

Summer Curriculum Development Session

Smith College, August 3- 8, 2008

Report by Beth Wadham, Academic Program Associate

What brings a group of 39 educators together for a week of contemplative curriculum development? They come from great distances, including Thailand and Brazil, from diverse institutions, and represent a full range of disciplines across the academy. This is one of the few opportunities for professors to come together across the curriculum, from their departments of Classics, Architecture, Dance, Psychology, Nursing and Law, to address a shared interest: to invite their student's contemplative engagement with the material they teach and seek fellowship with those who share similar aspirations.

Over the course of the week there were presentations on the means and methods of contemplative pedagogy, sessions in yoga and meditation, and opportunities to meet in small groups. But from the outset it was clear that the development of contemplative courses is not simply a matter of learning a practice and introducing it to students. It's a radically different way of learning and knowing which has dramatic implications for teaching. While hearing what others have done, and adapting it for one's own use has value, more transformative effects arise from each educator inhabiting his or her discipline deeply enough to hear how to understand the material from a contemplative perspective.



Contemplative Pedagogy: Principles and Design

The contemplative education movement has grown out of the work of some remarkable people and their collaboration, and the situation today reflects an emerging field that is drawing interest from wide circles, and having an impact on a growing number of teachers, students and institutions. With 145 Contemplative Practice Fellows teaching courses, initiating programs, and organizing conferences at Amherst, Columbia, UMASS and Wellesley, exposure to these ideas is

expanding. Experience and research endorse a contemplative pedagogy that offers general practices that support learning, and ultimately enlarges our view of knowing to include insight gained through contemplative reflection and inquiry.

Arthur Zajonc, director of the Academic Program of the Center for Contemplative Mind in Society and professor of Physics at Amherst College, observed that general contemplative practices—which include silence, self-observation, and attention to breathing—support learning because they help establish equanimity and the ability sustain attention. The ability to apply voluntary focus to an object—a painting, poem or equation—for sustained periods can be cultivated with intention over time, and is probably the single quality most important for becoming a successful student. Alternating a quiet, focused attention with

what Zajonc calls “open attention” is well known in contemplative traditions as an attitude of “not seeking” that allows one to break free of reactive, associative thinking and allows for subtle and unexpected discoveries. When students are permitted to stay with their experience, and given the opportunity to express it through journaling and precise description, they record a part of reality that’s often rushed by in the haste to verbalize. They can develop capacities for “listening and waiting with attention and openness to all things.”

This kind of patient, meditative observation, Zajonc reflected, was central to the work of biologist Jane Goodall, who waited in the jungle for six months for the chimpanzees to become accustomed to her presence before she began to make her field observations. Over time, the chimps became so accustomed to her presence that she could creep close, and didn’t even need binoculars. Her intimate encounters revolutionized the field of primatology.

The quality of attentiveness developed using contemplative methods allows for closeness and empathy between the observer and the observed that “skillfully subjectifies” the world and goes beyond logical inference and induction. The perceptions, clarity and creative insights that result from such an engagement are a much needed complement to an objectification that is more about having power over and controlling the world than really knowing it. Zajonc quotes Parker Palmer, who writes that “we are driven to unethical acts by an epistemology that has fundamentally deformed our relation to each



other and our relation to the world.” Different epistemologies are not value neutral. As Parker Palmer puts it, “Every way of knowing is a way of living; every epistemology becomes an ethic.”

A contemplative epistemology, what Zajonc calls “contemplative inquiry,” proceeds from ethical foundations. Our understanding of reality remains incomplete, he advances, when we fail to approach the object of our study without respect and openness. Some applications of this principle include, in psychology, the first-person research

methods concerning mental states and emotions, and, in the arts, the lectio divina of literature and poetry. Combined with the very well-developed methods in quantitative measurement and critical analysis, which are alive and well in every institution of learning, a contemplative approach

makes possible a truly integrated education which extends knowledge to an understanding that will support students insights toward creating a more just, sustainable and compassionate world. Contemplative pedagogy invites students, in the words of the artist, to develop a concentric vision, adequate to ascertaining the many dimensions of the reality they observe.

“Get to the heart of what is before you... In order to make progress, there is only nature, and the eye is trained through contact with her. It becomes concentric through looking and working.”

