

The Black Hat Speaks

by Kate Pawsey

An examination of my research subject through the lens of Edward de Bono's Six Thinking Hats.

Transcript of the presentation given at the Lapidus Day Conference, March 2015

In this presentation I will use the terms Creative Writing for Therapeutic Purposes - from hereon referred to as CWTP - and writing for wellbeing, interchangeably.

My research: The subject of my 3rd year MSc dissertation research is an exploration of the effects of consciously incorporating an awareness of play, as a valid and useful element, into CWTP sessions.

De Bono's Six Thinking Hats: A way of looking at something from six different perspectives.

White hat – the facts

Yellow hat – brightness and optimism

Black hat – judgement – the devil's advocate

Red hat – emotions, hunches, intuitions

Green hat – creativity

Then lastly - Blue hat – bringing it all together - an overview based on exploring the previous points of view.

Often used in business, De Bono's Six Thinking Hats can enable a group of people to look at something from many angles, when the coloured hat perspectives are shared out between team members. It is my new favourite tool, for reflective and creative thinking, giving me different perspectives on an issue or situation. It formed a rewarding exercise recently for my CWTP group when they were assessing what they were gaining from the series, as we approached its end.

Each hat's contribution will give a particular angle but it by no means creates 'The' full picture of where I am with the research at present. I hope however it will shed some light on this study.

As sometimes happens, the voice of my black hat is being a bit dominant today. So I am going to call on an assistant to help me out here, in the form of the actor, playwright, and counselor - Nureen Naz:

Black hat: 'So, Kate, who do you think you are - to research *play* - play which is so slippery to define, being by its very nature unpredictable – the ultimate free spirit?'

KP: 'Well it is a question I have asked myself more than once....!'

Black hat: 'And while we're at it, who are you to stand in front of this room of professional writers for well being, who already work with this quality, whether they trumpet it from the roof tops or not?'

KP: 'Well once again I must say you have a very good point.....{here I paused to ask who in the room recognised that they are in touch with play or playfulness in their practice, and got an encouraging response, as a show of hands}. But we have run ahead of ourselves. And before we hear from my black hat, let me introduce you to my current research project, borrowing the perspectives of The Six Thinking Hats, one at a time:

White hat – The facts.

KP: 'As my third year dissertation – the final year's work of the MSc in CWTP- run by Metanoia Institute, I am conducting

An investigation into what happens when I, as a facilitator of CWTP, offer play-positive creative writing exercises in a one-off, three hour long, CWTP group session.

I will add here that, on completion of my CWTP diploma last July, I founded Writing Time, and have been facilitating group sessions in Bradford-on-Avon ever since. I am, therefore, a young facilitator in this field, but a practicing facilitator nonetheless.

The Metanoia Board of Ethics approved my proposal, that I devise a single research session to an established CWTP client group, deliver it, and analyse my findings, using grounded theory as my methodology – a 'what happens when' approach.

I have read myself into a place of sublime befuddlement on the subject, and in the process have sometimes forgotten to attend to my more frivolous and spontaneous urges and needs – spot the irony there.

I read extensively around the value and importance of play throughout our whole life, not only in *childhood*, where it is *most* potent, and *most* inhabited. I began by looking at play in childhood, beginning with Freud, Jung, Winnicott - who was one of the first to recognise the importance of play for adults – he described therapy as *play in the presence of the mother*.

Jung's ideas on play built on the work of the 18th century German poet and philosopher Friedrich Schiller who claimed that the two fundamentally opposing instincts (form/ matter, thinking/feeling, spirituality/sensuality) could only be united by a third instinct, or a third realm, which he called the play instinct. The instinct of play makes possible a communion between opposing instincts. An equilibrium, but not a perfect, static equilibrium.

I read Piaget, Vygotsky, Groos, Montessori. Kleine, Neill and others, some of whose views I find more palatable to my own sensibility than others. I am naturally drawn to theories such as Elkind's (author of *The Hurried Child*) that support the assertion that children play first and foremost because it's pleasurable, *and* that it also has these fantastic developmental outcomes, almost as side-effects. This is similar to how I view my own creativity. I love it, and it happens to be good for me.

