**Task 2: Report**

**Write a report (about 2500 words) on the activity, evaluate how it worked, and integrate any feedback received from the in-class presentation, and consider what you would do differently if doing this in a real situation.**

**Write as a report, with reference to the literature that you accessed to support your activity.**

**1. Introduction to the report**

This report describes my personal journey of presenting the C4 cycle to Lifeline counsellors and the reflections and insights that this experience afforded. Analysis of the feedback received during the process is presented. In response to the above I developed the C4 reflective process, drafted a new workshop outline and set of presentation slides and began creating a book outline. It has been a rich process.

**2. The journey**

**2.1 Ensuring the relevance of C4 to the Lifeline context**

The opportunity to present the C4 cycle to Lifeline counsellors was precipitated by a conversation between Eileen Kelly and myself. Eileen expressed the challenges that her counselling staff and Lifeline as an organisation presently face. Lifeline does not have the budget to pay for counsellor’s professional development. The educational and professional backgrounds of Lifeline counsellors are very varied, many are beginning therapists ([Eagle, Hayes, & Long, 2007](#_ENREF_21); [Gard & Lewis, 2008](#_ENREF_26); [Gibbs, 1988](#_ENREF_36); [Littrell, Lee-Borden, & Lorenz, 1979](#_ENREF_44); [McAuliffe & Eriksen, 2000](#_ENREF_47); [Pepper, 1996](#_ENREF_52); [Skovholt & Trotter-Mathison, 2011](#_ENREF_61)). Working mainly through the mediums of text, email and phone conversation, counsellors at Lifeline face high levels of ambiguity in their work and this generates work related stress and anxiety ([Skovholt & Trotter-Mathison, 2011](#_ENREF_61)).

I provided Eileen with various materials (see Appendix A) to allow her to assess the applicability of the C4 material to the Lifeline context. I suggested that teaching the reflective and C4 cycles to Lifeline counsellors could provide them with information and skills to better approach ambiguity and reduce stress and anxiety ([Skovholt & Trotter-Mathison, 2011](#_ENREF_61)).

**2.2 The C4 reflective process**

To test whether Lifeline counsellors are using the cycles effectively, coping better with the ambiguity in their work and experiencing a reduction in work related stress and anxiety I developed the C4 reflective process (see Appendix C) ([Mehr, Ladany, & Caskie, 2010](#_ENREF_48)). Presently under Eileen’s review, this process will be implemented at Lifeline over a two-month period in which counsellors will be permitted to complete the process during their work time. Counsellor’s submissions will be assessed at the end of each section of the process so that I can adjust subsequent sections of the process as necessary. At the conclusion of the C4 reflective process I will seek further feedback from Eileen on the impact of both the process and the workshop (see Appendix D).

My initial intention was to test the integration of the workshop material into practice through a series of questionnaires. On reflection, however, this seemed incongruent with the material concerned, Eileen’s goals and the needs of the participants. Many of Lifeline’s counsellors are volunteers who have limited resources (including time) with which to develop professionally. Although a questionnaire format, delivered through Survey Monkey, would allow participants to utilise quiet times during their shifts to complete the exercise a standard questionnaire would restrict reflection and offer participants little professional development in return for their contributions. Rather than a standard questionnaire, I decided to design a reflective process that would offer participants the opportunity to reflect on themselves and their personal and professional development whilst also enabling them to acknowledge and deepen their understanding of the workshop material. Such a reflective process could also provide me with the data required to assess the effectiveness of the workshop and the degree to which Lifeline counsellors have adopted the C4 method.

In order to create the C4 reflective process I needed to design a reflective process that could be delivered within the technical constraints of Survey Monkey. This required combining quantitative ([Bordens & Abbott, 2011](#_ENREF_5); [Coolican, 2004](#_ENREF_12), [2006](#_ENREF_13); [Richardson, 1996](#_ENREF_54); [Rosenberg & Daly, 1993](#_ENREF_58); [Smith & Davis, 2001](#_ENREF_62)) and qualitative ([Agar, 1986](#_ENREF_1); [Berg, 1995](#_ENREF_3); [Carter & Delamont, 1996](#_ENREF_9); [Chenitz & Swanson, 1986](#_ENREF_10); [Grace & Arnoux, 1994](#_ENREF_37); [B. Hart & Grace, 2000](#_ENREF_39); [Holloway & Wheeler, 1996](#_ENREF_41); [Jacobsen, 2007](#_ENREF_42); [Leininger, 1985](#_ENREF_43); [Morse & Field, 1995](#_ENREF_49); [Rice & Ezzy, 1999](#_ENREF_53); [Richardson, 1996](#_ENREF_54); [Rountree & Laing, 1996](#_ENREF_59); [Stefano, Mann-Feder, & Gazzola, 2010](#_ENREF_63)) research methods to gather both fixed, structured and rich unstructured data. As a gesture of reciprocity and an incentive to contribute, participants are offered the option of opting in to receiving feedback. Participants will have control over when and for how long they use the process and can determine the depth and quantity of material they contribute.

**2.3 Adapting to the Lifeline context**

To adapt existing C4 material to the Lifeline context I met with Eileen at Lifeline to learn about: their existing models and online training programme (Appendix E), Eileen’s professional development goals for Lifeline, the material Eileen was intending to present and how she would like my contribution to relate to all of the above. The workshop I delivered was designed to dovetail with Lifeline’s materials and compliment and reinforce Eileen’s goals and presentation. A hand-out was provided for reproduction prior to the workshop (see Appendix F).

Although I have previously presented, explained and provided justification for the C4 cycle I have not taught practitioners how to put the cycle into practice or needed to teach practitioners how to convey and teach the C4 cycle to clients. I realised prior to the workshop that to meet these new goals I needed to make the C4 material more accessible and the language more transparent so that it could be used effectively in the context of practical application. Rather than use the technical terms, suspension and redirection, for instance, I renamed these gestures pause and focus. I simplified the C4 scaling diagram by removing any reference to the supervision model for which it was originally developed. I removed the word supervision to make the diagram more generic. The Tikanga terminology was also updated.

Lifeline’s vocabulary was incorporated throughout the presentation and the C4 material was positioned in relation to Lifeline’s existing models, training material and Rogerian approach ([Gazda, 1968](#_ENREF_27), [1969](#_ENREF_28); [Rodgers & Shohet, 2011](#_ENREF_55); [Rogers, 1951](#_ENREF_56), [1977](#_ENREF_57)). Slides for Eileen’s presentation were not available prior to the workshop; however, as Eileen delivered her presentation I was able to make the necessary connections. Based on these notes (see Appendix F) and our previous discussions I was able to relate the C4 material to Eileen’s presentation.

Listening to participants respond to Eileen’s presentation (see Appendix G) provided me with an opportunity to get to know my audience. During this time I developed several questions that I used to open my presentation. These have been incorporated into the new version of the workshop (see Appendix H, slide 5). Broadening my enquiry to include the three terms reflection, contemplation and meditation was very successful.

I was unable to provide preparatory material to participants as attendance was established on the day. Workshop time was also limited and it was unclear to what extent I would be able to provide follow-up activities. Prior to the workshop I realised that there was material participants would need reference to that I would not have time to present. To address this limitation I decided to create a set of very text rich slides for the hand-out (slides 25-31, Appendix F). This gave me the confidence that I would not be delivering material that participants would later find incomplete. Participants, in the triad feedback process, raised many of the issues these slides address. I have since incorporated much of this material into the C4 reflective process to promote further integration.

**2.4 My experience of Lifeline**

Lifeline’s counsellors refer to their clients as ‘service users’*.* This termseems dry, instrumental and commercially oriented in comparison to both Lifeline’s own name and Rogerian approach. That this term is so central to the discourse at Lifeline suggests the organisation may involve incongruent frameworks. If I were to continue my association with Lifeline I would enquire into the history of the term’s introduction and use.

‘Service user’ has the potential to introduce an unhealthy bidirectional relationship framework. If the client is a ‘service user’ and the counsellor the provider of the service then is the counsellor being ‘used’ by the ‘service users’? If not, how are the counsellors positioned in relation to ‘service users’ and the service they provide? Is this location consistent with the term ‘service user’? If not, how is the position of the counsellor supported?

In the interests of delivering material that was congruent for workshop participants I mindfully set aside my ambivalence over this term. I felt welcomed and well supported by Eileen and her staff and this eased the process of stepping into an unfamiliar context.

**3. Feedback**

**3.1 Post-workshop feedback**

Feedback from participants was sought directly after the conclusion of the workshop (Appendix B contains the post-workshop feedback form) ([Bond & Holland, 2011](#_ENREF_4); [Driscoll, 2007](#_ENREF_19); [Duncan et al., 2003](#_ENREF_20); [Gray, 2007](#_ENREF_38); [Owen & Shohet, 2012](#_ENREF_51); [Skovholt & Trotter-Mathison, 2011](#_ENREF_61)). There is limited time in which to gather feedback post-workshop consequently a questionnaire is the best format and this needs to be short and ask mainly fixed or specific questions ([Coolican, 2004](#_ENREF_12)). The scope for gathering more in-depth data is too restricted ([Bordens & Abbott, 2011](#_ENREF_5); [Coolican, 2006](#_ENREF_13)). My goals were to gather some general feedback about participant’s experiences, to understand which aspects of the workshop were most valuable and which aspects were unnecessary or required improvement.

Fifteen feedback forms were received representing approximately two thirds of the participants.

3.1.1 Feedback on fixed questions:

Feedback from the first five fixed questions was very positive and indicated that the main points of the presentation were well covered, presented clearly and the presentation was well organised (average rating of 4.8). The facilitator was viewed as demonstrating a comprehensive knowledge of the subject matter (average rating of 4.8) and was successful in relating the subject matter to participant’s lives (average rating 4.9). The workshop material was considered informative and easy to understand (average rating 4.8). Participants felt they had gained useable skills applicable in their practice, professional, academic or personal life (average rating 4.5). Several participants added that the material would be very useful for them personally, in their self-care, and to assist them with combating anxiety. In terms of assessing the quality, accessibility and applicability of the workshop to the Lifeline setting this feedback was useful.

3.1.2 Feedback on open questions:

Participant’s responses to the open questions were more informative and will contribute significantly towards the development of the C4 method. In approximate order of importance participants indicated that the most valuable aspects of the workshop included:

* the video excerpts demonstrating the C4 cycle in use,
* the opportunity to practice the reflective cycle and role play the C4 cycle,
* learning about the pauses in the breath and how to use the breath to become and remain centred personally and in the role of the counsellor
* the clear models of the cycles and the model for their relationship to the phases of the breath,
* demonstrations by the facilitator of how to talk about the cycles with clients,
* receiving feedback from others after practicing the C4 cycle and the breathing exercises,
* the reflective awareness encouraged by the presenter and facilitated by the cycles
* being reminded to slow down the counselling process and allow the client time to pause and reflect
* the links made between mind and body,
* the facilitator’s comments demonstrating an appreciation of the yin and yang energies at work in the cycles

This feedback has encouraged me to put the necessary resources into developing better video excerpts, to devote more workshop time to demonstrations and practical exercises and to be more prepared to use pranayama and concepts from the Eastern wisdom traditions.

Almost all the feedback indicating potential improvements to the workshop were requests for more time. Participants indicated that they would have appreciated:

* more time spent on all aspects of the workshop and particularly the practical exercises and facilitated demonstrations
* more video excerpts with better quality sound
* more client examples
* more time for practical experiences of working together
* more varied visuals
* more time and opportunities to digest concepts like ‘being’

One person also suggested that the workshop be taught to children and teenagers.

3.1.3 A new delivery format:

I am curious to see to what extent participants can create this extension for themselves through the C4 reflective process. These results will inform the future allocation of material to either study modules or workshop time. On reflection, I believe that the C4 material would best be delivered in the following format.

1. A pre-workshop module that introduces key concepts and prepares participants for key experiences.
2. A two-day introductory workshop.
3. Appropriate supervision and a follow-up module that aids the practitioner to integrate the C4 method into their practice and begins to mature and extend this practice,
4. A two-day advanced workshop that attends to the rhythm and some big picture issues.

This is only a preliminary formula that, carried to fruition would no doubt further inform requirements.

**3.2 Class Feedback**

PROFSUPV712 class feedback reinforced the need to keep the workshop language accessible and to thoroughly explain unfamiliar concepts such as subjectivity and intersubjectivity. Similarly, a colleague who has a PhD in Economics and is a business coach offered his approach to working with a general audience: “if it has more than two syllables either explain it in one syllable words or exclude it”. This formula brings into view the content that I cannot assume participants will be familiar with or able to grasp in passing.

Eileen was able to share that Lifeline staff are enjoying using the breathing exercises, reflective cycle and the C4 cycle in their self-care, reflective journaling and counselling practice. It will be several months before this might transfer to activities related to supervision or peer-coaching.

I brought two requests for contribution to class: how might I teach the eight gestures and how could I vary my group-teaching formats. Liz suggested that I could ask workshop participants to write a small story about each gesture. This approach could be varied to include other forms of reflective expression such as poetry, drawing, painting or creating a collage to represent each gesture. These techniques would allow participants to produce a tangible product from their reflective process that they could later refer to.

To vary my group-teaching formats I could use doubling. In doubling an observer stands behind the participant in the role of the therapist and prompts them when they need support. This can be extended to include a second double standing behind the participant in the role of the client. Initially I would be one or both of the doubles. Subsequently participants could hold all of these roles and I could become a ‘floating double’ contributing to the process of multiple groups. By introducing these processes gradually I can work towards triad work and develop high levels of participant independence in group-work.

Liz also introduced me to the formula: tell, show, do. Stage one (tell) delivers an explanation of what the participants are to learn. Stage two (show) involves a demonstration of what has been described and stage three (do) provides participants with an opportunity to put into practice what they have learnt and seen demonstrated. This formula would work for practical applications, more abstract concepts and the integration of these both.

Deep or active listening ([Nhat Hanh, 2001](#_ENREF_50)) is an example of an abstract concept that participants need to put into practice. The workshop could include a brief lecture on deep listening (tell) and include an excerpt from Thich Nhat Hahn using deep listening (show). I could reinforce this with a live demonstration of active listening while a participant relates their experiences of either being listened to or not. The group could repeat this same process working in triads (do).

