

THE INTERNATIONAL FOCUSING INSTITUTE
Focusing Highlights
a series of interactive, online pay-what-you-can classes

DRAWING IS FOR EVERYONE



A TOOL FOR EMBODIED EXPERIENCING

WITH **JENNA CHEVALIER**

ABOUT



Jenna Chevalier

Is a Coach, Teacher, and Focuser. She holds a Master's degree in Education with additional qualifications in Special Education. She is qualified to teach at the intermediate and secondary levels in Ontario and New York State.

Jenna has worked with thousands of adolescents, creating programs and interventions to address emotional and behavioural regulation and has taught over 50 different courses.

She is an ADHD-Certified Clinical Services Provider (ADHD-CCSP) and a Living Works Trainer certified to train SafeTALK trainers.

Jenna is a graduate of The Ontario College of Art and Design's drawing and painting program and is a visual artist and graphic designer. She is an RYT200 certified yoga teacher and a workshop presenter on a wide range of topics. Jenna is currently finishing a Masters of Counselling Psychology and will be accredited to practice as a Psychotherapist in February of 2022.

Within an anti-oppressive, trauma-informed, attachment-focussed framework, Jenna coaches people who want to grow and learn and/ or are motivated to address issues like learning differences recovery, mental wellness, life transitions, loss, illness disability, relationships, social skills, self-esteem. Jenna also works with all kinds of Focusers, from novice to advanced, who are learning and deepening their practice.

Jenna Chevalier and Well Being Partnership are proudly LGBTQ2SIA+, sex worker, kink, and polyamory allied. We offer a safe, non-judgmental, welcoming space for all kinds of people, and their friends, family, advocates, and allies.



EXPRESSION
EXPERIENCING
RECORD-KEEPING
PROBLEM-SOLVING
SELF-EXPLORATION

MAKING+DOING
TOOLS
FOR

PERCEPTION
ACCESSING
SHIFTING
CREATING
LEARNING

INNER
LEARNING CREATIVITY FOCUSING
PROCESSES

BRAINS+
HEMISPHERIC LATERALIZATION
NERVOUS
POLYVAGAL THEORY
SYSTEMS

CROSSING
FRACTALS OR NESTED PROCESSES
+ PATTERNS

IMAGINE
**WE ARE ON A
ROAD TRIP
TOGETHER.**

PAUSE + NOTICE

**WE'VE JUST SET OUT.
WHAT IS YOUR BODY SAYING
ABOUT YOUR COMFORT LEVEL?**

1

I am Playing

Relaxing

Exciting

Curious

Challenging

Awkward

Frustrating

Uncomfortable

Impossible

I am overwhelmed

10

A COMFORT ZONE
IS A BEAUTIFUL
PLACE WHERE
NOTHING
GROWS

NERVOUS? I AM! CLEARING A SPACE

STEP 1 OF FOCUSING AND A VALIDATED
STAND-ALONE INTERVENTION

Common themes across clearing a space research

The process can help you learn how to attend to your body and emotions.

Learning to attend to your body and emotions makes you more aware of your stressors.

This awareness results in naming and learning how to externalize your stressor

Externalizing stressors create a space to develop new ways of relating to yourself with spontaneity and curiosity.

IT MEASURES EXPERIENCING

Research has shown a significant correlation (.7) between EXP Scale and CAS Check List, suggesting CAS is a valid independent measure of 'experiencing level.' This tool seems to bring larger understandings of specific problems, as well as a wider view that can help change the way we relate to our problems.



6 STEPS OF FOCUSING

JENNA CHEVA:IER, WELLBEING PARTNERSHIP, © 2021

GRINDLER KATONAH, D. (2012). RESEARCH ON CLEARING SPACE. *THE FOLIO*, 23(1), 138-154. [HTTP://PREVIOUS.FOCUSING.ORG/FOLIO/VOL23NO12012/11_KATONAH_FOCUSING_RESEARCH.PDF](http://previous.focusing.org/folio/vol23no12012/11_katonah_focusing_research.pdf)

GRINDLER KATONAH, D. (2010). DIRECT ENGAGEMENT WITH THE CLEARED SPACE IN PSYCHOHERAPY. *PERSON-CENTERED AND EXPERIENTIAL PSYCHOTHERAPIES*, 9(2), 157-169. [HTTP://PREVIOUS.FOCUSING.ORG/FOT/GRINDLER_DIRECT_ENGAGEMENT_CLEARED_SPACE.PDF](http://previous.focusing.org/fot/grindler_direct_engagement_cleared_space.pdf)

GRINDLER KATONAH, D. (N.D.). 'CLEARING A SPACE' CHECK LIST. *NETWORK FOR RESEARCH ON EXPERIENTIAL PSYCHOTHERAPIES*. [HTTP://EXPERIENTIAL-RESEARCHERS.ORG/INSTRUMENTS/GRINDLER/CLEARING_A_SPACE_](http://experiential-researchers.org/instruments/grindler/clearing_a_space_)



DRAWING IS A TOOL FOR...

1. ATTENDING EXTERNALIZING NAMING DISIDENTIFYING

(I am not my thoughts or my feelings)

"But you are not your thoughts. You are the consciousness (the ocean) from which your thoughts (the waves) arise. The human capacity to think (while great in comparison to other living creatures) is incredibly susceptible to error. Cognitive bias, false assumptions, misinformation, Ego and limiting beliefs are just a few patterns of unhealthy thought that interfere with our judgement."

MCCRAE, J. (2017, DECEMBER 6). DON'T BELIEVE EVERYTHING YOU THINK: 5 TIPS FOR A HAPPIER MIND. HUFFPOST. [HTTPS://WWW.HUFFPOST.COM/ENTRY/DONT-BELIEVE-EVERYTHING-Y_4_B_6634276](https://www.huffpost.com/entry/dont-believe-everything-y_4_b_6634276)

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**MAKING+DOING
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FOR**

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SHIFTING
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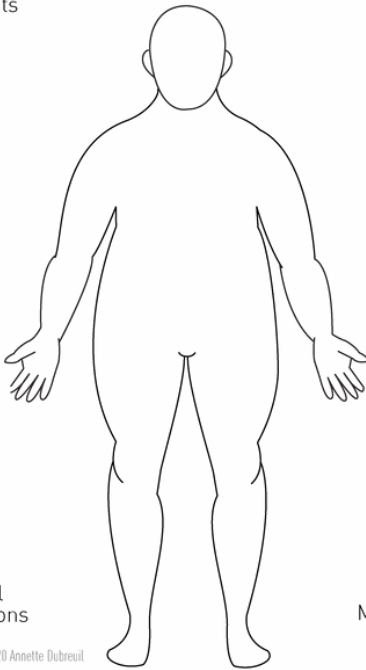
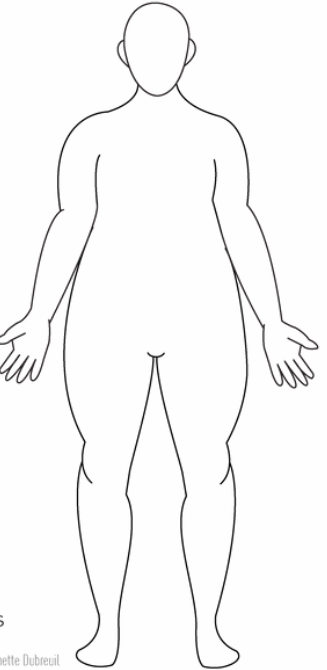
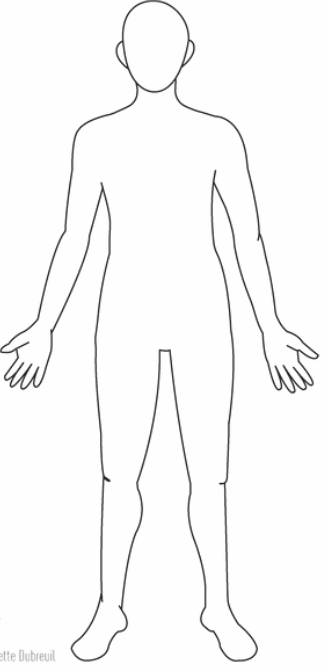
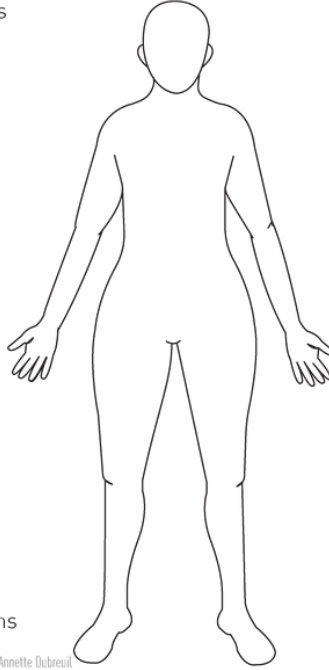
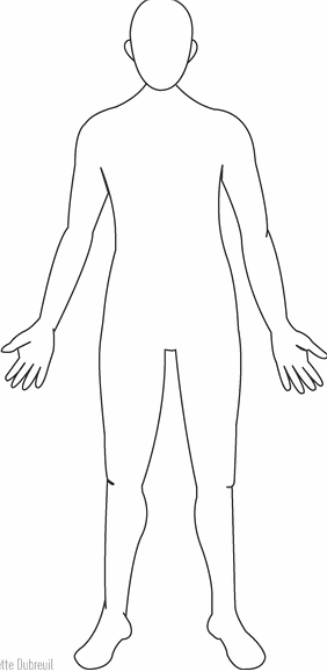
MAKING+DOING TOOLS FOR