- Cézanne in a letter to Emile Bernard

Teaching and the Experience of *The Cloud of Unknowing*

In speaking about this 14th century work by an anonymous Christian contemplative, and from her own contemplative perspective as a nun, Sr. Linda-Susan Beard asked her listeners to undertake for themselves their own simultaneous translation when she talks about God. “We don’t need to speak the same language,” she said, “to share our contemplative experience. We can all sing the same song in a different language at the same moment.”

Beard, professor of English at Bryn Mawr and a musician, farmer, scholar and writer, spoke on behalf of our “poly,” or multiple, identities—polyphonic, polyglot, polyvocal—and how this allows for a rich, many layered way of seeing the world. While not unaware of the politics of language and identity, and the tensions between the worlds we inhabit, she offers a perspective that allows for the “fecund nature of interpenetration” and finds that a contemplative life can hold it all together.

The sounds of Hildegard von Bingen, medieval Christian mystic and composer, surrounded listeners as Beard spoke the words of the “Cloud author.” Although the gaze of this medieval contemplative rests on divinity, Beard finds it never loses sight of practical matters. The apprehension of spiritual reality is expressed in plain language and addresses the difficulties of the contemplative life, the inevitable distractions, and “pricks.” To take up the question of how to find God, for the Cloud author, is to see

often where God is not, and find that God is hid “betwixt.”

The Cloud author writes from a monastic context that was part of a robust intellectual tradition—a Christian tradition of scholarship that is comparable to the Judaic Midrash—but warns that a “too intense need to understand” can be a stumbling block to wisdom, and against making knowledge a god. Love, which can “pierce the cloud of unknowing,” has primacy of place.



Can the words of *The Cloud of Unknowing* offer any insight to the question, posed by Beard, and relevant to all of her listeners, of how to live congruently as a contemplative and a scholar? In response, the Cloud author invites its readers to take up the practice of unknowing, rather than knowing, as a response to not knowing.

The practice of unknowing, it turns out, has many practical applications to the classroom. Both students and professors can keep a version of “My Unknowing Notebook” close at hand to record questions and gaps in their understanding. The classroom can become a place where it’s safe to say, “I don’t know.” Beard proposes that letting go of knowing in superficial or insufficient ways is required to discover new information. Acknowledging that “we are all seekers,” the Cloud author invites us to begin by “letting go of what I know/ of my need to know/ of my need for you to know/ that I do know.”

Contemplative Seeing in Art History Class

Jody Ziegler bounded up to the podium with the energy of an impassioned reformer. After years of discussing with summer session participants an assignment she's used in her Art History class at the College of the Holy Cross, in which students look at the same painting week after week and tell what they see, she wanted to put some new things on the table. It wasn't that she'd abandoned her approach to the processes of seeing, or "beholding," which she shared at previous Summer Sessions. On the contrary, she wanted to propose that this kind of slow, reflective engagement is central to learning and needs to be at the core of important changes in our overall understanding of education.



Her concern for the future, an unpredictable one that we can't grasp ourselves and certainly can't prepare young people for, fires her enthusiasm for learning which results in capabilities for many things, and argues that creativity is the skill that will best prepare students to meet the risks of uncertainty.

Creativity, as Sir Ken Robinson, advocate for arts in schools, says, is as important for learning as literacy. Arts learning is beneficial for many disciplines because skillful, reflective seeing makes better diagnosticians and entrepreneurs. The arts teach attentiveness, and what a Getty Foundation evaluation calls "studio habits" like persistence, expression, keen observation, and an ability to look beyond preconceptions, see new patterns and envision new answers to problems. Most people don't think of art class as a place where cognitive skills are developed; we've come to consider art class a place where

students take a break from thinking. But, actually, their activity in arts classes develops powers of reflective thinking that restore important balance and depth to the educational system.

Ziegler doesn't teach a studio class, but she's found a way to deepen her connection to her discipline and developed research methods that make use of studio habits like persistence and attentive observation. She has her students visit the Worcester Art Museum once

a week for the semester, at the same time, on the same day of the week, using the same mode of transportation, to look at one abstract painting, and answer the question: "What do you see?" They're instructed to refrain from

research, consulting secondary sources, Googling, reading the wall text or even speaking to docents, so their own voices can come forward. Ziegler also asks them to report on subjective features of themselves as observers: how they feel physically, emotionally, and what's going on in their lives.

She leaves the theoretical art history until the end of the course, when they're better able to take it on. During their discussions of their experience up to that point, they learn to speak a language to share their perceptions, and ask the question, "Do we have to agree on what we see before we interpret it?"