All of the feedback I received in PROFSUPV712 was useful and will be incorporated into the two-day workshop outline (see Appendix I). This outline also incorporates my own reflections on my experience of delivering the Lifeline workshop.

**3.3 Feedback from colleagues**

The feedback I received from three colleagues, one mediator and two counsellors, has further affirmed my sense of the value of the C4 method. We discussed how the method could be successfully adapted to numerous contexts, what applicability the method would have across disciplines and the numerous processes the collaborative reflection could be used to promote.

In sum, the feedback processes discussed in this section have galvanised me to action. The C4 method needs to be clearly articulated to several audiences, there are refinements to be made and resources to develop. Through a consistent process of application and assessment in a variety of settings, however, I believe it will be possible to identify the best way in which to teach the C4 method and promote its use.

**4. My post-workshop reflections**

I took time after the Lifeline workshop to reflect on the experience from my own perspective. In this section I briefly summarise the insights gained. Appendix J contains fuller working notes on these issues.

**4.1 The cycles**

* I am teaching two cycles, the reflective cycle and the C4 cycle. This needs to be clear.
* The reflective cycle generates the conditions for the C4 cycle.
* From pause forwards, each gesture generates the next, they co-create.
* The process of each cycle needs to be taught separately.
* Although the cycles present the gestures as cyclical processes all gestures are always simultaneously occurring. The structure of the process remains stable even though it is dynamic.
* Both cycles and all of the gestures can be generated from silence. Silence can be a way of navigating the cycles.

**4.2 The gestures**

* Each gesture needs to be taught separately, taught in the context of its cycle and in terms of its relationship to both cycles.
* All of the gestures need to be more clearly defined.
* Some audiences will appreciate being taught the gestures in their yin/yang pairs: pause and focus, let go and let come, connect and collaborate, conclude and create.
* Situating participants existing skills within the gestures and the cycles will help participants integrate the gestures and the cycles into their practice. Most “counselling micro-skills”, for instance, can be used during collaboration.
* Letting come relates to Roger’s ([Rogers, 1951](#_ENREF_56), [1977](#_ENREF_57))emphasis on the client’s ability to self-resource.

**4.3 Key concepts**

* To fully grasp the C4 method participants will require different levels of understanding of certain fundamental concepts (listed in Appendix J) from Mahayana Buddhism, enactive cognitive science, Gendlin’s philosophy of meaning and psychotherapy and the work of John Boyd ([Arisaka, 2001](#_ENREF_2); [Boyd, 1976](#_ENREF_6), [1979](#_ENREF_7); [Carlson, Speca, Patel, & Goodey, 2003](#_ENREF_8); [Cheyne, 2001](#_ENREF_11); [de Waal, Thompson, & Proctor, 2005](#_ENREF_14); [Depraz, 2001](#_ENREF_15); [Depraz & Cosmelli, 2003](#_ENREF_16); [Depraz, Varela, & Vermersch, 2000](#_ENREF_17), [2003](#_ENREF_18); [Frith, 2002](#_ENREF_22); [Frith, Perry, & Liumer, 1999](#_ENREF_23); [Gallese, 1999](#_ENREF_24), [2001](#_ENREF_25); [Gendlin, 1962](#_ENREF_29), [1978](#_ENREF_30), [1992](#_ENREF_31), [1996](#_ENREF_32), [1999](#_ENREF_33), [2000](#_ENREF_34), [2002](#_ENREF_35); [Lutz, Greischar, Rawlings, Ricard, & Davidson, 2004](#_ENREF_45); [Lutz & Thompson, 2003](#_ENREF_46); [Scharmer, 2000](#_ENREF_60); [Thompson, 2001](#_ENREF_64), [2005](#_ENREF_65), [2007](#_ENREF_66); [Toombs, 2001](#_ENREF_67); [Varela, 1996](#_ENREF_68); [Varela, 1999](#_ENREF_69); [Varela, 1999a](#_ENREF_70); [Varela & Shear, 1999a](#_ENREF_71); [Varela & Shear, 1999b](#_ENREF_72); [Varela, Thompson, & Rosch, 1991](#_ENREF_73); [Watt, 2005](#_ENREF_74); [Zahavi, 2001](#_ENREF_75); [Zahavi & Parnas, 1999](#_ENREF_76))
* Initially this material would best be covered in a book or set of preparatory resources that participants read prior to workshop participation.

**4.4 Big picture issues**

* C4 is an intersubjective form of epoche. It could be used as a research method.
* The know-what can largely be covered in a book or set of preparatory resources. Workshop time needs to be devoted to know-how.
* There are three learning processes that need to happen within the workshop(s) (see Appendix J).
* Within these processes I need to teach participants how to language the C4 method so that they can communicate effectively with colleagues and clients.
* My hope is that the ethics of connection that is promoted by the Eastern wisdom traditions will be discovered by participants through the workshop learning processes and the maturation of their practice of the C4 method.
* Evaluating whether the C4 method reduces stress and anxiety and strengthens the self of the practitioner and their ability to work with ambiguity would be worthwhile research projects.
* I will need to convey the difference between the process of presencing a process and controlling a practice.
* I will need to develop means to facilitate practitioners to mature the rhythm inherent in the method. This rhythm is important in developing practitioner’s confidence.
* The general formula (tackle the most important issue and the most important aspect of that issue first etc.) for the use of the method needs to be varied to acknowledge the intricacy of experience and the interdependence of each of the gestures.

**4.5 Key experiences**

In the training process there are a number of significant experiences participants are likely to encounter. These need to be handled sensitively.

* The processes of becoming more aware of the body, the breath and each of the gestures are very likely to catalyse personal transformation.
* Participants are often not familiar with: silence, pause, intuitive processes, letting go, letting come, trust, intimacy and deep processing.
* Paradoxical learning processes whereby we become aware of something that has always been present but that we were not paying attention to will be common.

**4.6 Future Resources**

* I have identified a list of new resources I would like to create and improvements to some of my diagrams.
* I need to create ‘formulas’ for the integration of the method into practice.
* I have identified a number of new approaches to delivering the material.
* I have identified new forms teaching exercises could take.
* I have a number of new analogies and metaphors I can use to explain the C4 method.

**5. Conclusion**

Findings to date suggest that the C4 method can be taught to practitioners with varying levels of professional experience and education in a wide variety of disciplines for use in a variety of contexts and for varied purposes.

The main outcome of the reflective process that this report has enabled is that I am now working on the outline of a book. The working title is ‘Collaborative Reflection’. Book sections will be devoted to the topics listed in section 4 above.

Next steps could include developing a rigorous research programme to investigate the teaching and application of the C4 method. Perhaps in the near future I could begin to teach this method to supervisors and practitioners throughout New Zealand.

**Appendix A: Explanatory correspondence and materials supplied to Eileen Kelly prior to the C4 workshop delivered to Lifeline counsellors**

11.08.13: Dear Eileen,

I love your gmail address, it's gorgeous! The days since class have flown by. My car is fixed. Thankfully the engine is fine (I stopped quickly enough) and all that needed replaced was the water pump, a gasket and the shaft that drives the pump. She has come home in one piece.

I enjoyed our conversations and look forward to exploring possibilities re: applying the C4 cycle at Lifeline. When I thought about the number of practitioners and supervisors the materials would need to reach it seemed to make sense to me to focus on making resources that could be easily distributed - something like a video with slides and voiceover - effectively a virtual workshop as well as accompanying 'homework' exercises and processes for reflection on practice. I'm also happy to do an in-person workshop/presentation. This could cover the same material as the virtual workshop. Let me know what your thoughts are, what you think would work best in your context and to your budget etc.

Attached is the essay that is being adapted for two publications. For the present moment the references for these are:

Hart, A. (2013).*C4: A Model for the Act of Reflection.* to appear. (mainly from Appendix A)

Hart, A. (2013).*The C4 Model for the Act of Reflection In Practice: A Supervisory Perspective*. to appear. (mainly from the essay attached)

The essay provides an outline of the cycle and the results of the first implementation in supervision (I was the supervisor). Appendix A describes its theoretical origins. Appendix B and C are presentations I did on the earlier version of the cycle (which was called the PPCC cycle). I have also attached the presentation slides from the presentation to PROFSUPV 701.

I would suggest starting with Appendix B and C, then tackling Appendix A if you want more depth. Last I would suggest reading the essay. There is some extraneous material in the essay that you can skip. Let me know if there is anything else I can fill in :-) I have other material but I didn't want to bombard you with too much.

As this is presently unpublished material I would appreciate if you would only distribute this material after please asking first. I am sure you understand and will respect my authors copyright on the work. Unfortunately I am obligated to say these things.

I look forward to hearing from you. My mobile is 021-443278, work is 377-1133 and this is the best email address to reach me at.

Best wishes,

Alexandra

Biography and introduction to workshop provided on the 05.09.13

Dr Alexandra Hart is a counsellor and supervisor who specialises in teaching high touch professionals methods of practice and self care that are based on reflection, mindfulness and other aspects of the eastern wisdom traditions. She has developed a self care and practice method called the C4 cycle. The C4 cycle demystifies the process of reflection and underpins mindfulness and other contemplative practices. Using the C4 cycle in your self care and practice as a counsellor assists you to build a strong, robust and flexible sense of self. The C4 cycle is a means to reduce the anxiety that working in ambiguous or new environments can create. It helps the practitioner to create more clear 'head space' in their work so that they can use other skills and techniques more effectively and it assists the practitioner to stay connected to their bodily experience of their work. As you become proficient with the C4 cycle this tool will also give you the means to be more creative and intuitive in your life and work.  You are invited to attend a workshop with Eileen Kelly and Dr Hart in which you will learn how you can use the C4 cycle in your own self care and in your work at Lifeline. After the workshop you will be asked to complete a series of reflective questionnaires. You will be permitted to fill these in during your work time.

Dear Liz,

Eileen was provided with clean copies of the material below.

**Appendix B: Workshop Evaluation Form**

**Workshop Evaluation**

The C4 cycle for self-care, reflective journaling, counselling and peer-coaching and supervision.

Facilitator: Dr Alexandra Hart Date: 19.09.13

Please rate the items below on a scale from 1 to 5:
1=Strongly disagree (SD); 2 = Disagree (D); 3 = Not Sure (NS); 4 = Agree (A); 5 = Strongly Agree(SA).

|  |  |
| --- | --- |
|  |  |
| 1. I felt that the workshop was well organized and the main points were well covered and clarified. |  |
| 2. I felt that the facilitator demonstrated comprehensive knowledge of the subject matter. |  |
| 3. The facilitator helped me to understand how the workshop material related to my own life. |  |
| 4. I felt that the facilitator conveyed ideas effectively and clearly and the material was informative and easy to understand. |  |
| 5. I gained usable skills and will be able to apply them to my practice, professional, academic or personal life. Please rate and specify. |  |

6. What was the most valuable aspect of the workshop?

7. What could have been done to improve the workshop?

8. Additional Comments or suggestions:

**Appendix C: The C4 cycle: A reflective process**

This reflective process contains 7 sections. Sections 2, 3, 5 and 6 involve the most commitment. Each section can be completed separately and at your own pace. **All sections and all activities are voluntary**. You have two months to complete the whole process and you can save your progress at any time. New sections will be emailed to you in the correct order as you complete them. Aiming to complete one or two sections a week would be a good approach. **You can add as much or as little detail as you wish to the text boxes provided.**

You may use any resources you wish to complete any of the sections of this process. These reflections are an opportunity for you to deepen and grow your understanding of the C4 cycle, your self and your professional practice. It is not a test.

All submissions will be treated as **strictly confidential** and will only be viewed by Dr Hart. If at any point you wish to represent your reflective process through media other than text then you can email or mail these materials to Dr Hart at info@heartway.co.nz or PO BOX 31412, Milford, Auckland 0741. You may also send excerpts from your reflective journal to these addresses.

If any of your submissions are used as examples in Dr Hart’s publications she will ensure that you **cannot be identified** from the material concerned.

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Please tick the boxes below to indicate that you have read and understood these instructions and consent to your submissions being used in Dr Hart’s research.

I have read and understood these instructions: 

I consent to my submissions being used in Dr Hart’s research: 

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

If you wish to receive written feedback on your reflections from Dr Hart please enter your name and preferred email address below. Please also send Dr Hart an email to info@heartway.co.nz from your preferred email address and ensure you receive a reply to confirm she has received your email.

Name:­­­­­­­­­­­­\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Preferred email address: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

***I am very grateful for the time that you take to complete this reflective process. My hope is that it will be an opportunity for you to acknowledge your experiences and progress. I will read your responses with great care and consideration. Your reflections will contribute towards the continuing research on the C4 method. Thank you for your contribution.***

 ***☺ Alexandra***

**Section One: Focusing on YOU (11 activities)**

**\*Which line(s) do you work for or is your work associated with?**

Chinese Line

Kids Line

Life Line,

… Hi Yun, please add to this list all the lines in alphabetical order: thank you ☺.

**\*Are you a volunteer or paid staff?**

Volunteer Paid

**\*Briefly describe your practitioner education, experience and professional training.**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*Briefly describe your work. Imagine you are explaining it to someone who knows nothing about therapy, your line(s) or the kind of work involved? What would you most like them to understand?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*If a miracle were to happen tonight and by tomorrow you had become the best therapist you could imagine yourself to be: what would the ‘new you’ be like? What do you already know that can help you achieve this transformation? What other information do you need?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*What kind of work would you like to do in the future? How could you create these opportunities for yourself? What do you already know that can help you achieve this? What other information do you need?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*Do you presently or have you previously practiced any form(s) of reflection, contemplation, or meditation?** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: What has it meant to you as a person and as a practitioner to have this practice or practices?*

**\*Are there any forms of reflection, contemplation, or meditation you would like to begin or extend your practice of in the future?** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: How could you create these opportunities for yourself? What do you already know that can help you achieve this change? What other information do you need?*

**\*Are there aspects of your work you find stressful?** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please describe the stressful aspects of your work. How do you presently address these aspects of your work?*

**\*Are there aspects of your work that you feel create anxiety for you?**

Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please describe the aspects of your work that cause you anxiety. How do you presently address these aspects of your work?*

**\* Does your work have a positive or negative impact on your life and your ability to care for yourself?** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please describe these impacts and how you presently address them?*

**\* Is there anything else you would like to add about yourself or your work? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

**Section 2: From the workshop to real life (5 activities):**

Reflecting on the opportunities that you have had to use the C4 cycle since the workshop, consider the following questions.

