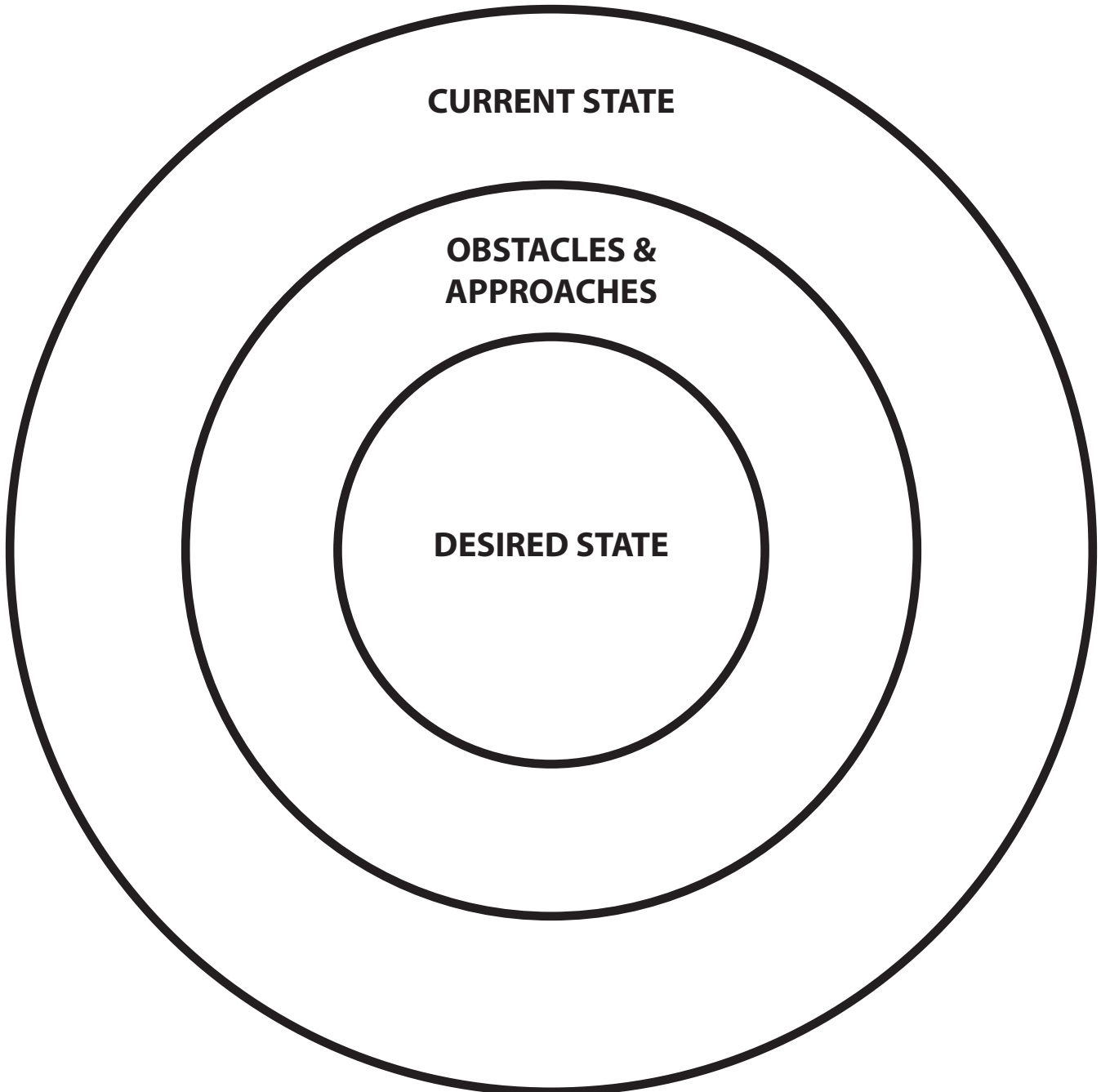
13. **Optional:** Have the client go inside for a moment and notice if there is a drawing(s) that connects the current and desired states that “wants to come out.” For example, he may want to render a) an increased self-confidence he now feels about achieving the goal or b) an important approach he can use in achieving the goal that he was unaware of when he did Step 8. If there is, render it either a) on top of the existing image or b) on a new sheet of paper while holding the washable marker (pastel, pencil, crayon) with the fingertips of both hands. The image should involve repetitively connecting the top and bottom thirds of the page.

14. **Optional:** Have the client put the drawing up in a place where he will see it each day for the next week or more. Have him make note of any images that “want to come out” for future reference.

