

# PHYSICS OF WRITING

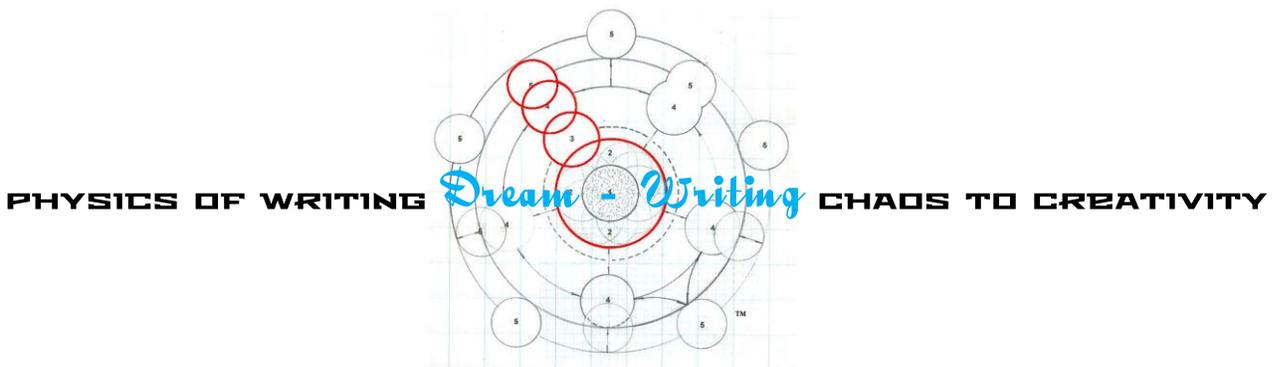
*Dream - Writing*

## CHAOS TO CREATIVITY

**PreView**

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### NOTE

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## PreView

Physics of Writing... *Dream - Writing* ...Chaos to Creativity  
3<sup>rd</sup> Edition 2018

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Physics of Writing...Dream-Writing...Chaos to Creativity 3<sup>rd</sup> Edition (2018)

(eBook 2020)

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# #

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eBook 2018

## **'SpaceShip Earth'**

'Now there is one outstandingly important fact regarding Spaceship Earth,  
and that is that no instruction book came with it'.

*Operating Manual for Spaceship Earth*  
(1963)  
R. Buckminster Fuller  
(1895-1983)

Donald Knight Beman

## Guiding Principal and Principles

'It is, in fact, nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wreck and ruin without fail.

It is a very grave mistake to think that the enjoyment of seeing and searching can be promoted by means of coercion and a sense of duty. To the contrary, I believe that it would be possible to rob even a healthy beast of prey of its voraciousness, if it were possible, with the aid of a whip, to force the beast to devour continuously, even when not hungry, especially if the food, handed out under such coercion, were to be selected accordingly'.

### **Albert Einstein**

"Autobiographical Notes." (1946).

In *Albert Einstein: Philosopher-Scientist*. 3<sup>rd</sup> Edition.  
(1970, 17-18). P.A. Schillip (Ed.). IL: Open Court.

## ForeWord

[2018]

This discourse involves an interdisciplinary review of the '*unconscious*' [mind], '*creativity*' and '*writing*'. The express objective is to demonstrate that writing is a natural interdisciplinary dynamic system - NIDS<sup>©</sup> - therefore, governed by the natural laws of physics and not by '*artefactual*' disciplinary constructs e.g. (English) '*composition theory*'. In so doing, we hope to free writing from its falsely imprisoned, constraining and creativity-killing disciplinary ['English Department'] status and (re)establish '*writing per se*' as a dynamic interdisciplinary intercommunication system within and outside of the Academy.

### Operative Key Words, Phrases and Connectives

Interdisciplinary; creativity; writing per se; natural; dynamical system; domain; laws of physics; artefactual; disciplinary constructs; intercommunication system; mind; brain; psyche; psychical; unconscious; collective unconscious; preconscious; conscious[ness]; imagination; intuition; insight; instinct; innate; ideation; chaos; complexity; linear; nonlinear; grammatology; word; word cluster; connective; normative; systems theory; systemic; dynamics; mechanics; quantum; matter; mass; weight; density; force; energy; kinetics; degrees of freedom; synergy; synergetics.

Donald Knight Beman, Ph.D.