**\*What has your experience of using the C4 cycle been like? What has been significant? What has been challenging? What would you like to do differently in the future?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*In light of your use of the C4 cycle since the workshop, what aspects of the workshop become most important? How are these important?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*What do you now consider to be the most challenging aspects of learning the C4 method? How could the workshop be improved to better facilitate your learning?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*Have you used the C4 cycle in:**

* your self-care Yes No
* your reflective journal Yes No
* your counselling practice Yes No
* your preparation for supervision Yes No
* your supervision sessions Yes No
* your peer-supervision and coaching Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe …***

**\*Please provide any material from your reflective journal that involves the C4 cycle and that you are happy to share. You may enter this text in the box below, post or email this material to: Dr Hart:** **info@heartway.co.nz** **or PO BOX 31412, Milford, Auckland 0741.**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

**Section 3: The eight gestures (9 activities)**

The first four gestures listed below are from the first cycle presented at the workshop called the reflective cycle or ‘the atomic structure of experience’. The last four gestures are the C4 cycle.

For each gesture consider the following:

**\*What do each of these gestures mean to you? In your use of these gestures what have you found easy and what have you found challenging?**

You can use material from any aspect of your life or work.

**Pause**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Focus**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Let Go**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Let Come**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Connect**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Collaborate**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Conclude**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**Create**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\*Have you used any of these gestures in:**

* your self-care Yes No
* your reflective journal Yes No
* your counselling practice Yes No
* your preparation for supervision Yes No
* your supervision sessions Yes No
* your peer-supervision and coaching Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box: Describe which gestures you used and how they were useful.*

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

**Section 4: C4 and the breath (2 activities)**

**\*Has your use of the C4 cycle affected your awareness of your breath?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe how your awareness has changed and what this means for you.***

**\*Has your use of the C4 cycle affected how you experience your breath in:**

* your self-care activities Yes No
* your reflective journaling Yes No
* your counselling practice Yes No
* your preparation for supervision Yes No
* your supervision sessions Yes No
* your peer-supervision and coaching Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe how your breath experience has changed in this context and what this means for you.***

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

*Hi Yun, please note the emboldened below: the text in the above bullet point list slightly different. ☺ It doesn’t need to be in bold in the distributed copy.*

* your self-care **activities** Yes No
* your reflective journal**ing** Yes No

**Section 5: Focusing on specific skills (9 activities):**

Hi Yun, please note that each of the activities in sections 5 and 6 has at least one italicised word.

**\*Has your use of the C4 cycle affected the way that you *listen* in any context?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Have you tried using *active listening* (listening with the intention to relieve suffering) in any context?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what you noticed about yourself and those you listened to.***

**\*Has your use of the C4 cycle affected how you view the *ambiguity or uncertainty* you meet in your work or your life?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box* ***Describe what has changed, how this happened and what this means for you.***

**\*Has your use of the C4 cycle affected how you view the *complexity* you meet in your work or your life?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Has your use of the C4 cycle affected your *relationship building skills***? Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Do you imagine that your *service users* see you any differently since you started using the C4 cycle?**  Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe these differences and what this means for you and your service users.***

**\*If a *long-standing colleague* observed your practice today would they notice any difference as a result of your use of the C4 cycle?**

Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe these differences and what this means for you and your colleagues.***

**\*The C4 cycle can create a rhythm in your work. This rhythm comes from an advanced use of the 8 gestures and the breath. Have you had any experiences of this rhythm when using the C4 cycle?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe …***

**\*Have you used the C4 cycle to:**

* regulate emotion Yes No Don’t Know
* regulate attachment
* increase positive self-appraisal
* express empathy & compassion
* have a non-judgmental attitude
* respond to change
* be creative
* be insightful
* be intuitive
* assist with meaning making
* assist with critical evaluation and analysis
* assist with reflection
* be discerning
* avoid burning out
* increase your perceptual flexibility
* increase your ability to see from multiple perspectives
* increase your sense of resilience

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe …***

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

**Section 6: Focusing on the broader picture (7 activities)**

**\*Has your use of the C4 cycle changed the amount of *stress* you experience at work or at home?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Has your use of the C4 cycle changed the amount of *anxiety* you experience at work or at home?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Has your use of the C4 cycle changed any of the *positive or negative impacts* that your work has on your life or your ability to care for yourself?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Describe what has changed, how this happened and what this means for you.***

**\*Has your use of the C4 cycle affected your experience of *reflection, contemplation or meditation*?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe these affects and what they mean for you.***

**\*Have you observed any changes to your *health* that may relate to your use of the C4 cycle?** Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe …***

**\*Has your use of the C4 cycle affected your sense of *self* in any way?**

Yes No

*If the participant ticks yes, then provide a text box after the relevant item. Include the following text at the top of the text box:* ***Please describe the affect(s) and what they mean to you.***

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this section, ☺ Alexandra.***

**Section 7: Reflecting on Reflecting (one activity)**

**\*If you would like to offer any feedback on any of the sections of this reflective process please enter your comments in the text box below.**

**Here are some things you could consider:**

**Was the process fun, well organized and easy to understand?**

**Did the process relate to your therapy practice, professional, academic or personal life?**

**Did the process assist you to have useful insights?**

**What was the most valuable aspect of the reflective process for you?**

**What could be done to improve this reflective process?**

**Do you have any additional comments or suggestions?**

|  |
| --- |
| Enter text here. Expanding text box in which participant can enter their answer. |

**\* Is there anything else you would like to add? You will have this opportunity at the end of every section.** Yes No

*If the participant ticks yes, then provide a text box that includes the following text at the top of the text box: Please add any further comments here.*

***Thank you for completing this FINAL section, ☺ Alexandra.***

***Thank you for all the time and effort you have put into completing each of the sections of this reflective process. Your contributions will make a difference.***

***I hope that the process has given you an opportunity to extend your personal and professional development and to acknowledge the changes and progress that have occurred for you.***

 ***I will read your reflections carefully and considerately. They will contribute towards the continuing research on the C4 method. Thank you again for your contribution. ☺***

**Questions for future reflective processes:**

These questions are designed to prompt reflection on issues that were not addressed directly at the Lifeline workshop but have been incorporated into the two-day Collaborative Reflection Workshop. Some of these issues surfaced during exercises and feedback processes at the Lifeline workshop or in my reflections on the Lifeline workshop.

Has your participation in the Collaborative Reflection workshop changed how you think about **subjectivity** (, that is, your self-concept)?

Has your participation in the Collaborative Reflection workshop changed how your think about **intersubjectivity** (, that is, your experiences of your sense of self when engaged in relationship or participating in the relationship space)?

\* Has your use of the C4 cycle affected your experience of **silence**?

\*Has your use of the C4 cycle affected your experience of **stillness**?

\*Has your use of the C4 cycle affected your awareness of your own **presence?**

\*Has your use of the C4 cycle affected your awareness of the **presence** of others?

\*What does **intuition** mean for you? Has your use of the C4 cycle affected your experience of your intuitive self?

\*What does **insight** mean for you? Has your use of the C4 cycle affected your experience of your insightful self?

\*What does **wisdom** mean for you? Has your use of the C4 cycle affected your experience of your wisdom self?

\*Describe a moment in which the **intricacy of the experience** you were engaged with has changed the way you have used the C4 cycle. What did this experience reveal for you?

\*During the workshop you engaged in practice exercises (eg. the palm touch exercise) that asked you to work **intimately** with others. What was your experience of these moments?

\*What is your understanding of the **wheel of karma or psychological causality**? How does this theory relate to the work you are doing using the C4 cycle?

\*What is the significance of the **granularity of experience** for you personally and in your work with the C4 cycle?

\* **Becoming aware** of, for example, your breath, your embodiment, thoughts, feelings and beliefs can happen in a variety of ways. Describe your experiences of becoming aware and what these have meant for you.

\*What we **pay attention** to shapes our lives. Describe as many examples as you wish of becoming aware of what you or your clients pay attention to. What happened for yourself or your client when you became aware of this aspect of attention? How did the C4 cycle and reflecting collaboratively generally support these realisations?

\*The **intentions** that we hold shape our lives. Describe as many examples as you wish of becoming aware of the intentions yourself or your clients engage. What happened for yourself or your client when you became aware of these intentions? How did the C4 cycle and reflecting collaboratively generally support these realisations?

\*According to the doctrines of **no-self** and **non-dualism** our sense of self is continually changing. Do you agree? Illustrate your understanding of these doctrines by using examples from your own life and work. How has your use of collaborative reflection informed your understanding of these doctrines?

\*Reflection is an **open-ended** and **embodied** process. Do you agree with this statement? Illustrate your perspective on reflection by using examples from your own life and work. How has your use of collaborative reflection informed your understanding of reflection?

\*Reflection can **initiate change, learning and transformation.** Do you agree with this statement? Illustrate your perspective on these aspects of reflection by using examples from your own life and work. How has your use of collaborative reflection informed your understanding of the transformative potential of reflection?

\*What is the significance of the statement “**the first-person is not private**” for you in your life and work?

\*What is **empathy**? How do you experience **empathic resonance** in your relationships?

\*What do the following concepts mean for you: ‘I’, ‘thou’, ‘we’, ‘other’ and ‘world’. How do these concepts relate to each other? Illustrate with examples from your life and work.

**Alternative questions on existing topics:**

How would you describe each of the eight gestures?

To what extent do the gestures of the cycles feel familiar or unfamiliar? Have there been occasions in which you have been using some or all of these gestures prior to learning the cycles or do they novel to your experience?

What was your first impression of the C4 cycle?

To what extend do you find yourself practicing the cycles outside of formal settings or relationships?

Do you find it useful to relate the gestures to the cycle of the breath?

What interferes with your ability to use the cycle?

What changes in your environment would make it easier for you to apply/engage the cycles?

**The use of this material:**

All of the questions listed in this appendix could be used as written exercises or discussion points in a workshop. Many could be used as homework exercises or as sources of inspiration for reflective processes such as drawing, painting or dancing.

An outline of some of the topics to be discussed in open-ended interviews could be derived from this material if qualitative research was to be conducted on the use of Collaborative Reflection.

**Potential Improvements:**

Can I apply the C4 cycle to the process of the reflective process activities?

Can I pick up where the participant’s focus is in each phase of the process? Are they in the collaboration gesture or the letting go gesture as they reflect on a particular activity or are they using all of the gestures?

**Appendix D: Feedback request to Lifeline’s Continuing Professional Development Manager**

In mid-December, the following request will be addressed to Eileen Kelly, Lifeline's manager of continuing professional development.

As Lifeline's manager of continuing professional development I would greatly appreciate any feedback you may have on the C4 cycle workshop that I delivered at Lifeline on the 19.09.13 and C4 Reflective Process that has run over the past two months. Please feel free to provide feedback in the most convenient form for you and on the most relevant issues.

Some of the issues I would be grateful if you could consider include:

* were the presentation and reflective processes received as professional, well organised and well prepared,
* were all materials delivered in a clear, accessible and understandable manner,
* was an appropriate level of expertise with respect to all materials delivered demonstrated
* did all materials relate well to your existing programs,
* was the material useful and appropriate to your staff's needs,
* was the material pitched at an appropriate level for the participants,
* was the material engaging and enjoyable,
* to what extent have you seen evidence that the material is being used,
* what was the most valuable aspect of the materials supplied from Lifeline's perspective
* from Lifeline's perspective how could any of the material be improved.

If you have received direct feedback from participants it would be appreciated if you were able to convey the essence of their comments.

Thank you for the time you spend attending to this matter.

