

**DREAMWORK AND IMAGINAL HEALING:**  
**THE INCORPORATION OF ARTWORK**  
**IN A SYSTEMATIZED METHOD OF GROUP DREAMWORK**

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*To Mark and George - I live the dream!*

## **ABSTRACT**

This exploratory study investigated the expansion of an established systematized group dreamwork method (Shuttleworth-Jordan, 1995) to incorporate artwork. The rationale for the addition of artwork was situated firstly, in a poetic Jungian understanding of the image as a holistic "place" of gnosis or transformative healing and, secondly, in an argument that in order to carry the gnostic potential of the image into the lived world, a dreamwork method should involve all four styles of consciousness (thinking, intuition, sensation and feeling). It was considered that the verbal interpretive Shuttleworth-Jordan method would be enhanced by the incorporation of a visual artwork process in order more fully to open the potential of the method for incorporating the non-verbal intuitive, sensation and feeling styles of consciousness. In order to compare the established method (dreamwork Without Art) and the proposed method (dreamwork With Art), two dreamwork workshops were conducted in which all participants experienced all four conditions of the study: Dream Presenter Without Art, Dream Presenter With Art, Group Member Without Art, Group Member With Art. Two levels of assessment were utilized: a quantitative analysis (involving rating scales completed after each dreamwork session), supported by a qualitative analysis (involving written questionnaires completed at the end of the workshops and follow-up interviews conducted a week after completion of the workshops). The results suggested that the incorporation of artwork in the Shuttleworth-Jordan (1995) group dreamwork method enhanced the established method in that a consistent trend of increased involvement in the dreamwork process and increased dreamwork effectiveness was reflected, while no deleterious effects were noted which might detract from the effectiveness of the existing model which had been established in previous research studies. Finally, a refined step-by-step group dreamwork method incorporating artwork was proposed, which included qualitative feedback from the present study.

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# Chapter 1: INTRODUCTION

## 1.1 Aims of the Project

This research project represents an exploratory study in the development of a systematized group dreamwork method (Shuttleworth-Jordan, 1995) to include an artwork component. The existing model has been developed by means of a series of process and outcome research studies (Avis, 1991; Houlston, 1992; Shuttleworth-Jordan & Saayman, 1989). The present project sought to explore: 1) whether the addition of artwork with the dream images would enhance the therapeutic effectiveness of the established Shuttleworth-Jordan (1995) group dreamwork method and, 2) whether artwork could effectively be integrated into the established systematized method without detracting from it.

## 1.2 Rationale

The Shuttleworth-Jordan (1995) group dreamwork method is grounded in Jungian theory and has specifically been developed as a verbal interpretive approach to dreamwork. The rationale for developing the model to include artwork was situated firstly, in a poetic Jungian understanding of the image, and secondly, in Jung's typological analysis of the styles of consciousness (intuition, sensation, thinking and feeling). A poetic approach views the image as a holistic expression of psyche which is the transformative "place" of healing which both constitutes and fuels the process of individuation (Avens, 1980; Clarke, 1992; Welman, 1995). The gnostic<sup>1</sup> "place" of the dream constitutes a multi-dimensional world which invites one to think about its meaning while intuitively embracing the transformative experience of the image. The image is concretely grounded in the sensate experience of the lived world and energised by its affective component. Accordingly, it was proposed that dreamwork should embrace a relationship of openness to the *immediacy* of the image as *fully as possible*, in order *reflectively* to carry the transcendent function constituted in the

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<sup>1</sup> Gnosis can be understood as "convictional knowledge" (Avens, 1984; Singer, 1990), which stands between "belief and reason" (Avens, 1984), and is mediated through a capacity for reflective understanding of a non-rational reality (Welman, 1995). Gnosis is holistic knowledge in that "it is not confined to any particular organ of knowledge (such as the senses or the mind) or innate capacity of competence (such as language or reason)" (Loder, 1981, p. 19).

image into the lived world. Furthermore, it was postulated that a dreamwork model should itself be holistic, and not abandon the multi-dimensional transformative wholeness of the image in the interests of interpretation. The Shuttleworth-Jordan (1995) group dreamwork method focuses on the verbal interpretation of dream images and affect. An evaluation of the method in the light of the analysis of the styles of consciousness suggested that the verbal interpretive focus of the existing method may have resulted in an emphasis on the verbal thinking style, and a consequent de-emphasis on the non-verbal intuitive, sensation and feeling styles. It was postulated that this might result in a distancing from the gnostic immediacy of the primarily non-verbal dream image. It was proposed that the incorporation into the existing method of a non-verbal component comprising artwork with the images may address this imbalance.

## **Chapter 2: BACKGROUND AND LITERATURE REVIEW**

### **2.1 Introduction**

The aim of this research project is to expand the established Shuttleworth-Jordan (1995) group dreamwork method to incorporate artwork. The research-based development of the established method will be explored within the theoretical framework of a Jungian approach to dreamwork as a place of healing constituting undividedness or psychic wholeness. The theoretical understandings of a poetic Jungian approach to the image and Jung's typological analysis of the styles of consciousness (intuition, sensation, thinking, feeling) will be explicated in some detail in order to provide a basis for a critical evaluation of the existing dreamwork method. Further, in order to provide a basis for an exploration of the potential of artwork for developing a more holistic dreamwork method, the use of art in therapy will be discussed. This will be followed by a review of established dreamwork methods which incorporate artwork.

### **2.2 Dreamwork and Healing**

#### **2.2.1 A Jungian Approach to Dreamwork and Healing**

Dreamwork has always been regarded as an important aspect of Jungian psychotherapy. The Jungian approach views the dream as a meaningful place of psyche, and a source of wisdom and healing. This approach was familiar in ancient times, but is largely unappreciated in the modern developed world view (Hall, 1983; Mattoon, 1984; Singer, 1972/1994; Whitmont, 1990). Jung saw the dream as "the most common and the most normal expression of the unconscious psyche" (1960/1969, para. 514), spontaneously presenting "the subjective state as it really is" (1933, p. 6). The dream is thus viewed as an imaginal expression of the transcendent function, balancing the attitude of ego consciousness (the compensatory function), as well as offering imaginal possibilities for growth (the prospective function), so that the person may realize the totality of his/her potential (Hall, 1975, 1983; Mattoon, 1984; Welman, 1995). In this view, "waking and dreaming experiences are not in primal opposition ... Both waking consciousness experiences and experiences in dreams are equally mysterious components of a potential unity - the process of individuation" (Hall, 1983, p. 113).

Individuation is the lifelong process of developing what Brooke (1991) terms a 'reflexive unity' between conscious and unconscious attitudes. This process of psychological development harnesses the *natural* tendency of psyche toward wholeness or undividedness (healing) so that the totality of the psyche may be lived in conscious reflection. Individuation thus involves developing a greater awareness of one's own unique nature in order to open up the fullest potential of the person (Brooke, 1991; Clarke, 1992; Gordon, 1987; Hall, 1975, 1983; Mattoon, 1984; Samuels, 1985). The aim of Jungian therapy is to participate actively in the process of individuation. Jung himself viewed psychotherapy as developing the creative possibilities latent in the patient (1954, par. 82), and described the goal of therapy as curing souls through working with the unconscious (1958/1969a). A cornerstone of Jungian therapy is dreamwork.

Mattoon postulates that "the assimilation of psychic facts revealed in the dream often results in healing" (1984, p. 131). The approach to the dream as a transcendent expression of psyche recognizes that the natural process of healing is activated in the dreaming process itself, and that this natural process is carried forward in psychotherapeutic dreamwork. In this way, *dreams both make known and are involved in the process of individuation*. Dreams thus reveal and facilitate the natural course of individuation, while at the same time affording opportunities for conscious reflection and participation in the process of transformation (Welman, 1995). Ultimately, in the healing process, a person "must experience many, often seemingly small, changes in their conscious attitude, in their patterns of behaviour and in ... their psychological structures and dynamics, if the growth is to continue and be genuinely effective over an extended period of time" (Stein, 1982, p. 27).

Because the transcendent experience of the dream *simultaneously* reflects conscious and unconscious realities, in order to carry forward the mediating function of the dream an awareness of *both realities* should be held in the approach to dreamwork. If this balance is not maintained, one of two possible situations may arise. Either unconscious reality may be idealized or, in the hurry to appropriate the experience in consciousness, unconscious reality may be prematurely abandoned (Gordon, 1987). A classical Jungian approach to dreamwork stresses that it is vital for ego consciousness to retain its position and not get lost in the unconscious (Hall, 1983). But

Hillman (1979) argues against the appropriation of the dream by the `heroic ego'<sup>2</sup>, and points out that the imaginal healing process depends on the *capacity to enter the non-rational underworld of the dream* and bear the conflict and bafflement. Thus a poetic Jungian approach postulates that it is vital that ego consciousness embraces an attitude toward the dream of appreciation or open reflection, rather than interpretation, "watching images in psyche's mirror ... an art of being fully attentive and at the same time fully relaxed" (Avens, 1980, p. 258). Singer (1972/1994) suggests that it is important in this reflexive approach both to *participate in the dream and simultaneously to step outside of it*. What is called for is an approach to dreamwork from a balanced attitude of *logos* and *mythos* (Shelburne, 1984).

### **2.2.2 Dreamwork Methods as Approaches to Unconscious Reality**

Ullman (1987) describes dream theories as waking metaphors for exploring the therapist's preferred way of seeing the patient's situation. The approach which is adopted to psychotherapeutic dreamwork depends to a large extent on how the relationship between conscious and unconscious reality is understood. In the classic Freudian view, the unconscious comprises repressed material which originated in consciousness and forms the basis for neuroses. The dream serves as a censor to disguise the unacceptable material of unconscious reality. Accordingly, Freudian dreamwork adopts a reductive, interpretive approach in order to uncover and work through the defended material and impulses and cure the neurosis. In contrast, the phenomenological approach (Boss, 1977) does not distinguish unconscious and conscious, but views all aspects of reality as continuous. The dream is understood to be, not a disguise or a metaphor, but exactly what it reveals, another way of being-in-the-world. Dreamwork focuses on opening up these new ways of being-in-the-world. The Gestalt approach (Perls, 1969) views the personality as composed of different aspects, some of which may be lived without awareness (unconsciously). Rather than interpretation and understanding, dreamwork focuses on the immediate, cathartic experience, becoming parts of the dream in order to express and recognize these parts of the personality and work towards either accepting them or letting them go (Cwick, 1990; Hall, 1977, 1983; Weiss, 1986).