Many educators would be skeptical about the value of inviting so much of their student's subjectivity into the study of their discipline (especially those early weeks when students can find the exercise of looking at the same work pointless, irritating or even torturous)

but Ziegler finds that out of subjectivity true objectivity arises. After time, the ordinary distractions lose their hold on her students' abilities to observe; they go beyond their limited perspective and begin to understand the limitations of all perspective. This move, supported by the ritualized practice of observing or "beholding," Ziegler maintains, opens onto ethical dimensions. Bringing back their wandering attention again and again to the object of contemplation, the students experience a self-transformation that takes them from "I hate this" to "I love this."

Over the 13-week semester, does the painting change? No, they do. Out of practice they go from antipathy to love. From dismissing it as something "any kid could do," they've cultivated reverence for the work under their observation.

And translating attentiveness into care, Ziegler proposes, is the foundation for moral concern, as aesthetic values lead onto the idea of goodness. To close, she quotes Iris Murdoch, from *The Sovereignty of Good*: "Great art teaches us how real things can be looked at and loved without being seized and used, without being appropriated into the greedy organism of the self." For Murdoch, and for Ziegler, art, and beholding it, is the first step on a moral quest which leads to an alternative ethics of knowing in league with that described by Zajonc as contemplative inquiry.



Inhabiting Our Uncertainty as Contemplative Teachers

Unknowing and uncertainty: was this becoming the theme of the week? In this panel comprised of three people who teach contemplative courses, the unfinished, incomplete nature of the contemplative approach was addressed.

David Lee Keiser, professor of English and Teacher Education from Monclair State University, led off the "trialogue" with a presentation of his work preparing graduate students for Mindful Teaching, an approach woven from three conceptual strands: an awareness of the variegated, or multiple, intelligences of the students; the engagement of the care and compassion of the teacher; and methods of contemplative pedagogy that include mindful facilitation and opportunities for reflection. Keiser uses Thich

Nhat Hahn's *Peace is Every Step* as a guide to a profession that offers many opportunities for practice, from coping with petty annoyances to navigating the "rope bridge" that must be crossed to get from the theoretical to the practical application of an innovative pedagogy. Keiser encourages the skepticism of his students and colleagues, finding that "we need the knots" to gain our footholds on the bridge.

Keiser, who taught for years before he became involved in contemplative practice, has found that bringing opportunities for reflective practices into the classroom has been a joy. The unfinished nature of the approach relaxes students, but not into mediocrity. Keiser discusses the provisional nature of courses which make use of

contemplative pedagogy with his students and relies on his lovingkindness meditation when they challenge him.

Gurleen Grewel, professor of Women's Studies at the University of Southern Florida, and 2006 Contemplative Practice Fellow, joined the conversation, offering that "uncertainty is the ground of life, and contemplative practice helps us face it." In her teaching, she finds that while it's difficult to give up the "fake certainty" of authority to acknowledge that so much is unknown, the conditions that arise from this gesture allow for trust to build. And inviting practice into the classroom generates questions, dissonance and new areas to explore.

To embark on an education for transformation, she suggests, means abandoning the banking model and making oneself available for new kinds of intelligence to emerge. After teaching Women's Studies for 11 years, Grewel departed from the established paradigm of feminist inquiry, which has been an issues-based approach that proposes political, social and economic strategies for addressing injustice. Now, she is making use of a contemplative approach which goes beyond, goes deeper, to look at the roots of violence and power, and how an inward transformation of the relationship between those in different positions makes real progress possible.

In her course "Beyond Victimhood," she acknowledges that the word "survivor" is an improvement on "victim," but finds that "it still trails victimhood." The healing process,

when complete, needs to bring one to a state even beyond survivorhood, and getting to that place often requires dropping the stories that have led one to identify as a victim or survivor. She uses Adrienne Rich's poem "Diving into the Wreck" as a model for how to explore deeply lodged trauma, using a ladder to go down and explore the submerged shipwreck, rather than the story that has been told about it. Students read out the poem, partnering up for Lectio Divina, and then sit with it for two minutes before writing or formulating some other response such as a picture or a gesture to share.



David Kahane introduced himself as a "recently minted mindfulness practitioner" who began 5 years ago with a Zen retreat during his sabbatical year. He teaches Philosophy and Political Science at the University of Alberta and was awarded a Contemplative Practice Fellowship in 2008. In his experience, the best way to introduce these new methods is to bring students in on the process, to include them as part of project and request evaluation frequently.