I have immersed myself with great pleasure in the work of the predominantly American pioneers of lifelong play. Alongside works by such authors as Elkind. I have continued to draw deeply on the work of Stuart Brown (Play: How it shapes the brain, opens the imagination and invigorates the soul), who sees a symbiotic relationship between work and play, and Brian Sutton-Smith (The Ambiguity of Play) who speaks of various rhetorics of play and sets human, whole-lifespan play, in an adaptive, evolutionary context. And I have read where there is a cross-over between play, for adults, and creativity, through the works of Ken Robinson (in a TED talk entitle 'how schools kill creativity' he joked about how academics, such as myself, have bodies solely in order to carry their heads to meetings). Author of The Play Ethic, Pat Kane's manifesto on play has given me a glimpse of play as a real force, not just a sort of will'o the wisp spirit. He asserts that: 'Play will be to the 21st century what work was to the industrial age – our dominant way of knowing, doing and creating value.' Well!

I have looked at where play already manifests in a CWTP session. And my research is exploring where it has the potential to be encouraged even further, for a CWTP session to offer a clear invitation for play to be present. Hence the title of my dissertation which I re-iterate here:

An investigation into what happens when I, as a facilitator of CWTP, offer **play-positive** creative writing exercises in a one-off, three hour long, CWTP group session.

I am in the process of planning the session, observing the questions and considerations which arise for me, as facilitator. I discuss such issues with my supervisor.

A generous professional from our field has agreed to come and be a witness to the Research Session, to lend neutrality.

I have had fascinating and revealing conversations with play professionals and a Play Therapist, willing to give me insight into his world and tell me rather mind-blowing things, such as this. He and his colleagues recognise play by its *absence* in a child's behaviour, when a child is frozen or shut down, as they see play as the natural state of the child. He also said that in the UK there is no provision in their training for working with adults, even though, (and I know this intimately from my own experience) we are occasionally prone to being frozen or shut down, in my case, through overwhelm (Brian Sutton-Smith – 'the opposite of play is not work, it is depression'). One fascinating read was by play expert and practitioner in urban settings, Hattie Coppard, in her MA dissertation 'Dancing with Strangers'. Through the interpreting filter of a writer, a dancer and an artist, Coppard observed the effects of introducing large pieces of play equipment into a London square where the dominant culture was day-time drinking. The pieces were big enough to necessitate co-operation to move them, encouraging interaction. The three observers mapped the tracks of social interaction throughout the day, between adults and children, children and children, children and skateboarding adolescents and on the shift in behaviour and atmosphere. It makes moving reading.

I have observed my evolving relationship with the subject of play, and have recently acknowledged a legacy from my 80 year old mother, who, much to *her* advantage, embraces a lot of play elements in her life. This has inevitably informed my own relationship with play

and playfulness, albeit in other chosen arenas and contexts, and flavours too perhaps. My father also gave me a language of play, particularly socially, although his play mode was more clearly either on or off, and my own is a tad more unpredictable.'

Yellow hat – Brightness and optimism.

KP: 'This research, involving accessing the potential of play via the creative writing 'portal' of memory and imagination, will transform the world - of CWTP, of TA, of therapy in general. Making use perhaps of scribes or assistive technology, it will influence the quality of the lives of, for example, people paralysed through accident; lonely, isolated, bed-bound people; sexually traumatised people; play-deprived adults will become miraculously fulfilled. There will be no casualties, nothing will go wrong, I am up for the task – I am The Woman For The Job etc etc etc. Additionally I will become Stuart Brown's favourite person – his new best friend - my mere presence in a room, or a train carriage, a doctor's waiting room, a war zone or soap opera will sprinkle the atmosphere with.....'

Black hat: 'Enough, enough – stop before I vomit!'

KP: 'Says the **black hat** – who represents judgment, the devil's advocate. I wish to make it clear that I value the perspective of my black hat. It represents a responsibility to alert me, in advance, to possible pitfalls - to consider the ethical dimensions of the study. And I view this as an act of care.'

Black hat: 'So what makes you think play needs to be 'researched'? Play is a spirit, like a muse or a sensitive fairy god-mother – easily scared off, if one is over-demanding. Enforced play is not play. How do you propose to harness a spirit, or put it under a microscope? Why not let it be, and simply appreciate it, and all it can do when it happens to beWellin play, and let it come and go as it always has done – untamed, unbidden?'

KP: 'Well, as I said earlier, these are very good points.....however.....my sense is to approach play as a valued and appreciated *quality*, rather than an asset, or tool or commodity. And I think in terms of invitation, providing conditions, as CWTP already does, conducive to the presence of play, so closely aligned to creativity, and not necessarily viewing its absence as failure, or its presence as success.