NOTE: Some of the possible variations on the above process include:

1. Left-to-right Achieving Your Goals. Some people might experience the passage of time as a forward/back process while others experience it more as a left/right process. If the client senses time passing more from left to right (or vice versa), he may want to explore the Achieving Your Goals process outlined above with the paper divided into 3 equal parts from left to right.
2. Circular Achieving Your Goals. Another format that might be useful is drawing three concentric circles. One option is to use the inner circle for the desired state, the middle ring to draw the obstacles and approaches, and the outer ring for the current state (see diagram on following page). This option has the advantage of directly implying both a) the goal is already within and b) it can be reached from any angle. The other option is to use the inner circle for the current state and the outer ring for the desired state. This might be helpful when there is a need to breakout of limited patterns.

CIRCULAR ACHIEVING YOUR GOALS



3. The Goal Achieved. A very simple and effective way to explore a goal through artwork is to render what life is like once the goal (desired state) is achieved. Before starting to draw, have the client go inside and assess what he will feel, look, sound, move, (and yes, smell and taste) like when he reaches the goal. The “most connected” hand can be used to draw each part of the “goal achieved.” Afterward, 1) each part of the goal achieved can be explored with the opposite hand, 2) the entire page can be explored first with one hand and then the other, and 3) the entire page can be explored with both hands simultaneously.

4. Two (or more) perceived mutually exclusive approaches to one goal. If the client is trying to decide for example whether to a) go to business school or get an engineering degree, b) begin his career or take a long travel adventure, c) start his own business or be an employee, the following process might be useful. Have the client take a moment and identify, irrespective of which option he chooses, how he wants to feel, look, sound, move, smell, and taste when he has achieved his goal. What will his life, internally and externally, be like when he has achieved his goal?

Mentally divide the page in to 3 equal parts from left to right. Have the client draw the desired state (of personal/spiritual fulfillment for example) in the middle third of the page using the fingertips of both hands. Then, have him draw one approach using a) its “most connected hand” and b) the related 1/3 of the page. Then, have him use his other hand to draw the other approach on the remaining 1/3 of the page. Then, one-by-one explore each of the approaches using the hand that was NOT used to draw it. Finally, explore the entire page using both hands simultaneously.

INTEGRATING YOUR MANY PARTS

1. Ideally allow 30 minutes or more for the following process. Choose the medium that will be used such as washable markers, pastels, pencils, and/or crayons. Establish a work area. Securely tape the sheet of paper that will be used to the table at all 4 corners and the top and bottom at the midpoint.
2. This process is designed to help the client gain awareness and integration of the many and varied parts of her life. Examples include her role as spouse, parent, child, employee, church/synagogue/mosque member, friend, citizen, relative, etc. Another example might be her many roles at work such as leader, mediator, employee, task master, cheerleader, delegater, friend, etc. Another example might be the many parts of a love relationship such as romance, friendship, humor, frustration, jealousy, playfulness, sex, relationships with others, etc. She also might try integrating her many internal parts such as adult, child, judge, free spirit, risk taker, whiner, etc. Another example would be exploring integrating her and all the different people in her life.

She will explore integrating these parts by assigning each to a different aspect of a "known structure." For example, she might render an image of a house (known structure) with the bedroom representing her role as spouse, the children's rooms her role as parent, the front yard her role as neighbor, the kitchen her role as provider, etc. She might render an image of a horse (known structure) with her role as employer as the head, employee as the tail, mediator the torso, cheerleader the front legs, etc. She might render her family by assigning each a different flower in a garden (known structure). She might assign each of her internal parts either a) a different section of a "pie diagram" (circle divided into slices) or b) one ring of a series of concentric circles.

3. Have her make a list of the different parts of her life she would like to explore. Given this list, she should intuitively select a known structure that can both contain and express all these parts. Each of the different parts of her life will be assigned its own component of the structure. Have her intuitively determine both a) what order the different components of the structure should be drawn in and b) which hand (or if both hands) should be used to draw each component.
4. Have her render the structure on paper. She should have the intention of representing the basic nature of each of the parts of her life as she draws

the related component of the structure. When she is drawing with her right hand, move the art supplies (washable markers, pastels, pencils, and/or crayons) to the right side of the work area (or vice versa). She should pause long enough in between to fully connect with each part of her life she is trying to express. Note: If she can perceive the structure as having a left and right half (looking from any angle that seems natural), it may be interesting to assign each part she draws with her right hand to a different aspect of the right side of the structure (and vice versa).

5. Have her go inside for a moment and decide which hand wants to first explore the components of the drawing that it did NOT draw. She should then simply allow that hand to rest on each of these components of the structure. Then, she can physically explore these components by brushing her hand over each using left to right, up and down, diagonal, circular, and/or other movements. She should use the amount of pressure that feels right to her.
6. Repeat Step 5 using the other hand to explore the components it did not draw.
7. Have her go inside for a moment and decide which hand “wants” to first explore the entire structure. She can then physically explore the entire paper by brushing her hand using left to right, up and down, diagonal, circular, and other movements.
8. Repeat Step 7 using the other hand.
9. **Optional:** Repeat Step 7 using both hands simultaneously. Some of the many possibilities include a) moving both hands together as a unit over the page, b) having each hand move in a mirror image of the other, and/or c) exploring the drawing with one hand while the other hand “lends support” by resting on the back of the exploring hand or wrist.
10. **Optional:** Change the direction the picture faces (turning it on its side or upside down) and repeat Steps 5 – 9 as appropriate.
11. Invite her to think about what she just experienced. Are there any parts of the process that stand out in her mind? How does her artwork look now? It is sometimes helpful to tape the drawing to a wall, step back from it, and look at it from different angles.