His course, "Compassion, Obligation and Global Justice," explores the "philosophical problem of obligation to distant others," and how our understanding of it effects the choices we make. He compares the cost of one rehydration therapy for a starving child, .50, with the cost of a latté from the campus coffee shop: \$4.15. Students read "The Singer Solution to World Poverty," in which philosopher Peter Singer asks whether it is wrong to live well without giving substantial amounts of money to help people who are hungry, malnourished or dying from easily

treatable illnesses. Most conclude that they are moral monsters, but, perhaps unsurprisingly, this knowledge doesn't change their consumption habits.

To go beyond the conditioned habits and assumptions that direct so many aspects of our behavior, Kahane finds that practice plays a meaningful role. He begins each class with mindfulness meditation and allows everyone to settle. Students who arrive late are instructed to wait outside. He gives basic instruction on posture, and in the beginning offers some corrections, but by the end of the course their practice has become habitual. In addition, he offers opportunities for sustained observation of an image, for example, of a suffering stranger, and the time to reflect on their responses. Kahane makes use of freewriting and what he calls mini "contemplative practicums" in which students examine the texture of their experience. In one, he asks students to put a rubber band around their wallets for one week. Each time they take it off to purchase something, they are to remember how they felt when they read the Singer article.

When Kahane first brought contemplative practices to the classroom, it was as someone who knew how to do something that he could offer to his students, in the model of the adept instructing novices. But he is now trying to depart from that model, and beginning to look at the classroom as the crucible of practice, where students and teachers take up the task of "discovering sanity" together. Practice, he considers, is great for students, but especially valuable for its effect on the teacher, allowing him to be available to the students, in disequilibrium and authority, vulnerability and expertise, as a companion on the journey.

The Science of Meditation: A Brief Synopsis

"Although the real results of meditation live in the classroom and ourselves," offered Arthur Zajonc in his late afternoon talk, "the effects that have been established in laboratory settings are a kind of evidence that is valuable, and may get practice through doors which would otherwise be closed." When an article in *Time*, accompanied by a photo of Tibetan monks capped with electrode sensors, appeared in 2006, many became aware that the effects of meditation went beyond reducing stress to affect the function and structure of the brain. The monks, whom Richard Davidson, director of the Laboratory for Affective Neuroscience at the University of Wisconsin calls, "the Olympic athletes of meditation," generated unusually powerful gamma-waves that were better synchronized than those of non- or novice meditators, and gamma-wave synchrony is linked to increased awareness. Claims that meditation increases attention, sharpens awareness, improves memory and regulates emotions are now verifiable to some extent.

Recent research has been oriented to the neuroscience of meditation, which measures meditation's effects using brain correlates. While such research reduces inward experience to these correlates, it does demonstrate the neuroplasticity of the brain and that neural transformation is affected through training.

Neuroplasticity studies look at the question of how the existing hardware can be shaped, and whether it continues to remain plastic throughout life. A 1996 Harvard (Pascual – Leone) study found that subjects performing the mental equivalent of an arpeggio (five-finger flexors) practice experienced the same increase in cortical output of those who

performed the physical practice, showing that mental exercise counts.

Zajonc provided many updates on the field. A study by Antoine Lutz assessed brain activity using functional magnetic resonance imaging (fMRI) while novice and experienced meditators practiced mindfulness meditation. Experienced practitioners demonstrated greater activation of "limbic circuitry," which is a key component of empathy and compassion. A study by Sara Lazar at Harvard examined how the typical decrease in cortical thickness between the hemispheres of the brain due to aging is less apparent in experienced meditators.

Research on the neuroscience of insight may be particularly relevant to contemplative pedagogy. At Northwestern University, a cognitive neuroscientist and a psychologist have mapped "epiphanies," or "aha moments," through their cortical circuits, and find that moments of insight make use of different regions of the brain and sequences of activity than conventional, methodological approaches to problem solving. But for insight to occur, certain conditions of receptivity, or alternation between focus and relaxation, need to be maintained, and the clenched state of mind we associate with intense concentration appears to inhibit creativity and insight. This research, publicized in "The Eureka Hunt" in the July 28, 2008 issue of *The New Yorker*, supports the cultivation of states of consciousness traditionally developed through meditation and suggests new understandings of learning and its multiple modalities.

No review of the science of meditation would be complete without looking at the work of Jon Kabat-Zinn and his colleagues on Mindfulness Based Stress Reduction (MBSR).