Best wishes

Alexandra

**Appendix I: Two Day Workshop Outline**

**‘Two Day’ Workshop Schedule**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Time period | Activity | Facilitator | Participants | Resources |
|  | Facilitator pre-workshop arrival at venue and setup | Greets staff from organisation or venue. Attends to any house keeping matters (esp. location of light switches, kitchen facilities, bathrooms, security issues). Checks all resources are organised and in place (copies of handouts, \*\*\*). Organises room layout and technology. Sets up presentation slides. |  | Adequate parking and bathroom facilities. Room of a size large enough to seat a group of up to 30 in a circle, chairs, a projector and screen, stable internet access, tables for hand outs, glass and water jug for facilitator, whiteboard and pens or flipchart and pens. **Enrolment forms and copies of handouts 1, \*\*\*.** Kitchen facilities. Camera and/or note paper and pen. Catering? Collapsible chairs, bolsters, blankets, pillows, yoga mats.  |
| 10 mins | Participant Arrival | Welcomes participants.Facilitator discusses any specific needs with any participants who have indicated on their enrolment form that they have health conditions that may affect their participation in exercises. Facilitator rganises someone(s) to distribute hand-outs 1, 2, \*\*\*, circulate contact list and take notes on what I say but don’t write down or drive the camera. | Arrive. Use bathroom and kitchen facilities. Meet facilitator and each other informally and become seated. | Kitchen and bathroom facilities. Room of a size large enough to seat a group of up to 30 in a circle and chairs. Projector and screen. Camera and/or note paper and pen. Hand-outs and contact list. |
| 20 mins | Intros | Facilitator introduces self and workshop (slides \*\*\*), relays any house keeping issues, checks hand-outs and contact list. Initiates introductions from participants using questions from slide \*\*\*. Records responses to be emailed to participants at the end of the evening. If I have a small enough group I can do a formal round for name and job description and then invite spontaneous responses to the questions on slide \*\*\*. | Introducing themselves: name, brief job description, responses to questions on slide \*\*\*. | As above. |
| 40mins | Body exercise 1: Relaxation: yoga nidra, body scan and pratyhara. | Facilitator indicates that they will be adjusting participants with gentle touch throughout the exercises over the course of the workshop. They will always ask for permission first. It’s absolutely ok if you prefer not be adjusted. Just let me know. Facilitator either instructs participants and circulates making corrections or plays a recording and circulates. Teach: yoga nidra with contraction and release of muscles, a basic body scan and a moment of inner contemplation of the activities of the mind to complete. The goal is to bring participants to a place where, through awareness of the affect of proprioception and the senses they are able to engage in pratyahara (the art of centring and allowing the natural impetus of the mind to lead inwards to its own source). Pratyahara practices are the practices of pausing. It is necessary to master pratyahara, in order progress to the inner disciplines pratyahara must be mastered. Pratyahara is the bridge between the external practices and the internal, practices of Dharana, Dhyana and Samadhi.Participants lie on the floor with heads towards the middle of the circle and feet towards the walls of the room. Facilitator uses props to support participants with health issues.Teach this in accessible terms: the goal of this exercise is to teach participants how to relax fully and correctly and pay attention to the state of their body. Being able to relax enables pause. These are the necessary conditions to any form of focus or concentration (dharana). Dharana, is the basis from which Dhyana (meditation) and Samadhi (the illumination of the settled mind) can take place.Ask participants to sit up and talk with their neighbour about their experience of yoga nidra, body scan and pratyhara.Ask each person to represent their neighbour’s experiences to the group. Practice active listening and record feedback. Then respond to experiences. Invite any further comments/questions, “particularly if there is something about your own experience you would like to relate” and respond to these. Respond and record for later distribution. | Paticipants follow instructions. Participants work in pairs to explore each other’s experiences. Then offer feedback to the group.Asking/commenting, particularly on their own experiences.Listening and interacting with facilitator. | Collapsible chairs, bolsters, blankets, pillows, yoga mats. |
|  | Body exercise 2: Basic breathing techniques | Teach about the anatomy of the breath.Teach natural breathing, abdominal breathing, thoracic breathing and clavicular breathing. Demonstrate either on myself or with a participant who is familiar with these practices. Show common patterns of incorrect breathing.Work with your other neighbour: one person tries each of the breathing teachniques for 2 mins per method and your neighbour watches and gives feedback if necessary. Then swap.Facilitator circulates and adjusts/gives feedback. |  | As above and Basic Breathing Handout. |
|  | Body exercise 3: mindful breathing |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
| 30 mins | Lecture on silence and active listening | Facilitator discusses the importance of silence, they ways in which it can be challenging and some means/strategies to become more comfortable with silence.Facilitator asks participants to work in groups (3-5) to discuss three questions: 1) What is your present experience of silence? 2) If a miracle was to occur tonight and you were to become completely comfortable with silence what would that be like for you? 3) What do you already know that could help you to achieve such a transformation?Please nominate someone to write a summary of your group’s comments on the flipcharts provided. One flipchart per question. Whole group takes 5 mins to circulate in silence and read what has been written on the flipcharts.Facilitator presents the concept of active listening and shows video excerpt of Thich Nhat Hanh speaking about active listening, invites and answers questions/responds to comments.Working in the same groups (3-5) to discuss three questions: 1) What is your present experience of active listening? 2) If a miracle was to occur tonight and you were to become completely adept at active listening what would that be like for you? 3) What do you already know that could help you to achieve such a transformation?Please nominate someone to write a summary of your group’s comments on the flipcharts provided. One flipchart per question. Whole group takes 5 mins to circulate in silence and read what has been written on the flipcharts.Facilitator photographs flipcharts for later distribution.Whole group discussion about flipchart work. | Participants listen, read hand-out \*\*\*, ask questions and offer responses.  | Handout \*\*\*TNH excerptAvatar excerptFlipcharts with questions prepared and pens. |
|  |  |  |  |  |
| 15 mins | Silence exercise 1 | Facilitator instructs participants to: part 1: in silence use a gentle gaze to look around the room at those present and: part 2: at the tone close their eyes and in silence sense the presence of the others in the room. At the tone open eyes and refocus on the room.**IMPT: If you are uncomfortable at any point you can open your eyes.**During the exercise the facilitator participates in exercise and monitors comfort level of the group.Facilitator asks group for feedback on their experience of part 1 and 2 or the exercise. Observations on each stage? Differences between stages? Practice active listening and record feedback for later distribution. Separately respond to feedback.*This exercise is also about learning to sense and acknowledge your own and other’s presence. You can do part 1 any time you are with others. Practicing with your eyes closed enhances your ability to sense the presence of the other. As you develop this skill you will not need to close your eyes as often or for as long. You can practice deliberately closing your eyes for one blink and sensing the other deeply in that short moment. Eventually that will be more than enough time.* *Where is the presence you are sensing? It is in the intersubjective space that always exists between the self and the other. I call this the intersubjective space. Eventually you can do this with depth with eyes open or with eyes closed very briefly.*Facilitator demonstrates one blink sensing of the group and/or a specific participant.If the group is aware enough the facilitator can ask for feedback from group and/or participant on what they perceived when I used the one blink sensing of their presence. | Participants participate and give feedback and then listen to my response to their feedback.Advanced groups only: participants observe and give feedback. |  |
| 20mins | Silence exercise 2: standing with R hands touching, using a soft gaze. | Facilitator describes exercise whilst demonstrating with volunteer participant.Facilitator demonstrates contrast.Contrast: fold your arms in front of you and look at the person you have chosen to work with. Note how this feels.Facilitator then asks group to pair up and begin with contrast for short 2 mins max. Tone for change.Facilitator keeps time and rings tone at end of 5 mins for main exercise. With an advanced group this could be extended to 10 mins.Facilitator asks for group feedback, uses active listening and records feedback and then, separately gives responses to the groups feedback.*This exercise is also about connection: how we block from connection and how we can form a deep connection. We are learning about how we inhabit the intersubjective space between us and the other. That space is always there and we always inhabit it. In the contrast phase we are blocking connection. In the exercise we are reaching into the intersubjective space and actively creating connection with the other.**Eventually you can do this with depth without the hand being raised or touching to other.* | Participants listen, pair up and participate. Participants provide feedback.Participants receive facilitator’s responses and are free to respond. |  |
| 10 mins | Relate Ex.1&2 | Having now done both of these exercises what do you notice about either one? How could you (would you) use these in your lives?Facilitator records feedback while listening actively and then responds to feedback. | Participants give feedback. |  |
| 15mins2hrs completed, 2hrs more before lunch | Morning tea | Facilitator circulates and double-checks with anyone they are concerned about. Also responds to any spontaneous connections. | Participants use bathroom and kitchen facilities and mix and mingle. | Catering if possible. |
|  | Reflective cycle lecture | Facilitator presents lecture, invites and answers questions/responds to comments. | Participants listen, read hand-out 3, ask questions and offer responses. | Hand-out 3: reflective cycle. |
|  | RC Ex.1: Pause | Relaxation and Pratyhara (pratyhara is aided by rhythmic breathing) |  |  |
|  | RC Ex.2: Focus | Use focusing on an object –look up in yoga assignments: eg. a candle flame … ie: use concentration exercises from yoga.Dharana, steadiness of mind, is literally the gesture of focusing or concentrating. |  |  |
|  | RC Ex.3: Letting go |  |  |  |
|  | RC Ex.4: Letting come |  |  |  |
|  | RC Whole cycle exercise | On handout \*\*\* represent in any manner you wish each of the gestures. Write down experiences in your life that represent each of the gestures. Write a story of how on one occasion your expreinces progressed through each of the gestures |  |  |

Workshop enrolment form: includes questions enquiring whether the participant has any health conditions that may impact on their ability to participate in exercises.

Handout 1: will include a copy of all of the slides. This will be a resource for future and also act as a backup if a projector is not available or fails to work.

Handout \*\*\*: Instructions on Yoga Nidra, Body Scan and Pratyhara.

Recording: track 1: yoga nidra, track 2: body scan, track 3: pratyhara, track 4: lecture on the anatomy of breathing, track 5: instructions on natural breathing, track 6: instructions on abdominal breathing, track 7: instructions on thoracic breathing, track 8: instructions on clavicular breathing,

Handout 2: Basic Breathing: information about the anatomy of breathing and instructions on how to do the basic breathing techniques.

Handout 3: notes for lecture on silence and active listening.

Handout 4: Instructions for Silence Exercise 1

Handout 5: Instructions for Silence Exercise 2

**Connecting C4 to the limbs of yoga**

Relaxation and pratyhara = pause

Dharana and Dhyana = focus

Samadhi = ultimate gesture of letting go after which what comes is the complete illumiation of the self as totally united with the oneness of the divine.

**Appendix J: Working Notes**

The cycles

**Bullet point addition:** workshop outline slide: Introducing the C4 cycle

- An introduction to the reflective cycle.

**I am actually teaching two cycles** – the reflective/contemplative/meditative cycle of becoming aware (for the individual subject/self) and an intersubjective version of this – the C4 cycle. This needs to be clearer so I added this bullet point at the start.

I need to spell out and elaborate how the reflective cycle supports the C4 cycle, how the gestures co-create the 4Cs in the intersubjective context. Alongside this I need to better describe each of the 8 gestures.

I need to find embodied means to **demonstrate, teach and provide means to practice** all of the gestures in each of the cycles as cycles, not just individually.

I can acknowledge that all of the gestures are always happening simultaneously. Therefore the cycles can be viewed not just as cyclic with one step following the other but also as continuous threads all of which are always present and intertwined to some extent.

**The main point here is that each of the 4 Cs are always occurring simultaneously. That is the complex and continuous nature of experience at play. Although C4 is presented as a cycle. It could also be considered as 4 dimensions or continuously running strands.**

**I wonder also whether they cycle maps onto the what, who, when, why, how formula. The what and who are the pause, the when is the collaboration and it always occurs in the present moment, the why is the conclude and the how is the letting come.**

For cognitive folks they can think of the letting go as creating space for more material to arise rather than a complete letting go of the process. The structure of the process remains stable even though it is dynamic. You can cognitively process what comes out of the letting go.

Each gestures generates the next gesture just as the first cycle creates the necessary conditions for collaborative reflection.

There can be waves of all of these phases interacting like the wind on the ocean. One does not need to follow the cycle rigidly. This is a learning process. Once you are familiar with the phases you will find the run concurrently etc.

In silence all of the gestures are possible. Moving into and out of silence can be a way of generating each gesture. It can be a way of navigating around/through the cycles and of generating the cycles.

Summary

* Each gesture needs to be taught separately and then in the context of its cycle and relationship to both cycles.
* All of the gestures need to be more clearly defined. I have material for doing so ([M. J. A. Hart, 2010](#_ENREF_40))
* To vary I could teach and demonstrate the gestures in the following pairs: pause and focus, let go and let come, connect and collaborate, conclude and create.

need to teach each of the gestures in both cycles before I ask participants to put them together into the cycles.

**Triads:** give this process more time! When they have a go in triads get them to work on one phase of a cycle at a time. Don’t throw them in the deep end and ask them to master the whole cycle. Also get them first established in the breathing for themselves, then the breathing and cycle for themselves and then the cycle with another and then the cycle and the breath with another.

I need to produce more expanded definitions of each of these gestures. These definitions need to be not only theoretical but also include practical examples.

In the case of the C4 cycle I need to develop/name the “counselling micro-skills” that can be used within each gesture or to create each gesture.

I need to find embodied means to **demonstrate, teach and provide means to practice** all of the gestures in each of the cycles: pause, focus/concentrate, let go, let come, connect, collaborate, conclude, create.

With respect to pause/connect, for example, being in silent with the self or another is a means to get to know the self or the other at a deeper level. It is a rich tool for connecting.

When you are adept at silence you can be silent with another, in a pause, and create a deep connection very quickly. You can bring forth into your awareness very thoroughly the presence of the other and in that acknowledgement they feel your presence, your perception of them and feel held and seen.

The exercise of placing a hand together with another and holding a soft, shared gaze with each other is one exercise I could use to teach pause/connect.

Silence teaches us to pause, to connect and to listen deeply (Thich Nhat Hanh). I would like to splice the piece of the TNH recording where he talks about the use of deep listening at Plum Village into my workshop resources.

I can acknowledge that all of the phases are always happening simultaneously.

**In silence all of the gestures are possible. Moving into and out of silence can be a way of generating each gesture.**

**PAUSE**

For example: can I skill them with ways to find the time to pause and to learn the practice? It is actually faster and more thorough to work this way. Sometimes you need to slow down to speed up.

**Silence, stillness and pause can be GENERATIVE. They are not empty. It has a purpose.**

**Build into workshop gaps that are longer than usual so that people can experience pause – also this could be done between sessions. Intergration time. Even If you fill the time created for the pause then on a subconscious level pausing continues.**

**It is the degree of connection to the silence in the moment that creates the pause.**

**Pause comes up against the compulsion to busyness – being active does not nec. mean being constructive. Sometimes pausing is the more constructive choice. Pause needs to be a conscious choice for the reflection to follow. Pausing implies restarting. Both parties have to pause for there to be a pause. It may not be sufficient just to pause, one may need to signal the need for a mutual pause – how do we do that without disrupting the flow.**

**How do we apply the pause across a series of meetings or scales? Pausing across these moments could create a tension that needs to be filled.**

**Pause = moment where one connects to the self. Continually evolving perspective.**

**Silence speaks to each of the gestures of the PFLL cycle. Given that these cycles scale need to consider how silence functions at different scales.**

**The silence of the pause brings the intersubjective to the fore. When working with another this is not just the self, it is also the presence of the other. Strength of the presence of the other person is greater in the intersubjective context. IF the other is not present, co-present then it will be more difficult to achieve pause and therefore any other aspect of the cycle. Pause is an observation phase. The better we observe the self and the other the more ground we have in view on which to focus on.**

**Focus**

I may change the word **focus to concentrate**. I need to consider the broader implications of such a shift. THis is a more accurate term from a yogic perspective but may speak less to a Western audience.