12. **Optional:** Have her go inside for a moment and notice if there is a drawing that represents the integration or union of the different parts that “wants to come out.” If there is, she should draw this image while holding the washable marker (pastel, pencil, crayon) with the fingertips of both hands. She can draw the image either a) on top of the existing image or b) a new piece of paper. The image should involve repetitively crossing over the midline of the page.

13. **Optional:** Put the drawing up in a place where she will see it each day for the next week or more. Have her make note of any images that “want to come out” for future reference.

APPLICATIONS OF SctD TO MUSIC AND OTHER ART FORMS

I. From the Sound of It. Sometimes it is useful to render the two sides of an issue in sound rather than on paper. For example, one side of an issue might be rendered by beating a small drum while the other side of an issue might be rendered by beating a large drum. One side of an issue might be “rendered” by brushing 2 pieces of Styrofoam together while the other side by pulling Velcro apart. For this process to be effective, it is essential that the sound(s) used to express each side of the issue be able to be made 1) to the side of rather than simply in front of the body and 2) using one hand “working alone.”

A. Help the client decide which 1) hand feels “most connected” with each side of the issue and 2) which sound(s) that can easily be made with one hand best express each side of the issue. He will need to use a different “musical instrument(s)” for each side of the issue. Have him place each of the two (or more) musical instruments to the side of his body most connected with each issue.

Note: A great tool for this process is the Freenotes Xylophone created by Richard Cooke (call the retailer Abacus in Portland, Maine at 1-207-772-4880 to order). Each of the notes in this D minor or C major xylophone can be removed from the stand and placed separately at the right or left side of the body. Thus for example a low note(s) may be placed to one side of the body to express one side of the issue and a high note(s) may be placed on the other side of the body to express the other side of the issue.

B. Have him practice making the sound(s) associated with each side of the issue one at a time. He should adjust the sound(s) as necessary until he feels comfortable they easily and clearly express each of the sides of the issue.

C. Have him then begin exploring by alternately making the sounds associated with one side of the issue and then the other. He should make the sound associated with the “left” side of the issue to the left of the body using the left hand, then make the sound associated with the “right” side of the issue to the right of the body using the right hand, then make the sound associated with the “left” side of the issue to the left of the body using the left hand, then make the sound associated with the “right” side of the issue to the right of the body using the right hand, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

D. Now have him explore alternately making the sounds associated with one side of

the issue and then the other using the opposite hand. For example, he should reach over and make the sound associated with the “left” side of the issue to the left of the body using the RIGHT hand, then reach over and make the sound associated with the “right” side of the issue to the right of the body using the LEFT hand, then reach over and make the sound associated with the “left” side of the issue to the left of the body using the RIGHT hand, then make the sound associated with the “right” side of the issue to the right of the body using the LEFT hand, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

E. Switch the placement of the musical instruments. The instrument(s) originally used to express the “left side” of the issue will now be to the right of the body for example. He can now explore alternately making the sounds associated with one side of the issue and then the other using the most connected hand. For example, have him reach over with his left hand and make the sound associated with the “left” side of the issue to the RIGHT of his body, then reach over with his right hand and make the sound associated with the “right” side of the issue to the LEFT of his body, then reach over with his left hand and make the sound associated with the “left” side of the issue to the RIGHT of his body, then reach over with his right hand and make the sound associated with the “right” side of the issue to the LEFT of his body, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

F. He can now explore alternating making the sounds associated with one side of the issue and then the other using the opposite hand. For example, have him use his left hand to make the sound associated with the “right” side of the issue to the LEFT of his body, then use his right hand to make the sound associated with the “left” side of the issue to the RIGHT of his body, then use his left hand to make the sound associated with the “right” side of the issue to the LEFT of his body, then use his right hand to make the sound associated with the “left” side of the issue to the RIGHT of his body, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

G. Invite him to think about what he just experienced. Are there any parts of the process that stand out in his mind? How does he sense the issue and its two sides now? He should make note of any sounds that “want to come out” for future reference.

H. Optional: Have him go inside for a moment and notice if there is a sound(s) that represents the integration or union of the two aspects that “wants to come out.” If there is, have him make this sound in front of him using both hands.