I want to draw parallels here between the therapeutic process and the creative process. This was spelled out to me, experientially, in an exercise during my training, featuring - for me - a small plastic nail brush. Our instruction was to 'be creative' with our chosen object for 20 minutes, and to observe ourselves while doing so, and then (guess what) write about it . This was an epiphany for me. Through both participating in the experience and observing myself doing so, I was able to distinguish phases I was in, including the not 'knowing what I was doing or where this was going' phase, and draw parallels afterwards with models of therapeutic process.

I see some overlaps between the creative process and play.'

Black hat: 'You keep referring to play, in reverent tones, but you haven't even told me what it is exactly.'

KP: 'Well once again you are right, and once again I defer to saint Stuart of Brown. I just have to pause here to reiterate to you the full title of his book 'PLAY – how it shapes the brain,

opens the imagination and invigorates the soul' (no less!).'

Black hat: (snort)

KP: 'Stuart Brown MD, founder of the (US) National Institute for Play, would step around the issue of pinning play down until one day he was faced with a lecture to engineers, working in a business context. He found his usual avoidance strategy - of calling play primal, pre-conscious and pre-verbal – lacking a certain crispness expected by engineers. He could not simply say that it stems from 'ancient biological structures that existed before our consciousness or our ability to speak' (Brown, 2009: 15). His audience required defining parameters before hearing about clinical studies of play deprivation, MRI scans of a brain in a play state, ethics of play and play signals in animals. Drawing on his decades of study and his scientific methods, Brown therefore came up with a list of what he saw as the *properties* of play, even if he acknowledges his reluctance to 'capture' it thus:

Play is:

Apparently purposeless (done for its own sake)
Voluntary (enforced play is not play)
Inherent attraction (we are drawn to partake in it)
Freedom from time (that quality of Flow which Mihaly Csikszentmihalyi has alerted us to)
Diminished consciousness of self (as above)
Improvisational potential (Cleese's open mode where 'anything is possible / can happen')
Continuation desire (we don't want to stop)

Black hat: 'Hmmmmmmm. And another thing, when one person decides to give themselves permission to be excessively playful, it automatically casts somebody else into the role of being responsible for that first person's actions – whether they wish to be or not.'

KP: 'Well this flags up the issue of our roles as facilitators. Although we are the ones holding the structure of the session, we point out that participants are still responsible for their *behaviour*, and we strive to role model responsible adult, rather than parental behaviour. And behaviour is distinct from qualities participants may be connecting with through their creative writing. Furthermore we encourage participants to always exercise choice in a given element in their subject matter, and how far, and in what direction they follow a thread in their writing. We were trained to emphasise their responsibility for their choices in this respect, encouraging them to hold *themselves* to an extent, while they explore creatively, writing silently in a room alongside others.

Among the ways that I see a CWTP session providing a space for playful creativity, the following extract on page 2 of Claire Williamson's wonderful 2014 article entitled 'When TA met CWTP' builds on the point made above:

'By setting the critical voice aside, including encouraging participants not to apologise for their work before reading it, permission to play within a safe environment is established early on within a CWTP session. The idea of 'play' immediately implicates the natural Child with access to the four basic feelings of 'sorrow, fear, anger and joy' (Lapworth, Sills and Fish, 1993). Within CWTP practice, the conditions for play to take place are emphasised. This means the suspension of expectations on the

outcome of participating in CWTP. As Stuart Brown (2008) describes in his TED talk entitled 'Play is More Than Just Fun', if the outcome is more of the focus than the activity, it probably isn't play. By playing with writing in the same way that we might 'play' a violin, we can be in creative flow and after 'playtime' has finished, we can reflect on the writing created.' (2014, 2)

Building on this theme of grown up and child domains however I wish to flag up another area that is of importance to me. While working on devising my RS I became aware of the danger of infantilising or patronising my participants, through choice of material offered. It is not my aim to use material which will trigger regression. I wish simply to invoke the spirit or the energy of play, in an unforeseeable guise in a non-age dependent context. My stumbling block is that play is so widely associated with childhood. This is work in progress.....but it poses questions for me as I plan my research session. One such question is shall I use the Malawian political prisoner Jack Mapanje's poem – *Skipping Without Ropes*, or a poem which includes the skipping song 'Not last night but the night before, twenty four robbers came knocking at my door etc etc' (intone). Mapanje's poem builds on the fact that prisoners, in order to be eligible for a shower, had to demonstrate they were dirty and needed one:

Skipping without Ropes by Jack Mapanje

I will.
I will skip without your rope, since you say I should not.
I cannot borrow your son's skipping rope to exercise my limbs.
Watch. Watch me skip without your rope.
Watch me skip with my hope.
I will.
A seven. I do – will skip – a ten;
eleven. I'll skip without, skip within,
And skip I do, without your rope,
But with my hope. I'll fight your rope,
your rules, your hope,
As your sparrow does under your supervision.
Guards, take us for the shower!

Black hat: 'What about the risks - for participants?'

KP: 'I have identified some possible risks involved in this research, and put some provisional contingencies in place. I have also looked at the consequences of not taking risks, and here my former work as a Forest School practitioner comes into its own – when distilling this noble field of child-led, nature-based education, I would often summarise it by saying (mostly for effect) that, during Forest School sessions, we give children the opportunity to cut themselves, burn themselves and fall out of trees, and the skills with which to 'manage' this opportunity. My serious point here is - How do we learn to manage risk, if we don't *learn* to manage risk?

Possible risks while entering a more intimate dance with the spirit of play in CWTP sessions for adults, *could* uncover experiences of childhood trauma, especially sexual trauma, especially in relation to embodied play, or hand and object play. Conversely, it could also provide a part of the process of recovery from such experiences.

And, on the other hand, it gives me a frisson of pleasure to be able to include Margo Anand's book, *The Art of Sexual Ecstasy*, in my MSc bibliography.

I have scrutinised, through the Core Competencies (*Core Competencies for Working with the Literary Arts for Personal Development, Health and Well-being*), what the discipline of CWTP already provides which makes it *safe enough* for further exploration of creative and therapeutic qualities play.

Members of my current, established, cohesive client group, who are now familiar with my approach and with whom a certain trust has been established, have been invited to volunteer to participate in the RS. They have been briefed on the Research subject, given the opportunity to ask questions and receive reasonable answers; six have now booked to attend the session.'

Black hat: 'And for yourself. What about risks for yourself? You have after all some, shall we say, dark history....' (rubs hands....)

KP: 'True enough. Well writing has been the most recent chapter in a life long process of recovery in relation to certain events in adolescence, in the form of traumatic intrusion, and, as an adult, as abandonment....a heady little cocktail.... and CWTP has been particularly relevant and transformative for me, in relation to my ongoing learning work around *boundaries*. As taught and role modelled in our training, I aim to build a carefully structured framework in a session. I introduce the working alliance (NG's Writing Well acrostic is my favoured material, read here, and I will remind people of it properly as we begin the workshop part); I use time frames to hold the functionally different parts of the session; I offer activities in a certain order, building up a regular rhythm and shape to the session, within which there is much scope for a wide choice of material, themes and most importantly of all, a wide range of responses. And my albeit limited experience as a facilitator, and longer experience as an in-training participant, has instilled in me a trust in the process. I trust the poetry therapy approach I adopt in sessions, 'sticking to the path' of the actual words proffered in people's creative writing. This limits the temptation to analyse and stray into deep, deep waters. It contains *me* and makes *me* feel safe, which is always a welcome and reassuring presence in a room; it also entrusts the participant with their own responsibility for their relationship with the words they are in touch with. Their words used are what I listen to and reflect, not my interpretation of their words. And, as Rose Flint's chapter called *The Fragile Space* tells us, trusting the process, that triangular dynamic between facilitator, participant and the creative activity – in this case the creative writing, is key.'

Black hat: 'Well what makes you think that the adults you work with *want* to be in touch with play?'

KP: 'I don't know this, for sure, and every group of adults, and every adult I encounter I am sure will each have a different, and unique, relationship with play. However, I shall give you one example that encourages me. In conversation with a friend, she told me that after spending a day with her grandchildren, playing, her heart feels so full, and she beamed and opened out her hands when she was describing this. Now *I* want some of this 'heart full' feeling, and I know it is not the only way to arrive at a 'heart full' feeling, but perhaps for those for whom other ways of accessing a heart full feeling may be currently closed to them, or limited in opportunity, it is worth exploring.'

