


A comparison of left-mode and right-mode characteristics

L-mode

R-mode

Verbal	<i>Using words to name, describe, define.</i>	Nonverbal	<i>Using non-verbal cognition to process perceptions.</i>
Analytic	<i>Figuring things out step-by-step and part-by-part.</i>	Synthetic	<i>Putting things together to form wholes.</i>
Symbolic	<i>Using a symbol to stand for something. For example, the drawn form  stands for eye, the sign $+$ stands for the process of addition.</i>	Actual, real	<i>Relating to things as they are, at the present moment.</i>
Abstract	<i>Taking out a small bit of information and using it to represent the whole thing.</i>	Analogic	<i>Seeing likenesses among things; understanding metaphoric relationships.</i>
Temporal	<i>Keeping track of time, sequencing one thing after another: Doing first things first, second things second, etc.</i>	Nontemporal	<i>Without a sense of time.</i>
Rational	<i>Drawing conclusions based on reason and facts.</i>	Nonrational	<i>Not requiring a basis of reason or facts; willingness to suspend judgment.</i>
Digital	<i>Using numbers as in counting.</i>	Spatial	<i>Seeing where things are in relation to other things and how parts go together to form a whole.</i>
Logical	<i>Drawing conclusions based on logic: one thing following another in logical order—for example, a mathematical theorem or a well-stated argument.</i>	Intuitive	<i>Making leaps of insight, often based on incomplete patterns, hunches, feelings, or visual images.</i>
Linear	<i>Thinking in terms of linked ideas, one thought directly following another, often leading to a convergent conclusion.</i>	Holistic	<i>(meaning "wholistic") Seeing whole things all at once; perceiving the overall patterns and structures, often leading to divergent conclusions.</i>

From *The New Drawing on the Right Side of the Brain*, Betty Edwards (1999)



Frank Fernandez



Angie Hinckel



John Davis



Alan O'Connell



Dianne



Sam Ferguson

The drawings on this page and the following page show Before-and-After drawings of an entire five-day class, held in Seattle, August 4, 1997, to August 8, 1997.

From *The New Drawing on the Right Side of the Brain*, Betty Edwards (1999)



Lori Bishop



Chris Ferguson



Virginia Davis



Gay Stroble



Carla Di Pietro



Darci Park

Drawings from the five-day Seattle class, continued.

From *Lateral Thinking: Creativity Step by Step*, Edward de Bono (1973)

The Way the Mind Works

- The mind is a self-organizing system that seeks to create patterns. (P. 3 of CW book—getting dressed)
- The mind uses coding (language is the most obvious) to stand for patterns.
- Limited attention span in the mind causes the most used patterns to be forefront in the memory.
- The sequence of arrival of information heavily influences how patterns are built.

Vertical vs. Lateral Thinking

Vertical Thinking	Lateral Thinking
Selective	Generative
Moves only if there is a direction in which to move	Moves in order to generate a direction
Sequential	Makes jumps
Correct at every step	Does not have to be correct at every step
Uses the negative to block of certain paths	No negative
Categories, classifications, and labels are fixed.	Categories, classifications, and labels are not fixed.
Follows the most likely path	Follows the least likely path
Finite process	Probabilistic process (randomness, chance)
Helps order discoveries	Concerned with changing patterns
Judges value	Never a judgment

From *Creativity Workout: 62 Exercises to Unlock Your Most Creative Ideas*, Edward de Bono, 2008

- Creativity is a skill that can be learned, developed, and applied.
- Just making yourself uninhibited is not developing creativity. (Brainstorming is a weakened version of lateral thinking.)
- You have to practice the mental skill of creativity and the habits of mind that make creativity happen.

Other books referenced:

A Whole New Mind: Why Right-Brainers Will Rule the Future, Daniel Pink

Whole New Mind: Why Right-Brainers Will Rule the Future, by business and technology writer Daniel Pink. Daniel, a former chief speechwriter for Vice President Al Gore, presents a convincing argument that our country is entering a new era—the so-called conceptual age—during which right-brained skills such as design and storytelling will become far more crucial than traditionally left-brained skills such as accounting and computer programming. While the latter skills are readily outsourced, transformative abilities such as empathy and creativity are crucial in a new age "animated by a different form of thinking and a new approach to life," he writes.

Read more: <http://www.oprah.com/spirit/Oprah-Talks-to-Daniel-Pink#ixzz2LM9cmobc>

The Artist's Way: A Spiritual Path to Higher Creativity, Julia Cameron, 2002 (10th edition)

EXERCISE 3

ODD MAN OUT

This is a very simple exercise. It is related to those I designed for children in the Think Link series of cards in the early 1970s. (Think Link cards, which show a word or picture, were used randomly to stimulate ideas.)

PROCESS

1. Obtain four Random Words.
2. On some basis show that one of the words is the "odd man out."
3. Define that basis.

NOTE: It is best to avoid the very obvious reasons for one word being the odd man out. These obvious reasons would include: the number of letters; starting or ending with a certain letter, etc. Reasons based on the physical nature of the spelling or the word are best avoided.

EXAMPLE

The four Random Words are: FUR; RANSOM; CHIMPANZEE; WORRY.

Immediate thoughts:

- ... "worry" is the only human emotion among the words
- ... "chimpanzee" is the only creature

Further thoughts:

- ... "ransom" is the only word that implies criminality
- ... "fur," "ransom" and "worry" are all unpleasant (for some people). "Chimpanzee" is not

VARIATIONS

1. The game can be played so that for the same set of Random Words you have to choose a second odd man out.
2. The game can be played so that for the same set of Random Words each of the words could be shown to be an odd man out.

From *Creativity Workout: 62 Exercises to Unlock Your Most Creative Ideas*, Edward de Bono (2008)

EXERCISE 35

BREAK AND BUILD

This exercise contains elements of analysis and constructive thinking. So there is both perceptual creativity and also constructive creativity.

PROCESS

1. Obtain three Random Words.
2. Break each Random Word down into its component parts, whether these are physical parts or abstracted parts. (Concepts, values or functions may be abstracted from the word but are not physical parts of it.)
3. Put as many different parts as you can together to form something that offers value.
4. Explain the value created.

NOTE: The value created must be realistic. Just being novel is not enough.

EXAMPLE

The three Random Words are: TAXI; GRANNY; TITLE.

Thoughts:

- ... "taxi" might break down into: recognizable vehicle, transport, driver, fare, taximeter
- ... "granny" might break down into: old age, family, grey hair, shopping
- ... "title" might break down into: recognizable distinction, method of address, reward

Idea:

- ... a sort of "granny club" which old people could belong to. They would have an identification card. All taxi fares, and other transport fares, would be reduced. This might also apply to shopping (reasonable amounts)

VARIATIONS

1. Obtain one Random Word. From this, extract some value. Obtain further Random Words and look to see how each could help to deliver the selected value.
2. Obtain four Random Words and discard one before proceeding with the basic exercise.
3. Obtain a further Random Word after designing the idea and see if this could contribute to the idea.

From Creativity Workout: 62 Exercises to Unlock Your Most Creative Ideas, Edward de Bono (2008)