Note: Subtle enhancements of the From the Sound of It process can be made by noticing for example how 1) far to the left and right of the body, 2) far to the front, rear or parallel with the body, and 3) low or high relative to ear level the sounds should be made to best express each side of the issue. Ease and comfort though should be of primary concern.

II. From the Feel of It. Sometimes it is useful to render the two sides of an issue as a tactile sensation. For example, one side of an issue might be rendered by feeling corduroy while the other side of an issue might be rendered by feeling sandpaper. One side of an issue might be “rendered” by feeling silk while the other side by touching Jell-O. Such approaches might be very helpful for example for someone who is a) highly kinesthetic, b) trying to enhance his/her kinesthetic sensitivity, and/or c) is both deaf and blind.

A. Have the client decide which 1) hand feels “most connected” with each side of the issue and 2) which tactile sensation(s) best express each side of the issue. Be creative in exploring things to touch – possibilities include bark, sand, brick, fur, wool, the bristles of a brush, rocks, silly putty, a scouring pad, etc. He needs to use a different sensation(s) for each side of the issue. He should place each object to the side of his body most connected with each issue.

B. Have him practice experiencing the sensations associated with each side of the issue one at a time. He can adjust the sensations as necessary until he feels comfortable they easily and clearly express each of the sides of the issue.

C. He should then begin exploring by alternately touching the object(s) associated with one side of the issue and then the other. For example, he should touch the object(s) associated with the “left” side of the issue to the left of the body using the left hand, then touch the object(s) associated with the “right” side of the issue to the right of the body using the right hand, then touch the object(s) associated with the “left” side of the issue to the left of the body using the left hand, then touch the object(s) associated with the “right” side of the issue to the right of the body using the right hand, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

D. Have him now explore alternately touching the objects associated with one side of the issue and then the other using the opposite hand. For example, have him reach over and touch the object(s) associated with the “left” side of the issue to the left of the body using the RIGHT hand, then reach over and touch the objects associated with the “right” side of the issue to the right of the body using the LEFT hand, then reach over and touch the object(s) associated with the “left” side of the issue to the left of the

body using the RIGHT hand, then reach over and touch the objects associated with the “right” side of the issue to the right of the body using the LEFT hand, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

E. Have him switch the placement of the objects. The object(s) originally used to express the “left side” of the issue will now be to the right of the body for example. Now explore alternately touching the objects associated with one side of the issue and then the other using the most connected hand. For example, have him reach over with his left hand and touch the object associated with the “left” side of the issue to the RIGHT of his body, then reach over with his right hand and touch the object associated with the “right” side of the issue to the LEFT of his body, then reach over with his left hand and touch the object associated with the “left” side of the issue to the RIGHT of his body, then reach over with his right hand and touch the object associated with the “right” side of the issue to the LEFT of his body, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

F. Have him now explore alternately touching the objects associated with one side of the issue and then the other using the opposite hand. For example, have him touch the object associated with the “right” side of the issue to the LEFT of his body using his left hand, then touch the object associated with the “left” side of the issue to the RIGHT of his body using his right hand, then touch the object associated with the “right” side of the issue to the LEFT of his body using his left hand, then touch the object associated with the “left” side of the issue to the RIGHT of his body using his right hand, and so on. He can continue this process as long as it feels helpful (taking breaks as necessary).

G. Invite the client to think about what he has just experienced. Are there any parts of the process that stand out in his mind? How does he sense the issue and its two sides now? He should make note of any other tactile sensations that “want to be experienced” for future reference.

H. Optional: Have him go inside for a moment and notice if there is a tactile sensation(s) that represents the integration or union of the two aspects that “wants to be experienced.” If there is, feel this sensation(s) in front of him using both hands.

MISCELLANEOUS THOUGHTS ON APPLYING SctD TO ART

1. Altering the “angle” of the page that you draw on fundamentally impacts the process. If the paper is on a near vertical easel, the top of the drawing represents “up.” In contrast, when you draw on a table, the top of the drawing represents “forward.” Therefore, if a particular issue is more up/down in nature (as depression sometimes is because the person feels down), it may be useful to work at an easel. It might be useful to work at a table if someone is working toward a goal and he/she perceives the future is in front of his/her body. It can also be useful after drawing and exploring at an easel to further explore the page on a table (or vice versa).
2. Any of the visual art processes described in this book can be done with collage. It is extremely important with collage though to securely fasten the edges of each picture (or object) to the paper. Otherwise, brushing back and forth across the paper will soon leave the client with torn or separated collage fragments. As a result, it is sometimes best to neurologically explore a collage through eye movements or by moving the hand left to right, front to back, etc., lifted slightly above the paper.
3. If a client is disconnected from her legs and grounding, it might be useful to draw with the left and right feet instead of the left and right hands. If one is wearing open toed sandals, a washable marker or crayon for example is easily “held” between the sandal and the bottom of one’s toes. The paper can be taped or paper clipped to a piece of cardboard and leaned against a wall. Once the client has drawn the images (don’t expect perfection), the paper can be explored a) using the feet with the paper leaning against the wall, b) using the feet with the paper resting flat on the floor, and/or c) using the hands with the paper resting on a table. If the bottom and top of the client’s body seem to be “at odds”, it is also possible for example to render the images using the left foot and the right hand (or vice versa).
4. There are several useful ways that one side of the body might express “compassion” for the other. For example, if the left hand is expressing a difficult feeling through a particular motion, the right hand can demonstrate “understanding” by doing the mirror image of that motion (or vice versa). In the exploring phase, the left hand might rest on the image it drew while the right hand repetitively moves back and forth between its image and the left hand’s image. As well, sometimes it can be useful for the