**When it is working well the focus works like a lazer intensifying. If only one person is focusing then you won’t get the same exponential intensity. This is the pontenital of reflecting collaboratively – you can harness this exponential potential.**

**Pausing in a process can imply continuing in the same state. Remaining in the same state allows a momentum to build that will allow movement to a different state.**

**Singing in the shower is a pause of some activities so has an element of pause even though there is activity going on. Mantra is another example. Using a matra is an object focused form of meditation that sustains a specific state so that the conversation in the mind pauses and this allows other dimensions to arise. In this sense the pause generates letting come.**

**Pause focus is a rhythm that is also reflected in let go (as a pause) and let come (as a focus). Pause and focus are the active, masculine, yang and these are reflected in the receptive, feminine, yin phases let go and let come.**

**Letting go**

**Forgetting, let go, little deaths are necessary for the new to arise. We are always experiencing little births and little deaths. That we are always engaged in all the threads could be represented by the Mandelbrot set as it describes each of the phases at different levels of focus.**

**Focus: needs to be mutual otherwise no amplification of the focus.**

**Describing focus: think in terms of flow – when you are so immersed and embodied in something, so alive to something that other things are backgrounded to it. If you start to be conscious about whether you are focused then you have broken that frame.**

**Focus does not have to persist for a particular length of time. It could be brief. Its about being present in the moment. Focusing means letting go of everything else. It doesn’t need to be a prolonged state.**

**Focus in pointing to the next two phases that occur. The point of focus is also to be open to the presence that allows for the next two stages. It is necessary to be open and trusting that in the focus if we let go of it something will come.**

**If focus is consciously adopted it may take us out of being right in the moment.**

**To describe focusing could use Mihaly Chitzentmihaley’s work.**

**If you need to be cognitively focused anywhere it could be on the pause or silence as it has a nice self-recursive element to it or wholistic dimension. Focusing on silence means you are already beginning to let go as silence in a sense is an absence of a something. This could help to teach someone how to let go if they struggle with that. If they are not good at letting go then they won’t improve.**

**Need to address fears around letting go: this is a little death and many people are afraid of death at any scale and this restricts their creativity.**

**Letting go is not an abandoning, annihilation.**

**See it within the cycle = makes clear that it is not just annihiliation.**

**If you are hugging someone the release allows for something else, its not a pushing away. Letting the child go so that they can grow into the adult.**

**This is about looking at letting go as generating letting come rather than a blank ending. Hearing what’s next.**

**The letting go and letting come require trust. Trust implies openness, tenderness or vunerability. The cognitive folks found the letting go and letting come challenging. Need to be primed to expect to need to trust and to experience openness, tenderness and/or vunerability.**

**For cognitive folks they can think of the letting go as creating space for more material to arise rather than a complete letting go of the process. The structure of the process remains stable even though it is dynamic. You can cognitively process what comes out of the letting go.**

**Letting go is also referred to as ‘receptivity’ (**[**Depraz, et al., 2000**](#_ENREF_17)**). This ‘receptivity’ is necessary to broaden the field of attention, it is a reception “to a *letting-come*, about which there is nothing passive other than the name. In fact, it eminently involves action”** ([Depraz, et al., 2000, p.129](#_ENREF_17)).

**Letting come**

**Letting come is a form of listening.**

**Building the confidence through practice that if you have silence and pause that something will come = tremendously powerful. The more I can encourage people to be comfortable with silence then the rest follows to a large degree.**

**Relating C4 to Rogers**

The letting come/creation phase can be seen as an acknowledgement of the idea that all the answers are within us. This relates back to Roger’s assertion that clients are resourceful, that with the appropriate support and attitude of respect, non-judgement and positive regard, clients can find the answers they need. Most other talking therapies do not contain a phase or a space in which the client can bring their own resourcefulness forward. Yet, this is critically important for the clients learning process. It is when they have the experience of resourcing themselves successfully that they learn about their resourcefulness and power in the world. Without these experiences therapy becomes an experience that creates dependency rather than independence and empowerment.

Client can be in charge of the process

What this implies is that there are moments when the client becomes in charge of the process, rather than the therapist always controlling the process. How I prefer to think of this is in terms of presencing rather than controlling. When the client is letting come, they are presencing from within themselves this phase of the cycle and their own ability to create, the change their karma and determine their future direction. As a practitioner we can support a client to presence a particular phase by demonstrating our own ability to presence that phase. This is like using self-disclosure. In any individual moment in therapy we can also use our own ability to sit in a phase and to pay attention to that aspect of the breath to support the client to do the same. Again this is presencing the phase rather than determining the phase in a controlling manner.

CONNECT

I can acknowledge that each of the gestures when simultaneously present within another gesture takes on the qualities of that (predominant) gesture. Eg: with connecting: in the moment of pause when we are establishing connection this is a very raw form of connection, it is inviting us into the intersubjective space of the other as a guest to the unknown, the new. It is an invitation into intimacy. The quality of connection during the gesture of collaboration is different. This is more action packed, more about the dance within the intersubjective space. We have already established the space and much of the shared language. Connection during letting go is different again. This is sometimes the most intimate form of connection. We are challenged to stay empathically attuned to the other at the same time as stepping out of the intersubjective relationship we have participated in. Connection in the gesture of letting come is broad, universal, intuitive rather than cognitive, it asks for a particular type of listening. We are always connected to everything but this is the phase in which we stop and listen to what that which we are connected to has to say.

Connect: become aware of how unconnected, ways to reassure as they become more connected. Love, intimacy are involved. “I see you”: Kapai. I fully comprehend you in the moment. We are constantly in a state of connection so its about what aspect of that we bring out attention and intention to. Not a sense of connection and disconnection but rather realising the connection that is already there.

Very important to pay attention to the conditions u are working under re: ability to connect. Eg. is it one on one, group, just through txt. These determine how able u are to connect.

Introducing your partner exercise: dialogue on questions and introduce from behind their chair.

Shamanic exercise: intimacy of connection to the fore = can be spoken about.

End workshops with the silent snake. Moment – three breaths to acknowledge the other with a gesture. Also helps people learn about the other’s presence, you are taking a conscious moment to acknowledge the presence of the other. The silent snake is also about letting go and letting come. We have been through a period of intense collaboration and now we are concluding that. Next we start a new kind of relationship –one that occurs in a different context. Connections always have beginnings and endings and the quality of our connection is different at different phases of the cycles. Collaborative connection feels differnet to letting go connection etc.

Mediation connection: giving people space to tell their stories and listening – this creates connection. Could use this as part of an exercise. What is your story of (one of the 8 gestures) – tell your story.

Sitting back to back – way of teaching connection. Attention shifts from the front and outwards to the back and inwards – nervous system perspective to take into account here. The other person is giving protection, they have your back covered.

Collaborate: place of action.

On two of my slides I comment: Avoid getting stuck in collaboration! I need to explain what getting stuck in collaboration looks like/means and convey what it feels like to get stuck in collaboration. (Chewing the fat but not progressing. Sense of co-dependence in relationship is a sign of this.)

I need to give examples/describe what it looks like/feels like in practice when the process is getting **stuck in collaboration**.

Remember that **collaboration** has its own process and that process needs time.

Likewise **conclusion** is not just letting go. Don’t jump straight to letting go. Conclusion involves summarising, resolving, working towards closure or termination (if it is a final session). It involves critically assessing a situation and drawing conclusions about what this means for the future – ie: meaning making as the groundwork for letting go and letting come. We need to give the mind time for due process before the client will be ready to let go. IN sum: don’t rush or force letting go.

Key concepts that participants need to grasp in order to understand C4 include:

* Impermanence
* Subjectivity
* Intersubjectivity
* Subjective spaces and subjective systems
* Intersubjective spaces and intersubjective systems
* Intuition
* Insight
* Listening
* Active Listening (Thich Nhat Hanh)
* Intricacy of experience
* Intimacy
* An awareness of personal presence
* Embodiment
* concentration
* immediate embodied experience
* reflective and immediate aspects of lived experience
* insight
* intuition
* wisdom
* granularity of experience
* wheel of karma
* becoming aware
* intention
* pay attention
* psychological causality
* **thought** has always remained **yoked or tied** to specific **pragmatic methods** of investigation
* **architecture of consciousness**
* doctrines of **no-self** and **non-dualism** of the Madhyamika school
* **mindful awareness**
* mind becomes an **instrument for knowing itself**
* ***shamatha****,* the calming or taming of the mind and ***vipashyana****,* the development of insight
* ***prajna:*** wisdom and maturity
* *prajna* is **not knowledge *about* something**
* **reflection is not an abstract disembodied enterprise**
* Embodied reflection is **open-ended**
* **initiate changes (transformation)**
* **maintains its reference point in the knower**
* **First-person accounts involve an irreducible givenness**
* **the subject has a perspective on experience: ‘user level’ of consciousness**
* **First-person is not private**
* **relation to processes of change and learning**
* First-person methods involve a disciplined practice that **increases the subjects’ sensitivity to their experiences**. This entails a **systematic training** of attention and the self-regulation of emotion.
* C4 is an intersubjective version of epoche!
* **continual renewal of a sense of self**
* **cultivating the ability to observe**
* distinguish **different levels of competence**
* **empathy is a cultivated skill**
* **Empathy involves a spectrum of states**
* **empathic resonance**
* **incorrect juxtapositions of individuality and intersubjectivity**
* **It is through the experience of the ‘other’ that the self experiences itself as a self within a world of others and as an object amongst objects. Without ‘thou’, ‘we’, ‘other’ and ‘world’ there is no ‘I’: the concepts ‘I’ and ‘other’ are relative**.
* **The self encompasses an openness to the ‘other’: an intersubjectivity**

***Prajna* and paradoxical learning**

Through formal sessions of sitting meditation, the practitioner begins to identify the difference between his or her mind when it is **present and when it is not**. This understanding is then extended into daily life.

Thus the first great discovery of mindfulness meditation tends to be not some encompassing insight into the nature of mind but the piercing realization of just how disconnected humans normally are from their very experience. … The meditator now discovers that the abstract attitude which Heidegger and Merleau-Ponty ascribe to science and philosophy is actually the attitude of everyday life when one is not mindful. **This abstract attitude is the spacesuit, the padding of habits and preconceptions, the armor with which one habitually distances oneself from one’s experience.** ([Varela, et al., 1991, p.25](#_ENREF_73))

Mindful awareness as a pragmatic study of the nature of experience demonstrates that the **dissociation of mind from body and awareness from experience can be changed**. As the practitioner becomes less habitually lost in the mind’s restlessness and wandering, the practitioner begins to experience a **greater sense of spaciousness, perspective and awareness**. The process of uncovering the natural state of mind as present and **embodied**, through the letting go of illusions and habitual grasping, begins the discovery of ***prajna****,* that is, the discovery of **wisdom or maturity**.

First-person is not private:

**The first reaction people have is that [the first person is] just a personal thing. That it’s private. But the notion that the first person is private is a disaster. The first-person access is as public as the third person, okay? (this is what makes collaborative reflection possible – the reassessment of this belief)**When you have a third-person point of view, clearly you need a first person who does the measurements and does the writing, etc., but [provides] a social network to which it is going to be addressed. So the key point is that it’s really not very meaningful to speak about consciousness or experiences being private. **There is a quality to experience where you need a mode of access that you might want to call the first-person access. That doesn’t make it private. It’s just as social as everything else.** ([Scharmer, 2000, p.8](#_ENREF_60))

Big picture issues:

* C4 is potentially a research technique
* In my workshop I need to start with the know-what and then teach and develop the know-how in the participants.
* The underlying processes to teaching C4
* I need to teach participants how to language all aspects of process with their clients/colleagues etc.
* Retaining the ethics of the EWT practices when they are lifted into other contexts.
* Ambiguity, anxiety and C4
* Using presence and presencing vs controlling a process
* Allowing the client to lead the process
* The process of becoming aware of the body, breath and gestures
* The rhythm that begins to occur
* The general formula for use needs to be varied to acknowledge the intricacy of experience and the interdependence of each of the gestures.
* **The rhythm** turns out to be very imptt in building practitioner’s confidence

**Key concepts**

The **subjective space**: the space for the self, self concept

The **intersubjective space**: The space for the self in relationship or the relationship space.

intersubjective |ˌɪntəsəbˈdʒɛktɪv|

adjectivePhilosophy

existing between conscious minds; shared by more than one conscious mind.

Inter-subject-ivity

Between-self-aboutness: about the space between one self and another

Collaborative Reflection involves reflecting collaboratively as opposed to reflecting in isolation. This involves more than just being in the same room or the same conversation as another person. The collaborative reflection process creates a shared collaborative space. Most people have a concept of reflection that assumes reflection is a private process that happens for us on our own, inside our own head. Collaborative Reflection allows us to share the process of reflection with another; as if we can combine our two minds to create a more powerful jointly shared reflective space. We are consciously creating an intersubjective reflective playground.

In the contemplative, meditative and monastic traditions reflection has tended to remain a fairly solitary activity. One uses the techniques of meditation in the company of others who are doing the same and that is one sense of company, sangha but this is not the same as engaging in reflection intersubjectively – to actually enlisting another mind in a shared process. How powerful could this be? What new potentialities could it create within the individual and with collective human consciousness and collective intelligence. Our ‘private lives’, including the thoughts and feelings that we reflect mindfully unpn are never truely entirely private. We are intersubjectively created and we experience the wolrd through an intersubjective lens. We are fundamentally social animals. Yet we do not seem to use the potential that this intersubjectivity offers. We tend to remain held in an illusion that we must do it all ourselves, on our own. But we are never truly alone. The high touch professions are founded on un unstaed principle, that intersubjective input, activity within the intersubjective space or system can create positive change and transformation. This is a tool to harness that potential.

The Mandelbrot Set = good analogy/evocation of the Eastern intersubjective model.

Shamanic exercise as a way to teach about intersubjectivity: Shamanic exercise – experiencing the intersubjective space. Rather than sitting with arms folded we are reaching into the intersuvkective space – which we are in whether we are aware of it or not – the exercise just brings it into our awareness. Arms folded – tension, closedness, verses the release of the open arms and contact with the hands.

**Background concepts:**

Working with the different stages of the breath is an exercise in enhancing **concentration** and a form of meditation.

The goal of the reflective cycle is to learn how to work with **immediate embodied experience**, develop **insight and wisdom**.

