

Continuing Education: Inside and Out

A Contextual Essay to Accompany the
Educational Project:
Make Reality More Real

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Maraya Karena

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Abstract

This contextual essay explores my creative process leading up to and throughout the creation of three educational event series. Two in-person event series were developed, one titled *The Anatomy of Truth* exploring psychological dynamics from a Process-Oriented perspective; and another titled *Psychological Stretching* enacting embodiment exercises engaging dream body material. The third event series, *STARK: A Learning Group About Relationships, Intimacy and Sexuality*, took place via the digital learning platform Processwork Online.

This project introduces three primary contributions. Firstly, the project was crafted as a way of addressing one of my earliest memories in education. In going into a specific moment of educational trauma, I discovered a passion for developing experiential pedagogy that brought out the salient wisdom of the learner. I attempted to use these events as a way to create educational experiences and feel myself as a teacher towards alignment with my deeper values. I used the mythic themes of my childhood memory as a template for designing courses and approaching the personal development potential of my facilitation skills. This suggests a new application of mythic work to constructing classes and teaching the Processwork paradigm.

Second, the project enabled me to express Processwork through my own creative lens and enhance the praxis between my learning and personal process by creating courses that brought together concepts with my direct experience. Throughout the development of these events, I worked to find what is meaningful to me and the core of what I have to teach. It is the uncovering and sharing of that central self-understanding that is the heart of my project and my unique contribution.

Thirdly, all the events were designed to present Processwork concepts in a way that would appeal to a new generation of learners. This includes people in person in the Portland area who may not yet be familiar with Processwork, as well as online participants. By offering online courses, making YouTube videos of Processwork-related content and creating the online learning Platform, Processwork Online, this educational project was able to make a digital contribution to the reach of the field.

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To everyone who attended my events- to Geoff who encouraged me when I wanted to stop. To Matt. To Renee. To Paul Levy. To Cathy MacDonald. To Irina. To Zaac. To Arakai.

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Topic and Focus

I created a multifaceted education project, translating the Processwork paradigm through the lens of my own life experience and making it accessible to an online audience. The aspects of creating an online platform for teaching Processwork as well as producing easily accessible YouTube content were additional contributions and focuses of the project. I facilitated my own in-person and online events, crafting curriculum by focusing in on diverse Processwork teachings as well as drawing on my personal process. In collaboration with my colleague Cathy MacDonald, we created an online learning platform called Processwork Online. Processwork Online is an online learning and networking group to connect Processwork practitioners and students across the world. It is accessible to people in different schools, countries, time zones, familiarity with Processwork and economic situations.

We host free monthly trainings with Processworkers from around the world presenting on a wide range of topics. See Appendix E for a list of our trainings, groups and courses hosted through Processwork Online. In 2019, we launched Processwork Online trainings in Spanish in collaboration with Julián Jaramillo, as well as our first two live paid courses. Through the Processwork Online platform, I host my own monthly workshop through a focus group called STARK: A Learning Group about Sexuality, Intimacy and Relationships. STARK is not an acronym, but a creative title that refers to the intention of the group: looking with stark honesty at the area of human sexuality and relationships. It also plays at referencing the term ‘stark naked’ in a cheeky nod to the topic at hand. I took recorded footage from the STARK online meetings and edited them into shorter topic videos for my YouTube channel. I then assembled the clips into playlists that can be watched as their own online courses. In building on this

momentum, I have also started to make courses specifically for an online audience that can be bought and streamed and are not reliant on drawing material from a live event.

Purpose and Life Myth

I began this project as a way of enhancing my praxis between the tools and models I learned in my Processwork training and how I applied and lived them during my time in the program. It is a big part of my own integration to be able to take the concepts I have learned, correlate them with how I have applied them to my life, and craft them into a creative expression I can share with others. Organizing my own experience and what I have learned into a cohesive piece that can be shared with others has helped me deepen my own self-awareness. For example, I collected all the material about how to approach accelerating the process of coming to terms with the end of a relationship that was covered during my years of Processwork studies and applied it to my own situation mourning a significant relationship of mine. You can see the finished product of the course I made for STARK titled: How to Get Over Your Ex in Appendix C. Having the deadline of the course and focus of the topic allowed me to deepen both my understanding of Processwork application and created the necessity for me to apply it to my own situation more thoroughly in order to more congruently teach the course.

Through my writing and video work I have developed an audience of younger people who are not familiar with Processwork. A big part of my intention was to share Processwork models and tools in a way that would be accessible to my contemporaries and those who are hearing these concepts for the first time. As the project went on, the service aspect of sharing these skills and facilitating other people's processes became more important to me. It felt like a fulcrum point of maturation to move from the primary focus of creatively expressing myself to doing something that would be useful and meaningful to others.

This project was also designed to address a potent early memory from my childhood that happened in an educational context. Carl Jung saw early childhood memories as maps of the psyche, symbolically containing the mythic themes that would develop throughout the course of an individual's life, (Jung, 2010, p. 4). Processwork theorists have expanded on Jung's original theory. Diamond and Jones look to the earliest childhood dream or memory as "the basic blueprint behind life's meandering path" (Diamond & Jones, 2004, p. 147). From the Processwork perspective, those early blueprints show the patterns of dynamics that a person will encounter externally and provides insights into that person's internal way of moving through them in life. I worked with the following memory from Kindergarten as a guide for developing these event series. I will go into more depth about how I used the material to design my project in the 'Approach' section on page 19.

My parents were, and are, two radical lesbian activists. At the time when I was born, openly out queer families were very rarely visible. It was 1987, during the height of the AIDS epidemic and my family was at the forefront of the AIDS advocacy organization Act Up. Our slogan was Silence = Death, and at the time, that felt very true. The year I entered elementary school was also the year that Jesse Jackson began his campaign to instate the Rainbow Curriculum. It was a part of a greater diversity movement to have more inclusive curriculum in public schools that acknowledged marginalized groups and touched on the realities of oppression.