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Physics of Writing *Dream - Writing* Chaos to Creativity®



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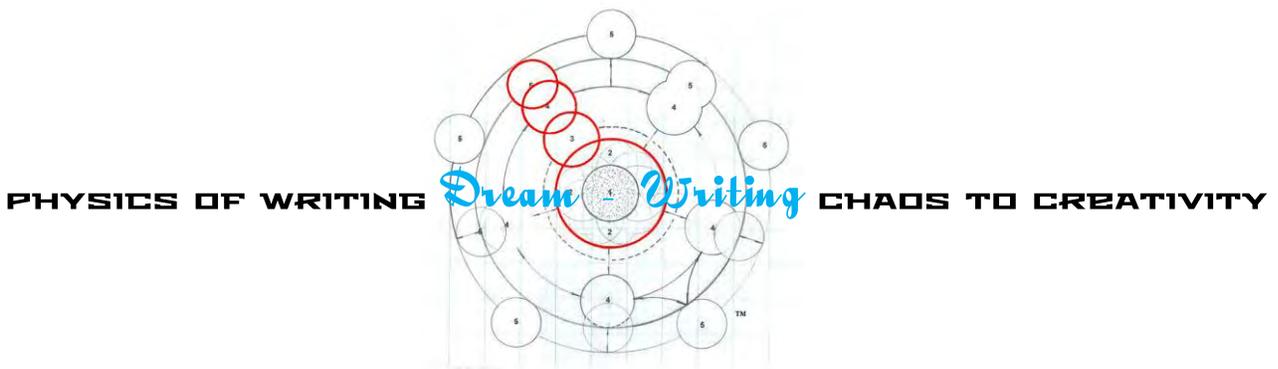


## Chaos to Creativity

**§1.00 Introduction to the Physics of Writing**

Physics of Writing... *Dream-Writing*... Chaos to Creativity  
3<sup>rd</sup> Edition

Donald Knight Beman Ph.D.



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## §1.00 Introduction to the Physics of Writing

Physics of Writing...*Dream-Writing*...Chaos to Creativity  
3<sup>rd</sup> Edition

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This discourse involves an interdisciplinary review of the 'unconscious' [mind], 'creativity' and 'writing'. The express objective is to demonstrate that writing is a natural interdisciplinary dynamic system - NIDS<sup>®</sup> - therefore, governed by the natural laws of physics and not 'artefactual' disciplinary constructs e.g. (English) 'composition theory'.

In so doing, we hope to free writing from its falsely imprisoned, constraining and creativity-killing disciplinary status and (re)establish 'writing per se' as a dynamic interdisciplinary intercommunication system within and outside of the Academy.

Donald Knight Beman, Ph.D.

[2018]

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## Guiding Principal and Principles

'It is, in fact, nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wreck and ruin without fail.

It is a very grave mistake to think that the enjoyment of seeing and searching can be promoted by means of coercion and a sense of duty. To the contrary, I believe that it would be possible to rob even a healthy beast of prey of its voraciousness, if it were possible, with the aid of a whip, to force the beast to devour continuously, even when not hungry, especially if the food, handed out under such coercion, were to be selected accordingly'.

**Albert Einstein**

"Autobiographical Notes." (1946).

In *Albert Einstein: Philosopher-Scientist*. 3<sup>rd</sup> Edition.  
(1970, 17-18). P.A. Schillip (Ed.). IL: Open Court.

## 1.00 What If ..... ?

What if .....

creativity and writing behaved as if they were mimetic natural dynamical systems, including their respective attendant natural dynamical systemic processes of the mind? Would it not, therefore, follow that writing would not be governed by artefactual disciplinary constructs, for example English 'composition theory', but would instead be an independent natural interdisciplinary dynamic system, 'NIDS', governed by the fundamental natural principles and laws of physics?

## 1.10 Writing. The Final Frontier.

### Writing. The Final Frontier.



<http://www.nasa.gov/multimedia/imagegallery/iotd.html>

**Section of the Veil Nebula**

### **These are the Voyages of the STARSHIP WORDSMITH**

#### **Its Continuing Mission:**

To seek out and explore strange 'modern methods of instruction' for writing.

To boldly go where few have dared but many have dreamed of:

To Wake Up! the powerful Natural Intuitive Creative Potential of '*The Unconscious*' and begin *Dream - Writing* again, turning Chaos to Creativity.