PERCEPTION
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DRAWING IS A TOOL FOR...

2. TRACKING & RECORD KEEPING

looking for patterns & relationships
with process records

Handle _____ Date _____ Thoughts _____ Feelings _____	Handle _____ Date _____ Thoughts _____ Feelings _____	Handle _____ Date _____ Thoughts _____ Feelings _____	Handle _____ Date _____ Thoughts _____ Feelings _____	Handle _____ Date _____ Thoughts _____ Feelings _____
				
Physical Sensations _____ Memories _____	Physical Sensations _____ Memories _____	Physical Sensations _____ Memories _____	Physical Sensations _____ Memories _____	Physical Sensations _____ Memorie _____
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ZIG-ZAGGING BACK AND FORTH BETWEEN IN AND OUT

INSIDE

What's coming between me and feeling present?
What's the name of this thing?
Where is it in my body?
What are the thoughts, feelings and memories associated with it?

INSIDE

Can I find the right kind of container to hold it safely?

INSIDE

Can I sense the right distance to place this container in a geographical space?

INSIDE

Can I have a chat with it and let it know that it needs to stay there, but then I'll be back for it?



OUTSIDE

Make a drawing of what you found, add details

OUTSIDE

Draw the container holding your Felt Sense

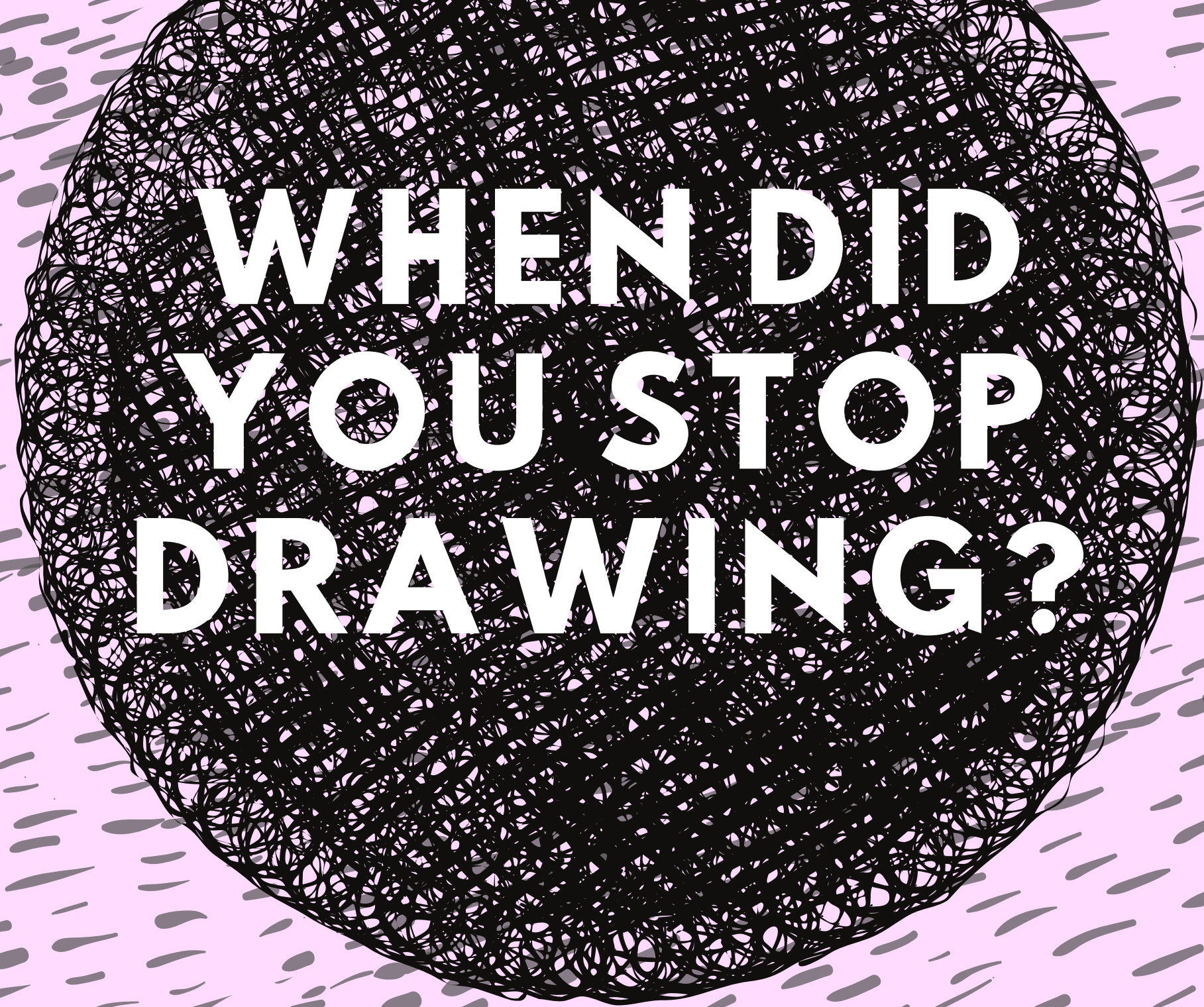
OUTSIDE

Draw the environment around the container

REPEAT UNTIL YOU'VE MADE ENOUGH SPACE



**"BUT I'M
NOT AN
ARTIST!"**



9 people answered they had never stopped or had picked it up again as an adult.

**20 people answered that they stopped drawing between the ages of 5 and 21;
the most frequent answers were between the ages 10 and 13.**

**DEVELOPMENTAL STAGE:
CHILDHOOD 4-10 yeears**

The brain is developing, and function has not lateralized.

Symbolic drawing enhance language (a different symbol system) acquisition.

Storytelling helps children explore their experience and express emotion

**DEVELOPMENTAL STAGE:
LATE CHILDHOOD**

Children begin to pay greater attention to their outer experiences. They begin to observe detail and complexity and attempt to draw realistically from life.