I need to facilitate my audience in their learning around all of these concepts: meditation, concentration, immediate embodied experience, insight and wisdom. I need to teach them about the **granularity of experience**, that moments are discreet and they are connected only through our intentions and what we pay attention to. Maybe I could even teach the **wheel of karma** so that practitioners understand the power and significance of what they can achieve in their work with these tools.

When we become aware of our **intentions** and what we **pay attention** to we literally have the power to change our karma, the route of our **psychological causality**.

**Big Picture Issues**

**Underlying processes to teaching C4:**

**Participants need to learn and teach: Providing languaging for use with clients**

I need to articulate how, for their clients, practitioner’s can:

* explain why the breath is important
* explain how the breath can be used to reduce anxiety, panic etc.
* explain how the breath can be used to assist with strong emotions and strong thoughts and obsessive compulsive tendencies
* teach how to teach the use of the breath
* explain the reflective cycle and the C4 cycle to their clients
* explain each of the different gestures in the cycles
* teach each of the different gestures in the cycles

In other words, I need to provide them with ways in which to **language each of these things**. What are the different phrases that a practitioner can use to teach/describe this material. Once they have grasped it for themselves they need to become proficient at passing it on to their clients.

Just as Li Junfeng has always taught me: when working with the body: minimal words, simple instructions, **practice each step many times**. This applies not just to the breathing/embodiment exercises but also to the gestures in the cycles.

I think I should follow up the connections between the breath, blood ph and obesity and see if there is a direct link.

Stripping of ethics out of EWT’s contemplative practices. Ethics in these traditions are experientially learnt – not just theoretical. They come to be viscerally manifest inward and outwardly. The practices create awareness that naturally leads to the ethical perspectives of the traditions. Ethics are not conceptually imposed.

How much can the ideas/practices be transformative within the context they are transferred into – perhaps over time.

Degree of normalisation of practices and then they get included into culture and general levels of consciousness which forms a base for further levels to unfold.

Exemplars can flow around the world in ways never previously possible. Thich Nhat Hanh is an example. His work with Israeli and Palestinian Buddhist practitioner’s at Plum Village in France has become an exemplification of his use of the concept of active listening

**Ambiguity, anxiety and C4:**

I need to give practitioner’s **examples** of how ambiguity in their work can cause them anxiety: lack of info, lack of closure/termination, inability to determine the signal from the noise, challenges associated with translating theory into practice etc. and how C4 can be used to tackle both the ambiguity and the anxiety.

**Control vs Presence**

I need to explain and demonstrate the difference between ‘controlling’ a situation and presencing a process. If we are controlling the session then we impose structure on it with the mind. If we presence a process we generate it organically from our embodied being.

The gestures in the cycles are naturally occurring aspects of all of experience. What we are doing by presencing the process is bringing our awareness to these aspects of experience. It is a subtle process but also powerful. That power does not mean it is controlling.

Working with these aspects of experience, for an outside observer who does not know the process, can seem to be controlling and creating a lot of structure to the interactions. This structure should not be controloing or impositional. It is not a process of control. It is a process of bringing into awareness, making present. How if feels when you are in the process is very different to how it looks to the novice observer. I need to bare this in mind when explaining and teaching the process. This is where some very natural video excerpts with clients who know the process could be very useful.

Presensing is powerful! It will be felt/perceived and initially not consciously. Be aware that this will bring a response. Learn to recognise that response – is it one of acceptance and appreciation or one of resistance? Need to outline what to do in each case. It may be necessary to talk about what it feels like to be in the presence of each of the gestures, in other words to bring this into awareness and to openly discuss the unconscious responses to this.

Allowing the client to lead the process (connection to Rogers)

The letting come/creation phase can be seen as an acknowledgement of the idea that all the answers are within us. This relates back to Roger’s assertion that clients are resourceful, that with the appropriate support and attitude of respect, non-judgement and positive regard, clients can find the answers they need. Most other talking therapies do not contain a phase or a space in which the client can bring their own resourcefulness forward. Yet, this is critically important for the clients learning process. It is when they have the experience of resourcing themselves successfully that they learn about their resourcefulness and power in the world. Without these experiences therapy becomes an experience that creates dependency rather than independence and empowerment.

Client can be in charge of the process

What this implies is that there are moments when the client becomes in charge of the process, rather than the therapist always controlling the process. How I prefer to think of this is in terms of presencing rather than controlling. When the client is letting come, they are presencing from within themselves this phase of the cycle and their own ability to create, the change their karma and determine their future direction. As a practitioner we can support a client to presence a particular phase by demonstrating our own ability to presence that phase. This is like using self-disclosure. In any individual moment in therapy we can also use our own ability to sit in a phase and to pay attention to that aspect of the breath to support the client to do the same. Again this is presencing the phase rather than determining the phase in a controlling manner.

**The process of becoming aware of the body, breath and gestures**

So, stage one = get people relaxed, stage two = get people breathing correctly, stage three = use mindful breathing to pay attention to the phases of the breath, stage four = coordinate the breath with the body, stage five = coordinate breath, body and the stages of the breath, stage six = bring psychic significance of the stages of the breath into play and relate these to the state of the breath and body when constructive or destructive (this means teaching bodily awareness to a point where people can sense when their psychic state is affecting their bodily state, eg. when a lack of letting go leads to tension in the body and an unevenness of the breath), stage seven = cultivating an awareness of where the signals are coming from (is this tension in my body my lack of letting go or my clients lack of letting go that I am picking up on), stage eight = strategies for supporting and presensing the resolution of imbalances – how to do this with ahimsa, gentleness, compassion, respect for the process of the self and the process of the other, stage nine = self-care, how to ensure we are clean and clear at the end of the session, day, week, series of sessions, developmental stage, supervision session etc.

**Breathing exercises:**

I would really like to have access to gear that is good enough quality to make a recording of the instructions for the breathing exercises so that I can do the exercises with the group and/or circulate and adjust people as they progress. When I have to speak the instructions it makes doing the exercises difficult and means that circulating can become a distraction or interruption to the process.

I need to break these exercises down more, introduce each part of the process more slowly. I need to avoid taking for granted what the audience is capable of. This is the beginnings of pranayama. It is not everyday knowledge for most people.

These exercises need to be repeated more than once throughout the workshop so that people get their head around them before they are left to do them on their own. I need more time to support the audience, to adjust people’s posture and double-check everybody’s breathing in each of the exercises. I could use assistants for this once I have some people well trained in the breathing techniques.

I can go back to the literature/practices and look for more exercises and think about the ones I’ve invented and how they may be useful.

What I notice is that most audiences are not familiar with the gesture of bringing bodily processes fully or even partially **into their awareness**. I need to teach them slowly how to connect with the somatic. I need to get people embodied and engaged with their embodiment. From there they will learn the berathing techniques more easily.

This may mean that I need to start with a yoga nidra or similar awareness exercise before even starting with the breathing. The first step towards concentration and meditation is always relaxation. Many in the audience did not know how to relax.

I need to really clearly articulate the relationship between the breath, the breathing exercises and anxiety. If we are not completing the exhalation we retain excess carbon dioxide, this changes our blood ph and creates the physiological state of anxiety. It also affects our metabolism and can cause obesity.

The recording of the breathing exercises needs to be broken into sections/tracks so that practitioners can access the particular exercise they want to. It needs to be something they take away and practice on a daily basis. I mustn’t forget that I have vastly more experience than those I am teaching.

*I need to stress that the practitioner’s need to master these basic breathing techniques themselves first before they begin using them with their clients.*

I need to deepen the understanding of the significance of the different phases of the breath that I present. Participants need more detail and more information about how to see in their clients the patterns that will educate them about the clients experience.

Recently, John Guthrie commented that the moment of pause at the end of the exhalation is when we are capable of perceiving the divine – I need to double-check this. This is literally the moment when we let go into the divine/universal consciousness.

**Interdependence/intricacy/ variation from the standard formula of use**

All of experience is multi-layered/multidimensional and in any moment of experience or collaboration what has been symbolised is always only a small part of the whole experience (Gendlin’s generation of meaning and intricacy of meaning). Each of the phases of the C4 cycle are interdependent. If an issue is not resolving, track down what aspect of that issue has got stuck and at what phase it has become arrested. Maybe this is because of its interconnectedness with other aspects of the intricacy of that moment of experience.

Track down the relationships and free up as many stuck points as possible and then the process on that stuck aspect is likely to free up. This is a dimension of using this practice that varies somewhat from the standard formula: address the main aspect of the main issue first and progress down according to presented importance. What this recognises is that we are not always fully aware of the energy we are holding in any particular issues or aspects in their entirety. Sometimes we need to explore the intricacy of the experience before we fully recognise the importance of each aspect.

**C4 cycle is not just a therapeutic technique – it is also potentially a resaerch technique that allows us to harness the terrain of the intersubjective. This is an extension of the work that does not pertain to the workshop context but would/could be part of the Phd. Section: A Methodology for the Frist-person Study of Exp. (Phd1) needs to be viewed with this in mind.**

**\*3\* The rhythm** turns out to be very imptt in building practitioner’s confidence. I need to demonstrate examples of this rhythm.

It would also be good to give examples of when there is dischord between practitioner and client and when there is harmony and to analyse why in each case – to highlight the importanev of listeining to this information and to recognising the importance of the practitioner having the cycles well established within their won prensense and abilities. Practitioners must be aware of the gesture that they themselves are not strong at and what their strengths are – where they are likely to stay in their strong suit, resist moving out of their comfort zone.

**Issues that arose as a consequence of the learning process: what I need to anticipate**

* Silence and active listening
* Learning to pause- we need to slow down to speed up
* the need to explain background concepts: intersubjectivity,
* the experience of being puzzled by the less cognitive aspects of the cycles, not all of what is happening is taking place in the rational, conscious mind. Some of the process enlists the unconscious and intuitive mind.
* I should forewarn them that some of the processes involved are familiar in the sense that they are cognitive but some are not cognitive, they are intuitive – and this may be a new experience.
* **Sense of knowingness and trust in the intuitive moments that is more powerful than the rational mind.**
* Participants experiences of the gestures. In my observation participants who were not able to relax struggled with pausing. Those who were not able to focus struggled with collaboration, Very stressed participants who were holding considerable tension in their bodies found letting go difficult. Participants who tend to navigate the world from a cognitive perspective struggled with letting go and letting come. I need to find ways to lead them gently into these gestures. Providing them with a secure structure for the cycles helped so I can build on this. Increasing the vocabulary and depth of understanding with each of the gestures will help them feel ‘cognitively secure’ so that they can step into LG and LC.
* Need to get to know the participants and to share who I am with them: Getting to know you shifts to getting to know each other, exemplifies the empathy and intersubjectivity that C4 is based on
* Need to contextualise how and why I developed the C4 cycle …, new slide
* Paradoxical learning experiences – need to be warned that these will occur – very familiar approach in Eastern pedagogy, not familiary in Western pedagogy
* Many paradoxical learning processes with respect to awareness of the body and breath.
* Learning the reflective cycle is not about learning new things its about **bringing things you already know into your awareness!** Your awareness becomes dominated by mechanical processes, ticking boxes. These can be downscaled to take up only a small amount of your awareness and this leaves room for letting go and letting come, pausing and developing wisdom.
* Should tell them to **anticipate an increase in self awareness** and a transformational influence from the reflective cycle.
* **Letting go and letting come** clearly move most practitioners out of their **comfort zone**. I need to prepare them for this experience and name it as such. It’s true, learning these gestures can initially be uncomfortable and feel stilted, unnatural and awkward. Expect this, its normal.
* I need to anticipate more of the issues they are likely to come up against and forewarn them/skill them for the experience that will occur.

**Trust:** pause, silence, stillness and an openness to letting go and letting come require trust. Need to ensure that participants are ready to trust.

**Pause:** The very first gesture: **pause** is an experience that some people find challenging. See stuff on pause in ‘the gestures”

Stopping/pausing when we think we should be busy is an unfamiliar experience. Pause comes up against the compulsion to busyness – being active does not nec. mean being constructive

Letting go: Need to address fears around letting go: this is a little death and many people are afraid of death at any scale and this restricts their creativity.

Letting go is not an abandoning, annihilation.

This is about looking at letting go as generating letting come rather than a blank ending. Hearing what’s next.

**Silence:** It is the degree of connection to the silence in the moment that creates the pause. This is a kind of silence that is not to do with a lack of noise. It is an inner silence of the grasping of the mind. It is a spaciousness into which the other can be brought and the self can be addressed.

Silence speaks to each of the gestures of the PFLL cycle. Given that these cycles scale need to consider how silence functions at different scales.

**Silence allows for a deeper connection and communication with others that goes beyond words – hence the need for pause. It allows us to get a deeper sense of the other. It can be uncomfortable. When you meet that feeling of uncomfortableness and then go beyond that.**

Depraz, Varela, and Vermersch ([2003](#_ENREF_18)) observe that when a subject is reflecting on an experience they are most often silent.

Building the confidence through practice that if you have silence and pause that something will come = tremendously powerful. The more I can encourage people to be comfortable with silence then the rest follows to a large degree.

Helping people to be comfortable with silence. Impt. practice step. Trained in listening, listening deeply to the silence is an extension of this – being comfortable. Listening to what silence has to say.

The process of trust with respect to silence. If you create space through silence then you begin to see and understand how it is generative in the process of conversation. Start practicing a little bit to start with to get a sense of its value. Strong focus, no distractions, makes the audible dimension very key – maybe using sensory specific methods to enhance awareness of silence. Encourage people to try and close their eyes – we are used to being silent when our eyes are closed. Shamanic exercise – experiencing the intersubjective space. Rather than sitting with arms folded we are reaching into the intersuvkective space – which we are in whether we are aware of it or not – the exercise just brings it into our awareness. Arms folded – tension, closedness, verses the release of the open arms and contact with the hands.

Silence can be respectiful – not disrespectful or denying of contact, connectivity. Silence can be mistaken for inattention so you feel you have to make some sound to acknowledge the other – silence can do this. The difference is the presense of full attention. The person being heard, listened to has to sense the activeness or attentiveness of the silence. What you say when you come out of silence is crucial to demonstrate the degree of presense you have offered. If you comment touches the other and shows connection.