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<sup>2</sup> In a shift aimed to give primacy to the mediating space of imagination and thus provide a more balanced view of the relationship between unconscious and conscious, Hillman directs the focus away from the control of ego consciousness to the reality of the unconscious.

Jung expanded the notion of unconscious reality from a circumscribed understanding of the personal unconscious to a broader understanding of the collective unconscious. Whereas the personal unconscious was viewed as a repository of material which originated in consciousness and the personal complexes and issues of development, the collective unconscious was viewed as the *source* of all consciousness, providing the psychic potential common to everyone, which Jung described as the archetypes (Hopcke, 1989; Samuels, 1985; Stein, 1982). This broadened and deepened understanding of unconscious reality had a major impact on the Jungian approach to dreamwork. As expressed by Jung:

The dream is a little hidden door in the innermost and most secret recesses of the soul, opening into that cosmic night which was psyche long before there was ego consciousness, and which will remain psyche no matter how far our ego consciousness extends (Jung, 1964/1970, pars. 304 - 305).

A poetic Jungian approach recognizes that conscious and unconscious (personal and collective) are a *reflexive* unity. This represents a shift from the classic Freudian approach closer to a phenomenological approach, and is clearly demonstrated in the approach to dreams. Dreams are understood to be neither wholly a product of the collective or the personal unconscious, originating neither wholly in unconscious reality or conscious reality. Dreams can be seen to provide access to the eternal archetypal energy patterns of the collective unconscious that underlie the personal complexes. "The dream is both a statement of historically created complexes and a symbolic statement of the psyche's drive for wholeness" (Stein, 1990, p. 20). In this view *all* dreams can be viewed as personal expressions which carry an archetypal theme.

The fundamental aim of dreamwork is *reflectively to live out the symbolic wholeness of the dream*. Thus dreamwork seeks to embrace the reflexive dialogue between conscious and unconscious in order to help the person to understand what his/her central archetypal process is suggesting to his/her current conscious reality (Hall, 1977; Singer, 1972/1994). Brooke (1991) postulates that it is necessary to appropriate the unconscious in the lived world of consciousness so that the limitations of consciousness may be compensated. It is important to note that for Jung the goal of healing individuation was not ego-centricity, as individuation is linked to the collective and leads to more intense and broader collective relationships and not to isolation (Jung, 1921/1971). It is

therefore appropriate that dreamwork is increasingly practised in the setting of the interpersonal group.

### **2.2.3 Group Dreamwork**

In the same way that psychotherapy originated in the individual context, dreamwork approaches were originally developed and practised within the context of individual psychotherapeutic work. However, with the emergence of groupwork as a therapeutic modality, group dreamwork practice has gradually developed over the past twenty-five years. Shuttleworth-Jordan (1995) points out that group dreamwork may occur either as an aspect of a broader group therapy process, such work including the Gestalt approach (Perls, 1969), psychodrama (Morena, 1951), and analytic groups (Arons, 1978; Kolb, 1983; Locke, 1957; Pawilik & Pierzgalska, 1990). Alternately, groups specifically focused on dreamwork have emerged as a practice modality, including the work of Sabini (1972), Toombs & Toombs (1985), Ullman (1979, 1984, 1986) and Shuttleworth-Jordan, Saayman & Faber (1988), Shuttleworth-Jordan & Saayman (1989) and Shuttleworth-Jordan (1995). Both Sabini and Toombs & Toombs developed eclectic models, incorporating a number of approaches. In contrast, both Ullman and Shuttleworth-Jordan *et al* developed systematized models grounded in Jungian theory and specifically focused on a verbal interpretive approach to group dreamwork. Weiss (1984) argues that it is important that the therapist interpret a dream based on a theory and method, and stresses that a step-by-step approach to dreamwork is vital. The model of Shuttleworth-Jordan and her research colleagues (Shuttleworth-Jordan *et al*, 1988; Shuttleworth-Jordan & Saayman, 1989; Shuttleworth-Jordan, 1995) is a systematized method for dreamwork in a group setting, and appears to be the most thoroughly researched available group dreamwork method to date. It has been developed and refined through a series of empirically-based studies over the past decade (Avis, 1991; Houlston, 1992; Shuttleworth-Jordan *et al*, 1988, Shuttleworth-Jordan & Saayman, 1989). It is this method which forms the basis of the present study.

## **2.3 The Shuttleworth-Jordan Group Dreamwork Method**

The initial method (Shuttleworth-Jordan, Saayman & Faber, 1988) was developed from Jungian dreamwork groups run under the leadership of Prof Graham Saayman of the University of Cape Town in the 1970's. The model was based on the work of Mattoon (1978, 1984), who developed a method of dreamwork grounded in a Jungian theoretical framework, primarily used in the

individual context. Mattoon's model starts with the structure of the dream as a whole, then addresses the context of the dream with reference to personal associations, current life situation, archetypal parallels, themes and dream series. Consideration is then applied to the dream according to its objective, subjective, compensatory, prospective, traumatic, telepathic or prophetic nature. Finally, an interpretation is hypothesised, tested, modified and verified. Built into the model is a reminder to stay close to the dream itself (as 'psychic fact') with an appropriate attitude of openness, as well as a reminder to retain an awareness of the personality characteristics which dreamer and interpreter bring to the dreamwork (Mattoon, 1984, pp. 48-49).

The original Shuttleworth-Jordan *et al* (1988) method comprised four steps. (For detailed descriptions of the steps and theoretical rationale underlying each step, see Shuttleworth-Jordan *et al* (1988). The confines of this research project limit this overview to a description of the development of the procedure).

- Step 1: Relaxation
- Step 2: Statement of Dream Content
- Step 3: Amplification
  - a) Amplification of Imagery
  - b) Theme Identification
- Step 4: Interpretation and Validation

Three research studies have been conducted in order to evaluate, refine and extend this initial method. These are: 1) a comparison of the interpretive group dreamwork methods of Shuttleworth-Jordan, Saayman & Faber and Ullman (Shuttleworth-Jordan & Saayman, 1989); 2) a qualitative evaluation of the Shuttleworth-Jordan, Saayman & Faber group dreamwork method (Avis, 1991); and 3) an evaluation of the revised Shuttleworth-Jordan group dreamwork method and the incorporation of an affective component in the method (Houlston, 1992) .

1) In the first study, *a comparison of the interpretive group dreamwork methods of Shuttleworth-Jordan, Saayman & Faber and Ullman*, Shuttleworth-Jordan and Saayman (1989) compared and evaluated the initial method (Shuttleworth-Jordan *et al*, 1988) with the method developed by Ullman (1979, 1984, 1986). The Ullman method comprises three steps: 1) Dream Presentation, 2) Group Members' projections onto the dream and, 3) the re-entry of the Dream Presenter into



the process and providing associations to the dream. The two methods are very similar, but differ in one significant respect. In the Ullman method, Group Members' projections onto the Dream Presenter's dream are considered in the second step. In the Shuttleworth-Jordan *et al* method the process does not depart from a collaborative working on the personal meaning to the Dream Presenter throughout the dreamwork process.

The comparative study (Shuttleworth-Jordan & Saayman, 1989) examined the differential effects of the two methods by comparing tension levels at each sequential step of the dreamwork process. The rationale was that very high and very low tension levels are associated with defensiveness and the avoidance of emotionally relevant material, whereas moderate tension levels are associated with oriented involvement, which is the aim of both methods (Shuttleworth-Jordan, 1995, p. 23). Quantitative data provided by 10-point rating forms completed after each dreamwork session was supplemented by qualitative data based on written descriptions which elicited participants' and facilitators' comparative impressions of the two methods. The results of this study indicated that the group projection step of the Ullman method raised the potential for trauma and decreased involvement on the part of the Dream Presenter, as well as decreased involvement on the part of Group Members. The study did not support the inclusion of the group projection step in the group dreamwork method (Shuttleworth-Jordan & Saayman, 1989; Shuttleworth-Jordan, 1995).

2) In the second study, *a qualitative evaluation of the Shuttleworth-Jordan, Saayman & Faber group dreamwork method*, Avis (1991) conducted qualitative research on the psychotherapeutic and methodological process of the Shuttleworth-Jordan *et al* (1988) method in order to evaluate and refine the method. Questionnaires and in-depth interviews provided data for a depth analysis of participants' experiences, following the phenomenological method of Giorgi (1970). The key refinements to the method yielded by this study were that: (1) a participant volunteer as Dream Presenter prior to the Relaxation step, (2) the Dream Presenter identify key images with which to work, (3) Group Members offer interpretations prior to the integrated interpretation offered by the facilitator, and (4) a Feedback step should follow Step 4.

3) The third study, *an evaluation of the revised Shuttleworth-Jordan group dreamwork method and the incorporation of an affective component in the method*, comprised two parts: 1) an evaluation of the refinements to the method, and 2) the extension of the method to incorporate an affective

component (Houlston, 1992). The incorporation of the affective component was based on the dreamwork method of Mahrer (1990). A pivotal aspect of Mahrer's systematized experiential model is that the feeling component of the dream is re-entered, and subsequently amplified with respect to past, present and future life situations of the Dream Presenter. The aim is to experience the intensity of the emotion of the dream which tends to be repressed in real life in order to release the emotional energy and to shift bad-feeling modes to good-feeling modes and thus achieve personality integration. The revised Shuttleworth-Jordan (1991) method only touched on the affective component of the dream as an aspect of clarification of dream content. It was felt that the method would be enhanced by a greater focus on the affective component. However, in order to retain the interpretive approach (rather than an experiential approach) of the revised Shuttleworth-Jordan (1991) Method, the affect was amplified at the level of identification of feeling situations in the past, present and future, rather than entering into a re-experiencing of the feeling.

The comparative study (Houlston, 1992) examined the differential effects of two methods: the revised Shuttleworth-Jordan method (Avis, 1991), and the same method incorporating the affective component. Because subjective tension ratings had provided a powerful discriminator between procedural differences in the Shuttleworth-Jordan & Saayman (1989) study, this research measure was again employed. In addition, a rating scale was developed to tap therapeutic factors (cohesion, universality, guidance, and affective expression) based on the work of Yalom (1985). Quantitative data was provided by the two rating scales (the Tension Thermometer and the Dream Group Questionnaire) completed after each dreamwork session. This was supplemented by qualitative data based on a questionnaire completed at the end of the workshop, which elicited participants' comparative impressions of the two methods.