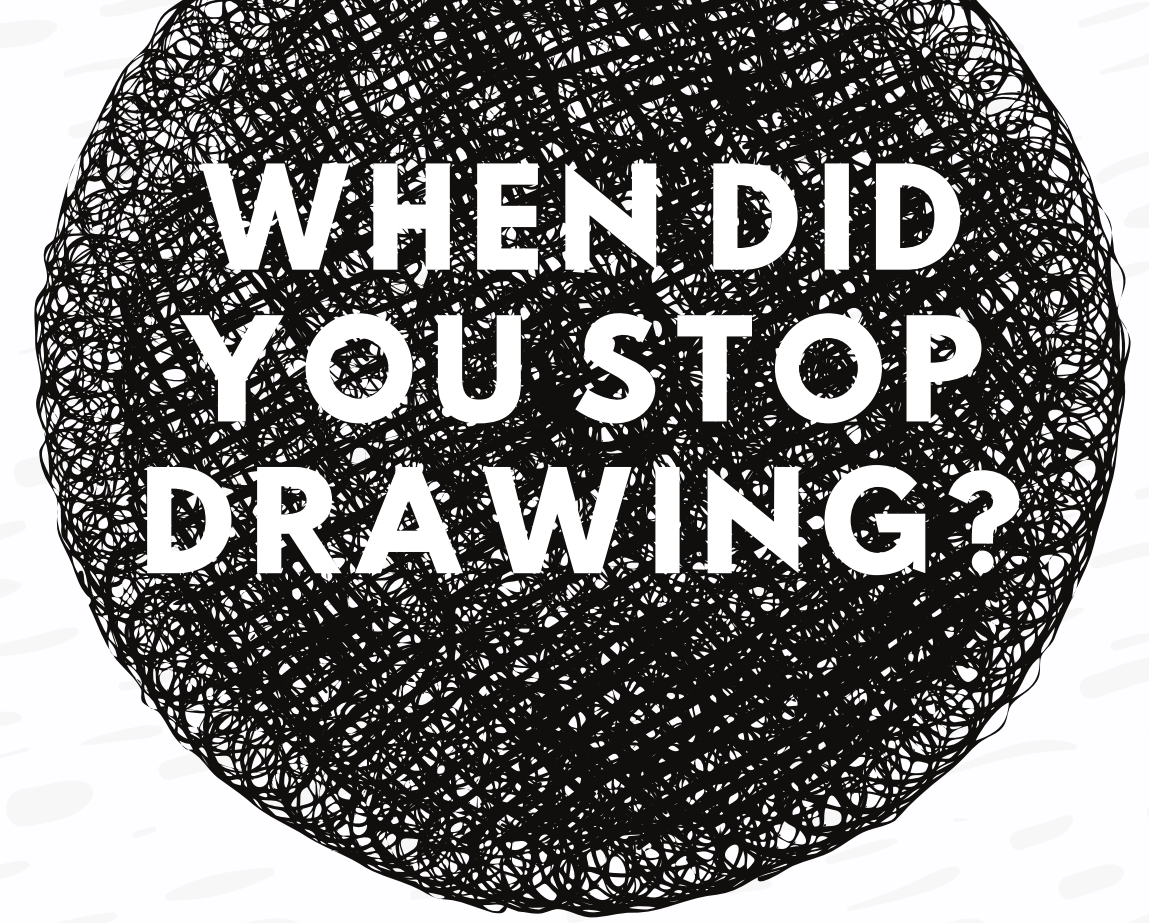
THIS PRESENT A CRISIS!

Drawing is a complex skill and the rules and conventions of realistic drawing such as perspective or tonal variety need to be explicitly taught.

Within children's context drawing is typically taught drawing as an activity of mechanical reproduction rather than as a way of seeing.

OPTIONS:

- **DRAWING INSTRUCTION**
- **STRUGGLE UNTIL YOU FIGURE IT OUT**
- **INTERNALIZE CRITICISM OF DRAWING FROM PEERS/TEACHERS/FAMILY**
- **EXPERIMENT UNTIL YOU CONCLUDE YOU'RE NOT GOOD AT IT.**



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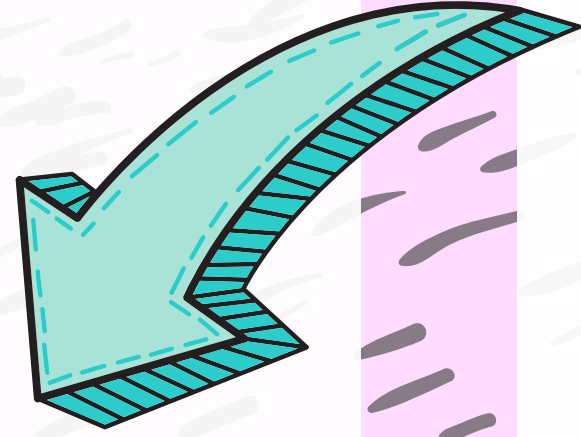


DRAWING IS A TOOL FOR...

3. STORYTELLING EXPLORING YOUR EXPERIENCE & FEELINGS

You can return to the way you purposed drawing
in childhood

PROBLEMATIC PROBLEMS/ RADICAL REVISION



COMMODIFICATION

**THE MYTH OF
TALENT**

**THE CULTURAL
DEVALUING OF
ART, CREATIVITY
AND RIGHT-
HEMISPHERIC
KNOWING**

INTRERNALIZED MESSAGES

AN ARTIST IS...

An artist is a formally trained person who exhibits work in a professionally sanctioned space. They are capable of supporting themselves economically through this activity. Artists have an innate ability called talent that makes it's easier for them to engage in art-making.

PROBLEMATIC PROBLEMS/ RADICAL REVISION



"The arts are neglected because they are based on perception, and perception is disdained because it is not assumed to involve thought. In fact, educators administrators cannot justify giving the arts an important position in the curriculum and actually understand the arts as the most powerful means of strengthening the perceptual component without which productive thinking is impossible in every field of academic study.

What is most needed is not more aesthetics or esoteric manuals or education but a convincing case for visual thinking "in general. Once we understand the theory, we might try to heal and practice the unwholesome split which cripples the training of risen power.

R.. Arnheim. (1969). *Visual Thinking*. University of California Press.

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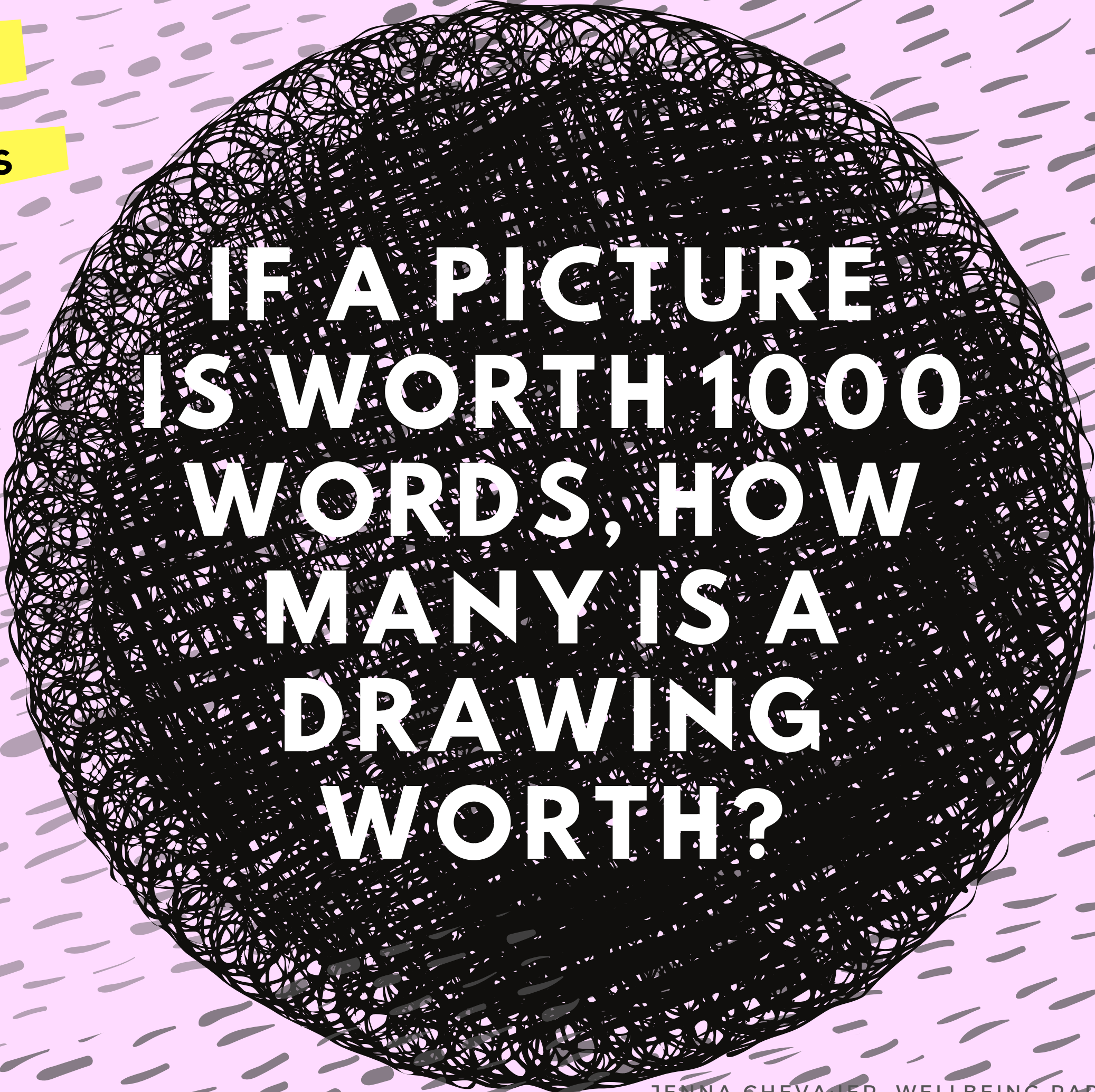
DRAWING IS A TOOL FOR...