left hand to attempt to render the right hand's image on the right side of the paper, followed by the right hand attempting to render the left hand's image on the left side of the paper.

5. At the end of an art process it is sometimes useful to tape the opposite ends of the paper so that the paper becomes a cylinder with the picture facing outwards. In this format, the two opposite sides of the drawing are "right next to each other" from both directions. The client can then explore connecting the two images by brushing the hand(s) back and forth over the seam.

6. If a client a) does not have the time to render an internal image on paper or b) is "very unsuccessful" in her eyes at rendering the internal image, she might want to a) simply imagine doing the relevant art process and/or b) explore the internal image using the SCtD Dream Meditation instead.

7. It is sometimes interesting to explore art creations using the SCtD Dream Meditation. This involves having the client "mock up" an internal image of an art creation in her mind and then exploring that image as if it were a dream fragment. This might be useful for example if an art creation still seems highly charged with unaccessed energy and information at the end of an art process.

8. It is sometimes helpful to use SCtD "chi activation techniques" during an art meditation. For example, if the clients energy "gets stuck" during or after the exploration of a drawing, it might be helpful to do left/right, front/back, and/or up/down eye movements. If the client can't seem to connect the top and bottom of her drawing during an art experience, it might be helpful to brush up and down along her spine while she gazes at the drawing. Another possibility is for the client to mentally shift an internal image of an external art work creation left/right, front/back and or up/down within her "field" (SCtD Picture Work). For more information see the book [The Qi to Unlocking Trauma and Emotional Limitations](#).

SAND PLAYING ACROSS THE CORPUS CALLOSUM

The basic steps for applying Sand Playing Across the Corpus Callosum are as follows:

I. Use the same rituals/strategies you already employ in helping the client create a meaningful sand play.

II. Before, during or after the conscious exploration of the tray, help the client integrate the insights of the tray into his nervous system.

A. Assess which pieces (if any) to explore neurologically – some of the many examples include items that are:

1. Isolated or disconnected from the rest of the tray.
2. Representative of “unattainable” goals/future selves the client is struggling to bring into manifestation.
3. Representative of emotions the client has difficulty accessing.
4. Difficult for the client to understand or relate to.
5. On either side of a tray with marked left to right differentiation.
6. In the front or back of a tray with marked front to back differentiation.
7. The one unburied piece in a tray.
8. The one buried piece in a tray.
9. The one piece high on a mountain.
10. Able to help 2 other pieces in a tray communicate more effectively with each other.
11. In need of the insights/understanding held within other pieces in the tray.
12. Angry/unsympathetic for other pieces in the tray.
13. Afraid of other pieces in the tray.
14. Able to bring energy to an empty part of a tray.

B. Some of the possible neurological movements to consider using include having the client:

Use Eye Movements

1. Move his eyes back and forth between two pieces.

Example: The client moves his eyes alternately back and forth between the church on one side of the tray and the gemstone on the opposite side of the tray.

Result: The consciousness of the church and the gemstone are more integrated.

2. Touch a piece on one side of the tray with the opposite hand and then do left to right eye movements.

Example: The client touches the donkey resting on the left side of the tray with his right hand and then does left to right eye movements.

Result: The right side of the body (and left side of the brain) integrates a greater understanding of the consciousness of the donkey.

Move Pieces Within the Tray

1. Pick up a piece on one side of the tray with the opposite hand and then move it back and forth between its original location and another piece in the tray it needs to communicate with.

Example: Using the left hand, the client picks up the palm tree that is resting on the right side of the tray. The client then moves the palm tree back and forth between its original location and the calculator it needs to communicate with on the left side of the tray.

Results: Both a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the palm tree and b) the consciousness of the palm tree and calculator are more integrated.

2. Pick up a piece on one side of the tray with the opposite hand and then move it back and forth between two other pieces.

Example: Using the right hand, the client picks up the egg that is resting on the left side of the tray. The client then moves the egg back and forth between the dinosaur on the right side of the tray and the house on the left side of the tray.

Results: Both a) the right side of the body (and left side of the brain) integrates a greater understanding of the consciousness of the egg and b) the consciousness of the egg helps integrate the energy of the dinosaur and house.