The results of the study indicated that the refinements introduced in accordance with the Avis (1991) study were satisfactory, and that the affective component enhanced the model with no deleterious effects. Specifically, the incorporation of the affective component helped highlight the key dream emotion, focused on emotions which may otherwise have been omitted, and provided a vibrant focus to both the image and the dreamwork process, which positively increased the intensity of the procedure (Houlston, 1991; Shuttleworth-Jordan, 1995). This component was consequently incorporated in the revised Shuttleworth-Jordan (1995) group dreamwork method.

Throughout the development of the Shuttleworth-Jordan (1995) group dreamwork method there are a number of important key features which have been carefully maintained and which appear to have contributed to the success of the method. These are 1) that the method is primarily interpretive in orientation, rather than experiential, and 2) that the method is grounded in Jungian theory, and consequently a) demands constant, close collaboration between Dream Presenter, Group Members and facilitator in order to stay true to the dream and, b) has been specifically developed to allow for the gradual, non-threatening unfolding and assimilation of unconscious material and insights so that the dreamer is not overwhelmed by anxiety or defensiveness (Hall, 1977; Mattoon, 1978; Shuttleworth-Jordan *et al*, 1988).

Arising out of these three empirically-based studies, *the final refined Shuttleworth-Jordan (1995) Group Dreamwork method* on which this research project is based, follows:

#### Step 1: Relaxation

First a Group Member indicates that he or she would like to tell a dream. Following this, Group Members employ any technique enabling them to feel relaxed. About 5 minutes is given to this step.

#### Step 2: Statement of Dream Content

First the Dream Presenter recounts the dream in detail. Following this the Group Members reconstruct the dream imagery and ask for clarification of the dream content and dream affect. As part of the dream reconstruction process the Dream Presenter identifies the peak feeling in the dream (or possibly two peak feelings) and clarifies what is happening in the dream at the moment of the feeling(s). Throughout this stage the focus is on reconstructing the dream content and there should not be any associative or interpretive comments. About 20 - 30 minutes is given to this step.

#### Step 3: Amplification

(a) Amplification of Imagery. Working in close collaboration, Group Members and the Dream Presenter isolate dream images which are amplified by seeking connecting links with the Dream Presenter's past and present life contexts. Group Members' associations are offered tentatively and are never forced on the Dream Presenter. This step is not complete until all the images that strike the Dream Presenter as important have been explored in some depth.

(b) Amplification of Affect. During this step the peak feeling(s) identified in step 2 should be amplified by seeking connecting links with the Dream Presenter's past, present and future life contexts. In the event of two peak feelings being identified, the common feeling factor should be identified and amplified in terms of the Dream Presenter's past and present life contexts.

The amplification of imagery and affect occur spontaneously and do not need to take place in any particular order.

(c) Theme Identification. Towards the end of the amplification step which lasts about one hour, common themes which link the images are explored.

#### Step 4: Interpretation and Validation

For the first time in the entire process, an integrated interpretation of the whole dream is attempted. First, Group Members tentatively offer interpretations of the dream for validation by the Dream Presenter. Only following this does the group leader provide a consolidated interpretation. The interpretations offered should attempt to identify the dream meaning in relation to the Dream Presenter's past and present situation, and offer possible constructive growth points for the future that are indicated by the dream. The dream interpretation includes a focus on how the dream reflects on the feeling life of the Dream Presenter in terms of his past, present and future. In particular the interpretation should focus on future growth possibilities in the Dream Presenter's mode of affective expression that are indicated in the dream. About 30 minutes is given to this step.

#### Step 5: Feedback and Group Discussion

Group Members share their experiences of the dreamwork and report on any personal insight achieved. About 20 - 30 minutes is given to this step.

In the final workshop session this step is extended to discuss the themes that have emerged taking all the dream analyses into consideration. Common themes and unusual themes are identified and discussed with respect to the life stages and growth potential of the Group Members.

In sum, the research-based developments of the original Shuttleworth-Jordan *et al* (1988) group dreamwork method have provided support for the efficacy of the method and the refinements which have been included to enhance the method. Furthermore, the studies "demonstrate the efficacy of an investigative approach in the development of groupwork" (Shuttleworth-Jordan, 1995, p. 29).

## **2.4 Rationale for Extending the Shuttleworth-Jordan (1995) Group Dreamwork Method to Incorporate Artwork**

The present research study aims to expand the method further to incorporate artwork with the dream images. Firstly the original rationale for the Shuttleworth-Jordan (1995) group dreamwork method will be discussed. This will be followed by a discussion of the rationale for the present extension of the model which aims at the development of a more holistic dreamwork method. Specifically, the rationale for this study is located 1) in an approach to the image as a transformative *holistic* "place" of psyche, and 2) in the development of a *holistic* dreamwork approach to the "place" of the dream, embracing all four styles of consciousness (intuition, sensation, thinking, feeling).

### **2.4.1 Rationale for Dreamwork in a Group Setting**

The group specifically oriented to dreamwork differs from the traditional psychotherapy process group. In the process group the focus is on intra-group relationships as the primary source of healing, and insight is gained via the interpersonal group experience. In contrast, in the dreamwork group insight is gained via the dream, which is the focus of the group and is regarded as the source of healing (Shuttleworth-Jordan *et al*, 1988). In an overview of the literature, Shuttleworth-Jordan (1995) proposes that the group constitutes an effective model for dreamwork because 1) the sharing of a dream is a personal risk which quickly enhances and deepens group trust, 2) the supportive context of the group is helpful in the dreamwork process, 3) the wide range of associations from group members opens up the dream meaning, and 4) the group situation enhances the discovery of the universality of personal problems and provides the medium for reality testing the guidance revealed in the dreams.

In the original Shuttleworth-Jordan group dreamwork model (Shuttleworth-Jordan *et al*, 1988), the theoretical rationale for group dreamwork is located in the understanding of: 1) the dream image as a valuable assessment tool which pertains to past, present and future events in the life of the Dream Presenter, providing the impetus for change and suggesting problem-solving strategies; and 2) the dream as a product of the collective unconscious, expressing the universal archetypal patterns which underlie personal life situations. It is argued that the archetypal core of the dream which expresses the imaginal possibilities of shared developmental themes will resonate with other

group members. Accordingly, all participants will identify with and be able to contribute to the dreamwork process and will gain from the process (Shuttleworth-Jordan *et al*, 1988; Ullman, 1979). Shuttleworth-Jordan *et al* (1988) specifically focus on Jungian theory of the image with reference to: 1) the *interpretive* possibilities offered by the image, and 2) the personal and *archetypal* aspects of the image, in order to ground the development of a *group* dreamwork method. However, it is possible to expand on the Jungian theoretical underpinnings and consequently explore the development of the group dreamwork method, specifically with respect to 1) an understanding of the image grounded in a Jungian poetic approach, and 2) situating the method in an understanding of Jung's typological analysis of the styles of consciousness.

#### **2.4.2 A Jungian Approach to the Image**

The Jungian approach has always found meaningful expression in an attitude of hospitable openness to imaginative processes. This understanding has been deepened and broadened with the development of a poetic Jungian approach. A poetic approach recognizes the centrality of imagination, not as a space of visual memory, but as a fundamental, inherently self-generative human capacity for gnostic wisdom which the Greeks called 'poesis', a capacity for *healing* (Avens, 1980, 1984; Giegerich, 1984; Gordon, 1967; Hillman, 1975, 1981). In this view *imagination is the "place" of soul or psyche*<sup>3</sup>.

The notion of psychic reality is central to Jungian psychology. Psyche is viewed as a spontaneous, autonomous and purposeful "place" of experience (Brooke, 1991; Gordon, 1973; Samuels, 1985). Hopcke (1989) in his seminal overview of Jung's *Collected Works* explains that Jung expanded psychology's view of psyche from the simplistic correlation of psyche with the rational mind. In the Jungian view, psyche is the *totality* (or whole) of conscious and unconscious, personal and collective. While not discounting the importance of rational consciousness, this view formed the basis for the expansion of the understanding of psyche to include those aspects that go beyond the rational, thinking mind, making room for the intuitive, affective and sensate aspects of psyche.

A poetic Jungian approach understands psyche or soul as the "place" of imagination, "the imaginative possibilities of our natures, the experiencing through reflective speculation, dream, image or fantasy" (Hillman, 1975, p. x). Jung claimed that "Every psychic process is an image

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<sup>3</sup> The terms psyche and soul are often used interchangeably (Brooke, 1991, Hillman, 1975; Hopcke, 1989).

and an 'imaginal', otherwise no consciousness could exist" (1958/1969b, par. 889). This imaginal "place" of psyche constitutes a 'third reality' (Avens 1980) or third realm (Watkins, 1984). It is a space where opposites are constituted, where there is a balancing of unconscious and conscious, subject and object, mind and matter, reason and emotion, idea and thing (Avens, 1980; Brann, 1992; Gordon, 1973; Watkins, 1986). Jung called this imaginal way between opposites the 'transcendent function', and regarded it as "the authentic expression of selfhood" (Brooke, 1991, p.111). Imagination is thus viewed as the intermediate and mediating function of psyche, the realm of *simultaneous* experience of both conscious (rational) and unconscious (irrational), an imaginal realm of transient wholeness.

Because psyche's self-regulating function has a purposeful, teleological nature, fuelling the individuation process, both those hidden aspects of personality which are blocked or have become dissociated from consciousness and those hidden aspects of personality which are emergent appear in a compensatory capacity in unconsciousness. These compensatory aspects find imaginal expression. However, if not attended to, compensatory aspects of personality (eg. the shadow, the anima and animus) may be literalized, either by being projected or by being acted out as symptoms. Attention to imagination in order to reflectively embrace the hidden aspects of personality is thus vital to the healing process.