3. VISUAL PROBLEM SOLVING

Non-linguistic exploration of concepts and relationships,
wholes and parts

FILTERING SALIENT INFO

MORE THAN WORDS



**IF A PICTURE
IS WORTH 1000
WORDS, HOW
MANY IS A
DRAWING
WORTH?**

CHILDHOOD LOST

**EMBODIED
CURIOSITY
PLAY**

**DRAWING AS
AN ANALOG
FOR FOCUSING**

**WHEN DID
YOU STOP
ATTENDING
TO YOUR
BODY AS A
SOURCE OF
KNOWLEDGE?**

EMBODIED

We making meaning with our bodies - the specific and unique body we inhabit. We are here to learn with and through our bodies

EXPERIENTIAL

Learning by doing and practising in the moment by experiencing in the body

PERCEPTUAL

Long-lasting changes in perception that result from practice or experience

CONSTRUCTIVIST

People learn through social engagement by being active agents in making the learning they need. (constructing personal meaning)

LEARNING

Focusing

isn't learning how to think differently – it's learning how to see, perceive and see inside yourself in a new way that changes you and your being-in-the-world.



**SYMBOLIC EXPRESSION OF THE
EPHEMERAL
FLEETING
NON-MATERIAL
INTANGIBLE**

Drawing

isn't learning to use your hand or a pencil – it's learning to see and perceive in a new way that changes you and your being-in-the-world.

BORDOM

Boredom is not a lack of interest but rather the inability to pay attention.

ATTENTION

"Attention may sound a bit boring, but it isn't at all. It is not just another "cognitive function" – it is actually nothing less than how we relate to the world. And it doesn't just dictate the kind of relationship we have with whatever it is: it dictates what it is that we come to have a relationship with."

MCGILCHRIST, I. (2009). THE MASTER AND HIS EMISSARY: THE DIVIDED BRAIN AND THE MAKING OF THE WESTERN WORLD.: YALE UNIVERSITY PRESS.

HEMISPHERIC LATERALIZATION

WELCOME TO THE REVOLUTION!

"each hemisphere attends to the world in a different way—and the ways are consistent...My thesis is that for us

as human beings, there are two fundamentally opposed realities, two different modes of experience; that each is of ultimate importance in bringing about the recognizably human world; and that their difference is rooted in the bihemispheric structure of the brain...

In a world that has become increasingly dominated by one particular mode of attention, one rooted in and promoted by the left hemisphere of the brain,

consciously altering our habitual mode of attention to one based on a more integrated, empathic, relational and embodied sense of relationship can have dramatic, perhaps even revolutionary, consequence."

IAIN MCGILCHRIST

WELCOME TO THE REVOLUTION!

LEARNING/UNLEARNING

ARE THERE RIGHT-HEMISPHERIC ASPECTS OF YOU

feeling
sensing
embodied
creative
expressive

constructing meaning through
play and interaction
experiments
curiosity
"neurodivergent brain"

THAT ARE AT ODDS WITH

" In a world that has become increasingly dominated by one particular mode of attention, one rooted in and promoted by the left hemisphere of the brain"

TOP-DOWN APPROACHES

BOTTOM-UP APPROACHES

WE NEED BOTH

UNIT MODEL

"Chopping things up into little units and then reconstructing whatever you're thinking about with these units." Whatever is leftover Or doesn't fit gets left behind but what is reconstructed is clear.

- Gendlin
(dOrsogna, 2009)

MIND/BODY DUALISM

ONTOLOGY:
Modernism, Empiricism, Positivism

EPISTEMOLOGY:
Objective, Context-Free, Subject-object
Dualism, Explanation, Cause, Prediction,

METHODOLOGY:
Observation, Causal Comparative,
Experimental

WHOLISTIC MODEL

Living things are complex dynamics of organizing systems that are better than inseparable from their environments.

- Gendlin
(dOrsogna, 2009)

ECOLOGICAL COMPLEX DYNAMICAL SYSTEMS

ONTOLOGY:
Post-modern, Pragmatic, Critical Theory, Phenomenology

EPISTEMOLOGY:
Subjective, Reflexive, Context-Bound, Co-constructed,
Description, Understanding, Meaning

METHODOLOGY:
Dialectical, Observation, Co-construction

WHY DO YOU DRAW?

WHY DO YOU FOCUS?

ROUND

BEING AND BEING IN THE WORLD

PEGS,

ARE OFTEN AT ODDS WITH EACH

SQUARE

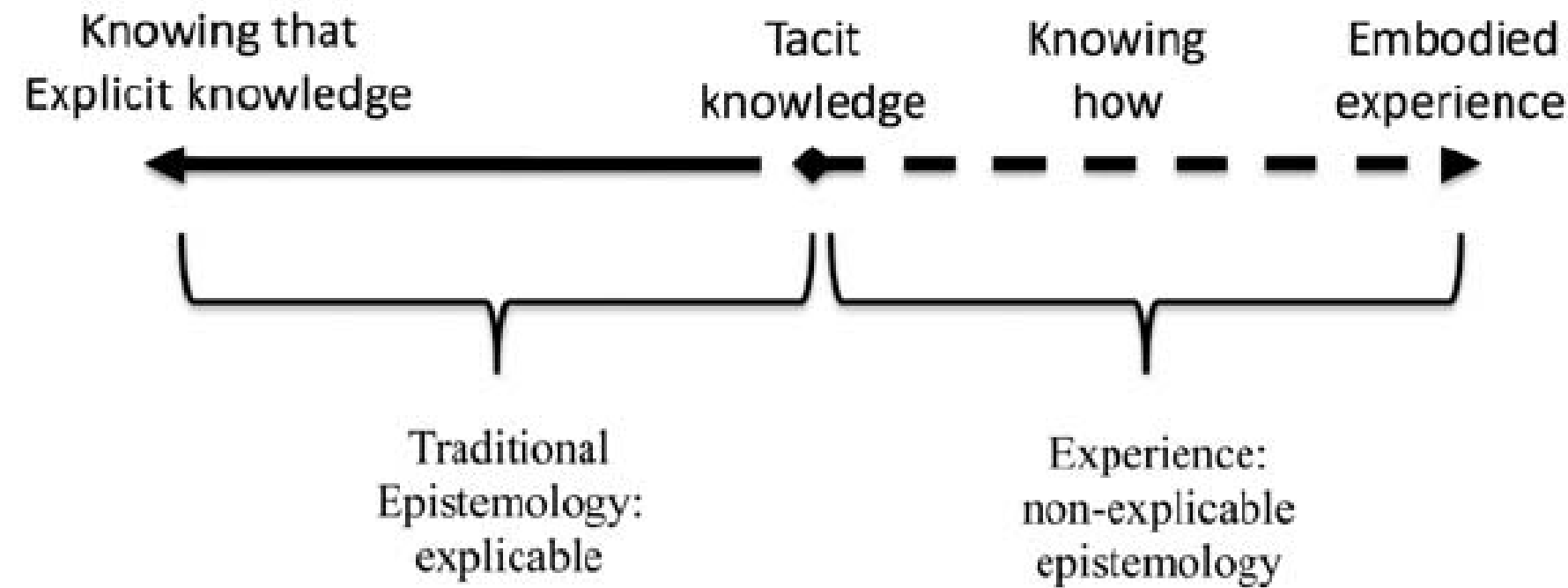
OTHER WHICH YOU ARE AWARE OF OR

HOLES?