3. Pick up a piece on one side of the tray with the opposite hand and then move it back and forth between its original location and an empty space on the other side of the tray.

Example: Using the left hand, the client picks up the castle that is resting on the right side of the tray. The client then moves the castle back and forth between its original location and the empty space on the left side of the tray.

Results: Both a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the castle and b) the consciousness of the castle is more integrated into the open [or unknown] space in the person's life.

4. Pick up a piece from each side of the tray with its respective opposite hand. Then, simultaneously move the two pieces back and forth between their two locations, with one arm passing over the other as the midline of the tray is crossed. Note: make sure to eventually explore having each arm be "on top" during the shifting process.

Example: Pick up the monkey resting on the right side of the tray with the left hand and the elephant resting on the left side of the tray with the right hand. Simultaneously move the pieces back and forth between the two locations (with one arm passing over the other at the midline). Later on, repeat the same process with the other arm passing over the other at the midline.

Results: a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the monkey, b) the right side of the body (and the left side of the brain) integrates a greater understanding of the elephant and c) the consciousness of the monkey and elephant are more integrated.

5. Pick up Piece A on one side of the tray and move it to the position of Piece B on the opposite side of the tray. Then move Piece B back and forth between the original positions of the two pieces. The process can be completed by either a) returning the pieces to their original locations or b) having the two pieces exchange locations.

Example: Move the clown on the left side of the tray to the position of the sink on the right side of the tray. Then, using the left hand, move the sink back and forth between the new and original location of the clown

Results: a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the sink, b) the clown gets a greater understanding of the "life position" of the sink and c) the consciousness of the clown and sink are more integrated.

6. Touch a piece on one side of the tray with the opposite hand and with the other hand move another piece back and forth between its original location and either a) the piece you are touching, b) another piece in the tray, or c) an empty area in the tray.

Example: Using the right hand, the client touches the school bus on the left side of the tray. The client then picks up the gorilla with the left hand it moves it back and forth between its original location and either the a) school bus, b) tool box or c) empty space on the right side of the tray.

Results: a) the right side of the body (and left side of the brain) integrates a greater understanding of the consciousness of the school bus, b) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the gorilla, c) the consciousness of the gorilla is integrated with whatever it contacts and d) the school bus impliedly supports/is supported by any movements of the gorilla.

7. Pick up a piece from each side of the tray with its respective hand (example – pick up piece on left side of tray with left hand). Then, simultaneously move the two pieces back and forth between their original locations and “meeting in the middle.”

Example: Pick up the wheel barrel resting on the right side of the tray with the right hand and the grapes resting on the left side of the tray with the left hand. Simultaneously move the pieces back and forth between their original locations and the midpoint between the two positions

Result: the aspects of the client’s personality learn the art of compromise.

Another option: have the 2 pieces alternately exchange locations instead of meeting in the middle.

IMPORTANT

All the above movements can be adapted to the front/back dimension by having pieces move forward and back within one side of a tray. As well, diagonal movements across the tray combine left to right and front to back synthesis.

Connect the Tray to the Client

1. Pick up a piece on one side of the tray with the opposite hand and then move it back and forth between its original location within the tray and the client’s heart (or throat, solar plexus, etc.).

Example: Using the right hand, the client picks up the crucifix that is resting on the left side of the tray. The client then moves the crucifix back and forth between its original location and his heart.

Results: Both a) the right side of the body (and left side of the brain) integrates a greater understanding of the consciousness of the crucifix and b) the consciousness of the crucifix is more integrated into his heart.

Another option: Move the crucifix back and forth between another piece in the tray and the client’s heart.

2. Pick up a piece in the middle of the tray with the both hands and then move it back and forth between its original location within the tray and the client's heart (or throat, solar plexus, etc.).

Example: Using both hands, the client picks up the egg that is resting near the midline (from left to right) of the tray. The client then moves the egg back and forth between its original location and his heart.

Results: Both a) both sides of the body (and both sides of the brain) integrate a greater understanding of the consciousness of the egg and b) the consciousness of the egg is more integrated into his heart.

Another option: Move the egg back and forth between another piece in the tray and the client's heart.

Move Pieces Up and Down Above the Box

1. Pick up a piece on one side of the tray with the opposite hand and then move it up and down above its original position.

Example: Using the left hand, the client picks up the dragon resting on the right side of the tray. The client then moves the dragon up and down above the tray.

Results: Both a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the dragon and b) the consciousness of the dragon learns how to look at "it's position in life" from different angles.

2. Pick up a piece on one side of the tray with the opposite hand and then move it up and down above another piece (located anywhere) in the tray.

Example: Using the right hand, the client picks up the stone resting on the left side of the tray. The client then moves the stone up and down above the butterfly.

Results: Both a) the right side of the body (and left side of the brain) integrates a greater understanding of the consciousness

of the stone and b) the consciousness of the butterfly is boosted/enhanced by the consciousness of the stone.