## 1.20 Metaphor

'In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain'. 'A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another'. 'Understanding one domain in terms of another involves a set of fixed correspondences (technically called *mappings*) between a source and a target domain'. 'To know a conceptual metaphor is to know the set of mappings that applies to a given source-target pairing. It is these mappings that provide much of the meaning of the metaphorical linguistic expressions (or *linguistic metaphors*) that make a particular conceptual metaphor manifest'. <sup>1</sup>

'Metaphor is central to creativity because it involves the ability to detect unity in variety. One could say ordinary experience is built on a metaphorical foundation. Accordingly, creative processes share much in common with ordinary psychological processes. Metaphor is commonly thought of as an embellishment of language. This is the Aristotelian perspective. Contemporary research has shown that metaphor is comprehended across different media of presentation (e.g., pictures, words)'. Moreover, 'nonverbal tasks that highlight perceptual or functional similarity enable' ... 'metaphorical comparisons'. <sup>2</sup>

'But the greatest thing, by far, is to be a master of metaphor. It is the one thing that cannot be learnt from others; and it is also a sign of genius since a good metaphor implies an intuitive perception of similarity of dissimilars. Through resemblance, metaphor makes things clearer'. <sup>3</sup>

### 1.30 Selected Examples of Scientific Metaphors

'The electromagnetic field behaves *as if* it were  
a collection of wheels, pulleys and fluids'.

How James Clerk Maxwell (1831-1879) arrived  
at his electromagnetic field equations. <sup>4</sup>

'In his first paper on atomic theory in 1913' (Niels) Bohr (1885-1962)

'based all of his reasoning on the following visual metaphor':

'The atom behaves *as if* it were a miniscule solar system'. <sup>5</sup>

As a means of introducing his theory of the 'light quantum' in 1905,

Albert Einstein coined the following, arguably, quintessential, metaphor:

'Under certain circumstances light behaves  
*as if* it were comprised of particles'. <sup>6</sup>

As with each of these examples of scientific metaphor, '*as if*' signals a '*mapping*',  
or '*causal connective*', between the referenced ('source' and 'target') domains, e.g.:

'Creativity and writing behave *as if* they were mimetic natural dynamical systems,  
including their respective attendant natural dynamic systemic processes of the mind'. <sup>7</sup>

## 1.40 ForeWord: Beam Up!

On the original "Welcome Aboard" page of the Physics of Writing website, I wrote: <sup>8</sup>

Before we continue, in accordance with the Intergalactic Rules of Engagement, I am required to disclose that I am a convicted WordSmith, a hard core Interdisciplinary, and a habitual user of Metaphors. Which you are now in with me. Therefore, be alert.

Based on having served 30 years hard labor in business and management consulting, five years researching and writing a trilogy of successful novels [over 50,000 copies sold based on advances and royalties received], followed by a decade-long interdisciplinary study of '*the unconscious*', '*creativity*' and '*physics of writing*' (while also serving as college faculty), I am convinced that you - that we all - unconsciously know how to write.

And I believe we are capable of writing far better than you may think or may have been told otherwise by well meaning, but 'misguided' and 'misinformed' instructors' promoting failed 'modern methods of instruction', Albert Einstein believed can 'strangle' our 'holy curiosity of inquiry'. Which 'aside from stimulation stands mainly in need of freedom'. For without the freedom to read across the disciplines, for example science, literature, engineering and art, Einstein was convinced that our natural, innate, creative potential will 'go to wreck and ruin without fail'. <sup>9</sup>

These failed 'modern methods of instruction' are promoted by hive-minded drones ... **BORG!** ... who are programmed to indoctrinate us and assimilate us into their mind-numbing English composition collective. And if we dare to question them or resist them, they will terminate us, instead of engaging us and empowering us to learn how to write, naturally, creatively: Dream-Writing.

What is the solution for solving this all-too-common problem?

Physics of Writing  
Dream-Writing...Chaos to Creativity

Donald Knight Beman

The 30 years of hard-labor in business and my observations of the steady decline in the critical reading, writing and speaking competency of high school and college graduates entering the private sector work force, prompted me to return to school in an effort to find out the cause for this startling and perplexing dynamic. Which I observed first-hand: initially as an employee, co-worker, then supervisor, employer, business owner and Organization Development consultant.