My parents were very intensely involved in this campaign at local and national levels. At my elementary school they started the Lesbian and Gay Parents Association and began organizing other queer families at elementary schools to promote visibility, interaction and

education around queer themes. When I was in Kindergarten, someone from the national campaign asked if we would volunteer to be filmed for a special done by the national television journalism program '60 minutes' about the Rainbow Curriculum. My school was a Spanish immersion elementary school with a majority Latino population. We had something called '*Yo Soy Especial*', I Am Special, where each child had a day that was theirs to go in front of the class, bring their favorite toy and have their parents come read their favorite story, if they were available. My parents chose to have the '60 minutes' crew come to film them reading a book called *Heather Has Two Mommies* for my *Yo Soy Especial* day. There was a lot of excitement around this media opportunity. I might have also been excited and agreed.

Unfortunately, the majority Latino population was also predominantly Catholic and took issue with discussing Lesbianism and Gayness in front of Kindergarteners. They felt that to say the word 'Lesbian' was also to talk about sex, and a kind of sex they felt was a sin. They lobbied and won the right to have the option to sign permission slips for whether their children would be present during my *Yo Soy Especial* day. In the end, many of the parents did not sign the permission slips and on the day of the event about 7 or 8 children were escorted out of the classroom right before I and my parents took the stage and '60 minutes' started filming.

This was a very confusing moment for me. On the one hand I felt that I had to put on a happy face to show the world how great it was to have lesbian moms. I believed in my child's mind, that if they could know us and feel the love between us, they would love us back and allow us to live and exist. On the other hand, I was facing the hatred for my family in a very literal way from my immediate peers. While my parents and the camera crew busied themselves with setting up, I watched the other children leaving the classroom, some of them repeating some of the slurs

they had surely learned from their parents in the previous days. Unsure of what to do and feeling tremendous responsibility for the movement, I swallowed my feelings and put on a smile for the cameras, pretending that everything was ok and playing the part of the happy child.

This early memory served as a mythic template for me in terms of crafting and executing this project in many ways. In looking at it symbolically, I felt that the content of the memory and the intensity with which I remember it, indicates that part of my potential path in my life is to work in education. I have had additional experiences of education trauma later in life. In grade school, I often found myself critical of my teachers and the educational system overall. Jan Dworkin shared during a lecture at one of our Processwork residencies that where we are critical indicates an area where we ourselves have potential gifts and insights to share. It is because we have our own vision of how things should be that we find ourselves critical of others.

Once I was encouraged by Jan's insight to explore how my challenging experiences in education could indicate education as a potential path, I discovered a passion for developing an experiential pedagogy that brought out the salient wisdom of the learner. I attempted to use these events as a way to create educational experiences and feel myself as a teacher towards alignment with this deeper dreaming. I wanted to find a project that brought together the mythic themes from that memory. These include such themes as bringing my whole self forward, finding my authentic leadership and teaching style, and bringing teachings about how to work with issues of diversity to diverse group. I created these three monthly event series to have a place to play and practice these themes. In doing so, I provided myself a laboratory of personal growth where I could work on my edges and hone my skills in these areas.

Product

The Anatomy of Truth

I created two live event series that took place at the Processwork Institute and one recurring online group through Processwork Online. My first in-person event series was called Anatomy of Truth. It was a regular monthly series open to everyone that explored a diversity of patterns, dynamics and possible alternatives within the psyche. The vision was to create a place to understand what our beings are engaged with at a deeper level and how the tendencies we are currently enacting indicate a future path towards wholeness and liberation. In each monthly meetup I combined inner work exercises, lectures, works in the middle, discussion and art projects to craft curriculum around a variety of themes. Here are the titles for the seven Anatomy of Truth events I facilitated. See Appendix A for a sample syllabus from The Anatomy of Truth on Gender Roles.

The Anatomy of Truth: 2018 Calendar

1. JUNE 6th: Gender Roles: Projection, Desire and Internalized Oppression
2. JULY 7th: The Structure of Reactivity: Working with Internalized Oppression
3. AUGUST 1st: The Roots of Anxiety: Image, Identity and Social Expectation
4. SEPTEMBER 5th: Mapping the Matrix of Narcissism and Codependency
5. OCTOBER 3rd: Multi-Dimensionality As A Tool of Decolonization
6. NOVEMBER 5th: Everybody Wants A Good Dom: The BDSM of Self-Actualization
7. DECEMBER 4th: Core Erotic Templates: Trauma, Eros and Authentic Desire

Psychological Stretching

The second in-person event series was a monthly experiential movement meetup called Psychological Stretching. I called it Psychological Stretching in reference to Arnold Mindell's notion of the dreambody (Mindell, 2004, p. 8). Mindell found that a person's physical symptoms are sometimes mirrored in the symbology of their dreams. These symptoms and dream figures often contained energies that were far outside of the person's identity structure. By somatically and sensorily engaging with both the dream figures and the body symptoms, his clients would tap into marginalized aspects of themselves, gain insights into their situations and have momentary experiences of greater wholeness (Mindell, 2004, p. 16). The Psychological Stretching refers to the connection between the mind and body as well as Mindell's findings that when we stretch our bodies, we have the potential to expand our awareness and stretch into previously disavowed areas of our psychology.

In the events, we used dance, body mapping, movement practices, spontaneous imagery and creative arts to discover our body as an energetic field and delve into subtle sensations. At the beginning of each class, participants would write a question they were holding or a disturbance that they were experiencing. I pulled from a wide range of movement modalities, awareness practices that I believe enhance the foundational skills for following movement work and unfolding exercises to play and explore in the realm of the dreaming body (Mindell, 1987, p.4). This included such modalities as Qi Gong, Kundalini Yoga, Experiential Anatomy, meditation and breathwork (Olsen & McHose, 2004). Each class culminated in a Processwork exercise where we listened to our bodies' wants and needs and used the body as a tool to find clarity and direction relative to the question participants asked at the beginning of the class. See

Appendix B for a sample syllabus from Psychological Stretching. Here are the event titles for that series.

Psychological Stretching: 2018- 2019 CALENDAR

1. JUNE 11th: Secondary Movements
2. JULY 30th: Gait Assessment: Who's Walking Here?!?
3. AUGUST 27th: Unfolding Gestures
4. SEPTEMBER 24th: The Dreaming Body
5. OCTOBER 29th: Body as Nature
6. NOVEMBER 26th: What We Carry
7. DECEMBER 10th: The Holographic Body
8. JANUARY 28th: The Inner Compass
9. FEBRUARY 25th: Deep Listening
10. MARCH 25h: Inflating and Deflating
11. APRIL 29th: Moving Addictive Energy
12. MAY 27th: Slowing Down to feel core energies
13. JUNE 24th: Pelvis, Spine and Voice

STARK: An Online Learning Group about Relationships, Intimacy and Sexuality

The name of the group that I hold via the Processwork Online platform is called STARK: An Online Learning Group about Relationships, Intimacy and Sexuality. STARK is a place for deeply exploring the complex patterns of human sexuality and intimate relationships. My intention was to bring an open, curious and compassionate attitude towards understanding human experiences in the areas of intimacy and sexuality. We learned from each other, shared our perspectives, analyzed video footage of different modalities in action and facilitated works in present time. Through STARK I was able to take tools and approaches that I learned from my Processwork training about relationship work and translate them into an online-format.