Psyche expresses itself in images. From a poetic perspective, the images are not *in* the psyche as container, rather, the images *are* the psyche, and "mirror the psyche just as it is - constantly imagining" (Avens, 1980, p. 258). The image itself is thus an expression of the transcendent function, a momentary expression of the *totality* of the psyche, unconscious and conscious, the imbalances and the healing potential. Avens (1984) calls this holistic mediating "place" of the image the *place of gnosis*. Gnosis has been described as experiential or convictional knowledge, grounded in a capacity for symbolic understanding (Avens, 1984; Singer, 1990; Welman, 1995). It can be argued that gnosis is necessary to healing because it brings the person into a whole state. "Gnostic knowledge is the knowledge of the soul, and its aim is not to prove or explain the soul, but to transform it" (Avens, 1984, p. 5). Furthermore, the image is *holistic* in the sense that it has an archetypal, collective origin, but is experienced individually. The *archetypal potential* for the universal experiences of the life journey are carried in a *numinous aspect* of the image. But

simultaneously the specific form of the image is structured by the personal complexes. The image thus bridges the archetypal and personal aspects of the psyche (Edwards, 1987; Hillman, 1975).

Hillman (1992) postulates that the fundamental task of psychotherapy is "healing the imagination or healing the relationship to the imagination [which is] developing a psychological sense of the imagination" (p. 165). In recognition of the independent reality of psyche, Jung related to the *image as an entity in its own right* (Hillman, 1975). By embracing, through the development of a dialogical relationship with the image, a sense of engagement with archetypal and personal material in a personified form, it is possible reflectively to integrate unacknowledged or hidden aspects of personality and, with increased consciousness, to come to better terms with life. This constitutes living within one's personal myth rather than being lived by it (Edwards, 1987). The healing possibility in imaginal dreamwork can be seen to lie in the capacity for *embracing and relating to the image so that the numinous expression of transformative wholeness can reflectively be carried into the lived world* in order to facilitate the process of individuation. Shuttleworth-Jordan *et al* (1988) recognize the importance of the image as an assessment tool which provides the impetus for change. However, it is postulated that, in order to carry the healing potential constituted in the image into the lived world, a *dreamwork method should itself be holistic* and not abandon the holistic transformative place of the image in the interests of interpretation.

It is important to note that dream images are often *non-verbal*. "Dream language is essentially pictorial language. We use pictures and images to depict ideas and feelings" (Weiss, 1986, p. 54). Brann (1992) suggests that this has implications for dreamwork: "Dreams consist largely of imagery, and it is notoriously the case that depictions are not finitely convertible into words ... In this sense dreams are not entirely articulable" (p. 343). In recognising that *dream images are usually experienced visually*, rather than verbally, it seems appropriate that, in order to facilitate embracing a relationship with the image which enters the immediacy of imaginal expression, a holistic dreamwork method should incorporate *non-verbal as well as a verbal* aspects. Although Shuttleworth-Jordan *et al* (1988) mention that the "power [of the dream] lies in the *pictorial immediacy* of the dream language" (p. 477, emphasis added), they do not explore or develop this concept. In recognition of the fact that images are the language of both dreams and the visual arts (Brann, 1992; Mattoon, 1984; Silverstone, 1997; Singer, 1972/1994; Weiss, 1986), it is postulated



that the incorporation of a (non-verbal) artwork as an aspect of the dreamwork method may be an appropriate manner in which to develop a more holistic dreamwork method.

Using artwork with images is not new to the Jungian approach. Throughout his life, Jung was preoccupied with his inner life and its expression in images. He frequently expressed (or enacted) these images in artwork, finding consolation in these enactments, especially at times of psychic imbalance. As an isolated and sickly child at the age of ten he made a totem doll. As an adult, after his break from Freud and during a time of intense intra-psychic exploration, he found solace in building stone structures on the lake shore, and in the production and exploration of a series of paintings of inner images which are preserved in 'the Red Book' (Edwards, 1987; Jung, 1963/1993; Jaffe, 1979). Jung similarly encouraged his patients to use artwork as a means of expression of images, postulating that artwork enabled the patient to shift from 'speaking about' to consciously 'taking action'. He suggested that this shift came about because 1) the artwork increased the potency of the image to affect the person, and 2) the artwork enabled the patient to study the image in all its parts. Jung regarded these enactments of images not as art, but as an expression of what the patient was experiencing, and insisted that the effect of artwork with the image was not catharsis or sublimation, but rather *the opening up of and entering into a relationship with the image* (Jaffe, 1979; Jung, 1954).

Enactment of images is a specific Jungian approach to imaginal work. Enactments of dreams can take many physical forms, including paintings, drawings, clay sculptures, and sandtray pictures. Enactment is not acting out the image in a cathartic manner, as in the Gestalt approach. It is entering into an open, playful relationship with the image. Hall (1977) describes enactment as "an 'acting in', inward toward the symbolic, but an inward meaning pouring outward into the world, so that it is caught and held in symbolic form" (p. 331), and cautions that it is important not to de-potentiate the transcendent function of the image either by interpreting the image too early, or by the excessive verbal interpretation of the image. Humbert (1990) describes this as entering the dream as a lived experience in order not to distance ourselves from the dream. By keeping the numinous quality of the symbol alive, the concrete form of the image which is produced in the enactment process affords an opportunity of watchfully entering into a relationship with the image in order to carry the transcendent function of the image into the lived world.

Furthermore, within a broadened understanding of psyche as mind (thinking), intuition, feeling and sensation, the image as a holistic experience of imagination can be seen to constitute all four styles of consciousness: a "place" which carries a rational (thinking) element which invites verbal exploration of the dream meaning, but simultaneously carries non-verbal elements: an intuitive element which invites a non-reflective embracing of the transformative healing "place" of the image, an affective charge which energises the image, and a concrete grounding in the sensate experience of the lived world. Thus an overview of the theory of psychological types will be useful in order to extend the exploration of the development of a more holistic dreamwork approach.

### **2.4.3 Jungian Typology: the Four Styles of Consciousness**

It can be argued that it is appropriate to consider Jungian typology along with a method of dreamwork grounded in Jungian theory. Hopcke (1989) postulates that Jung's theory of psychological type is his most enduring contribution to the field of psychology, next to his theory of dream interpretation. Jung's theory of typology arose from his observations of patients' attitudes, reactions and tendencies. Essentially it is a theory of character disposition based on different styles of consciousness (Jung, 1921/1971; Quenk & Quenk, 1982; Samuels, 1985; Singer, 1972/1994). Jung described typology or 'Weltanschauung' as the individual's total conscious cognitions and values with regard to him/herself and the world (Jung, 1921/1971). He identified four styles of consciousness, ie. four different *ways in which people perceive and process information*. These are the two **perceiving functions** or styles, intuition and sensation, and the two **judging functions** or styles, thinking and feeling. The perceiving styles (intuition and sensation) are based on gathering or experiencing information, operating from an inductive stance. The judging styles (thinking and feeling) are based on processing or critical organization of information in order to make decisions, operating from a deductive stance (Hopcke, 1989; Samuels, 1985; Singer, 1972/1994).

The **intuitive** style dwells primarily in the unreflective experience of images, which provide the basis for lived action. This style embraces the transcendent function of the image and, because it is unreflective, calls attention to the world of the unconscious. It encompasses the whole, co-constituting the origins, the journey and the possibilities, and is open to speculation and to sudden awareness. The **sensation** style functions primarily through experience of the concrete, physical world, depending on the senses (sight, hearing, smell, taste and touch) for information, and

focusing on collecting precise details and facts, without pre-judging them. This style grounds the image in the lived world of personal concrete experience. The **thinking** style is concerned with cause-effect relationships, proceeding step-by-step to organize and makes decisions, evaluating and reasoning according to rules of analysis and logic in order to reach a goal. Because it is associated with rational ego consciousness, this style calls attention to the meaning of the image. The **feeling** style includes emotions, but goes beyond them, considering and making decisions on the basis of spontaneous reactions and strong subjective values. Because the image is fuelled by the affective component, this style calls for the image to be attended to. In addition, Jung proposed that the styles are lived out within one of two innate dispositions: introversion or extraversion, the introvert energised by the 'internal' world and the extravert energised by the 'external' world (Samuels, 1985; Singer, 1972/1994).

The major critique of Jung's typological analysis of the functions and orientations of consciousness is that he envisioned both the four styles and the two dispositions as bipolar opposites: intuition - sensation and thinking - feeling. According to this model, each person developed a superior style (from either the perceiving diad or the judging diad), and an inferior style, which would be the bipolar opposite within the diad. In addition, the person developed an auxiliary style from the other diad. Furthermore, the person lived out either the introvert or extravert disposition. A current understanding, however, suggests that most people develop both dispositions, but in different proportions, and it is more useful to consider an introversion - extraversion continuum. Each person would have a preferred mode of functioning, although specific functioning would vary according to the situation. Problems would arise either when a person functions at one extreme, or when a person is unable to be flexible (Singer, 1972/1994). Similarly, it has been found that many individuals identify with and live out more than one style, sometimes from within the same diad, so that the idea of an superior - inferior diadic opposite is not always appropriate (Samuels, 1985; Singer, 1972/1994).

Singer (1972/1994) proposes that all people have all four styles of consciousness at their disposal, and suggests that the styles are envisioned as colours on an artist's palette, which can be used and mixed by each person in his/her own unique way. She postulates that the challenge is to embrace the whole. Essentially gnosis implies wholeness, and therefore assumes an understanding that involves all for styles of consciousness.

An understanding of the four styles of consciousness (intuitive, sensation, thinking and feeling) provides an additional rationale for dreamwork in a group setting. It is postulated that different approaches to the dream are constituted by the different preferred typologies of the participants, and that the dreamwork process will be enhanced by the more holistic approach brought by the mix of typologies of the participants as they engage together in the dreamwork process.

Furthermore, in recognizing that consciousness is approached from a mix of styles (intuitive, sensation, thinking and feeling), in psychotherapy, in order to establish rapport and trust, the therapist rotates his/her style so that congruence with the patient is achieved, thereby reducing tension. Alternately, in order to bring to the patient's disposal all the ingredients of style so that the whole can be embraced, tension may be increased by the therapist's adopting a compensatory style (Singer, 1972/1994; Stein, 1982). Similarly, it is suggested that, in order to carry the multi-dimensional transcendent function of the dream into the lived world, the dreamwork facilitator should embrace all four styles. For example, Mattoon (1984) suggests that in dream interpretation the therapist should embrace all four styles. She postulates that the therapist's intuitive function provides the interpretive possibilities but he/she needs the other functions to test the hypothesized interpretations. The sensation function supplies the amplifications and later tests the interpretations against the dream images. The thinking function analyzes the dream into component parts and tests whether the interpretation can be deduced reasonably from the context that has been established. The feeling function is necessary to choose the approach to the dream (reductive or constructive), and to evaluate the relevance of the amplification and interpretation. Similarly, Barz (1990) proposes that all four functions are important in dreamwork so that the dream may be precisely contemplated, feeling tone may be considered, details may be perceived, and the dream may be 'circled'.