The space between the calls, txts or emails is silence but there is no intimacy with this silence.

Silence was the scary part of pausing. Shakespeare “the rest is silence” – talking about death. Silence can signal annihilation or the unknown ie. emptiness. Silence is a ‘little death’ which is followed by a ‘little birth’.

In silence all of the gestures are possible. Moving into and out of silence can be a way of generating each gesture.

With respect to pause/connect, for example, being in silent with the self or another is a means to get to know the self or the other at a deeper level. It is a rich tool for connecting.

When you are adept at silence you can be silent with another, in a pause, and create a deep connection very quickly. You can bring forth into your awareness very thoroughly the presence of the other and in that acknowledgement they feel your presence, your perception of them and feel held and seen.

The exercise of placing a hand together with another and holding a soft, shared gaze with each other is one exercise I could use to teach pause/connect.

Silence teaches us to pause, to connect and to listen deeply (Thich Nhat Hanh). I would like to splice the piece of the TNH recording where he talks about the use of deep listening at Plum Village into my workshop resources.

Intimacy

There are a number of settings in the learning process that can become very intimate. Participants need to be in a space where they are able to feel safe with intimacy.

Silence can be intimate. We need to learn to be comfortable with the intimacy of silence. Often chatter is a distraction from the intimacy of silence. The intimacy can be scary – so they need to be reassured. We can also use busyness to escape from the intimacy.

Another way of seeing this is in terms of the depth of connection achieved. We have to slow down to speed up. Then when we get more connection the work goes faster and deeper. The deeper can be scary too.

**Stillness** is a concept I need to address. I need to encourage people not to be afraid of stillness or being still.

From stillness comes movement, from movement comes stillness.

Like silence and pausing stillness is generative: from stillness comes movement and from movement comes stillness.

We are always holding in balance the tension between stillness and movement. Eg. even when we are apparently physically stationary in a yoga asana the body is always moving to the flow of the breath. Because stillness and activity are co-generative they always exist together. You cannot wait until there is no activity in order to experience stillness. You need to bring stillness into your awareness in order to create moments of stillness. That means letting go of busy-ness or giving busy-ness less space in your awareness. Consider when you sit still to listen to a piece of music: the music is in constant motion and if you are only paying attention to the music you will experience entirely the music. If you refocus your awareness of the stillness you bring to sitting and listening then you will bring into your awareness the stillness that makes it possible for you to experience the music.

If all you are paying attention to is the busy-ness then you will not see the stillness that is there in the background and available to you.

Could track down some exercises to use as experiences of stillness.

Silence, stillness and pause can be GENERATIVE. They are not empty. It has a purpose.

Build into workshop gaps that are longer than usual so that people can experience pause – also this could be done between sessions. Intergration time. Even If you fill the time created for the pause then on a subconscious level pausing continues.

Participants need to be comfortable with/skilled in **listening and active listening**:

Exemplars can flow around the world in ways never previously possible. Thich Nhat Hanh is an example. His work with Israeli and Palestinian Buddhist practitioner’s at Plum Village in France has become an exemplification of his use of the concept of active listening.

Helping people to be comfortable with silence. Impt. practice step. Trained in listening, listening deeply to the silence is an extension of this – being comfortable. Listening to what silence has to say.

Curiosity, active listening (not just active questioning/intervening), knowing that not having anything to say can be a creative and constructive response. Realsaion that when someone is talking that they are listning to themselves, so giving them an opportunitiy to reflect on what they have said.

**By offering self-disclosure and inviting the same I am already putting intersubjectivity into play.**

**The story behind C4:**

**In my first decade as a therapist I noticed, and I noticed that others noticed that there was something different about me and the way I practiced. I had a hunch that this difference had something to do with the fact that I was also a contemplative. Something about my daily contemplative practice seemed to make the difference. Somehow my contemplative practices seemed to keep me safe from burning out or becoming overloaded by the emotional content of my work. It was as if by learning to be very present within myself I was able to be present for another, to connect to them and be connectable and contactable. As a young therapist I noticed how intense collaborative processes with my clients could be draining, even exhaustive on my own emotional and energetic resources. My contemplative practices refuelled me and knowing that they were there and that I could refuel in ths way meant I was more prepared to go the extra mile and dive more deeply with my clients. The depth of presense that I offered my clients contributed to this. There was enough of me present to ‘hold’ or presense a solid, substantial safe space in which to collaborate. In my early stages of development I would carry work home with me. I would be thinking about my clients and their issues long past the end of their sessions and sometimes past the end of the series of sessions we were contracted to complete. Some of this was legitimate process as I learned more about the tremendous complexity of human experience that we contend with in each therapeutic engagement. Nonetheless I needed to learn to bracket my work more clearly and to let it go at the appropriate moment. In my contemplations, whether it was letting go of a yoga asana so that I could practice a counterpose or the process of observing the arising content of the mind in meditation, again , my contemplative practices taught me how and when to let go. In the second decade of practice I became more aware of the role of the more subtle gesture of letting come is what accompanies letting go. It is the moment in which the intuitive steps forward and makes consciously manifest the new, it is the emergence from the void, from the emptiness. One of the differences that others noticed about me as a therapist was this use of the intuitive in a manner that was rigorous, disciplined and supported by the more cognitive aspects of my working method. For me it was second nature. How had a leant to do so? It was not a formal part of my professional training. I had engaged in 15 years of academic study and achieved a Phd but I did not see my academic colleagues demonstrating this aspect of thought. In fact, this seemed very foreign to the academic modus operandi. My hunch, again, was that it was through my contemplative practices that I had developed this capacity.**

**Throughout my Phd process I utilised Francisco Varela’s cycle for ‘becoming aware’: suspension, redirection, letting go and letting come. I became aware of the extent to which this process underpinned practically every contemplative process I was aware of. Then, in 2012, travelling by bus into Dubrovnick, Croatia, I turned a page in Skovholt’s book *The Resilent Practitioner* and read about his relationship cycle: empathic attachment, active involvement, felt separation and recreation. The penny dropped. Here, at the level of the process of a relationship was an emergent version of Varela’s cycle. The similarity between the gestures in each cycle suggested that a synthesis of the two could be possible. Varela’s cycle is articulated on the level of individual experience of the subject. Although Varela makes clear in his writing that he does not assume individual experience to be private this cycle does not immediately offer an intersubjective dimension. Skovholt’s cycle, conversely, in purely intersubjective and communicates at the meta-level of the overall process of a relationship. This book is the product of my journey of bringing these two cycles together. The process has given me many insights into how contemplative practices can support both the practice and self-care of the high touch professional. Further, the technique I have developed brings contemplation or reflection into the intersubjective realm. Nolonger does it need to be a purely individual or private endeavour. Using the C4 cycle we can engage collaboratively in contemplative process, we can reflect collaboratively and benefit from having more than one mind on the job. I believe that collaborative reflection has the potential to considerably enhance humanities collective intelligence. Just as my contemplative practices accelerated my development as a high touch professional and crafted me to become an expert in relationship I believe that the C4 cycle /collaborative reflection has the potential to accelerate the opening of doors for high touch professionals and their clients. What preliminary work with this technique as has made abundantly clear is that the success of the implementation of the technique hinges on the practitioner establishing a solid foundation in the individual gestures: pause, focus, let go and let come. These gestures are the preconditions for connection, collaboration, concluding and creating. Their importance cannot be underestimated. The practitioner who is well grounded in these gestures of the subject is well equipped to presence them in therapy and therefore support the intersubjective gestures of the C4 technique. Further, we believe that we are already competent at collaboration. The majority of practitioner training and therapeutic techniques provide fertile material for skilling the practitioner in collaborative activity. What is potentially surprising about the C4 method is the degree to which these collaborative processes can deepen when they are prefaced by the touch of a deeply felt sense of connection. The gestures of letting go and letting come are the most foreign to the Western mind. They will lead the practitioner into unfamiliar territory and this may initial be uncomfortable, both in practice and in terms of the changes to self that they are likely to entail. These gestures are, however, pivotal to the process of change and transformation. For therapy to be genuinely effective these gestures must be mastered. Maybe say something here about the need to understand the difference between presencing vs controlling. Final comment: approach the work of leaning this technique with heart felt courage and approach the impact of this growth on the self with compassion, non-judgement and patience. Sometimes it is necessary to slow down in order to speed up. In this way you will succeed. Practice, practice and practice makes better (rather than perfect) and reinforcing your successes speeds up the process of learning.**

**Added a slide: Getting to know you:**

I realised I can’t assume I know my audience just because Eileen has told me about them. Even if I have done my groundwork and asked about who they are and what they do I need to have some open questions to begin with so that I can engage the audience, demonstrate to them that I am interested in them and first hand educate myself about their needs.

It’s important to engage with my audience from the beginning, to demonstrate to them that I am making an effort to get to know them and to show how I am attending to their needs throughout the presentation.

I need to have another screen where what people say is typed up. It won’t fit on a presentation slide so I could use a word doc.

**Paradoxical learning**

***Prajna* and paradoxical learning**

Through formal sessions of sitting meditation, the practitioner begins to identify the difference between his or her mind when it is **present and when it is not**. This understanding is then extended into daily life.

Thus the first great discovery of mindfulness meditation tends to be not some encompassing insight into the nature of mind but the piercing realization of just how disconnected humans normally are from their very experience. … The meditator now discovers that the abstract attitude which Heidegger and Merleau-Ponty ascribe to science and philosophy is actually the attitude of everyday life when one is not mindful. **This abstract attitude is the spacesuit, the padding of habits and preconceptions, the armor with which one habitually distances oneself from one’s experience.** ([Varela, et al., 1991, p.25](#_ENREF_73))

Mindful awareness as a pragmatic study of the nature of experience demonstrates that the **dissociation of mind from body and awareness from experience can be changed**. As the practitioner becomes less habitually lost in the mind’s restlessness and wandering, the practitioner begins to experience a **greater sense of spaciousness, perspective and awareness**. The process of uncovering the natural state of mind as present and **embodied**, through the letting go of illusions and habitual grasping, begins the discovery of ***prajna****,* that is, the discovery of **wisdom or maturity**.

**Paradoxical learning: discover what you don’t know**

I need to forewarn participants that their first experience may be one of confusion as they become aware of their own lack of awareness. What I need to communicate is that this is a good sign, a sign of progress, not failure. They will need to learn to let go of “**This abstract attitude is the spacesuit, the padding of habits and preconceptions, the armor with which one habitually distances oneself from one’s experience.”**

It is the **greater sense of spaciousness, perspective and awareness** that means that when we work in this way we are more efficient and effective. Sometimes you need to slow down in order to speed up.

Many paradoxical learning processes with respect to awareness of the body and breath.

**Book Title:** **Reflecting Collaboratively or Collaborative Reflection**

Note: Collaborative Reflection is a step along the way to **collaborative action**. Developing the C4 method so that it includes a practically applicable version of the action model ([M. J. A. Hart, 2010](#_ENREF_40)) will take several more steps.

**New resources:**

* Use Prezzie to animate workshop slides
* An imporved version of the C4 scaling diagram
* New slide: Getting to know You
* New slide: Why I developed C4
* Recordings for the breathing and body awareness exercises
* It would be nice to have **images** for each of the gestures. This could help to explain them.
* The **video excerpts** were very very popular: I need time to show more, I need to generate more, I need access to gear that means I can get better sound and a wider angle lens so we aren’t squashed onto the couch.
* On the video excerpts I would like to superimpose words stating the gesture being portrayed.
* I need to link the video excerpts to the diagrams so that I can show how the practice relates to the processes of the cycles and they way that these scale.
* Made these questions into a **slide of their own/also exercises**: How would you use C4 in your self-care, reflective journalling, counselling, peer-coaching and supervision? They need separate consideration, teased out through examples and suggestions and a collaborative feedback process with the group.
* I could make posters for the cycles, their analogies and other key concepts that are frequently referred to. If those posters were on the walls then they would provide continuous visual access to this material.

**Integration processes**

* **Integration processes:** Provide them with **formula’s for integrating the method into their practice**: I suggested that in a (6 hour) shift they spend the first third working on introducing the connect/pause into their existing process, most of them are familiar with collaboration – so when practicing this just check that it is done with awareness and not over involvement or such that it creates a dependent attachment. Also listen for when repetition is happening – that is a sign of the client getting stuck and not being willing to let go. In the middle part of their shift start to introduce the letting go phase and in the last part of their shift the letting come. In other words, break down the introduction of the method into manageable and attainable chunks.
* To what extend do you find yourself practicing the cycles outside of formal settings or relationships? Could suggest degree of integration/adoption eg. to all relationships.

**New approaches to delivering the material:**

* Using peer-supervision/coaching to continue the training after the workshop – organise this at the workshop.
* Can use self-study processes prior to and after the workshop.
* Can create a series of workshops with self-study processes used to deepen, integrate and provide info. for next steps.