I am very proud of the community that has grown around STARK. We have about 20 people who come every month, including many recurring regulars. They have been able to get to know each other and build their own relationships within the container of the group. See Appendix C for a sample syllabus from STARK: How To Get Over Your Ex. Here are the titles of the STARK presentations I have done so far.

STARK Calendar: 2018- 2019

1. AUGUST: Innerwork For Intimate Relationships
2. OCTOBER: Mapping the Matrix of Narcissism and Codependency
3. NOVEMBER: Working with High and Low Dreams
4. JANUARY: Core Erotic Templates
5. FEBRUARY: How to Get Over Your Ex

6. MARCH: Jealousy
7. APRIL: Erotic Vulnerability
8. MAY: Deep Democracy in Relationships

I have also made one course specifically for an online audience that was not recorded during a live event. Access to this course is now given for free when someone signs up for my mailing list. The title of that course is: Asking For What You Want In Sex and Relationships. See Appendix D for the full syllabus of this course. The actual course can be found by following this link: <https://marayakarena.com/asking-for-what-you-want-in-sex-and-relationships/> and using the password: woohoo

Audience

Because a big aspect of my intention with these events was to express Processwork through my own creative lens, my intended audience was people who resonate with my approach and areas of interest. This includes people who are curious about the mystery of consciousness, working with relationship patterns, embodiment practices, holistic understandings of human sexuality, developing multi-dimensional awareness and those invested in social issues. With *The Anatomy of Truth and Psychological Stretching*, I hoped to reach people both inside and outside of the Processwork community. Both Processwork Online and my STARK group, are targeted towards people on the full spectrum of familiarity with Processwork, from those who are fully immersed, to those who peripherally know about it as a modality, to those who are not explicitly interested in Processwork, but are drawn to the themes I present.

I was very touched by the response I received from the YouTube videos I made out of the online meeting recordings. Creating ongoing content available online allowed for a point of access beyond attending in person. Whereas the promotions for the events and Processwork Online in general gave visibility to the work I was doing, the videos allowed my audience to engage with the material in their own time. I was especially moved by the response I got from people who were also in the initial phases of their Processwork journey. They shared that my putting myself into the world helped empower them to share their own voices and gave them a point of connection outside of their immediate environment. Here are two emails I received from my audience:

Thank you so much Maraya !

I've attended some of your webinars and visited your channel when I wanted to consult about some subjects. Your webinars and talks are always super useful and well explained. So thank you again for your work and service to a large community.

With love, R. Fri, May 31, 2019

Hi Maraya,

I stumbled upon your youtube videos and just wanted to say how great they are! I'm studying processwork in Melbourne, Australia, and exploring it and playing with it everyday. I have soooo many reflections and insights that I want to share! Way too much for my close friendships to handle! I think what I loved about seeing your videos is that I see you sharing your learnings publicly and in your way, and that is such a needed thing in the world! And also a major edge for me! So yeah, just writing to say I appreciate your stuff/thinking about processwork in relation to how you experience and share it!

Warmly, S., Thu, May 2, 2019

Approach and Literature Review

I approached this project from both a research-based and a personal orientation. My approach was exploratory, taking theories of ritual and education and trying them out through the venue opportunity of the events. In terms of research, I studied anthropological texts on liminal spaces, ritual and archetypal dynamics (Griffin, 1990, p. 31,; Frazer, 1935, p. 121). I observed my Processwork teachers with a meta-perspective, seeking to break down the structure of their pedagogy and how they constructed their courses. Because it was important for me to try different things and find my own educational style, I also studied alternative educational models. I found Kolb's Experiential Learning Cycle format particularly useful as a framework for teaching Processwork concepts in a way that made it immediately relevant to the participants (Kolb, 2015). David A. Kolb believes "learning is the process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 38). The theory presents a cyclical model of learning, consisting of four stages: do, observe, think, plan.

"The first stage, concrete experience (CE), is where the learner actively experiences an activity such as a lab session or field work. The second stage, reflective observation (RO), is when the learner consciously reflects back on that experience. The third stage, abstract conceptualization (AC), is where the learner attempts to conceptualize a theory or model of what is observed. The fourth stage, active experimentation (AE), is where the learner is trying to plan how to test a model or theory or plan for a forthcoming experience" (Kolb, 1984, p. 30).

To incorporate Kolb's pedagogy, I began each session with an innerwork, had the group share their learnings and reflect on them together. I would then teach a model bringing together Processwork teachings with my own reflective observations and tie it in with what the group had generated from their innerworks. To close, I would have a final activity that addressed the original topic with the additional tool of the model that I had taught.

The early childhood memory was also a profound guiding principle when structuring my design approach to the events. I used my time in therapy and supervision to glean wisdom and direction by actively working with the themes and dynamics of that memory. For example, during a therapy session, I was asked how the person I am now would facilitate the relationship between the different sides of this complicated scene. What came out of it was a deep value around listening to all of the sides and encouraging them to express themselves. This models the concept in Processwork of deep democracy.

Deep democracy believes that bringing out all the voices fully can more deeply resolve underlying tensions and conflicts, (Mindell, 2014, p. 21). Instead of seeking to impose one ideology or determine who is morally righteous in any given situation, it works to make space for common understanding to emerge from all sides showing where they are coming from more at a deep level, (Mindell, 2014, p. 19). This is something that was sorely absent from that early experience. The intensity of the situation resulted in a locked sense of us versus them. To me, the scene as a whole points to an ongoing relationship with the world and the need to bring in all voices in a given situation and facilitate the relationship between the parts to find a more holistic common understanding. Because of this, I tried in my events to structure in the value system of deep democracy and allow for the diverse, multiple and paradoxical voices to emerge.