Hence, it is postulated that *the dreamwork method* should in itself be a facilitative container which, in its approach to dreamwork, *consciously embraces all four styles of consciousness*. In this way the dreamwork method *per se* will provide a supportive opening to the participants' preferred styles and simultaneously open the potential for relating to the image with the participants' less preferred styles, in order to provide a more balanced approach to dreamwork. Thus the potential constituted by the dreamwork method for reflectively carrying the psychic wholeness of the dream into the lived world will be enhanced.

The Shuttleworth-Jordan (1995) group dreamwork method has specifically been developed as a verbal interpretative model, rather than an experiential method. The method aims to integrate the psychic contents of the dream in consciousness through a step-by-step approach which organizes the material by verbally analysing and amplifying the dream images and affect, thus *primarily* adopting a thinking style in the dreamwork approach. It is possible, however, that this focus on verbal interpretation and the deliberate exclusion of an experiential approach has created an imbalance in the method, playing down the role of the non-verbal intuitive, sensation and feeling styles. Singer (1990) stresses that to have gnosis is not a matter of insight or interpretation alone. The gnostic capacity of the dream constitutes a holistic expression of the multi-dimensional "place" of the image: its transformative experience can intuitively be embraced, its meaning thought about, it is affectively charged with a numinous potential, and it is concretely grounded in the personal experience of the sensate world.

The extension of the Shuttleworth-Jordan (1995) group dreamwork method to incorporate an affective component (Houlston, 1992) has, to some extent, opened the model to the feeling style. In order to retain the verbal interpretive focus of the method, the affective component was incorporated at the level of verbal amplification of the affect rather than a re-experiencing of the feeling which, it was felt, may have shifted the focus to an experiential cathartic process. Houlston (1992) found that the verbal amplification of affect helped participants to focus the amplification of the dream and provided insight. However, an important aspect of the feeling style is that it is spontaneous, subjective and value-laden (Singer, 1972/1994, 1990). Brann (1992) postulates that the image is therapeutically effective largely because it is invested with passion. Whitmont (1982) postulates that a verbal interpretive approach may not sufficiently 'touch' the levels of affect and body awareness. It is postulated that the further development of the Shuttleworth-Jordan (1995) model to incorporate a non-verbal (artwork) approach to affect may enhance an openness to the feeling style which more deeply relates to the spontaneous affect of the image.

Furthermore, the incorporation of a non-verbal component in the Shuttleworth-Jordan (1995) method may also open the model to the other non-verbal styles: intuition and sensation. Hillman (1975) proposes that dreamwork should be seen as 'conservation' rather than interpretation, ie. dreamwork should keep alive the spontaneous immediacy of the dreamworld, rather than be appropriated by reductionistic ego consciousness. Similarly Barz (1990) suggests that a one-sided

emphasis on the intellectual in dream interpretation may lead to an impoverishment, "viz., the replacement of a shimmering, living symbol by a relatively confining thought" (p. 165). Because the intuitive style is open to the spontaneous immediacy of imaginal experience, this style is vital to carrying the immediacy of the mediating space of the image into the lived world. It is postulated that engagement in a non-verbal artwork may offer the intuitive style the potential for embracing the image in order to carry the immediacy of the dream into the dreamwork process. In contrast to the intuitive style, the sensation style depends on the direct, concrete experience of the senses. It is postulated that the concrete, sensate, non-verbal engagement with the artwork production will open the model to the sensation style.

In sum, on the basis of 1) the elaboration of the approach to the image from a Jungian poetic perspective as a holistic "place" of healing, and 2) a Jungian understanding of a holistic approach to dreamwork incorporating the various styles of consciousness, it is proposed that artwork should be incorporated in to the existing Shuttleworth-Jordan (1995) group dreamwork method. In order to explore these propositions, the therapeutic use of art will be explored.

## **2.5 Art Therapy**

### **2.5.1 Rationale for Art Therapy**

The rationale for the use of art in therapy can be located firstly, in an approach to the image and secondly, in a holistic approach to the styles of consciousness.

#### **2.5.1.1 Art Therapy and the Image**

Like dreamwork, the rationale for all expressive art therapies, including visual art therapy, is the recognition that images are expressions of psyche. Wallace (1987) describes art therapy as "a means of making the psyche speak, of bringing to light that which was hidden in the dark, either doing damage or left unused - and that in itself can do damage. Too much unused potential leads to sickness. Lived potential means health, at least psychic health" (p. 124). Silverstone (1997) postulates that 'images made visible' in artwork are powerful, potent and truthful, and tap into the world of spontaneous or gnostic knowing. Art therapy aims to carry the transformative 'knowing' of the image into the lived world (Wallace, 1987).

In recognition of the fact that the *images of the psyche are often experienced visually, rather than in verbal form*, the focus in art therapy is on giving concrete *visual form* to the images rather than the verbal expression of the images (Dalley, 1984; Naumberg, 1966). Henzell (1995) suggests that the verbal approach confines the image to a temporal realm which loses the breadth and depth of the imaginal expression.

Epistemologically the image does not conform to a linguistic code, it *shows* rather than *says*. Because images are non-discursive forms of symbolism they are not strung out in a definite temporal order ... they can be moved across in a multitude of directions; there is no one place where our understanding of them must commence or terminate; several elements of an image may be apprehended simultaneously ... an image can be visited as a place; we apprehend it in space rather than through time (Henzell, 1995, p. 193).

Furthermore, because the artwork image is *concretely separate*, the potential for embracing a dialogical relationship with the image is enhanced. Dalley postulates that the "actual process of creating something sets up a dialogue within the self" (1984, p. xiii). And Edwards proposes that "... the ego learns to ask what the [artwork] image is asking from its maker" (1987, p. 101). Furthermore, Edwards (1987) suggests that, because the artwork image has a concrete reality of its own, the artwork process always becomes spontaneous, even if the artwork is initially consciously planned and deliberately executed.

#### 2.5.1.2 Art Therapy and the Styles of Consciousness

Alice Miller stated that, by engaging in artwork, she was able to open up aspects of her lived world which had become blocked to her. "The spontaneous images I began to do helped me not only to discover my own personal story but also to free myself from the intellectual constraints and concepts of my upbringing and my professional training " (cited in Capacchione, 1990, p. 27). This suggests that she had developed the thinking style as her primary style of consciousness, to the detriment of the other styles. The artwork process opened these other styles to her.

A review of the literature provides support for the use of art to open up the potential of the therapy process to other styles of consciousness beyond the verbal thinking style. McNiff states that "virtually every person who uses art in psychotherapy believes in the ability of the image to expand

communication and offer insight outside the scope of the reasoning mind" (1992, p. 3). Ammann (1991), a Jungian sandplay therapist, provides a physiological grounding for this explication. Because the language function is physiologically situated in the left hemisphere of the brain, it is linked to the rational side of consciousness, and therefore to thinking, reasoning, logic, analysis and goal-directed activity. However, the right hemisphere of the brain is the seat of holistic, non-verbal images, and plays an important part in processing emotional information, subtle sensory perceptions and body feelings, intuition and an empathic relationship with the image. Taken together, it appears that the process of a visual artwork production of the image opens the potential for incorporating the non-verbal intuitive, sensation and feeling styles of consciousness into the therapy process.

### **2.5.2      Art Therapy Methodology**

Weiner (1987) points out that, although visual art has been used as an adjunct to psychotherapy since the 1930's, it was only in the 1960's that art therapy began to develop as a separate discipline, and as recently as the late 1980's that criteria were developed for the training of art therapists. The process of art therapy usually involves the production of the artwork which may be followed by discussion. The core premise of art therapy is grounded in a belief in the potential of art for healing, and the main purpose of the artwork process is self-expression and self-discovery, rather than the production of an artistic artefact. The emphasis is thus on the *process*, rather than the product. The artwork process should take place in a contained environment and should aim to be spontaneous, playful and unselfconscious. The artwork product should be approached from a non-critical stance, in a process of mutual exploration and discussion (Capacchione, 1990; Dalley, 1984; Horowitz, 1983; Levine, 1999; Simon, 1989; Wallace, 1987).

Art therapy is practised from a variety of theoretical approaches and incorporates a variety of methods and materials. The British Professional Association of Art Therapists (BAAT) has developed the following general definition of art therapy to cover the diversity of clinical practice in visual art therapies:

The focus of Art Therapy is the image, and the process involves a transaction between the creator (the patient), the artefact and the therapist. As in all therapy, bringing unconscious feelings to a conscious level, and therefore exploring them



holds true for Art Therapy, but here the richness of artistic symbol and metaphor illuminate the process ... the expression and condensation of unconscious feelings that art-making engenders are at the heart of Art Therapy (cited in Gilroy & Lee, 1995, p. 2).

Although some approaches in art therapy focus only on artwork expression and are non-interpretive, many approaches divide the art therapy session into two stages: 1) the creative production of the artwork, during which time patients become absorbed in the process of creating the artwork, which becomes a spontaneous expression, and 2) a verbal exploration and discussion which focuses on the artwork and the patient's relationship to it (Dalley, 1984).

Art therapy is practised both in individual sessions and in groups. There are several advantages particular to group art therapy. The group can provide a supportive container for the production of the artwork and the production of the artwork can provide a shared pleasure for Group Members (Liebmann, 1986). This may result in a deepening of group relationships. "The impact of one's art expression on oneself and the others as well as receiving the impact from others' art becomes a part of each individual's experience and a significant dimension of the life of the group as a whole" (Wadeson, 1984, p. 144). Because art focuses on the image, it fosters creativity, and thus the healing potential within the group. Like dreamwork, the Jungian approach to art therapy focuses on giving creative form to imaginal expression, and rests on the assumption that creative expression leads to the restoration of psychological balance through the emergence of the symbolic meaning of the image (Dalley, 1984). Because art is a symbolic language, it provides another important avenue of communication between Group Members, especially where words are inadequate (Liebmann, 1986; Wadeson, 1984). "Art is a helpful language for those less able to express themselves verbally. It can be equally relevant for the articulate, who can use words to distract, defend and delay" (Silverstone, 1997, p. 9). The concrete artwork is tangible, there for all Group Members to see in all its dimensions (materials, colours, shapes, size and style). Furthermore, the artwork can be referred back to at a later time (Birtchnell, 1984; Liebmann, 1986). "Unlike words, which we can forget, the picture keeps. We can refer to it, know at once what it means, relate change to it" (Silverstone, 1997, p. 9).