YOU WOULDN'T BE HERE

WAYS OF BEING WE KNEW IN CHILDHOOD BUT HAVE FORGOTTEN/DISCARDED

Knowledge claims between explicit knowledge and embodied experience



ROPO, ARJA & SAUER, ERIKA & SALOVAARA, PERTTU. (2013). EMBODIMENT OF LEADERSHIP THROUGH MATERIAL PLACE. LEADERSHIP. 9. 378-395. 10.1177/1742715013485858.

EMBODIMENT

NON-LINGUISTIC
EXPLORATION &
PROBLEM SOLVING

CURIOSITY
SENSING
FEELING
EXPERIENCING

LANGUAGE
+ LOGIC

DRAWING AND FOCUSING ARE BOTH PRACTICES THAT...

Are made of Global Skill
(5-6 small teachable skills that form the whole)

Require learning to see in a new way which fundamentally changes the way you see

Are Embodied

Are right-hemispheric activities
(non-linguistic, emotions, bodily sensations, present moment)

Require you to quiet the Left- hemisphere
(language, logic, cause and effect, time)

Require being comfortable with ambiguity
first a murky sense and then the whole

**MUTUALLY ENHANCING
AMASS RIGHT-SHIFT PRACTICE
EXPRESSIONS OF THE FELT SENSE
CAN BENEFIT FROM EXPLICIT INSTRUCTION**

DRAWING: A 5-STEP PROCESS

LEARNING HOW TO PERCEIVE...

Edges

(where one thing ends and another begins)

Spaces

(negative and positive spaces)

Relationships

(proportion, perspective)

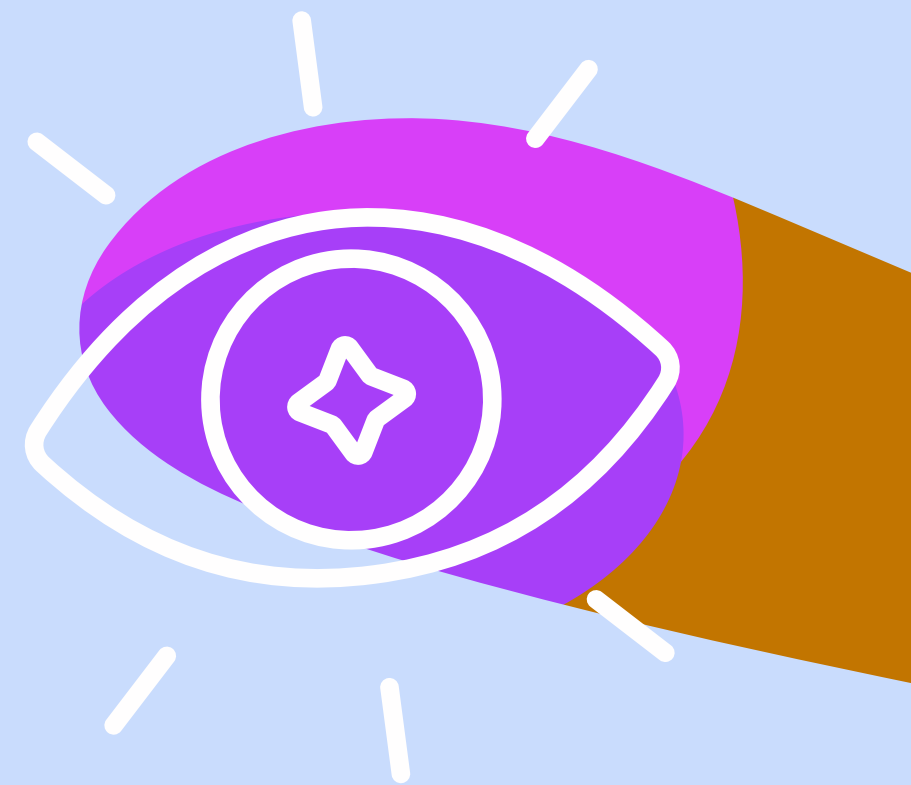
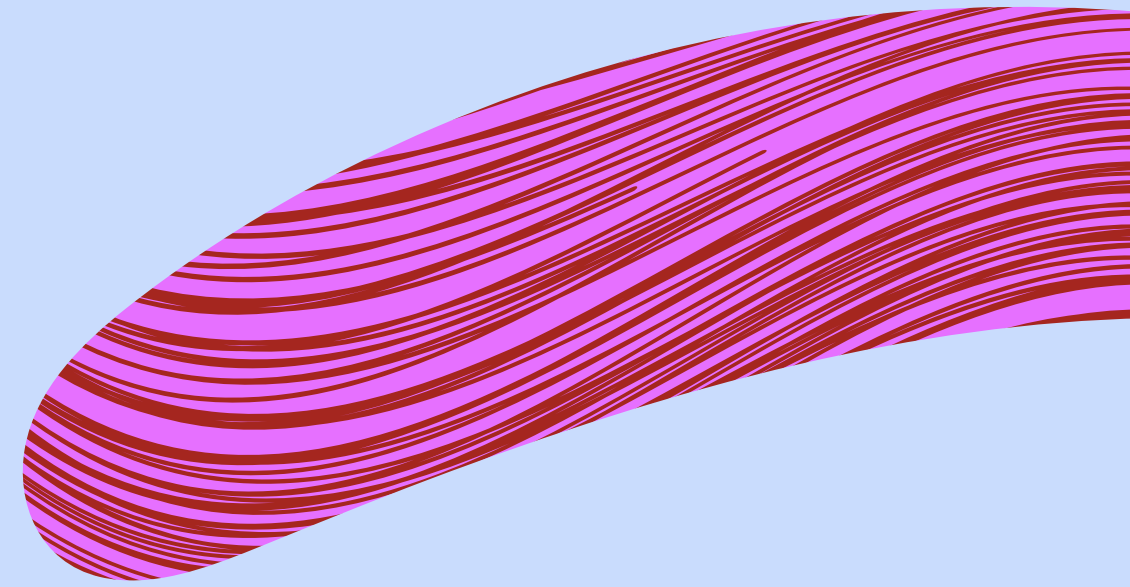
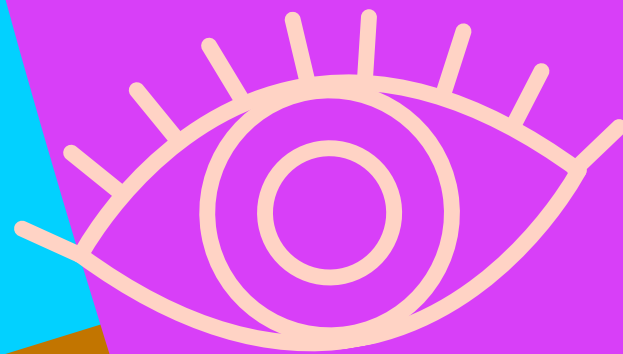
Light and Shadow

(creating the illusion of three-dimension)