When putting together the curriculum for the first Anatomy of Truth event of Gender Roles (see Appendix A), I wanted to make space for both the unique relationship each individual has to sex and gender as well as account for the persistent, indoctrinated and socially conditioned forms of male and female that many of us hold in our subconscious minds. I felt that the locus of transformation lied in identifying our early notions of gender that often contradict the more developed and complex conceptions of gender and personal identity that we come to later in life. To do this, I began with a prompt for participants to allow and explore their first associations that arose when I said the words ‘boy’ and ‘girl.’ We went around the room, had all the participants share their associations and wrote them on the board. What came from it was, indeed, a very traditional tableaux of gender roles. From there, we dove deeper into the more nuanced personal journey of each individual’s relationship between meaning and gender expression. In this way, I attempted to open a deeply democratic approach to gender by allowing all the voices and levels a safe place to emerge. This included traditional and non-traditional, conscious and unconscious, individual and collective as well as many other experiences within the lived experience of gender.

In that therapy session, I also found that an intervention I had would be to take the younger me into a safe space where she could openly and honestly share what she was feeling. In a way, this early scene describes a central pattern that has become familiar to me: to feel a messy complexity of emotions while believing that I have to play it off and perform as though I am fine in order to be situation-appropriate. My training in Processwork generally, and facilitating these events in particular, brought this root trauma into sharp focus. Processwork helped me to first, ask what I was feeling, second, to believe in it and third, to use it as part of my facilitation. It was

revolutionary for me to see how something like naming the atmosphere can actually open up the moment and how it isn't necessary to tamp down what I am sensing and try to play it off like everything is ok. In fact, it taught me how counterproductive that is and showed me how that escalates conflict and tension even more.

Through these events, I was able to practice what I was learning experientially through the program in a context that lightly simulated that of original trauma. I was both in front of a classroom with the attention on me and in a role where I could internalize the belief that I should be acting in a certain way to 'hold it together' and care for the well being on the group. It was a deliberate choice on my part to choose to bring my facilitation and creativity to a venue that would allow me to re-pattern and complete some of those early experiences from a place of awareness and with the support of my program, cohort and therapist. My personal approach to facilitating these events was to practice bringing in my whole self with authenticity and a more complete truth about what was going on for me in my facilitation while also showing a more whole, authentic truth of my experience through the course material itself. This approach also included an explicit invitation for others to bring in the fullness of their experiences and to engage and interact with them honestly.

In Asking for What You Want in Sex and Relationships, the online course I created (see Appendix D), I attempted to be vulnerable about the fact that asking for what I want in sex has been a challenging process for me in my life. I frame at the beginning that this has often conflicted with my desire to be an empowered woman in the world and a good feminist. If I were to go along with how I would prefer to present myself, I would approach the topic as someone who had this all figured out and even describe it as an expression of being an empowered

woman. However, coming to it with authenticity meant sharing the discrepancy between this desired self-image and the reality of often freezing and appeasing when it comes sex. In the course, I also offer the possible point of view that being able to be honest about the places where we need to develop and doing real work on the places where our lived experience conflicts with our social identity is its own form of genuine empowerment. In this way, I was able to bring a more holistic picture of the different aspects of myself and show the tools I have used to help me authentically grow in those areas.

Quality

I dove deeply into my personal process, my learnings in Processwork, and themes that I was hearing from my clients and peers to craft the topics and curriculum structures for my events. I sought professional supervision from the Process Work Institute faculty about what was happening in the groups as well as informal guidance. During the events, I rigorously employed processwork teachings and theories such as being curious, being open to what could be potentially disturbing and following signals as they occurred in the moment (Mindell, 1995, p. 23). At every step of the way, I framed and asked for clear consent before asking someone to share, or making an intervention, and followed their non-verbal as well as verbal signals to the best of my ability. After the events, I asked for in-depth feedback from participants with whom I had a pre-existing relationship and incorporated that into future events.

I followed my own process and used my time in therapy to work on my edges and gain greater understanding about how my own internal dynamics might be playing out in the group. In therapy and with my advisor, I also examined instances and patterns that had happened in order to have more access to my awareness and tools when and if they happened again. For example, in the STARK groups there were participants of various ages, including people who were significantly older than me. In my role as facilitator, I struggled with my own internalized ageism around feeling that I was inferior and didn't have a right to be teaching people who were older and wiser than me. This came up a few times also during The Anatomy of Truth events when I would find myself at an edge to give feedback or do interventions with older participants.

When I worked to find the core of this edge, I found a deep value inside me of wanting to honor and respect my elders. In Processwork, there is an idea that the role of elder is not fixed to

one person. It is a temporary state of insight and wisdom that moves around a group and can be embodied by anyone at anytime regardless of their actual age in consensus reality (Mindell, 1995, p. 24). In realizing that and feeling it from a profound place inside my being, I was able to have more fluidity, value the contributions that I bring and work on identifying the momentary expressions of eldership as it moved around the room. I realized that my inability to recognize my own eldership has ties back to that first memory where I felt at the whim of the adults in the room and what was important from their perspective. In doing so, I marginalized my own knowing and belief that what was important for me or happening inside me might also be important for them to hear. In getting to know myself as a teacher I was also able to feel my own inner elder and value what I had to share as valuable regardless of the age of the participants.

Additionally, I found myself being confused about how much I wanted to share my insights and content vs. how much I wanted to facilitate the process of the participants. I have a drive and a desire to share my story as well as educational information in lecture and presentation form. However, in my heart I feel that true transformation come from within people, not from information being told to them or someone making a really good point. From what I have experienced, it seems that when you get involved in processing the energies that come through a unique being, using the sensory channels in a way that specifically deals with their psychological content, the psyche shifts and is able to create new stories and patterns.

For example, when I was teaching the Anatomy of Truth course, The Multidimensionality of Decolonization, I started off with a long presentation about my personal history with political activism and an overview of relevant theories. I enjoyed being at the front of the class sharing my ideas, but I could tell that the feeling in the group felt flat. When I

transitioned into having the participants explore their own identities of privilege and oppression, they seemed to come alive and be much more engaged with the material. I had them get up and do a movement exercise to find their power in a traditionally, systematically oppressed aspect of their identity and share with a partner. One participant shared that in doing a movement exercise about their experience as a queer, non-binary gendered person, they discovered a profound love that made them feel more capable of listening to their partner sharing about their challenges being raised male and working class. This to me showed the power and effectiveness of having participants work with their own material using sensory channels to discover new insights.