However, what I found most disconcerting was what I learned upon entering the on ground college classroom as instructional faculty: based on my assessment of their [literal] written and verbal work product  $\approx 75\%$  of the entering students,  $\approx 90\%$  of whom were recent high school graduates, did not possess a grade-level vocabulary or grade-level reading and writing proficiency necessary for learning and mastering the curriculum and meeting the stated Learning Outcome Objectives for the writing ['English *compositionesque*'] courses, I was assigned to deliver. Adding to my dismay, and my determination to enable students to learn how to write -- clearly, coherently and persuasively -- were two additional unexpected 'hurdles'.

The first hurdle was the students' lack of grade-appropriate knowledge: simply put, the students were not 'well read' in science, literature, engineering or the arts. Curiously, the course content did not include any substantive required reading in these knowledge domains. When I pro-actively added this content to my courses and required students to demonstrate a reasonable command of the material, I was met with resistance: both in the classroom and the department(s).

The second hurdle was the surprising discovery that few faculty possessed substantive real-world workplace wordsmithing experience: specifically, and speaking metaphorically, they had little or no experience '*singing for their supper*',<sup>10</sup> but were instead, arguably, lip-synching.

Prompted by these revelations, I enrolled in an intensive and extensive interdisciplinary doctoral studies program [Chaos to Creativity : The Physics of Writing (2010)],<sup>11</sup> in an effort to

identify the cause, find a fix, so to speak, and to somehow stem the tide of what I perceived to be a steadily ebbing competency in critical reading, thinking, and writing. I also continued to push the learning competency envelope in the classroom, and at as many institutions that opportunity, time, logistics and personal finances permitted (unknowingly risking continued employment).

Sadly, the above-noted scenarios were also manifest in the online college classroom, but with a curious and far more challenging twist. Virtually all of the entering students possessed a deeply embedded *life experience* and *workplace-driven* conversational ['chat'] vocabulary and mimetic ['formal'] writing style, which proved more resistant to (re) learning and improvement than did the 'chat' and 'formal' writing proficiency demonstrated by the high school graduates.

As part of my research, I secured a faculty position at a HBCU, intent upon expanding my knowledge, while also testing one hypothesis of my evolving theory for/of creativity and writing: *'African-American students possess a greater natural intuitive potential for writing and creativity, due in part to their learned play with language, than their white suburban counterparts'*. Which I believe is not recognized and nurtured by traditional English Department faculty; but is, instead, suppressed, arguably, by the Hive Mind of the [English] Composition Collective. Always the metaphorian, I labeled this disconcerting dynamic the *'Creativity Black Hole Phenomenon'*.

The primary, but not exclusive, objective of this discourse is to examine, explicate and validate the following hypotheses:

[1] we all *'unconsciously'* know how to write;

[2] we all can write far better than we may think or may have been told otherwise by well meaning, but misinformed and misguided, instructors promoting flawed and failed *'modern methods of instruction'* for writing;

[3] writing is not governed by artefactual disciplinary constructs, for example 'English Composition' (theory), but is in reality an independent Natural Interdisciplinary Dynamic System, *writing per se*, governed by the fundamental natural principles and laws of physics;

[4] creativity and *writing per se* behave as if they were *mimetic* natural dynamic systems, including their respective attendant natural dynamic systemic processes of the *unconscious*'. <sup>12</sup>

### 1.50 Reflections: '*Dead Reckoning*'

My original research was guided by the following premise: A critical and comparative examination of fiction and 'creative nonfiction', to determine if 'creative nonfiction' is a legitimate new writing style, a 'fourth genre' in addition to prose, poetry and drama, as claimed by certain academics and 'creative nonfiction' practitioners, or is it simply a refitting of '*The Emperor's New Suit*'.

A few years after setting sail and deep into my research, I encountered the following uncharted navigation hazards (Read as: unanswered 'foundational philosophical questions'): [1] what is 'creativity'; [2] what is 'writing'; [3] why is the learning of writing the purview of a sub-discipline in the Humanities, most often 'English', and subjected to the many convoluted, fragmented and competing pedagogies, arguably, all derivative composition theory,<sup>13</sup> instead of existing as what an interdisciplinary analysis of the evidence affirms, specifically, writing is, in reality, an independent natural interdisciplinary dynamic systemic process: '*writing per se*'.