Their studies in the areas of chronic pain, anxiety disorders and depression have all shown positive outcomes. The research of Herbert Benson examines the relationship between exposure to a relaxation response curriculum and academic achievement, and found that students who had greater exposure had higher grade point averages, work habits scores and cooperation scores than students who had less. Meditation as an intervention has also been shown to have positive outcomes on the cultivation of emotional balance (Margaret Kemeny and Alan Wallace, University of California San Francisco) and perception of well-being.

In conclusion, Zajonc pointed out that there has been little research in higher educational settings, especially using educational measures, and that the theory concerning meditation, when it is studied, is underdeveloped. Wisdom traditions teach about the role of practice in self-transformation, developing the ability to hold complex, contradictory identities and make meaning in new ways, but these shifts are not readily indicated by evidence admissible in science. As a result, there are great strides to be made in developing a theory that is adequate to the human experience of the contemplative dimension.

Zen Wheelbarrows and Collard Greens

David Haskell, professor of Biology and Environmental Science at the University of the South, brought from his Food and Hunger course a class exercise in contemplative reading, or as he terms it, "Lectio without too much Divina." This participatory process of reading aloud around the room, he remarks, "immerses students in the text so that they're swimming in it, even putting the snorkel beneath, rather than speedboating over the

surface." Afterward, they offer brief reactions without engaging in discussion.

Rather than tell his listeners the results of the exercise, Haskell invited them to try it using "Zen Wheelbarrows and Collard Greens," a chapter by Dan Barker in *Food and Faith: Justice Joy and Daily Bread* (2002). In a circle of nearly 50 people, he reminded, it would be necessary to project, and assured us that it was all right to stumble or pass to a neighbor. After going round, we'd observe one minute of silence, a bell would sound and each person would offer a one-word contribution. Then Haskell would call upon a person to read the final paragraph again. After another moment of silence and a bell, one sentence contributions would be invited. No lengthy discourses would be embarked upon, no reactions to the contributions of others would be offered. The final paragraph would read one last time, and then class would be over, and we would leave the room.

While Haskell admitted to being nervous about introducing this, for fear it would fail among a group of this size, his adaptation of Basil Pennington's *Lectio Divina* (which uses scripture) with the group was a resounding success. Moving slowly and contemplatively through the text, a deep silence settled over the library's conference room. During the process of going round the circle we were able to hear from everyone, bringing about deep engagement. There was nearly a hypnotic quality to sinking in to the text, and Haskell cautioned that one did need to be careful about the choice of text and what values and themes it conveys.



"Zen Wheelbarrows and Collard Greens: Reflections from the Founder of a Give-Away Garden Project" turned out to be an offering rich with earthy details about an activist dedicated to restoring the vitality of the impoverished soil in the slums and the hope of city dwellers in need of sustenance. Its author, Dan Barker, finds that there are three sides to the work. "One involves arduous physical labor—building soil frames, wheelbarrowing soil, four gardens a day, four days a week. A second side absorbs the incessant tales of suffering, sees the misery and despair, the rotted teeth, the heart problems, the disfigurements of body

and soul. The third side demonstrates the capacity to run a business dedicated to the alleviation of that suffering."

These three sides are demonstrated in the design of the course Haskell teaches as well, which connects academic work with contemplative practice and social action. Students research the distribution systems for food, visit the colossal storehouses for it, and examine the reality of hunger among rural poor living nearby their university, some of whom work after hours on campus, cleaning or even, ironically, in dining services. In class, they practice silence, watch their breath and journal to reflect on these disparities and embedded injustices.

Out of contemplation comes a plan for action, and they prepare, serve and then sit down to a Thanksgiving meal with 80 guests. This last requirement, it turns out, is the most difficult. To engage with people from different classes, races and life situations, make conversation and honor them with attention can be an

awkward challenge. Students hear the hard stories of brokenness that have led their guests to their places at the table, take them in, and go beyond barriers of difference that are rarely crossed. But they also find this is where the real opportunities exist to develop empathy, to consider whether and how to respond to this feeling, and to evaluate their own responsibility to others. The Food Bank director, with whom the students work in preparation, reports that, for these men and women who typically get very little respect, to be called Sir or Ma'am (it's the South), and engaged in conversation, means a great deal.