Move Pieces Outside the Box

1. Pick up a piece on one side of the tray with the opposite hand and then move it left to right from a position within the tray to a point outside the tray (to the left or right of the tray for example).

Example: Using the left hand, the client picks up the soldier resting on the right side of the tray. The client then moves the soldier back and forth between its original location and a point outside and to the left of the tray.

Results: a) the left side of the body (and right side of the brain) integrates a greater understanding of the consciousness of the soldier, b) the consciousness of the soldier gains insight into life “outside the box” and c) the client begins to move the consciousness of the soldier into his life outside the session.

Note: a front/back motion can also be used here moving the soldier to a point in front or in back of the tray.

2. Pick up a piece on one side of the tray with the opposite hand and then move it left to right along the front or back edge of the box.

Example: Using the right hand, the client picks up the motorcycle resting on the left side of the tray. The client then moves the motorcycle back and forth between along the front edge of the box.

Results: a) the right side of the body (and left side of the brain) integrates a greater understanding of the consciousness of the motorcycle and b) the client begins to explore the transition of life within the session to life outside the session.

Note: a front/back motion can also be used here moving the motorcycle front to back along either the left or right edge of the box.

Note: a combined left to right and front to back motion can be used here having the motorcycle repetitively travel around the entire edge of the box. It is often best to explore going in both directions.

POINTS TO CONSIDER

1. Sand Play Across the Corpus Callosum does not preclude conscious insights during the sand play process. In fact, deep insights into the meaning of particular pieces, their interrelationships, and the sand play as a whole often emerge during “neurological explorations.”
2. It is often helpful for clients to talk about the impact of a movement right after they have completed it. As well, it is also effective for clients to share insights as they emerge during the process. Thus, clients might frequently be talking about their experience while they are moving the pieces.
3. Moving one piece in the tray can impact the whole tray. For example:
 - a) Other pieces that were disconnected from each other may become connected (and vice versa).
 - b) Pieces of seeming low importance can take on greater importance and vice versa.
 - c) Pieces that were a “mystery” can become clarified (and vice versa).
4. After moving a piece in the tray, it may want to change its location. For example, after moving the fish from the right side of the tray back and forth across the tray, the fish may want to relocate to another part of the tray.
5. Pieces are typically moved back and forth between positions from a height a few inches above the tray. Other options though include moving pieces back and forth a) through the sand or b) several inches or higher above the tray.
6. Occasionally the impact of a movement can be greatly enhanced by paying attention to the parts of the pieces that are contacted. For example, when bringing the horse into contact with the church, it may significantly alter the experience if the horse “goes to the front or back door.” As well, the client’s experience in the above movement may also be enhanced by holding the horse by the feet versus the head.
7. Sometimes clients will track the movement of a piece with their eyes, sometimes they won’t. There is no general rule. In my experience, sometimes “watching the process” helps and at other times it is irrelevant.

As a point of contrast, occasionally it is helpful for clients to keep their eyes fixed on one piece while another piece moves. This latter option might for example help the object “gazed upon” feel safe during a process.

8. Any of the above movements can be done with 2 or more pieces at the same time. For example, the elephant and crystal can together move forward and back from the tray to the client’s heart; the mirror and stove can together move left to right between two other pieces; the fish and clown can together move up and down above the giraffe.

9. Remember that altering the speed of the movement can have a great impact. Sometimes moving a piece slowly back and forth is just right and at other times it is doesn’t create enough momentum for an integration to occur. As well, sometimes moving a piece rapidly back and forth is just right and at other times it might promote avoiding deeper content.

10. A variable that has a great impact on the effectiveness of neurological sand play is the number of times a given “shift” is performed. As a general rule, 25-30 combined back and forth motions are necessary to “complete” an integration process. If the client is working with a particularly difficult issue, the number of motions will naturally increase. When large numbers of movements are necessary, taking “breaks” is totally OK.

Note: in my experience, you can NOT always trust the client’s intuition about how many times a particular movement would be helpful. In a kind of “negative homeostasis,” clients will for example often want to stop a movement just before a “breakthrough” occurs.

Note: it would be extremely rare for just 1 back and forth movement to “do the job.” At the same time, a client may only be able to tolerate one movement because the impact is so strong.

11. It is often extremely valuable to follow the above process with the client sitting and working from the “other side of the tray.” This provides the client (and his nervous system) with a whole different perspective on the “issue at hand.” It can also be very helpful to explore some neurological movements from the corners (or diagonal positions) of the tray.

12. The above list of movements has emphasized linear motions. Circular, infinity and other movements are also totally appropriate.

13. Neurological exploration of a sand tray is often easiest when the tray is sitting on a table top. This allows the client to do the motions with increased physical comfort. Doing sandplay on the floor is obviously wonderful, but you may have to limit the amount of movements used depending upon the flexibility of the client's body.