After changing my heading and plotting yet another new course, I awoke one morning in an unsettling dream of an ominous darkening red sky, calling to mind the sailor's adage:

*'Red sky in the morning, sailors take warning. Red sky at night, sailor's delight'.*

Facing a rising storm of contention, conflict and confusion, and unsure of what course to plot, I turned bow into the wind and wave, to avoid the risk of broaching, and held a steady course ... '*Dead Reckoning*' ... guided by the faint refrain echoing in my mind:

*What if creativity and writing really do behave as if they were mimetic natural interdisciplinary dynamical systems?*

## 1.60 The Challenges and Risks Posed by '*Dead Reckoning*'

### Metaphor, Metaphor, on the Wall ....

One day, the Academicians and Disciplinarians of the all-powerful English Composition Collective, asked,  
*"Mirror, Mirror, on the Wall,  
Who in this land of writing is fairest of all?"*

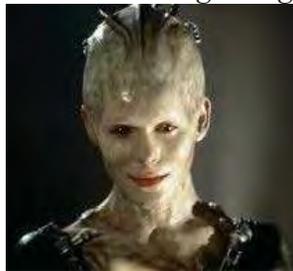
The Mirror answered after a long thoughtful pause,  
*"English Composition Theory is fairest of all."*

The Academicians and Disciplinarians were satisfied,  
for they knew that the Mirror only spoke the truth.

One day, when the Academicians and Disciplinarians again asked the Mirror, *"Mirror, Mirror, on the Wall,  
Who in this land of writing is fairest of all?"*

The Mirror, half asleep, yawning, answered,  
*"English Composition Theory is fair, many say, but  
Dream-Writing is 10 times more fair and powerful."*

The Academicians and Disciplinarians took fright and turned yellow and green with envy, then summoned their Queen  
... *'the one who is the beginning, the end,*



*the one who is many, not one' ...*  
and demanded that she immediately, *"Take Dream-Writing  
out into deep space, for we never want to see or hear of it  
again --- terminate it! --- and as proof it is no longer  
a threat, bring its lungs and its liver back to us."*<sup>1,2</sup>

**N.B.** A playful, but nonetheless serious, metaphorical parody of 'Little Snow-White'.  
The Grimm Brothers' Children's and Household Tales (Grimms' Fairy Tales)  
(<http://www.pitt.edu/~dash/grimmtales.htm>).

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## 1.70 Who ... What ...Are the Borg?



15

'YOU WILL BE ASSIMILATED - RESISTANCE IS FUTILE'

Borg are 'cybernetically enhanced humanoid drones organized as an interconnected collective, the decisions of which are made by a hive mind, which is the 'collective sharing of minds into a single consciousness', 'serving and driving the goals of its entire population'.

Borg 'employ processes in which negative feedback keeps their system in a particular state, on course towards a particular goal'.

The Borg 'have become a metaphor for any collective force of like-minded individuals determined to assimilate others in order to increase the size and power of their collective'.<sup>16</sup>

For example, the 'reigning education establishment', the powerful 'composition collective' and the 'indoctrination' that 'has been blindly accepted as genuine teaching, instead of being abominated as a vicious counterfeit of it'.<sup>17</sup>

The Borg warn us that 'resistance is futile' and if we dare to question them or challenge them, they will 'terminate us'.<sup>18</sup>