Haskell finds that the contemplative component of the course attracts students. They come wanting to get enlightened, however they may conceive of that, to levitate or float around the room, and at first they tend to evaluate their sitting practice, reporting on whether this was a good or bad one. They want to be good at it, but find that actually it's kind of humdrum, just sitting there. Haskell uses instructions for sitting adapted from Centering Prayer and popularized in Thomas Keating's, *Open Heart Open Mind*, in which one takes a word, such as "peace," as a symbol of one's intention, and rests with it, not necessarily repeating it, but coming back to it after departing from it.

Students keep a logbook to record their experience of contemplation and action, to reflect on whether there is a connection between them and whether what they're doing is effective. Haskell makes it clear that it's acceptable to have a negative reaction, and that they're free to ask, "What could this possibly do to help?" They're graded on how well they communicate about it. Haskell remarks that they may have a great contemplative practice, and do terrific work with the community, but they still need to

express it well. There are no A's for enlightenment alone.



Plenary and Open Space

The conference concluded with participants gathering plenary questions through an adaptation of Open Space Technology, a process of self-organizing in which everyone present brings their perspective to topics of importance to them. After casting about the large circle for topics, groups formed around four basic orientations: collegial concerns; pedagogical questions; the presence of the teacher; and whether a contemplative approach can address issues of power and oppression. Small groups formed around the orientations, engaged in dialogue, and reported back to the whole group at a plenary.

Informed by their experience, and the exciting ideas and insights shared by presenters over the course of the week, participants spoke to the topics with knowledge, insight and compassion, and shared their abundant wisdom with all. Contemplative teachers can draw from many resources as they go forward, and at the closing circle it appeared that among the most valuable are their connections to one other.

Selected References

Anonymous, *The Cloud of Unknowing*. New York: Doubleday, 1973.

Dan Barker, "Zen Wheelbarrows and Collard Greens," M. Shut (ed.) *Food and Faith: Justice Joy and Daily Bread*. Morehouse Group, 2002.

Gloria Deckro, Herbert Benson et al. "The Evaluation of a Mind/Body Intervention to Reduce Psychological Distress and Perceived Stress in College Students," *Journal of American College Health*, vol. 50, pp. 281-287 (May 2002).

Thich Nhat Hahn, *Peace is Every Step*. New York: Bantam, 1992.

Lois Hetland, Ellen Winner, et al, *Studio Thinking: The Real Benefits of Visual Arts Education*. New York: Teachers College Press, 2007.

Thomas Keating, *Open Heart Open Mind*. New York: Continuum International, 1994.

Sara W. Lazar et al. "Meditation experience is associated with increased cortical thickness," *NeuroReport*, vol. 16, pp. 1893-1897 (28 November 2005)

Jonah Lehrer, "The Eureka Hunt"
http://web.mit.edu/ekmiller/Public/www/miller/News_Articles/Lehrer_Insight_New_Yorker.pdf

Antoine Lutz, John D. Dunne, Richard J. Davidson, "Meditation and the Neuroscience of Consciousness." In press in *Cambridge Handbook of Consciousness* edited by Zelazo P., Moscovitch M. and Thompson E.
http://brainimaging.waisman.wisc.edu/~lutz/Meditation_Neuroscience_2005_AL_JDD_RJD_2.pdf.

Antoine Lutz, Lawrence L. Greischar, Nancy B. Rawlings, Matthieu Ricard, and Richard J. Davidson. "Long-term meditators self-induce high-amplitude gamma synchrony during mental practice," *Proceedings of the National Academy of Sciences*, vol. 101, pp. 16369-16373 (Nov. 16, 2004).

MBSR studies are available through the Center for Mindfulness in Medicine, Health Care and Society at the University of Massachusetts Medical School.
<http://www.umassmed.edu/content.aspx?id=41252>

Iris Murdoch, *The Sovereignty of the Good*. London: Routledge, 1971.

Open Space Technology: A Brief introduction.
www.keene.edu/admin/speakout/openspaceintro.cfm

Parker Palmer, *The Violence of Our Knowledge: Toward a Spirituality of Higher Education*. Michael Keenan Memorial Lecture, Berea College, Kentucky. The Seventh Lecture, 1993.
www.21learn.org/archive/articles/palmer_spirituality

Adrienne Rich, "Diving into the Wreck"
<http://www.poets.org/viewmedia.php/prmMID/15228>

Sir Ken Robinson, TED Talks in Monterey, CA (Feb. 2006).
www.ted.com/index.php/talks/ken_robinson_says_schools_kill_creativity.html

Peter Singer, "The Singer Solution to World Poverty"
<http://people.brandeis.edu/~teuber/singermag.html>