I often found myself in this perceived inner conflict between how much I wanted to share my insights in the form of lectures and presentations versus how much I wanted the groups to get into experiential exercises. To me, this mirrored the early memory that happened in kindergarten in that I was unsure about whether it would be beneficial to bring in my own feelings, or whether to focus outwards on the other people and what might be beneficial or meeting them where they are at. In this way, that early memory shows the pattern of the mythic edge that also came up in the groups: whether to share my own experience, or whether to marginalize myself in order to meet others in my projection of where they are at. Ultimately, this project worked to find a balance between the two and helped me develop a perspective where these two directions are not in conflict. Through the events, I explored ways in which they can co-exist and even mutually support each other as part of an integrated teaching style.

Contribution to the Field

My educational final project contributes to the dissemination of the Processwork modality both locally and internationally. Here in Portland, my in-person events brought in people primarily from outside of the Processwork community. I promoted Psychological Stretching to the local dance, yoga and meditation scenes that I am connected to in Portland. For The Anatomy of Truth, I called in contacts from Paul Levy's Awakening in the Dream groups, the People's Philosophy Colloquium and my Make Reality More Real meet-up group. In publicizing to a wide and diverse audience I was able to introduce Processwork to novel audiences in Portland.

Processwork Online itself is a powerful contribution to the field. With Processwork Online, the purpose was to make an accessible way for people who are interested in Processwork to learn, teach and connect online. There are many people who might be interested in Processwork who do not live near a center or do not have the time or resources to enroll in a formal program. There also may be people who are just becoming familiar or only peripherally know about Processwork and want an opportunity to learn, but who would not yet consider the time, energy or financial investment involved in enrolling for a full, multi-year program. We wanted to make a place where all of these people are able to get a taste and an experience of the modality. The audience that attended my STARK groups reflected participants from all these groups. In holding a consistent monthly meeting on themes both general and Processwork-focused, I was able to make bridges between Processwork and other communities worldwide. In a way, this may relate back to that mythic memory and my deep values around including a diversity of voices and nurturing connection and relationships across differences.

Another potential contribution to the field lies in how I used the mythic themes of my childhood memory as a template for designing courses and approaching the personal development potential of my facilitation skills. I found this to be an incredibly rewarding investigation that provided a concrete blueprint indicating clear areas to work on and develop in myself. Using that personal growth towards the goal of improving teaching skills and creating courses allowed a clear venue in which to practice and the concrete result of the courses themselves. I feel that this could be a method that other Processworkers could use in their own project creations.

A key purpose of Processwork Online is to empower Processworkers from around the world to share their areas of expertise and their focused interests and applications. We reached out to everybody in the network, including non-faculty, with the ongoing invitation to facilitate a training or workshop or their choice. In allowing Processworkers to present their teachings, it also reflects the diverse applications and breadth of how people are using Processwork in their lives and in the world. By holding my own STARK groups, I modeled how this new platform can be used by novice Processworkers to share their own perspectives and facilitation with the international online audience. I feel I crossed the edge, potentially making it easier for other Processwork students to do the same, and provide an online platform where they can do it.

To me, creating the YouTube videos is also an aspect of the project's contribution. YouTube is a wide world of information, a dynamic place of learning and exchanging personalities and concepts. Although my current YouTube audience is somewhat small, putting Processwork themes out there online for public viewing expands the reach of the modality and has the potential to spread the word to people who might not otherwise come across it. There is

almost a mysticism and magic to the ways that people come to learn about Processwork. I have a secret hope that one day, someone randomly coming across one of my videos could inspire them to learn more about the paradigm.

At the heart of my project, I believe that my contribution has to do with the teaching, sharing and content itself. My final project advisor Rhea once paraphrased (personal communication) Arnold Mindell by saying to me, “Your process is your path. It is your greatest teacher and it is what you have to teach.” Because this is a paradigm that encourages and emphasizes each person to bring out their true nature, there is a way in which everyone in the family tree of Processwork is themselves their own unique contribution to the field. In working so diligently and dreaming so deeply into translating the concepts through my lens in an intimate and personal way, I brought my own creativity using the filter of Processwork to draw out my contribution through my own being. Which leads me to the simultaneous, and humorous, conclusion that I myself am the contribution through everything I have created as a contribution. This is most importantly a contribution because following my own mythic path has involved not only opening myself to personal development, but also then using what I’ve learned to facilitate others to do the same.

Learning and Limitations of the Project

One significant limitation of The Anatomy of Truth live events was that they were a monthly event open to the public. The participants who came constituted a different group every time. This made it difficult to hold a strong group container and have participants build enough relationship to feel comfortable facilitating and being facilitated to have intimate interactions with each other. In addition, learning facilitation skills was not an expressed intention of the events. Therefore, many of the participants who came were not interested in learning how to facilitate and it was challenging for me to know what their level of sensitivity and skill would be around edges and vulnerable material. For my next iteration, I will collect a committed group of individuals who are interested in learning about facilitation and self-awareness and who can come regularly to the meetings. This will allow me to experientially teach additional Processwork tools and allow the group to engage at a deeper level of interaction with each other.

In terms of the STARK group, there are some notable limitations to meeting online. When there are more than 20 people in attendance and when participants turn off their video, it can be hard to gauge the feedback of the group. The more lack of video there is, the more it can create a ghostly feeling. When the content was particularly sensitive, this especially led to hesitation for people to share more deeply. During one meeting on Erotic Vulnerability, only 4 of the 9 attendees had their video on and were actively participating. This led to one participant sharing that they felt uneasy going into the topic and resulted in a group process. Unfortunately, the group process did not encourage the other attendees to turn on their video, which added further tension to the atmosphere. Perhaps due to my own complicated history with being asked to be in front of the camera, it took me many classes before I felt comfortable asking participants

to turn their videos on. Additionally, once I started asking I felt it was important to respect those who still choose not to do so. In general, it is more challenging to pick up on signals in an online setting. I learned over time that if I spoke to what I was sensing in the atmosphere, it would spark some response that gave me deeper insight into what participants were feeling. This still feels limiting as it relies heavily on the verbal channel.