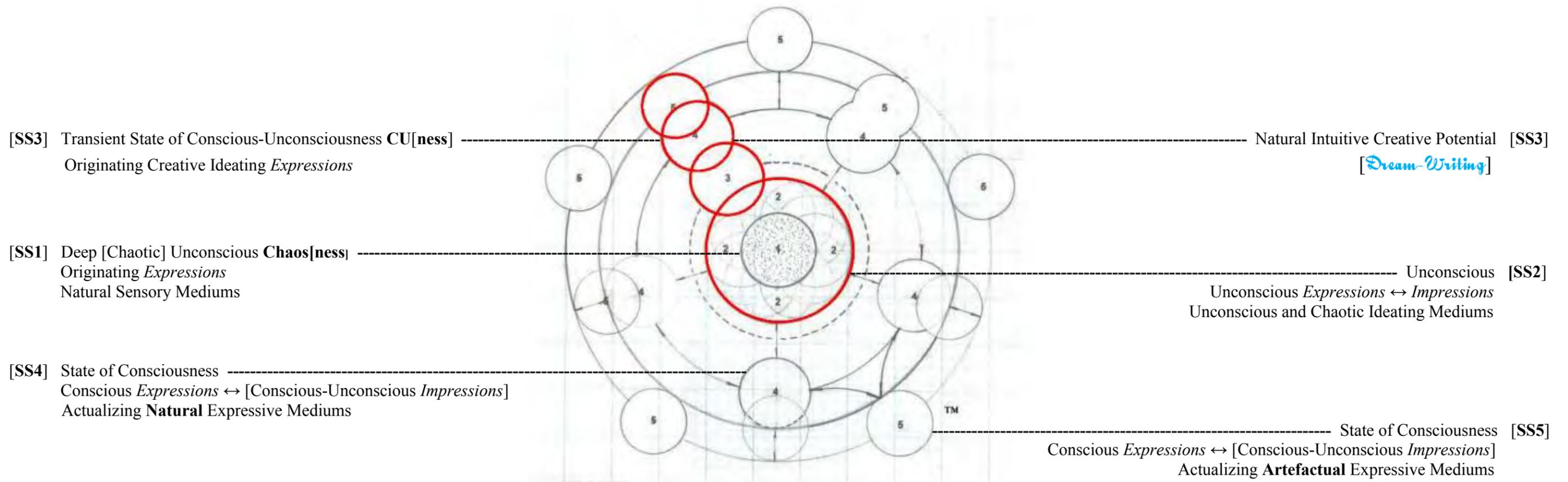
For those of you who may not be familiar with the BORG, raise your shields and activate the following link for a brief video introduction to the Borg [<https://www.youtube.com/watch?v=hNxPTk9gR54>].

## 1.80 Physics of Writing (Abstract)

### **Physics of Writing** (abbreviated abstract)

"Creativity and writing behave as if they were mimetic natural interdisciplinary dynamical systems, including their respective attendant natural dynamic systemic processes of the mind. Therefore, writing is not governed by artefactual disciplinary constructs, for example 'English composition theory', but is instead an independent Natural Interdisciplinary Dynamic System, [NIDS<sup>®</sup>], *writing per se*, governed by the fundamental natural principles and laws of physics."

Physics of Writing *Dream - Writing* Chaos to Creativity®



Two-Dimensional Representation of the Four-Dimensional  
**Natural Interdisciplinary Dynamical System**®  
 of Creativity and Writing Per se

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§1.00 : 11.2 - 11.3

## 1.90 Forward and Forewarned

### Decoding the Rhetorical Challenge We Face

'Why do academicians today all-too-willingly abdicate the learning of writing by example, "*Do as I do*," to what are, in reality, 'uneducated' or at best 'superficially informed surrogates [Borg] in the English Department ['collective'], instructors who possess little more than 'Bits of information or matters of fact retained by the memory' [when it comes to knowledge domains beyond the insular walls of their departmental encampment ['hive'] 'with no understanding of the information or the facts remembered' [which] 'is not knowledge, but mere opinion ['hive mind'], no better than prejudices fostered by propaganda or other sources of indoctrination' ['assimilation'].

'The public --- and, perhaps, even the teachers [those who are not Borg] --- must rebel against the prevailing cult of illiteracy and license' [of the 'Hive Mind' and 'Composition Collective] in educational affairs or know that they are choosing the alternative' ['assimilation'], 'which leads away from democracy and liberalism, for these can be sustained and developed only by the proper cultivation of human nature of both leaders and followers in public life' [and not the Borg].<sup>19</sup>

### Resistance is Not Futile : Resistance is Freedom

## Notes

**N.B.** Refer to Book §11.00 Interdisciplinary Bibliography and References for additional supporting documentation where/as applicable or called for.

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## Addendum

The 'BORG' images and related 'BORG' phrases included in this educational discourse are used guided by the provisions of '17 U.S. Code § 107 - Limitations on exclusive rights: Fair use', based on the belief that: [1] in spite of a diligent search, I found no 'free' equivalent(s); [2] the images are not used in a manner that would replace their original market role; [3] the images are used minimally, and only a portion of the entire movie-screen sized screenshots are used; [4] the images will, can, significantly increase readers' understanding of the topics and issues presented, and omission would be detrimental to that objective; [5] all images contain an attribution of the source of the material; [6] the images are necessary to this discourse, to illustrate and assist in establishing foundational metaphorical constructs for effective understanding, and learning.

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