The perception of the whole

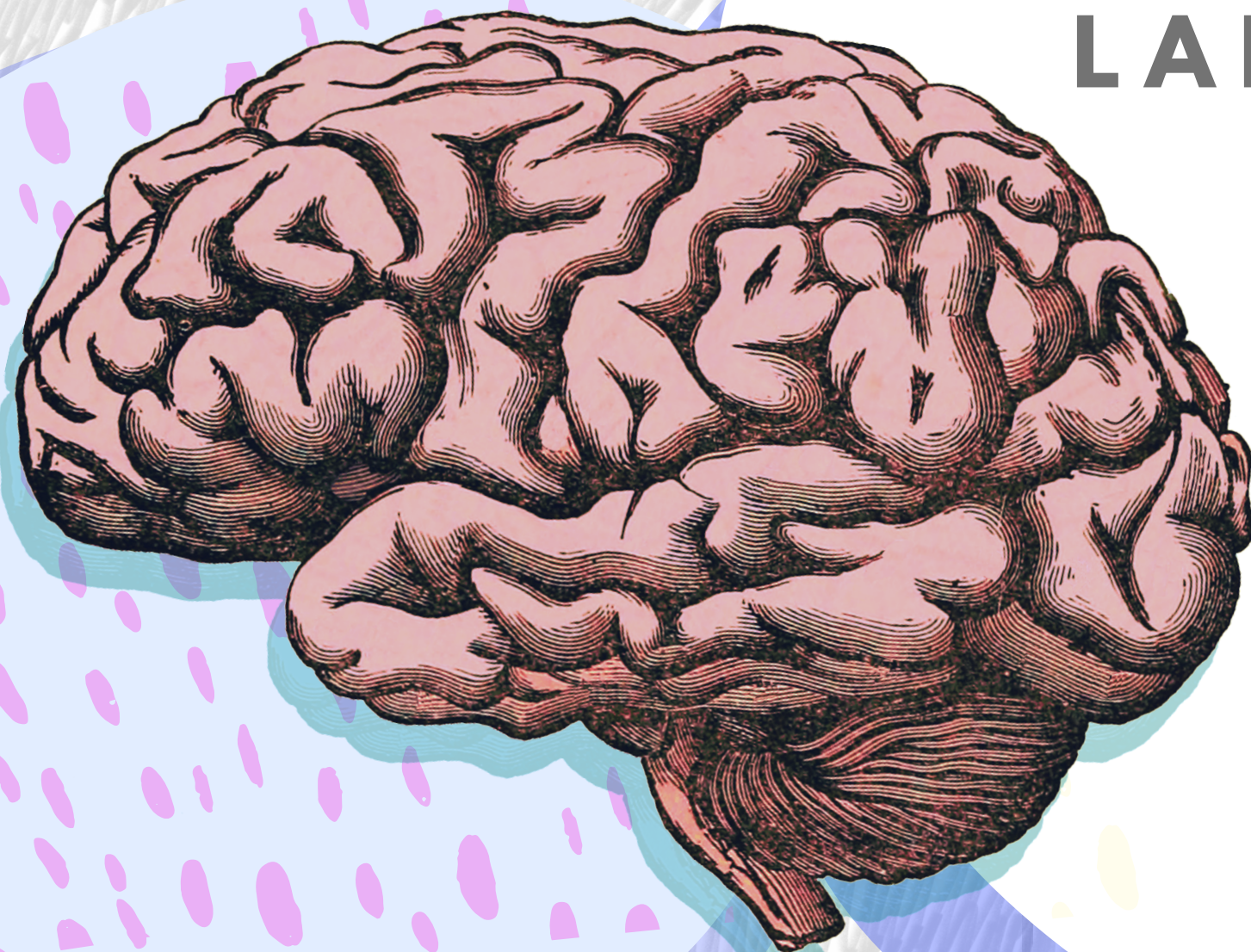
(the gestalt)

WHAT ARE WE
LEARNING TO SEE, OR
PERCEIVE THROUGH
THE PRACTICE OF
FOCUSING?



HEMISPHERIC LATERALIZATION

UPDATED UNDERSTANDING



**“EVERYTHING – AND
THAT INCLUDES
LANGUAGE – GOES
ON IN BOTH
HEMISPHERES.”**

IMPORTANT ASPECTS OF
LANGUAGE ARE SERVED BY
THE RIGHT HEMISPHERE,
TOO, SO IT CAN'T BE A
MATTER OF KEEPING
IT ALL “UNDER
ONE ROOF”

IAIN MCGILCHRIST

HEMISPHERIC LATERALIZATION

MUTUALLY INCOMPATIBLE

it seems that the **left hemisphere specializes in a sort of piecemeal attention that helps us to make use of the world, but in doing so, it alters our relationship with it.**

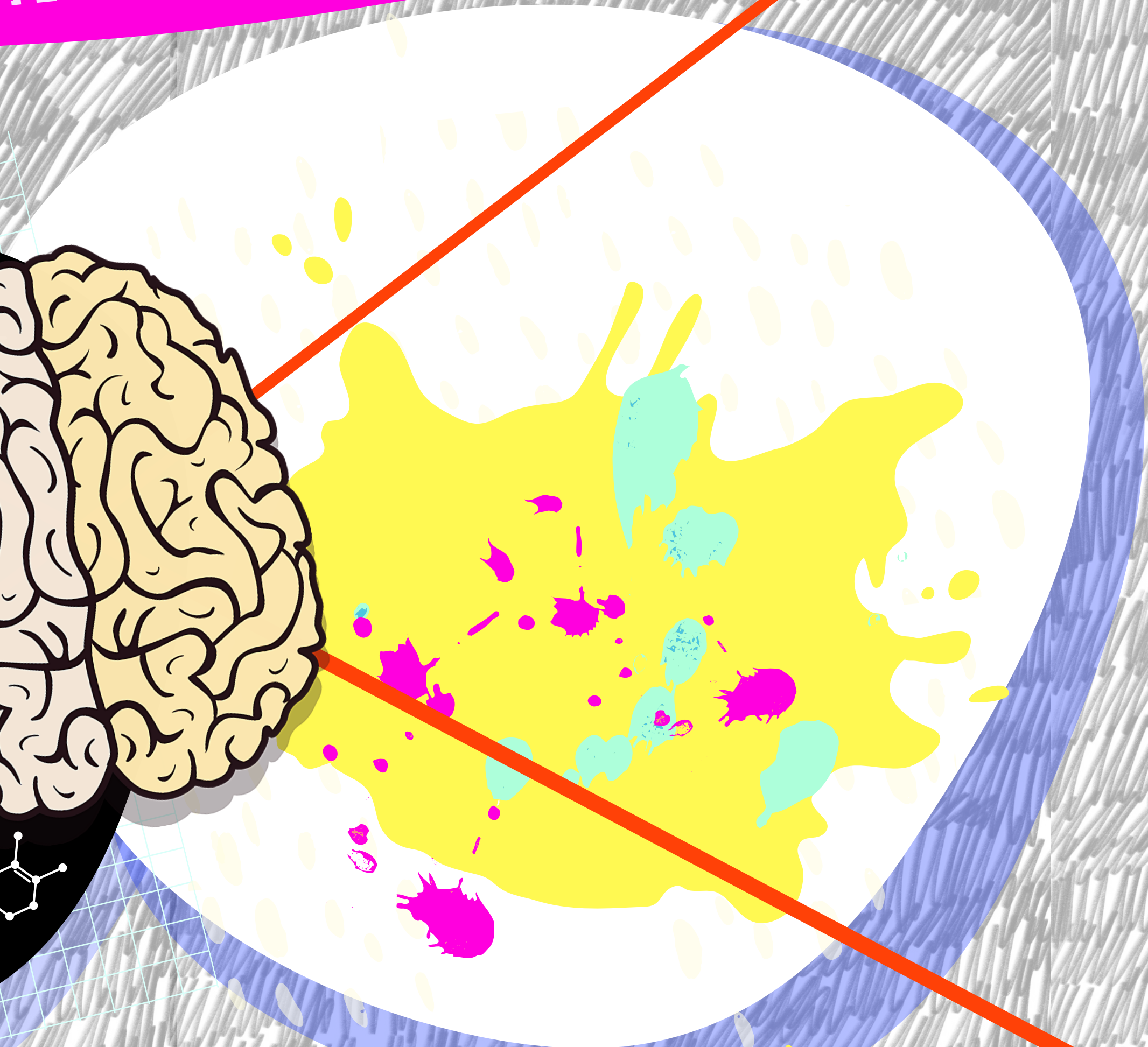
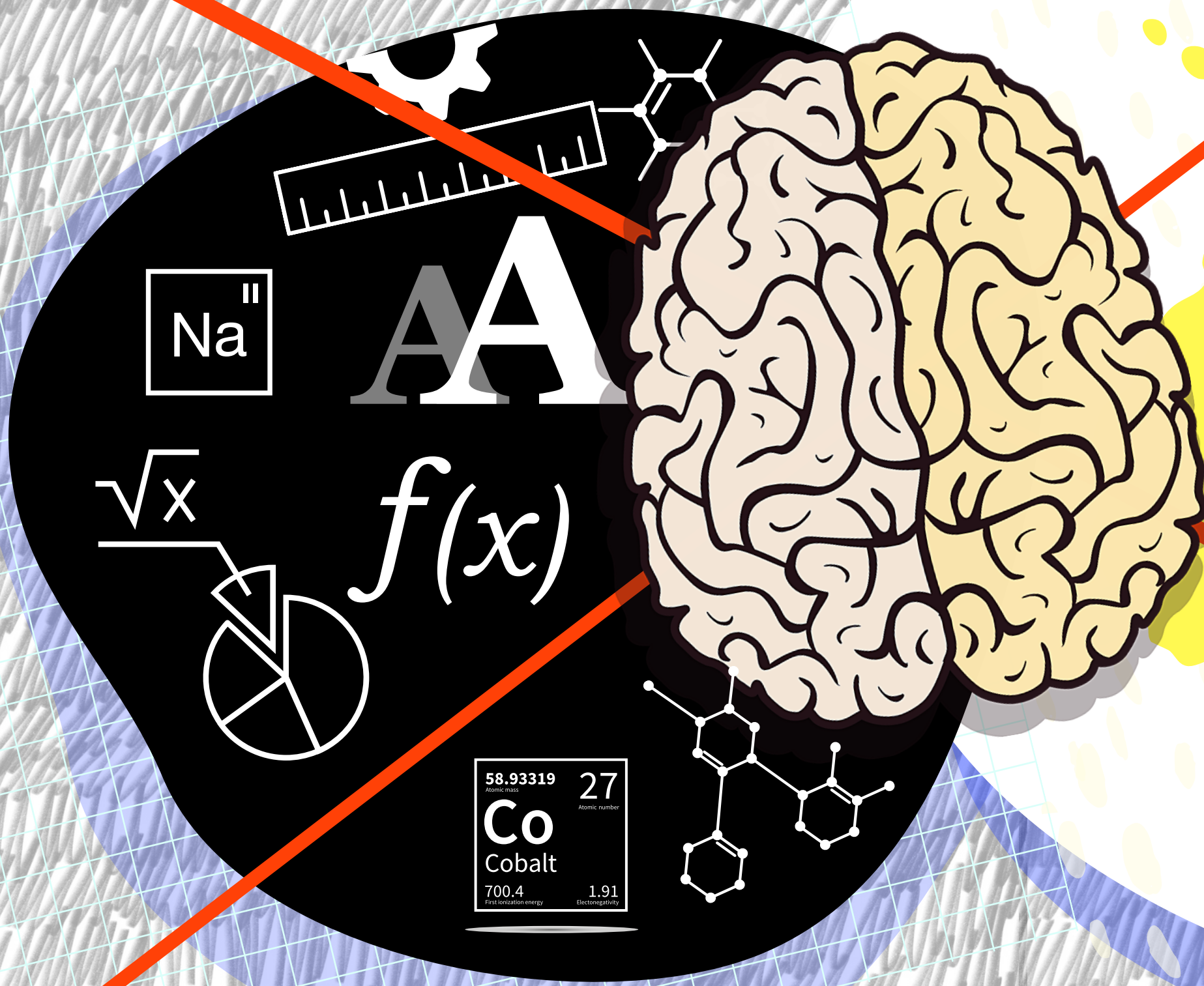
Equally, the **right hemisphere subserves a broad, open attention that enables us to see ourselves connected to - and, in the human case, to empathize with - whatever is other than ourselves.**