Black hat: 'Well I'm sure I haven't finished with you yet, but I'm getting bored now.'

KP: 'Would you like to sit down?'

Black hat: 'Yes please.'

Red hat – Hunches, emotions, intuitions

KP: 'Of course I feel strongly enough that the area of my research is rich in potential, with much to offer, and that CWTP, to quote Claire Williamson, is inherently playful. A session can provide the opportunity, and set the boundaries, the playground walls, if you will. The facilitator can play the role of a benign adult figure, who is present to guide and hold the session and influence the group dynamic, if needed, and above all to provide the invitation, the inspiration and encouragement for playful creativity, as well as thoughtful reflection. Stimulus comes, among other ways, in the form of chosen poetry material - which are often, to my mind, beautiful examples of play – as well as creative exercises, prompts and nudges, provoking memory and imagination.'

I recognise many elements from Brown's taxonomy of play as being present in a CWTP session:

This taxonomy is from the (US) National Institute of Play website:

1. Attunement, which establishes a connection, such as between newborn and mother.

2. Body, in which an infant explores the ways in which his or her body works and interacts with the world, such as making funny sounds or discovering what happens in a fall.

3. Object, such as playing with toys, banging pots and pans, handling physical things in ways that use curiosity.

4. Social, play which involves others in activities such as tumbling, making faces, and building connections with another child or group of children.

5. Imaginative (also called "pretend" or "fantasy"), in which a child invents scenarios from his or her imagination and acts within them as a form of play, such as princess or pirate play.

6. Narrative (or storytelling), the play of learning and language that develops intellect, such as a parent reading aloud to a child, or a child retelling the story in his or her own words.

7. Transformative (or integrative), by which one plays with imagination to transcend what is known in the current state, to create a higher state. For example, a person might experiment to find a new way to use a musical instrument, thereby taking that form of music to a higher plane; or, as Einstein was known to do, a person might wonder about things which are not yet known and play with unproven ideas as a bridge to the discovery of new knowledge."

<https://www.google.co.uk/#q=national+institute+for+play+stuart+brown>

I wish to illustrate another area where the creative therapies, in this case, dance, movement and song, demonstrate how we can benefit from an understanding of play. It is in relation to the first and, to my mind, most important element of play in Brown's taxonomy -

- of '**Attunement**, which establishes a connection, such as between newborn and mother' – the dynamic of the holding that occurs between a new born human, and their primary carer. The late and very lovely Lucy Livingstone, of Bristol, a skilled and experienced movement therapist, established a service called Rock-a-Bye. Through her facilitation, she worked with mothers who, for one reason or another, had found it difficult to access that connecting charge with their new born babies, and through this work, were able to really inhabit *this*

powerful shape with their child (demonstrate physically the archetypal shape of a mother and baby). I cried when I first heard her describe it, recognising the implications it has for those involved. Some one I know who attended Lucy's sessions told me that 'it saved her life'. She is not prone to exaggeration.

I cannot not claim to be achieving this sort of influence in my sessions, but know, as you all no doubt do, that, as in therapy sessions, affirming eye contact, or its verbal or audible equivalent, is looked for and given frequently. I experienced it throughout the sessions I have trained in, and continue to do so in those I now facilitate, and know that it conveys powerful signals.

Green hat – creativity:

'I have been delighted to discover how creative planning and delivering a CWTP session is, for the facilitator. And in addition to this discovery, the process puts me in touch with such poems as the following, by Sophie Hannah, inspired by a sign outside a block of flats:

'No Ball Games Here' by Sophie Hannah

Honestly, do we have to spell it out?

No tents, space-hoppers, orgies, Brussel sprout

enthusiasts, no sponsored squirrel fights.

no Ayurvedic quacks, no woolly tights,

no weeping for the joy you think you're owed,

no winking at the house across the road,

dividing rainbows into seven strands

of single colour, no quick show of hands,

no pastry cutting, origami, chess,

no taking pleasure in your own success,

no sand, no shark impressions, no culottes,

no Christmas pantomimes, no liver spots,

no lurking in the shadows by the shed,

no improvised salutes, no olive bread,

no weightless floating with an auctioneer

in the small pond. No ponds. Hope that's now clear.

My studies have put me in touch with aspects of play - my experience of its qualities, specific events, memories, feelings, observations which have inevitably found form in poems. This is the title poem of my small but growing collection, entitled *The Red Horse*.