When it came to the Psychological Stretching events, it was once again open to the public. There were people who came who were not familiar with the nuances of unfolding as taught in Processwork. I found I had to break down the steps more minutely and more clearly around things such as embodying the energy of a symptom in a hand gesture and amplifying that hand gesture to whole body movement. This felt like a good exercise for me in which to really break down the micro-steps of unfolding and reflect on what we are actually doing in Processwork when we explore the dream body. Another issue was the diverse needs around timing for exercises. Some participants were very fast to be able to follow a thread of directions such as: think of a nature spot, become that nature spot, find the essence, give yourself a tip from that essence state. Others, for who it was newer, or who have a slower rhythm, needed much more time to even think of a nature spot, let alone go through the rest of it.

When I first started, I found myself nervous that those who were faster would feel bored and lean towards going faster through the exercises. As time went on, I leaned towards going slower, assuming that the faster ones would be able to entertain themselves and continue to follow their unfolding process through each step and, given more time, might even get somewhere surprising. Ultimately, there will always be a diversity of pace in the room, but I

would like to refine my skills to be able to feel the sweet spot that is potentially workable for everyone.

Some limitation of using my personal mythic insights as teaching tools could be that it made me overly attached to the material and my success as a teacher. As a new facilitator, this seems like a difficult trap to avoid. There is an egoic desire for things to go well and to have the participants enjoy and find value in my courses. However, adding the additional pressures of material that I felt strongly about and an approach that had so much to do with my own psychological content certainly raised the stakes. It also potentially made me blind to certain additional areas in myself and my teaching because I was so intensely focused on what I had already deemed important to emphasize.

Future Possibilities

In the future, I would like to create ongoing in-person events with a committed group of individuals who are interested in both self-awareness and learning Processwork skills. I feel this will allow us to go deeper as a group and engage in more interpersonal interactions in an ethical way. I would also collect formal feedback surveys on my events and teachings. Although I solicited informal feedback and intensively unpacked my own experience with my therapist and supervisor, having concrete feedback from participants would give me greater insight into what could be improved and aspects I may have overlooked. I feel that continuing this praxis of following, creating and teaching around themes I feel passionately about through a Process-Oriented approach is a central part of my path. I know I will continue to iterate my offerings and having more specific feedback from participants will benefit me greatly.

My next online media project will be to make concise, descriptive videos for my YouTube channel that transmit the models of Processwork in a more elegant and introductory way outside of a course clip. I would also like to make additional online courses made specifically for an online audience that can be bought and streamed. Two ideas I have for online evergreen courses are Transforming Co-Dependency and A Detailed Guide to Innerwork: Self-Awareness Skills That Make Life Magical. I am currently researching possible structures for building on the momentum of the STARK groups and considering creating a committed, closed group for diving deeper into that as well.

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Appendix A: The Anatomy of Truth Sample Syllabus

GENDER ROLES: Projection, Desire and Internalized Oppression

INTRODUCTIONS

INNERWORK: 10 mins

1. Close your eyes, get dreamy, arrive in this moment
2. What's the first thing that comes to you when I say BOY:
3. A word, image, color, body feeling, movement
4. Write it down or do an energy sketch
5. What's the first thing that comes to you when I say GIRL:
6. A word, image, color, body feeling, movement
7. Write it down or do an energy sketch
8. Now connect to yourself and how you feel right now
9. How do you feel yourself?
10. A word, image, color, body feeling, movement
11. Write it down or do an energy sketch

SHARE: 15 mins.

Introduce names and pronouns
Write Associations on the Board

LECTURE: 20 mins.

Share my story about gender
Theory: Jung's Anima and Animus
Theory: Process Structure, Primary, Secondary, Edge
Theory: Life Myth

WORK IN THE MIDDLE: 15 mins.

Demonstrate working with first conception of gender as a kind of life myth

DO THE EXERCISE AS AN INNER WORK: 20 mins.

Mapping the territory:

When did you first know you were a boy/ girl?
How did you know?
What did it mean to be a boy/ girl
What was the other gender to your child's mind?

What was your reaction to your associations to your assigned gender?

What story or belief did you create in relation to the other?

Take a note

Reaction:

Who couldn't you be

Unfold it

Life Myth

How is this part of your medicine?

Attraction

How does this shape who you are attracted to?

Appendix B: Psychological Stretching Sample Syllabus

Pelvis, Spine and Voice

- Go around in introductions. Briefly explain about inner work.
 - The intention that this is an open place exploring the mind body connection.
- What is a question or curiosity you have? Write it down
- Do physical warm-up
- Floor work, curling small and then going big
- Tense and releasing muscles in the body
- Do a body scan
- Breath work
- Feel the energy of the spine and pelvis
- Roll the body on the floor as if the floor is covered in paint and you are painting every bone of your body. Continue with particular attention to the pelvis
- Stand up and dance the 4 grooves of hip hop: Up, Down, Side to side, Back and Forth
- Sense an organic movement pattern in the pelvis
- Follow and amplify
- What is the sound?
- Bring the sound up your spine.
- Amplify the sound.
- Turn the sound into a song
- Sing the song from your pelvis
- Sing the song into your pelvis and feel the difference

- Create a character from this sound and movement
- Let it take you into a state
- Give yourself a tip from this state
- Make an art piece that captures this message
- Share and close

Appendix C: STARK: A Learning Group About Relationships, Intimacy and Sexuality

How To Get Over Your Ex

Introduction: Looking at this process through two lenses: Addiction and Grief

Frame: Called this 'How To Get Over Your Ex', but 'getting over' might not be the most accurate or kind frame. If you are in this process, it can be a deep and painful one. My hope is it can also be a valuable one if you take the opportunity to investigate your process and find meaning there. We will be working with it towards the possibilities of integration, reclamation and forgiveness.

Innerwork: Finding What About it You Are Addicted to

1. What was so good about being with them?
2. Pick a moment, and image.
3. Get specific.
4. Unfold it and find its quality.
5. Amplifying into a state
6. What message does this state have for helping you and your break up process?
7. How is the state also in you already? Where do you see it?

Share with a partner

Come back together and share with the group

Theory:

Overview about the hooks that contribute to these three potential areas of addiction: self, other and the relationship.

Addiction to self: To the sense of self or version of yourself the relationship brought out.