these kinds of attention are mutually incompatible

MCGILCHRIST, I. (2009). THE MASTER AND HIS EMISSARY: THE DIVIDED BRAIN AND THE MAKING OF THE WESTERN WORLD.: YALE UNIVERSITY PRESS.

HEMISPHERIC LATERALIZATION

UPDATED UNDERSTANDING



LEFT HEMISPHERE

FOCUSED ATTENTION, SELECTIVITY + DIVISION

ATTENTION

THE KNOWN, ROUTINES + PREDICTABILITY

KNOWN/UNKNOWN

LOCAL SHORT TERM PART

BREADTH

GRASPS WHAT HAS ALREADY BEEN PRIORITIZED

ATTENTION DISPATCH

RIGHT HALF OF SPACE IN THE BODY

SENSORY WORLD

ABSTRACTION (REMOVAL FROM CONTEXTS) + COMPETITION, EXPLICITNESS

EXPLICIT\IMPLICIT-NESS

CATEGORIES (RE-PRESENTATION, GENERIC + NON-SPECIFIC OBJECTS)

REPRESENTATION

MAN-MADE OBJECTS. UTILITY

OBJECTS\PERSONS

ANGER AND AGGRESSION

EMOTIONS

PARASYMPATHETIC (THE KNOWN SAFE)

AUTONOMOUS NERVOUS SYSTEM

PREY SEEKING

PREY/PREDATOR

AFFINITY TO MAJOR KEY

MUSIC

BREAKING UP TIME INTO MOMENTS

TIME

PUSHES FOR CERTAINTY AND NARROWNESS, THE MORE WE KNOW THE LESS WE SEE

CERTAINTY

OPTIMISTIC BUT UNREALISTIC ABOUT SHORTCOMINGS

OPTIMISM

MCGILCHRIST, I. (2009). THE MASTER AND HIS EMISSARY: THE DIVIDED BRAIN AND THE MAKING OF THE WESTERN WORLD.: YALE UNIVERSITY PRESS.

ATTENTION
KNOWN/UNKNOWN
BREADTH
ATTENTION DISPATCH
SENSORY WORLD
EXPLICIT\IMPLICIT-NESS
REPRESENTATION
OBJECTS\PERSONS
EMOTIONS
AUTONOMOUS NERVOUS SYSTEM
PREY/PREDATOR
MUSIC
TIME
CERTAINTY
OPTIMISM