14. Another form of shift is a change in perspective - to have the client repetitively walk back and forth from looking at the tray from the front and then the back (or left to right).

15. If a client explores negative or painful parts of his experience (loss of a loved one, a physical or emotional trauma), it is important that the sandplay contain not only his pain but also resources of greater strength. If a client were to create a sandplay that only portrays his pain (and or with resources of little strength), then neurological explorations of the sandplay may in fact be overwhelming and counter-productive. In cases of trauma, this could in fact be re-traumatizing.

16. Although a "classical" sand tray no-no, it can occasionally be helpful for the therapist to move a piece for the client. Some examples include:

- a) The client learning from the modeling of the therapist.
- b) The client feeling inadequate to make a particular shift on his own.
- c) The client learning how to receive help.

Note: I very rarely do this and can well understand how it might be overused to the point of either a) encouraging dependency on the therapist or b) leaving the client vulnerable to countertransference or manipulation.

NOVEL APPLICATIONS OF SAND PLAYING ACROSS THE CORPUS CALLOSUM

WORKING WITH COUPLES

The basic steps for applying Sand Playing Across the Corpus Callosum with couples are as follows:

I. **Setup:**

- A. The couple jointly selects the issue they will explore together.
- B. Each person is involved in the selection of pieces.
- C. Each person sits on opposite sides of the tray.
- D. Each person places the pieces they were drawn to within the tray. Any jointly selected pieces should be jointly placed.

II. **Neurological exploration of the tray:**

- A. Each member of the couple takes turns doing a neurological movement they are drawn to do. Motivations include:
 - 1. Enhancing the relationship of the couple.
 - 2. Helping themselves as individuals.
 - 3. Helping the other person.

Note: 2 and 3 can be overdone but are often essential parts of the process.

Note: it is totally OK (and sometimes very appropriate) for a person to pass on their chance to move a piece and thus allow the other person to do several moves, one after the other. At the same time, a client who passes on several moves “out of resistance” should be challenged.

I cannot even begin to state the power of having your partner move a piece within the tray. It is often felt more powerfully than movements of pieces performed by oneself.

B. When the above step feels complete, the two individuals exchange seats. Now each person gets the chance to look at the tray (issue) from their partner's perspective. Neurological movements as appropriate are again explored by each person.

C. Optional: it is sometimes helpful to have each person sit at the opposite diagonals of the tray and then perform neurological movements.

D. Optional: it is sometimes helpful to have each person sit at the left and right sides (versus front and back) of the tray and then perform neurological movements.

E. Special movements for couples that can be done at any point during the process include:

1. Having both people hold a piece as it moves within the tray.
2. Both people together raise a piece above the tray. They then complete the following process. One person takes hold of the piece, moves it back (to his/her own heart) and then forward to its position above the tray. The other person then takes hold of the piece and moves it back (to his/her own heart) and then forward to its position above the tray. This sequence is completed as many times as is beneficial. It is sometimes helpful for both people to be standing during this process.
3. Both people together raise a piece above the tray. They then complete the following process. One person takes hold of the piece, moves it forward (to his/her partner's heart) and then back to its position above the tray. The other person then takes hold of the piece and moves it forward (to his/her partner's heart) and then back to its position above the tray. This sequence is completed as many times as is beneficial. It is sometimes helpful for both people to be standing during this process.
4. Both people together raise a piece above the tray. They then complete the following process. Both people continuously hold the piece and supports it's movement forward and back between each other's heart. This sequence is completed as many times as is beneficial. It is sometimes helpful for both people to be standing during this process.

REAL LIFE SAND PLAY

I. Nature:

Objects from the person's everyday life (rather than sand play items from the therapist's collection) are placed on a large table top. Imagine the "amount of unconscious energy" for example contained within:

- Car keys
- A wedding ring or picture from the wedding day
- Picture of family members
- Special item of clothing (self or others)
- Pet's toy
- CD of favorite musician
- Sporting equipment
- Hobby item
- School book
- Personal item of someone who has passed away

II. Setup:

A. Before the session the person:

1. Selects an issue she would like to explore using real life sand play.
2. Collects objects from her everyday life that represent the various facets of the issue.
- 3.

Examples:

To explore her various roles as a teacher, he might bring in:

- Her grade book
- A box of chalk
- A text book
- An advisement manual
- A copy of the school's faculty handbook
- A copy of the school's catalog

The minutes from a committee meeting
Any part of standard attire worn at school

To explore balancing work and personal life, she might bring in:

Important objects from work as above
Important symbols of her personal life
Pictures of kids
Picture of husband
Dog's toy
Spiritual book she likes to read
Piece of sporting or hobby equipment

B. The client (with intention) lays the items on a large table top.

III. Neurological explorations are performed as in a regular sand play.

RECOMMENDED READING

Fundamental Bibliography

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