Innerwork for Addiction to the Sense of Self in Relationship:

1. What parts of me did they see?
2. What part of me did they not see?
3. What do I need to see in myself today?

Additional Tips for Addiction to the sense of Self In Relationship:

- No one can know you better than yourself
- Fall in love with yourself again and remember who you are.

- Look at old pictures of yourself, read old journals, watch old favorite movies.
- Find other mirrors, surround yourself with old friends.
- Create anything that helps you see yourself externalized, journal, collage, art, music.

Addiction To The other Theory: Caught by a Secondary Quality Projected onto Them

Innerwork Exercise: Reclaiming the Projection onto the Other

1. What qualities did I see in them that I liked?
2. What qualities did I see in them did I not like?
3. What did I not see about them?
4. How are they not like what I saw in them?

Tips for an Addition to the Other in Relationship:

- Write all the things you love about them.
- Unfold each one to find their energy. Identify how you are also that.
- Cultivate those parts of yourself.
- Practice being more like them.

Addiction to The Relationship Theory: Addicted to the High Dream of High State of the

Innerwork for Addiction to the Relationship Dream

What was my greatest hope for our relationship?

1. Unfold the experience within that vision,
2. What is the essence experience that is behind that?
3. How was that a part of me and where do I need it more in my life?
4. How was our relationship not like this dream?
5. What was unfulfilling, unsatisfying?
6. What do I want to stand for more in my next relationship?

Tips for Overcoming Addiction to the Relationship Dream

- Separate your dream from them.
- Relationship dreams contain a whole vision for our lives.
- Separate your vision of who you are, your future, how you will experience love in your life from them.
- Reclaim your dream. Get to know it. Get to know the feeling in your body and do activities and be in environments that encourage this.
- The more you know your dream the more you can reality check it against whether it is actually happening with another person.

Share in Pairs

Working with Grief

Grief Theory: Kubler Ross and the Stages of Grief.

There can be grief processes that are about severing and moving on.

For me, I have also found it helpful to truly honor the spirit and the life of the relationship. The love was real, the experience was real, but you can relocate the grief from being about the other person to being about the relationship itself and create a spiritual connection to that time and honor how it lives in you always.

Grief Ritual: Ho'oponopono: To set things right

I'm sorry.

Please forgive me

Thank You

I Love You

I'm sorry is not to ask forgiveness from them.

It is asking the attention of the divine to shine its light on the dynamics between you, including how you contributed to what happened.

Share and Close

Appendix D: Asking For What You Want in Sex and Relationships

The whole course can be found by following this link and using the password: woohoo

<https://marayakarena.com/asking-for-what-you-want-in-sex-and-relationships/>

PART 1: What Do I Want?

1. Introduction
2. 3 Exercises for Getting Clarity on What You Might Want
 - a. Exercise 1: Amplify What You Are Doing
 - i. Take a breath, connect with your center and deep awareness.
 - ii. Set a timer for 1 minute
 - iii. Free write things that you notice you are already doing
 - b. Exercise 2: What Are You Giving To Others?
 - i. Take a breath, connect with your center and deep awareness.
 - ii. Set a timer for 1 minute
 - iii. Free write things that you notice you are giving to others
 - c. Exercise 3: What If You Did Know?
 - i. Take a breath, connect with your center and deep awareness.
 - ii. Set a timer for 1 minute
 - iii. What if you did know what you wanted?
 - iv. Free write for one minute things you might want if you did know.
 - *If you get stuck:
 - Who is someone who does know what they want?
 - What would they want if they were in your situation?
3. 2 Exercises Working With Process Structure
 - a. A brief introduction to process structure: Primary, Secondary, Edge
 - b. Process Structure Practice 1: Lovability
 - Take a breath and settle into your awareness
 - Call in something super loving: an energy, an ally, connection to a guiding spirit
 - Connect with the deepest part of yourself right now
 - Ask yourself: When am I lovable?
 - Consider memories, images, adjective, draw pictures, get a holistic feeling for your lovable self

- Shape-shift into that lovable self and feel their core energy, get into the experience of being them
- Take notes or draw a picture, make a movement that encapsulates their essence.
- Ask yourself: When am I unlovable?
- Consider memories, images, adjective, draw pictures, get a holistic feeling for your unlovable self
- Shape-shift into that lovable self and feel their core energy, get into the experience of being them. Be totally unlovable
- As the unloveable one, consider: What I you want?
- Write down all the things the unlovable one wants and any notes or movements about their inner essence.

4. Process Structure Practice 2: Turn-Ons

- Take a breath and settle into your awareness
- Call in something super loving: an energy, an ally, connection to a guiding spirit
- Connect with the deepest part of yourself right now
- Ask yourself: When do I turn other people on?
- Consider memories, images, adjective, draw pictures, get a wholistic feeling for when you turn other people on
- Shape-shift into that attractive one and feel their core energy, get into the experience of being them.
- Take notes or draw a picture, make a movement that encapsulates their essence.
- Ask yourself: When do I turn myself on?
- Consider memories, images, adjective, draw pictures, get a wholistic feeling for the version of you that turns you on.
- Shape-shift into that lovable self and feel their core energy, get into the experience of being them. Turn yourself on totally
- As the one who turns yourself on, consider: What I you want?
- Write down all the things that this one one wants and any notes or movements about their inner essence.

PART 2: Asking for What You Want

1. Introduction: Edges and why asking as hard using process structure
2. Encouragement Video: Asking is growing, regardless of what comes of it!
3. PRACTICE: Connecting with the Experience we are Asking For Exercise

- Take a deep breath and come into yourself

- Choose one thing that you want to ask for and focus on it
- Bring your awareness into your body and call loving, supporting energy all around you
- Deepen your focus on the thing that you want
- Get in touch with the experience inside the want. What is the experience are you are asking for?
- Step into that experience now
- Feel what it is like in your body, in the atmosphere, in your state
- Fill yourself with the feeling quality of this experience
- Move as this experience and be moved by this experience
- Make a sound, let images come, notice if you take on the qualities of a particular figure
- Shape-shift into that figure or a version of you who is ready to receive this experience.
- As this figure, ask your person for the thing you want with the energy of this experience
- See them saying yes
- Join with them in this experience. What is it like for them to join you there? How do you dance together in the atmosphere of this experience?
- What is the essential energy of you two together?
- Feel where this essential energy lives in your body
- Put your hands on that place in your body and feel that this is an aspect of your medicine that you have access to always and the ability to invite people into with you.
- Take notes about:
 - What is the essence of the experience you want?
 - What was it like to ask, receive, invite from that place?
 - What was it like once that person joined you there?