### **2.5.3      Art Therapy Research**

Although the preceding brief review of the literature on art therapy provides support for the use of this modality in healing, there does not appear to be adequate research either into the systematic use of art therapy, or outcome studies in the field. Dalley (1984) suggests that research into art therapy has been sporadic and unsystematic, focusing on descriptive case material, and argues for a need to evaluate the effectiveness of art therapy in order to develop the field more productively. However, in a review of the art therapy literature by Gilroy (1995) ten years later, the literature is again described as 'general and descriptive', suggesting that little progress has been made with regard to process and outcome studies. Henzell (1984) suggests that both art therapy and psychotherapy are beset by problems of evaluation of the efficacy of the method as therapeutic, with the result that explanations are often speculative. This does not diminish the need for process and outcome studies in order to develop effective therapeutic methods.

### **2.5.4      Art as an Aspect of Dreamwork Methods**

Furthermore, although imaginal work incorporating both dreamwork and artwork is practised as aspects of both individual and group Jungian therapy, a review of the literature yields a paucity of systematized models for group dreamwork incorporating artwork which have been rigorously developed and researched. A sole exception appears to be the work of Simon (1989), an art therapist, who has developed a six-step method for an art therapy approach to dreamwork. The aim of the method is "to interface art therapy with dream interpretation as a way to help clients listen to the voice within themselves and to make concrete the images presented to them in their dreams in order to facilitate healing and growth" (Simon, 1989, p. 51). The method appears to be loosely grounded in a mix of Jungian and Object Relations approaches. The model appears to have an experiential focus, and the initial approach to the dream is through artwork with a dream image. The six steps are: Step 1 - artwork with a dream image, using clay; Step 2 - artwork with the dream image, using pastels; Step 3 - verbal recounting of the dream; Step 4 - reworking of the art images; Step 5 - working with the verbal dream images; Step 6 - working with the dream message. Simon uses the method in practice both in individual and group art therapy. Although she states that "... through group processes, the dreamer is often helped to make discoveries that he/she is unable, or finds too difficult, to make alone", she does not provide a clearly elucidated rationale or theoretically grounded systematized method for the group dreamwork process. Furthermore, although the method has been developed in practice and is presented in a descriptive

article by Simon (1989), as far as can be ascertained, no process or outcome research studies have been conducted. Bedner and Kaul (1978) postulate that, for effective evaluation, a treatment procedure requires both clearly operationalized steps and a sound theoretical basis from which the standardized process is derived. In the development of dreamwork method this injunction has been followed by Shuttleworth-Jordan (1995).

## **2.6 Proposal for a Group Dreamwork Method Incorporating Artwork**

Against the background of the preceding literature review, the following have emerged: 1) The Shuttleworth-Jordan (1995) group dreamwork method does not afford a holistic approach to dreamwork in that it emphasises the verbal thinking style of consciousness, with a concomitant de-emphasis on the non-verbal intuitive, sensation and feeling styles; 2) the inclusion of artwork in dreamwork appears to afford the potential for a more holistic approach to the image; and 3) there appears to be a lack of adequately researched and theoretically grounded systematized methods for group dreamwork incorporating artwork. Thus it was decided to expand the already well-researched Shuttleworth-Jordan (1995) group dreamwork method to incorporate artwork, and evaluate the efficacy and workability of this development of the established method by means of a research study comparing the established method without art and the proposed method incorporating art.

*The proposed group dreamwork method* (hereafter referred to as ‘dreamwork With Art’) is based on the Shuttleworth-Jordan (1995) group dreamwork method (hereafter referred to as ‘dreamwork Without Art’). It is comprised of the five steps of the existing method, with the addition of sub steps (the production of and working with artwork with the dream image/s), italicised, below:

### Step 1: Relaxation

First a Group Member indicates that he or she would like to tell a dream. Following this, Group Members employ any technique enabling them to feel relaxed. About 5 minutes is given to this step.

### Step 2: Statement of Dream Content

First the Dream Presenter recounts the dream in detail. Following this the Group Members reconstruct the dream imagery and ask for clarification of the dream content and dream

affect. As part of the dream reconstruction process the Dream Presenter identifies the peak feeling in the dream (or possibly two peak feelings) and clarifies what is happening in the dream at the moment of the feeling(s). *At any point during this step, the Dream Presenter produces an artwork representation of the dream or an aspect of the dream imagery, using the art material available. It is important to note that the artwork should be a relatively quick, spontaneous expression of the visual dream imagery, rather than an attempt to produce an artwork for critical aesthetic evaluation.* Throughout this stage the focus is on reconstructing the dream content and there should not be any associative or interpretive comments. About 20 - 30 minutes is given to this step.

### Step 3: Amplification

(a) Amplification of Imagery. Working in close collaboration, Group Members and the Dream Presenter isolate dream images (*from the verbal report and artwork reproduction*) which are amplified by seeking connecting links with the Dream Presenter's past and present life contexts. Group Members' associations are offered tentatively and are never forced on the Dream Presenter. This step is not complete until all the images that strike the Dream Presenter as important have been explored in some depth.

(b) Amplification of Affect. During this step the peak feeling(s) identified in step 2 should be amplified by seeking connecting links with the Dream Presenter's past, present and future life contexts. In the event of two peak feelings being identified, the common feeling factor should be identified and amplified in terms of the Dream Presenter's past and present life contexts.

The amplification of imagery and affect occur spontaneously and do not need to take place in any particular order.

(d) Theme Identification. Towards the end of the amplification step, which lasts about one hour, common themes which link the images are explored.

### Step 4: Interpretation and Validation

For the first time in the entire process, an integrated interpretation of the whole dream is attempted. First, Group Members tentatively offer interpretations of the dream for validation by the Dream Presenter. Only following this does the group leader provides a consolidated interpretation. The interpretations offered should attempt to identify the dream meaning in relation to the Dream Presenter's past and present situation, and offer possible constructive growth points for the future that are indicated by the dream. The

dream interpretation includes a focus on how the dream reflects on the feeling life of the Dream Presenter in terms of his past, present and future. In particular the interpretation should focus on future growth possibilities in the Dream Presenter's mode of affective expression that are indicated in the dream. About 30 minutes is given to this step.

#### Step 5: Feedback and Group Discussion and Final Artwork

Group Members share their experiences of the dreamwork and report on any personal insight achieved. About 20 - 30 minutes is given to this step.

In the final session this step is extended to discuss the themes that have emerged taking all the dream analyses into consideration. Common themes and unusual themes are identified and discussed with respect to the life stages and growth potential of the Group Members.

*To complete the final session, all participants simultaneously produce an individual artwork, depicting their experience. The final artworks are presented to the group and discussed briefly.*

In contrast to the more experiential Simon (1989) method, the dreamwork With Art method as proposed in this research study is grounded in a verbal interpretive approach. The Simon method works extensively with artwork with dream images before verbally recounting the dream, thus working from part to whole. In contrast, the proposed dreamwork With Art method as explicated above starts with a verbal recounting of the dream before working with dream images, thus working from whole to part. In addition, in contrast to the Simon method, the proposed dreamwork With Art method is grounded in an established systematized method which is grounded in Jungian theory, and has specifically been developed for a group context through a series of research based process and outcome studies.

Research on the Shuttleworth-Jordan (1995) group dreamwork method (dreamwork Without Art) has established that this method is both therapeutically safe and therapeutically effective (Avis, 1991; Houlston, 1992; Shuttleworth-Jordan & Saayman, 1989; Shuttleworth-Jordan, 1995). If the method is to be extended to incorporate artwork (dreamwork With Art), it is essential that this extended method is subjected to rigorous investigation. In Jung's words: "It is of the first importance for the assimilation of dream-contents that no violence be done to the real value of the conscious personality. If the conscious personality is destroyed or even crippled, there is no one left to do the assimilating" (1933/1984, p. 24).

Modelling on the prior research on dreamwork method of Shuttleworth-Jordan & Saayman (1989) and Houlston (1992), this project aims to utilize quantitative methods supported by qualitative methods to compare dreamwork Without Art and dreamwork With Art in order: 1) to attempt to establish whether the incorporation of artwork enhances the Shuttleworth-Jordan (1995) method, 2) to ensure that dreamwork With Art is therapeutically safe, 3) to ensure that dreamwork With Art is therapeutically effective, and 4) to establish whether dreamwork With Art is a workable and integrated model.

## **Chapter 3: METHODOLOGY**

### **3.1 Introduction**

As noted in Chapter 1, this research project aimed to examine whether the incorporation of artwork with the dream image/s (dreamwork With Art) into the established systematized Shuttleworth-Jordan (1995) group dreamwork method (dreamwork Without Art) would enhance the existing method without any deleterious effects. To determine the efficacy of the incorporation of artwork, it was decided to examine the differences between the two dreamwork conditions (dreamwork Without Art and dreamwork With Art) as well as the two participant conditions (Dream Presenter and Group Member). Two group dreamwork workshops were run in which all participants experienced all four conditions of the study: Dream Presenter Without Art, Dream Presenter With Art, Group Member Without Art, and Group Member With Art.

### **3.2 Participants**

Eight Psychology honours students at a South African English language university volunteered to participate in the dreamwork group workshops which constituted the research project and were offered as a practical for their course. Selection interviews were conducted by the researcher. Screening was carried out because dream images provide quick access to unconscious reality (see Literature Review), and dreamwork thus involves working with intimate personal material which may arouse feelings of vulnerability and emotional turmoil, and may precipitate a psychotic process (Shuttleworth-Jordan *et al*, 1988). The Personal Information Questionnaire Guide (Appendix A) developed by Shuttleworth-Jordan *et al* (1988) was used as an interview guide for screening interviews. This guide focuses on the following criteria: suitability for experiential groupwork, motivation, a capacity for dream recall, and screening for vulnerability with regard to psychotic tendencies and suicidality. On the basis of the screening interviews there were no exclusions. However, the late withdrawal of one participant due to illness reduced the original number of participants from eight to seven: four female and three male, aged 21 - 25 years. Signed consent for participation in the research project was obtained from each participant (Appendix B).