VIGILANCE + SUSTAINED ATTENTION, UNIFICATION

NOVELTY, FLEXIBILITY + EXPLORATION

BIG PICTURES AND WHOLES

PRIORITIZES BY DIRECTING LOCAL ATTENTION

ALL OF THE WORLD OF THE SENSES

CONTEXT + COHESION, IMPLICITNESS

INDIVIDUAL UNIQUENESS, REPRESENTATIONS, CAPACITY TO INTERPRET OTHER MINDS

LIVING INDIVIDUALS, EMPATHY

PERCEPTION, HUMOUR + EXPRESSION, LEFT SIDE OF FACE DISPLAYS MORE EMOTIONS

SYMPATHETIC - THE UNKNOWN

PREDATOR WATCHING

MUSIC: AFFINITY TO MINOR KEYS

APPRECIATION OF A SENSE OF TIME

COMFORTABLE WITH UNCERTAINTY

SELF AWARE RELATION TO THE WORLD AT LARGE

R I G H T H E M E S P H E R E

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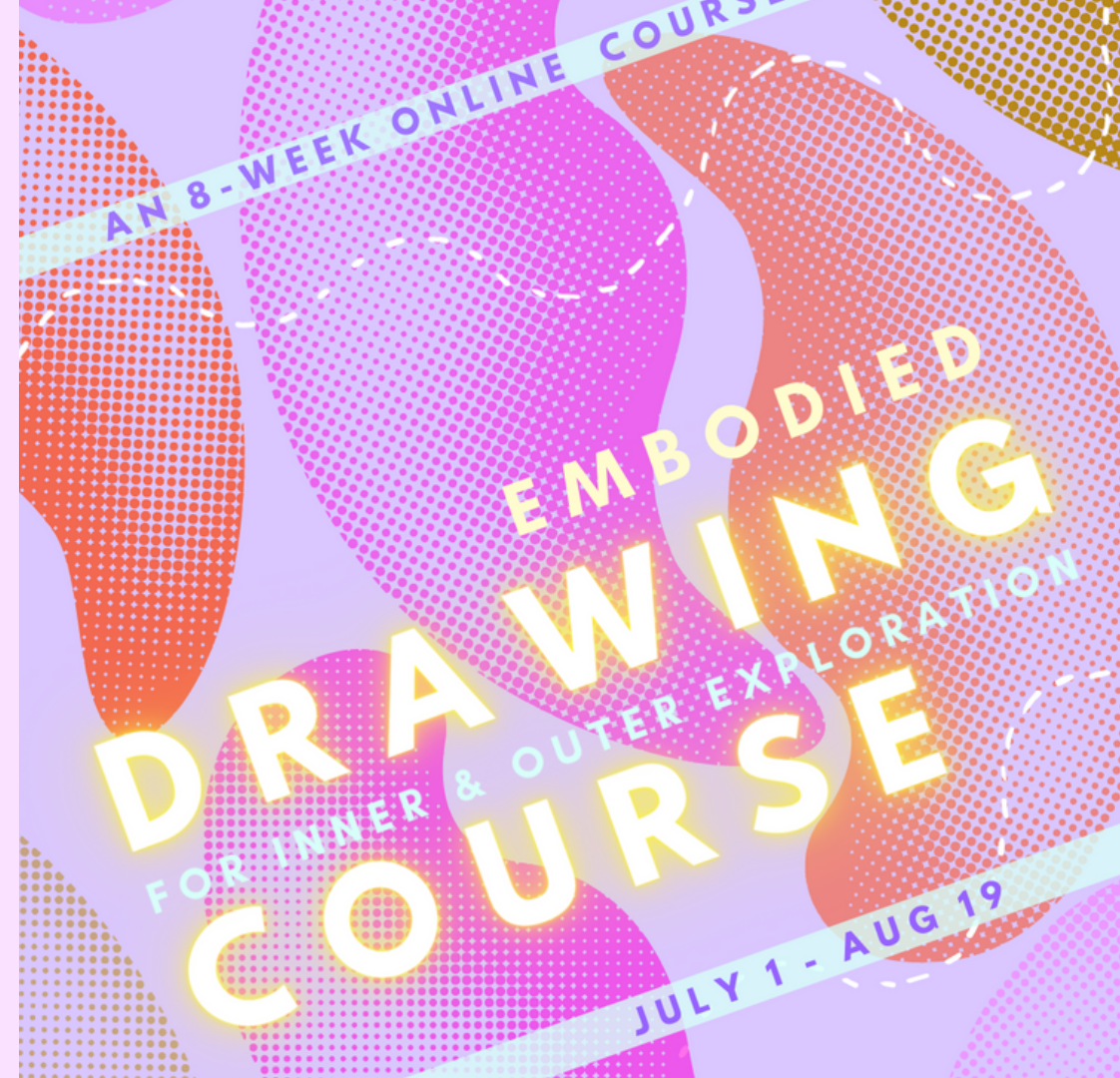
DRAWING IS A TOOL FOR...



3. FACILITATION OF RIGHT-HEMISPHERIC SHIFTS

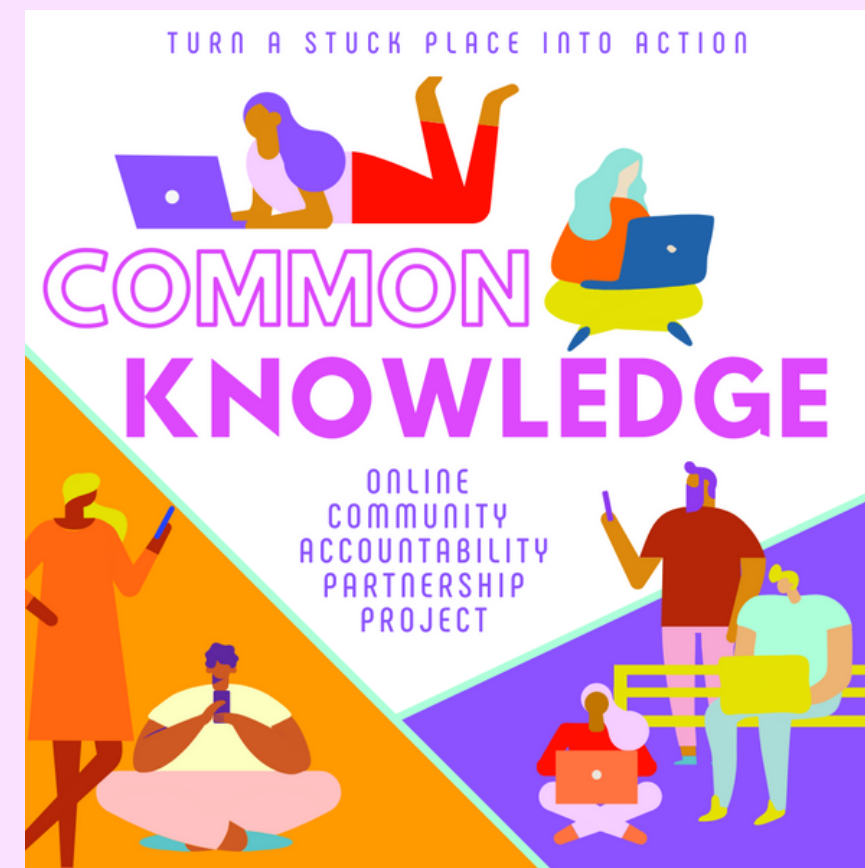
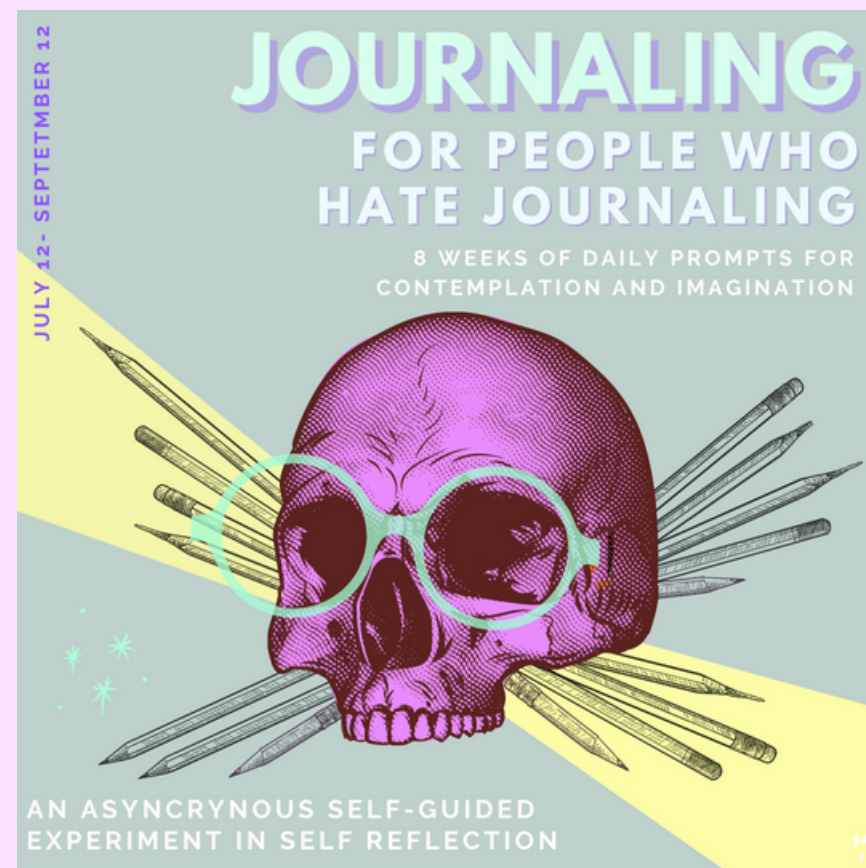
LEARN WITH US!

There is a rotating cast of two-hour workshops, 6-8 week courses and opportunities for community connection.



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TIFIDRAWING21
FOR A 20% DISCOUNT
ON THE EMBODIED
DRAWING COURSE

VISIT
WWW.WELLBEINGPARTNERSHIP.CA



WELL
BEING
PARTNERSHIP

COACH • TRAINER • TEACHER

JENNA CHEVALIER

OCT • RYT-200 • BFA • MS EDU • MC (IN PROGRESS)



wellbeingpartnershi@gmail.com

www.wellbeingpartnership.ca

[@wellbeingpartnership](https://www.instagram.com/wellbeingpartnership)

HELPING PEOPLE GROW WITH CURIOSITY, COMPASSION & HOPE