The Red Horse

Atop. Astride, but standing,
on the pillar box red,
cast-iron rocking horse;

it is built for six,
but I have it, for a short while,
all to myself.

The horse gains in its stride,
extending, extending;
Stretching out, extending.

Until, at the height of its
pivoting, galloping motion

I give in to the urge to fly.

How did I ever dare to do that?

Blue hat – bringing it all together:

KP: 'Now then, I am not usually able to hear what the blue hat says on any given subject, until I have heard what all the hats have to say. And that, perhaps is what my research dissertation will give me. The research session is scheduled for two weeks from today – Saturday March 28th, and I hope to submit my research dissertation, my findings, to the Metanoia Board at the end of June. Watch out for a blue hat shaped piece of writing..... It must be obvious by now however, that I want somehow to *add* to the argument not just that play is of value throughout our lives, but that it is not partisan; it does not belong to any age group, even though we are most naturally in connection to it, and it is our natural mode, in childhood. I wish simply to give space to the idea, the energy, the phenomenon of play, and make room and opportunity for the quality of its presence in a CWTP session..... and see what happens.'

Workshop element of this presentation.

Safety net.

Nigel Gibbons' Writing Well acrostic.

Write without self-criticism

Respond to our words from your feelings

Ignore grammar, spelling, punctuation, and doing it right

Take the words gently in your hands and do not crush them with criticism

Invite the words to nourish and refresh you

No need to read or share if you do not wish to

Go where your words lead, but only as far as you wish to go

Wise words are not necessarily complicated or difficult, they are often simple and straightforward

Excellence is not required, there is always someone who writes better, but they do not write your words

Listen with your ears and from your heart

Let the words remain confidential to us, and do not scatter them thoughtlessly

Gibbons, N. (2013) Safety First – A personal reflection. Lapidus Journal, Volume 7, issue 2 (online)

In addition to these considerations, I will flag up that you have been listening to me talk about the subject of this writing exercise, patiently and attentively, and so you have been being 'warmed up' for about 50 minutes already. So, heeding what I discussed with the black hat, look after yourself, hold yourself as participants in this writing exercise.

The structure will be that I give you a writing prompt and invite you to write in response to it, for a few minutes. Then you will have the opportunity to share, mutually, with the person sitting next to you. Then there will be an opportunity for some of us to share in plenary.

The brief:

I invite you to think of a recent example of some play you either observed or were engaged in with or in a child, in an animal, be that quite public, or more personal and intimate. You do not have to share this piece of writing, but if you don't share the experience, I would invite you to notice and share the qualities of the play experience.

Time to think – 1 minute.

Time to write – 2-3 minutes

Time to share with a partner – 3 minutes each way.

Time to share in plenary – 5 mins max.(total 15)

Before I wind up this presentation I wish to draw your attention back to the poem The Red Horse. After working on the preparation of this presentation I went out for a little dusk walk, and suddenly saw this poem as a metaphor, for risks taken. And looking back on the rather outrageous risk I have taken in presenting my ideas to you, as a newcomer to this vibrant field of writing for well being, I present the poem in a different light.

The Red Horse

Atop. Astride, but standing,
on the pillar box red,
cast-iron rocking horse;

it is built for six,
but I have it, for a short while,
all to myself.

The horse gains in its stride,
extending, extending;
Stretching out, extending.

Until, at the height of its
pivoting, galloping motion

I give in to the urge to fly.

How did *I* ever *dare* to do that?

As well as Any Questions, I wish to make a plea for Any Answers. I am interested to hear of your experiences, thoughts and reflections, as writers for well being. They would all help to inform a **blue hat** perspective, bringing it all together.

And finally, reading the obituaries for Terry Pratchett yesterday, I came across one of his many wonderful quotes. The following is a gift to us today. When asked if he ever took off his famous black hat TP replied: 'Yes I do occasionally remove it. How else is a man to take a shower?'

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TED talk by Stuart Brown - 'Play is more than Fun - it is Vital' - available at :http://www.ted.com/talks/stuart_brown_says_play_is_more_than_fun_it_s_vital.html

National (US) Institute Of Play's taxonomy of play, available at:
<https://www.google.co.uk/#q=national+institute+for+play+stuart+brown>

Talk by John Cleese – Five tips for creativity - available at:

<http://www.brainpickings.org/index.php/2012/04/12/john-cleese-on-creativity-1991/>

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