### **3.3 Procedure**

The seven participants were randomly allocated to one of two groups, Group A and Group B. There were four participants in Group A and three participants in Group B. Each group met for a two day workshop comprised of a series of two hour dreamwork sessions. Within each workshop, each participant (as Dream Presenter) presented two dreams for exploration, one Without Art and one With Art. Thus the number of dreamwork sessions in each workshop was double the number of the participants in that workshop. Group A in which there were four participants comprised eight dreamwork sessions (four Without Art and four With Art), and Group B in which there were three participants comprised six dreamwork sessions (three Without Art and three With Art).

Prior to the workshops, an orientation session was conducted with the eight participants during which participants were inducted in both the existing Shuttleworth-Jordan (1995) group dreamwork method Without Art and the proposed group dreamwork method With Art. At the end of each workshop, during the final feedback session, all participants simultaneously produced a final artwork, summarizing his/her experience.

There were two group dreamwork facilitators involved in the study. Group A was facilitated by Shuttleworth-Jordan, the clinical psychologist who developed the original group dreamwork method on which the research project is based (dreamwork Without Art), and co-facilitated by the researcher. Group B was facilitated by the researcher who has completed her training and internship in clinical psychology, and has previous experience as a social worker and a drama teacher. It was noted that the two different facilitator conditions may constitute a confounding variable. However, it was felt that this design may also strengthen the potential to generalize the findings, in the event of no significant differences being found between Group A and Group B.

### **3.4 Research Design**

The study comprised a within-subjects repeated measures design (Saslow, 1982). The design enabled all participants to experience both dreamwork conditions (Without Art and With Art) and both participant conditions (Dream Presenter and Group Member). Each participant presented two



dreams in two separate dreamwork sessions, one Without Art and one With Art. Participants thus experienced all four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Member Without Art, Group Member With Art.

In order to control for the factor of the participant's pre-selection of a dream which they might prefer to explore according to one or other of the dreamwork conditions (Without Art or With Art), the following procedure was employed. Prior to the workshop, each participant was requested to decide in advance on two dreams that they wanted to explore. The participant wrote the title of each dream on a slip of paper which was given to the facilitator at the commencement of the workshop for subsequent random allocation to one of the two dreamwork conditions (Without Art or With Art). In accordance with the existing model (Shuttleworth-Jordan, 1995), participants volunteered for the order of Dream Presenter within the workshop. Thus, at the beginning of each dreamwork session, a participant would volunteer their willingness to present a dream for exploration, until all participants had presented a dream. Each participant presented one dream on the first day of the workshop, and a second dream on the second day of the workshop. On the first day of each workshop, at the beginning of each dreamwork session, immediately after a participant volunteered as Dream Presenter, the facilitator randomly picked one of his/her two dreams, and informed him/her which dreamwork condition (Without Art or With Art) was designated for that session. On the second day of each workshop, each Dream Presenter presented the second dream in the alternate dreamwork condition (Without Art or With Art) to that which they had experienced as Dream Presenter on the first day. For dreamwork sessions on the second day, participants volunteered for the order of Dream Presenter according to the dreamwork condition (Without Art or With Art) required within the research design.

In order to control for order effects in the two dreamwork conditions (Without Art and With Art), a counterbalancing procedure (Saslow, 1982) was employed. For each workshop the dreamwork conditions, Without Art and With Art were alternated across the two workshop days. For both workshops it was decided to initiate the procedure with the existing method (Without Art). For Group A, with four participants, the order was: Day 1, four dreamwork sessions: Without Art, With Art, With Art, Without Art; Day 2, four dreamwork sessions: With Art, Without Art, Without Art, With Art. For Group B, with three participants, the order was: Day 1, three

dreamwork sessions: Without Art, With Art, Without Art; Day 2, three dreamwork sessions: With Art, Without Art, With Art.

### **3.5 Data Collection**

Two complementary levels of assessment were utilized: quantitative and qualitative. Although quantitative and qualitative methods may be viewed as contrasting approaches to research, there is support for employing complementary quantitative and qualitative methods in a single research project for a variety of reasons and in a number of ways (Bryman, 1988; Cresswell, 1994). For this exploratory research study it was deemed appropriate to supplement quantitative data with qualitative data in order to measure comparisons while retaining the "voices" of the participants (Gilroy and Lee, 1995). Specifically a quantitative dominant - qualitative less-dominant design was employed (Cresswell, 1994). Quantitative data was used to evaluate specified aspects of outcome in order to make a direct comparison of the efficacy of the existing model (Without Art) and the proposed model (With Art). Gilroy and Lee (1995) postulate that such quantitative outcome studies are essential in order to demonstrate the effectiveness of a given model or to explore the appropriateness of one model in comparison to another. The supplementary qualitative data was used to tap more broadly and deeply the subjective responses to the two models under comparison, and to elicit suggestions for the refinement of the proposed model. The qualitative aspect of the design makes room, not only "for the client's voice to be heard in a way that will not be dismissed as simply anecdotal" (Gilroy and Lee, 1995, p. 8), but also in order to make sense of the quantitative data for the purpose of developing and refining the proposed model (With Art). In addition, it was decided that the supplementary qualitative data would be a useful adjunct to the quantitative measures where the small number of participants (seven) of the pilot research study may limit significant statistical findings.

#### **3.5.1 Quantitative Measures**

Each participant completed two rating forms at the end of each dreamwork session: the Tension Rating Form (Appendix C), and the Dreamwork Effectiveness Rating Form (Appendix D).

#### 3.5.1.1 Tension Rating Form

The Tension Rating Form was designed by Shuttleworth-Jordan & Saayman (1989) to monitor levels of involvement in the dreamwork process of both Dream Presenters and Group Members of the dreamwork session (Shuttleworth-Jordan, 1995). Based on a review of the quantitative research on defensiveness, Shuttleworth-Jordan & Saayman (1989) postulate that extremely low levels of tension reflect defensiveness and avoidance of relevant unconscious material, while extremely high levels of tension reflect a traumatic reaction to the premature exposure to unconscious material. Moderate levels of tension reflect an oriented attitude toward unconscious material, and a greater potential for dreamwork effectiveness. The Tension Rating instrument has proved a useful tool in differentiating between dreamwork methods, and has been used effectively throughout the development of the Shuttleworth-Jordan group dreamwork method to assess and compare dreamwork process (Shuttleworth-Jordan, 1995).

For this study the five scales on the Tension Rating form (T 1 - T 5) were used to rate subjective levels of anxiety, fear and tension across the five dreamwork steps, to provide a basis for comparison of these factors at each step of the two dreamwork conditions (Without Art and With Art).

#### 3.5.1.2 Dreamwork Effectiveness Rating Form

The Dreamwork Effectiveness Rating Form was designed by the researcher to monitor the participants' subjective responses in five specific areas of dreamwork effectiveness at each step of the dreamwork session. The purpose was to provide a basis for comparison of these five areas at each step of the two dreamwork conditions (Without Art and With Art), and between the two participant conditions (Dream presenter and Group Member).

It has been established (see Literature Review) that the goal of Jungian psychotherapy is 'healing', which involves an openness to the possibility of psychic wholeness in order that the patient might engage in the ongoing realizing of his/her potential (Clarke, 1992; Gordon, 1987; Mattoon, 1984; Samuels, 1985). Furthermore, it has been established that dreams are holistic expressions of psyche which both reveal and facilitate the process of individuation, calling into being imaginative possibilities, and affording the patient opportunities for conscious reflection and participation in the individuation process (Avens, 1980; Hillman, 1975; Watkins, 1986; Welman, 1995). The

basic aim of Jungian dreamwork has been understood as embracing a reflective relationship with the dream image in order to carry the holistic potential of the image into the lived world (Avens, 1980; Brooke, 1991, Clarke, 1992; Hall, 1977; Mattoon, 1984; Welman, 1995). Hall (1977) contends that effective dreamwork incorporating enactment of the image 'simultaneously moves the symbolic attitude inward and projects the symbolic meaning forward'.

After an extensive review of the Jungian literature on the imagination, the image, dreamwork and artwork, it was established that the capacity for healing in dreamwork can be understood to be carried in the transcendent potency of the image. On reading and re-reading the literature, five areas were isolated which appeared to be relevant to dreamwork effectiveness. Specifically, the five scales of the Dreamwork Effectiveness Rating Form were developed to tap the following five areas in order to provide a basis for comparison of the established method (dreamwork Without Art) and the proposed method (dreamwork With Art): i) My understanding of the dream images became clear, ii) I experienced the dreamwork as emotionally evocative, iii) I felt transported into the dream imagery, iv) I achieved an overall understanding of the dream, and v) I achieved insight into life processes that could effect change. The rationale for each of these five categories will be explicated below.

i) *My understanding of the dream images became clear*

In embracing a reflective relationship with the dream image, a primary aspect of Jungian dreamwork is the exploration and amplification of dream images (Hall, 1983; Mattoon, 1984). The image has been understood as an independent mediating "place" with collective origins, but experienced individually. An important value in Jungian dreamwork is to stay true to the dream while embracing a relationship of openness with the image. In group dreamwork it is particularly important that Dream Presenter and Group Members collaboratively engage with the image in order to embrace the immediacy of the dream while exploring and amplifying images within the life-world of the Dream Presenter. This incorporates developing a clear understanding of the dream images in such a way that participants embrace the particular dream images rather than interjecting their own fantasies onto the images.

ii) *I experienced the dreamwork as emotionally evocative*

Images are charged with emotional energy (Ammann, 1991; Edwards, 1987; Horowitz, 1983; Wallace, 1987). Brann (1992) asserts that the image is therapeutically effective largely because

it is invested with the affects of the soul. In dreamwork, it is the immediacy of this emotional energy of the image which carries the transformative wholeness of the dream into the lived world.

iii) *I felt transported into the dream imagery*

Humbert (1990) suggests that we need to orient ourselves to the dream world in order to give the dream its full reality. This involves, not catharsis, but opening ourselves to entering a relationship with the image with an attitude which Singer (1990) calls 'diffuse attention' in order for the whole field of the dream to be experienced all at once in all its wholeness. Dreamwork thus requires an attitude of openness to embracing the gnostic immediacy of the image in order to carry the numinous potential of the image into the lived world (Avens, 1980; Clarke, 1992).

iv) *I achieved an overall understanding of the dream*

Systematized dreamwork involves a step-by-step process of exploring and amplifying dream imagery and affect, and finally drawing together themes and developing an overall understanding of the dream (Hall, 1983; Mattoon, 1984; Shuttleworth-Jordan, 1995).

v) *I achieved insight into life processes that could effect change*

Whitmont (1990) asserts that the dream does not tell us what to do but allows us to have a glimpse of what our dynamic potential is. The healing process of Jungian dreamwork aims to reflectively carry the holistic potential of the image into the lived world (Avens, 1980; Brooke, 1991, Clarke, 1992; Hall, 1977; Mattoon, 1984; Shuttleworth-Jordan, 1995; Welman, 1995).