**New exercises:**

* 1. Make a list of the moments, experiences and … in your life that represent each of the 8 gestures for you. Create a creative expression of each gesture. This could be a story of one of these events, a drawing that represents the gesture, a poem, a sculpture, a scene from nature … Keep adding to your lists over time and revisiting your creative expressions. Reflect on how these are changing for you. What does this tell you about your personal and professional relationship to each of the gestures? What would you like to develop with respect to each of the gestures? What changes do you see in your clients with respect to each client and each gesture and as a pattern across both? Now consider your friends and family? Describe how you would coach someone to become aware/ learn about each of the gestures. What would you emphasise? What insights would you share? How might you introduce the gestures to your colleagues and into your work context?
* 2. Using the swaras: each of the swaras supports one half of the cycles. If you are aware of which swara is functioning you are aware of what part of the cycle will be naturally more present in a session. The swaras change every 2 hours. Throughout a workshop you can check which swara is functioning to start to get to know your own rhythmn. When both swaras are working this is a particularly balanced state. It is a time when spiritual work is most easily accomplished. If you feel an issue that is present with a client is karmic or spiritual you can choose to enter a state where both swaras are functioning so that you can presense that energy to support the client. An easy way to encourage both swaras to flow is to either internally or outloud recite a mantra that brings about a spiritual energy. The Gayatri Mantra or even just Om Shanti are good examples. Another approach to this would be to use mudra.
* 3. Using mudra: there will be mudra that support different aspects of the cycles. Mudra that bring forth the feminine or masculine energies, that support pausing, being connected (universally and otherwise), letting go and letting come.
* 4. At a beginners level I can use prana mudra to teach the different stages of the breath,
* 5. also healing qigong 1st movement and the routine of expanding and contracting the body movements I use to introduce this, also
* I could create **transcripts of sessions**, some with the gestures marked, some others without and get them to find where the Cs are happening. I could **combine these transcripts with videos** of the sessions concerned. Other transcripts could be **made up composites** that demonstrate important examples of what can happen. This would help with the ‘languaging’ issue.
* I could also use video excerpts to **test their knowledge** of the gestures. The video could have numbers (rather than the gestures) and the participants need to state what gesture is happening at 1., 2., 3., 4., etc. This tests their observation skills, recall and understanding in practice of the theory. I think it would build confidence and a sense of competence. I could also have similar exercises relating the scaling diagram (diagram 20) to video excerpts – eg. allowing them to identify a meta-connect vs a connect, a meta-conclude vs a conclude …
* I could create some **exercises ‘on paper’** (fill in the blanks) that get them to reherse the gestures within their cycles and the interrelationship between each cycle and the breath and the relationship between the two cycles and the ‘double cycle’ and the breath. I can do the same for the Tikanga terms. I need to strengthen and expand this aspect of the work and perhaps find terms from other languages/traditions.
* As well as the video excerpts. I could do a **live demo** of using the C4 cycle with someone from the audience – maybe even do this more than once and talk to the audience about what phase of the cycle we are in at each point. *Ask Richard how he does this in his courses. He has a particular format for this that keeps the volunteer safe from feeling overexposed to the audience.*
* I can ask them to **write down moments, events or experiences** in their lives that correspond to the 4c’s and then to share these in groups of three and to write them up on the board for the whole group to see. This will deepen their understanding of each of the phases.

**\*1\* I need lots more practical exercises and demonstrations and to use the process between teaching exercises and provigind means for practitioners to language the material with their clients:**

I need practical exercises and demonstrations for each of the gestures of both cycles. This will flow on from/connect to the ways that I demonstrate and teach each gesture and how I teach practitioners to language each gesture and practice the gestures in their own time.

1. Describe and give examples of the **gestures** and what they **cultivate** (eg. **letting go** cultivates a connection with the **divine**, **letting come** cultivates i**nsight**, **pause** cultivates **awareness**, **focus** cultivates **concentration** the whole cycle cultivates **clarity of mind**, insight, **wisdom** and the ability to deal with **immediate experience** in an **embodied** manner.
2. Teach the gestures through exercises
3. Teach how to language the gestures with clients and colleagues
4. Teach how to teach the exercises that teach the gestures
5. Teach how to teach how to language the gestures with clients and colleagues so that collegial collaboration is strong and clients can use these tools with others in their lives.

**Improvements: Changes to the C4 scaling diagram:**

When presenting the diagram I could build it up piece by piece, layer by layer and explain as I build the diagram. This would work in presentations but not for static media.

I could animate it and shift the conclude box to the right as I introduce new layers so that it is in the correct location for each of the dimensions represented. Alternatively I could have the conclude repeat on each layer.

Now that there is less text I could also rotate the conclude to be similar to the create box and have it flow across all of the layers.

In two dimensional or static media I could combine rotating the conclude button with using an arrow across the different layers to suggest the position of the conclude box.

I could also move all the cycle phase boxes onto the innermost circle.

I could introduce arrows to the outside of the innermost circle so that the process of the cycle is highlighted more effectively.

When I do bring this work together with the supervision mandala I need to think about the most appropriate order/structure for the arrows that were originally at the bottom of the diagram. (Arrow structure at the bottom: Time, Broadening of Context, increasing complexity of relationship, increasing complexity of action.) I will need to build the bridge between the supervision mandala, the line at the bottom of the C4 diagram and the C4 cycle generally.

I need to consider the best order for these dimensions and indeed whether action, context and relationship do necessarily become more complex over time. It may be that these dimensions do not follow a linear process and may even become simpler over time.

Eg. when working with women I often have to bring them back from considering lots of relationships to focusing on themselves. The therapeutic process often involves them in simplifying and reducing the relationships they hold in their awareness.

Eg. the degree of complexity that a practitioner can ‘process and meet’ can change. More experienced practitioners often experience their work as simpler with their increased experience. What is ‘noise’ and what is significant ‘signal’ becomes clearer. The beginning practitioner sees a lot of complexity because they do not have the skill to differentiate so well between ‘signal’ and ‘noise’ and they have not integrated theory into practice. As the beginner becomes a more mature practitioner they focus less on the noise and more on the signal and the overall picture looks simpler.

In both the examples above there are parallel processes between client and practitioner – the woman sees the signal from the noise when she starts to pay more attention to her needs accurately just as the practitioner finds the noise less disruptive as they get better at identifying the ‘signal’.

There are different dimensions to the variability of complexity – the linear sequencing is to simplistic, there are waves, cycles and variation across time that is not nec. linear. This is in the mandala but is not done justice in this one line on the c4 diagram. This needs articulated more clearly in relation to the mandala and the C4 scaling diagram when I bring these pieces of work together.

**Breath and Body exercises**

I would really like to have access to gear that is good enough quality to make a recording of the instructions for the breathing exercises so that I can do the exercises with the group and/or circulate and adjust people as they progress. When I have to speak the instructions it makes doing the exercises difficult and means that circulating can become a distraction or interruption to the process.

I need to break these exercises down more, introduce each part of the process more slowly. I need to avoid taking for granted what the audience is capable of.

**Analogies and Metaphors:**

Use the **analogy of a wave** forming and breaking to demonstrate the flow of the stages of the breath and also the way the different gestures gather and dissipate momentum. When we are collaborating and letting go the wave is breaking and coming up the shore, when we are inhaling/letting come and pausing the wave is pulling back from the shore and forming, ready to break …

The inhalation and exhalation of a **wave** breaking on the beach – make a recording of this and use it in the background of the breathing exercises.

**\*2\* The cycles of life and the R and IR cycles**

**Eye/Wood/Spring/Dawn/Pause/Connect:** in the 30 minutes before dawn there is a stillness in the energy on the earth which is equivalent to the pause at the top of the inhalation prior to the long exhalation of the day. This is a time in which we can connect clearly with the self and others and prepare for the collaborations of the day. **Beginning of a new cycle.**

**Tongue-Mouth/Fire-Earth/Summer-Late summer/Daytime/Focus/Collaborate:** The day is the collaborative process. We intersect, participate and engage in the energies around us and transform through multiple cycles of experience. **Ovulation**

**Nose/Metal/Ether/Air/Autumn/Sunset/Let Go/ Conclude:** The 30 mins before the sun sets, dusk, there is also a stillness in the energies on the earth. That stillness is the pause at the end of the exhalation. It is the moment in which we let go of the day into sleep in order to let come the processes of the unconscious, intuitive mind. We enter the yin phase of the cycle of the day. **Pre-menstrual**

**Ear/Water/Winter/Night/Let Come/ Create:** During the night as we sleep we let come the deep synthesis of our experiences throughout the day.

**Menstruation - Phases of menstrual cycle**

**Just as wood support fire, supports earth, supports metal/air, supports water so also each of the phases of the R and IR cycles support eachother and are necessary to transmute in order to progress around the cycle.**

**I can make a cyclical diagram of these based on five element analysis and incorporating Ayerveda and Siddha medicine.**

Follow up the **cherry blossom** analogy as a means to express the impermanence of reality, the beauty and essence of the moment and all that exists in that moment and the way in which we can let go just as the blossom tree lets go it the petals of its flowers. See bottom of document.

**Cherry Blossom analogy:**

The cherry blossom analogy gives me a means to illustrate the cycles, but also some of the key concepts that are needed to understand the potential of the cycles.

Each rendition of the RC or IRC are like the lifetime of the Cherry blossom. First the tree forms a bud, (this is the pause, a time of gathering and connecting. The tree gathers resources from the roots of it’s self, integrates these resources as they flow up the trunk and along the branches and brings into manifestation the beginning of new life, the budding of a new moment of experience). Then this bud flowers (exhalation, collaboration, focus. The bud opens to the tender, vunerable, fragile, expansive process of full engagement with the environment and the self within that context), when the flowering process is completed the tree lets go of the blossom and the petals fall like snow (letting go, concluding), then the tree lets come the leaves that follow the blossoms (letting come, creating). The letting come of the leaves – the leaves nourish the tree by collecting energy from the environment and returning this to the roots. This then creates the potential for the tree to enter into another season of flowering experience.

The seasonal cycle of the tree over a single year is like the meta-cycle of a session.

Several seasons are like the cycles of the RC and the IRC that emerge and resolve across several sessions or the developmental phase or client or practitioner. Just as individual cherry blossoms vary, not all seasons are the same and there are cycles within the seasons and across seasons. Each cherry blossom, each season and each trees lifetime has its own identity just as each person has their own identity. What is clear, however is that each season is connected to interdependent on and co-arising with the next, the tree is connected to its environment and the environment to the tree.

The life cycle of the tree is symbolic of the life cycle of the client or practitioner.

**Appreciation for existence of things in the moment: the practice of H**

The falling of the cherry blossom petals

A sensitivity towards things and their impermanence:

In Japan, cherry blossoms also symbolize clouds due to their nature of blooming *en masse*, besides being an enduring metaphor for the ephemeral nature of life,[[6]](http://en.wikipedia.org/wiki/Cherry_blossom#cite_note-khoon-6) an aspect of Japanese cultural tradition that is often associated with Buddhistic influence,[[7]](http://en.wikipedia.org/wiki/Cherry_blossom#cite_note-7) and which is embodied in the concept of [*mono no aware*](http://en.wikipedia.org/wiki/Mono_no_aware).[[8]](http://en.wikipedia.org/wiki/Cherry_blossom#cite_note-Slaymaker-8) The association of the cherry blossom with*mono no aware* dates back to 18th-century scholar [Motoori Norinaga](http://en.wikipedia.org/wiki/Motoori_Norinaga).[[8]](http://en.wikipedia.org/wiki/Cherry_blossom#cite_note-Slaymaker-8) The transience of the blossoms, the extreme beauty and quick death, has often been associated with mortality;[[6]](http://en.wikipedia.org/wiki/Cherry_blossom#cite_note-khoon-6) for this reason, cherry blossoms are richly symbolic, and have been utilized often in [Japanese art](http://en.wikipedia.org/wiki/Japanese_art), [manga](http://en.wikipedia.org/wiki/Manga), [anime](http://en.wikipedia.org/wiki/Anime), and film, as well as at musical performances for ambient effect.

***Hanami*** (花見**[?](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets%22%20%5Co%20%22Help%3AInstalling%20Japanese%20character%20sets)**, lit. "flower viewing") is the Japanese traditional custom of enjoying the beauty of flowers, "flower" in this case almost always meaning[cherry blossoms](http://en.wikipedia.org/wiki/Cherry_blossom) ("sakura") or (less often) [plum blossoms](http://en.wikipedia.org/wiki/Prunus_mume) ("ume").[[1]](http://en.wikipedia.org/wiki/Hanami#cite_note-1) From the end of March to early May, sakura bloom all over Japan,[[2]](http://en.wikipedia.org/wiki/Hanami#cite_note-2) and around the first of February on the island of [Okinawa](http://en.wikipedia.org/wiki/Okinawa).[[3]](http://en.wikipedia.org/wiki/Hanami#cite_note-3) The blossom forecast (桜前線 *sakura-zensen***[?](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets%22%20%5Co%20%22Help%3AInstalling%20Japanese%20character%20sets)**, literally *cherry blossom front*) is announced each year by the [weather bureau](http://en.wikipedia.org/wiki/Japan_Meteorological_Agency), and is watched carefully by those planning *hanami* as the blossoms only last a week or two.

***Mono no aware*** (物の哀れ**[?](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets%22%20%5Co%20%22Help%3AInstalling%20Japanese%20character%20sets)**), literally "the pathos of things", and also translated as "an empathy toward things", or "a sensitivity to ephemera", is a [Japanese](http://en.wikipedia.org/wiki/Japanese_language) term for the awareness of [impermanence](http://en.wikipedia.org/wiki/Impermanence) (無常 *mujō***[?](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets%22%20%5Co%20%22Help%3AInstalling%20Japanese%20character%20sets)**), or transience of things, and a gentle sadness (or[wistfulness](http://en.wikipedia.org/wiki/Wistfulness)) at their passing.

The term was coined in the 18th century by the [Edo period](http://en.wikipedia.org/wiki/Edo_period) Japanese cultural scholar [Motoori Norinaga](http://en.wikipedia.org/wiki/Motoori_Norinaga) and was originally a concept used in his literary criticism of [*The Tale of Genji*](http://en.wikipedia.org/wiki/The_Tale_of_Genji)*,* later applied to other seminal Japanese works including the [*Man'yōshū*](http://en.wikipedia.org/wiki/Man%27y%C5%8Dsh%C5%AB). It became central to his philosophy of literature and eventually to [Japanese cultural tradition](http://en.wikipedia.org/wiki/Culture_of_Japan).

The word is derived from the Japanese word *mono* (物[**?**](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets)), which means "thing", and *aware* (哀れ**[?](http://en.wikipedia.org/wiki/Help%3AInstalling_Japanese_character_sets%22%20%5Co%20%22Help%3AInstalling%20Japanese%20character%20sets)**), which was a [Heian period](http://en.wikipedia.org/wiki/Heian_period) expression of measured surprise (similar to "ah" or "oh"), translating roughly as "pathos", "poignancy", "deep feeling", or "sensitivity", or "awareness". Thus, *mono no aware* has frequently been translated as "the 'ahh-ness' of things", life, and love. Awareness of the transience of all things heightens appreciation of their beauty, and evokes a gentle sadness at their passing.

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