EXTRA TIPS FOR ASKING

1. Get Comfortable with the NO

It is very possible that the person might say NO to your ask. It could be that the NO actually means ‘Not In That Way’ or ‘Not In The Way I Understand What You Are Asking For’ or some other variation. Regardless of whether it is a reactive NO or a hard NO, getting more comfortable with the possibility of a negative response will help you have more agency and fluidity in the moment if it does happen. You can visualize them saying no to you and process your feelings

around it before hand. You can even visualize yourself getting curious and wanting to know more about their NO, asking questions like ‘What are you saying No to?’ ‘What’s the deeper need behind your No?’ ‘Who in you is saying No?’ Etc. Not being dependent on them saying YES may help you feel more empowered to ask and negotiate the outcome whatever it is.

2. Ask Permission to Ask

I have found it helps me feel more comfortable to ask for consent to ask. For example: “Hey, can I ask you for something?” It may sound silly, but FOR REAL, it has helped me break the ice and feel like I have their agreement that it is OK to ask.

3. Find Your Inner Risk Taker

Asking is risky, that’s a symptom of an action that builds intimacy and contributes to a field that supports each of you bringing yourselves in. Many people have an inner risk taker inside. Some part of them that is not only willing, but excited to go for it. Connecting with this part of you- the part that can stand at the edge and have a tiny spark of eeeeeeeeeee, let’s go for it!!! May add a flavor of enjoying the risk involved in asking.

4. Believe That The Person Loves You and Wants You To Be Happy

If you are in a complex and at an edge, there can be a lot of noise going on in your internal process. It is easy to project this onto the other person and think they are judging you. Alternatively, in those moments it is just as easy to begin judging them and scanning their behavior to use as evidence for while they don’t love you and are the immovable block standing between you and the thing you want. Take the leap to trust that they love you and want you to be happy. Even if it turns out not to be the case, this opening attitude giving them the benefit of the doubt will create a better communication environment.

5. See It As A Personal Growth Process

I go over this a lot in the video, but to emphasize it again- be compassionate with yourself. If it doesn’t go well, life gives you constant opportunities to try, try again. There is no goal beyond awareness. You are exquisite. You are in your magnificent unfolding. This is what it looks like. Enjoy the process, and sometimes you won’t. And then it all keeps going.

That’s the end of the course!

Thank you so much for going on this journey with me. Stay tuned for more upcoming courses. I am sending you all the love, awareness and empowerment in the universe.

xx,

maraya

Appendix E: Processwork Online Trainings and Groups

Processwork Online Focus Groups:

Spiritual Rank, Renee Ryals

White People Working on Racism, Cathy Barnett

Neurodiversity, Cathy MacDonald and Larinda Kiyama

STARK: A Learning Group on Relationships, Sexuality and Intimacy with Maraya

Karena

2017 Calendar of Free Trainings

FEBRUARY: "When the dream dies": Damien Oleksiuk and Helene Ramos

JUNE: Spiritual Rank with Maraya and Renee

SEPTEMBER: Kate Hill: Hearing Voices and Extreme States

OCTOBER: Paula: Dream maker I.O. and Processwork

NOVEMBER: Kristen Reynolds: PW and NVC for Hot Spots

2018 Calendar Calendar of Free Trainings

JANUARY : Stephen: PW IN Organizations

FEBRUARY: Emetchi: Process Work Approach to Trauma

MARCH: Ana Rhodes: The Texture of the Soul

MAY: Lane Arye, A Gentle Approach to Trauma

JUNE: Kas: Working with Extreme and Altered States

JULY: Rolling With Resistance: Using Processwork for Community Health Workers

AUGUST: Innerwork Tools for Intimate Relationships: Maraya Karena

SEPTEMBER: David Bedrick: Shame

SEPTEMBER: The Erotic Journey of Intimacy, Pleasure and Transformation with Niyati Evers and Robert King

OCTOBER: Coma Work with People in Altered States Nearing Death with Stan Tomandl & Ann Jacob

NOVEMBER: Diversity, Awareness and Processwork with Bill Say

2019: Calendar of Free Trainings in English

JANUARY: Fun with A Pattern of Everything, with John Herold

FEBRUARY: Taking Care of the Caretakers, with Alexandra Vassiliou, Ph.D., Dipl, PW

MARCH: Race, Whiteness & Privilege, with Lane Arye, Ph.D., Dipl, PW

MAY: The Quantum Physics of Dreaming, with Paul Levy

JUNE: Internalized Oppression, with Zed Xaba, M.A., Bill Say, MA, Dipl. PW

JULY: Islamic Spirituality, Philosophy and Ethics: An intersection with the Process Oriented Psychology Paradigm, with Ala' Hammattah, MMedSc., MAPOF

SEPTEMBER: Breaking Free Through Healing History, with Gary Reiss

SEPTEMBER: Intersectionality & Why It's Important to Processwork, with Raggi Kotak

OCTOBER: Migration Journeys, with Camille Dumond

NOVEMBER: Men, Sexual Trauma, and the Edges of Masculinity, with Matt Stella,
LICSW, Dipl.PW

NOVEMBER: OK....? Now What?, with Kate Jobe, Dipl.PW

DECEMBER: Autism & Neurodiversity: The Invisible Differences, with Cathy
MacDonald, Dipl.PW

2019: Calendar of Free Trainings in Spanish

JANUARY: Facilitando Con La Corbata Puesta, con Ana Rhodes Castro

FEBRUARY: Un Proceso Grupal Explorando Que Queremos Para Processwork en Línea
Español

MARCH: Magia, Misterio y Mito Personal, con Leticia Mendoza Abascal, PW Dipl

APRIL: Metalskills y Coaching, con Nana Vasquez

SEPTEMBER: Nuestro Cuerpo, Una Llave Para Abrir Sueños, Relaciones y Desafíos,
con Carol Zahner

NOVEMBER: La Creatividad como Camino para Transformar el Trauma, con Gill
Esmile

2019: Paid Courses Calendar

SEPTEMBER: Working with Diversity in Organizations with Bill Say, 6 sessions

OCTOBER: The Alchemy of Sex and Intimacy in Long Terms Relationships with Niyati
Evers and Robert King, 6 sessions