### **3.5.2 Qualitative Measure**

To supplement the quantitative data, each participant submitted feedback by means of completing the structured Group Dreamwork Post-Experiential Questionnaire (Appendix E) within two days of the end of the workshop. These written reports were followed up with individual interviews conducted by the researcher with each participant within the week following the workshop. The purpose of the interviews was to probe and clarify questionnaire responses.

#### **3.5.2.1 Group Dreamwork Post-Experiential Questionnaire**

The structured questionnaire was divided into two sections, both completed by each participant with respect to each of the participant conditions: Section A, from the perspective of Dream Presenter; and Section B, from the perspective of Group Member. For each section, the questionnaire focused on the each of the following three areas, for each of the five steps of the dreamwork process:

- i. The participant's experience Without Art and With Art. This question was designed to provide a subjective report which would elaborate and elucidate differences between the two dreamwork conditions (Without Art and With Art), in conjunction with the Dreamwork Effectiveness Rating data;
- ii. The participant's experience of tension, Without Art and With Art. This question was designed to provide an elaboration of subjective tension ratings and elucidate differences between the two dreamwork conditions (Without Art and With Art), in conjunction with the Tension Rating data;
- iii. Suggestions for refinement of the model.

### **3.6 Data Analysis**

#### **3.6.1 Quantitative**

The data base for the quantitative analysis was provided by:

- a) the subjective ratings of the participants on the five rank rating scales (T 1 - T 5) of the Tension Rating Form, completed by each participant at the end of each of the 14 dreamwork sessions. A total of 14 forms were completed by Dream Presenters, and 36 forms by Group Members, providing a total number of fifty responses (n = 50).
- b) the subjective ratings of the participants on the five rank rating scales (DE 1 - DE 5) of the Dreamwork Effectiveness Rating Form, completed by each participant at the end of each of the 14 dreamwork session. A total of 14 forms were completed by Dream Presenters, and 36 forms by Group Members, providing a total number of fifty responses (n = 50).

For each of the five rating scales of the Tension Rating Form (T 1 - T5) and for each of the five rating scales of the Dreamwork Effectiveness Rating Form (DE 1 - DE 5), the following comparisons were done:

- i. Without Art / With Art, overall
- ii. Dream Presenters/ Group Members, overall
- iii. Without Art: Dream Presenters / Group Members
- iv. With Art: Dream Presenters / Group Members
- v. Dream Presenters: Without Art / With Art
- vi. Group Members: Without Art / With Art
- vii. Group A / Group B

The following statistical procedures were employed:

- a) the Levene test for variability, to test for homogeneity of the variances.
- b) the pooled T test, to compare means where there was no significant difference in variance.  
the separate T test, to compare means where there was a significant difference in variance.
- c) the nonparametric Mann-Whitney rank sum test, to compare means, taking into consideration the small sample size, where no significant difference was found under the assumption of normality on the T tests.

### **3.6.2 Qualitative**

The feedback in the written questionnaires and allied interviews provided the protocols for the supplementary qualitative analysis. The feedback and supplementary interview data from individual protocols was collated (Appendix F) under the headings of the questionnaire: a) as Dream Presenter, and b) as Group Member, according to the three questions (subjective experience; subjective tension; and suggestions), for each of the five dreamwork steps. The collated data was read by the researcher to get a general sense of the sentiments of the participants, and the theme for each statement was noted. Central themes were extracted, and reported in a general protocol, noting frequencies. This method of noting the latent thematic content from the feedback can be viewed as a very simplified form of content analysis (Berg, 1998). The themes from the qualitative analysis were used in conjunction with quantitative data to provide a more subjective understanding of quantitative findings.

## **Chapter 4: RESULTS**

### **4.1 Introduction**

The results will be presented in separate subsections for each of the complementary levels of assessment: quantitative and qualitative.

### **4.2 Quantitative Results**

The quantitative results will be presented in separate subsections for each of the two research tools: 1) the Tension Ratings and 2) the Dreamwork Effectiveness Ratings. Results are summarised in tables, presented at the end of each subsection. Figures are presented at the first available opportunity after they are first mentioned in the text. All significant results will be discussed, following which noticeable trends will be commented on.

The mean T test ratings included in the tables and the associated comments will refer to the pooled T test, unless significant variability on the Levene-F test indicated the use of the separate T test (see Methodology). In this event, the mean ratings of the separate T test will be included in the appropriate table and, in the event of any significant differences, specific mention will be made of the separate T test. In all instances where the appropriate T test showed significant differences between comparison groups, the Mann-Whitney rank sum test also indicated significance. Consequently, in these instances mention will only be made of the T test, which indicates that the sample can be assumed to represent normality. However, due to the small sample size, on occasion the Mann-Whitney rank sum test detected a significant difference which the T test did not, which is why the Mann-Whitney rank sum test was employed (see Methodology). In these instances, mention will be made of the Mann-Whitney rank sum test.

#### **4.2.1 Tension Ratings T1 - T5**

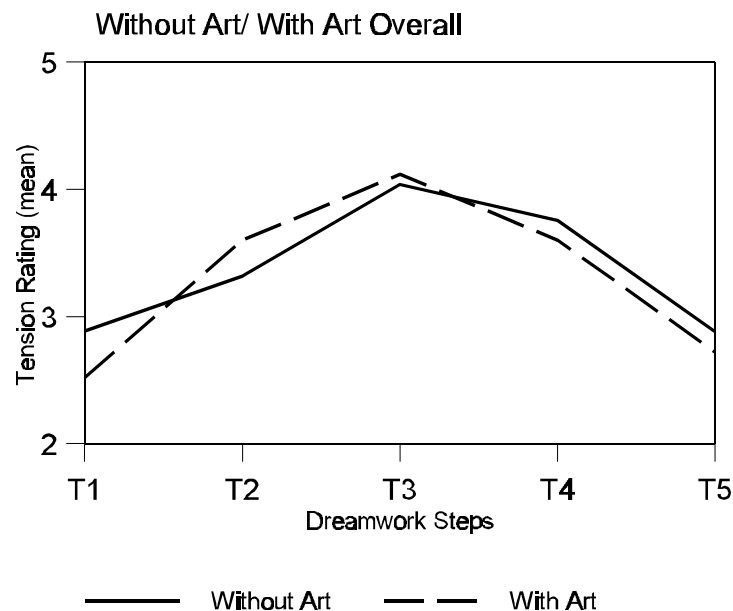
Comparisons of tension ratings were made between various comparison groups, including the two dreamwork conditions (Without Art and With Art); the two participant groups (Dream Presenters and Group Members); and the four conditions of the study (Dream Presenter Without Art; Dream Presenter With Art; Group Member Without Art; Group Member With Art). In addition,



comparisons were made between the two workshop groups (Group A and Group B). These comparisons of tension ratings were made at each dreamwork step (T1, T2, T3, T4, T5), and across the five dreamwork steps (T1 to T5).

#### 4.2.1.1 Without Art / With Art (Overall) (Table 1, p. 45; Figure 1, p. 41)

For the overall comparison of tension ratings of dreamwork Without Art and dreamwork With Art there were no significant differences (Table 1, p. 45). However, there was a non-significant trend towards two interaction effects (Figure 1, p. 41). These were at T2, the point of introduction of the artwork, where the tension rating for dreamwork With Art became higher than for dreamwork Without Art; and at T4, the point at which the importance of the artwork to the method decreases, where the tension rating for dreamwork With Art became lower than for dreamwork Without Art.

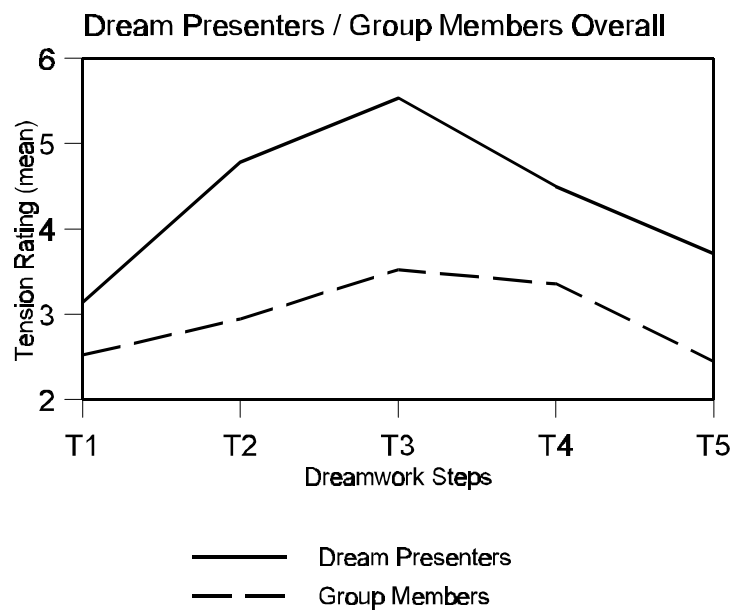


**Figure 1** Comparison of mean tension levels across the five dreamwork steps for the dreamwork conditions: Without Art and With Art

#### 4.2.1.2 Dream Presenters / Group Members (Overall) (Table 2, p. 45; Figure 2, p. 42)

For the overall comparison of tension ratings of Dream Presenters and Group Members (Table 2, p. 45), there were significant differences at T1, the relaxation step (Mann-Whitney,  $p < 0.05$ ); T2, the dream statement step and point of production of the artwork (T test,  $p < 0.01$ ); T3, the amplification step (T test,  $p < 0.01$ ); and T5, the feedback step (T test,  $p < 0.05$ ). In all instances

the tension ratings of Dream Presenters were higher than the tension ratings of Group Members (Figure 2, p. 42). This tendency was prevalent across all dreamwork steps (T1 - T5), although it did not reach significance for T4. It was noted that there was significant variability in the tension ratings at T4 (Levene F test,  $p < 0.05$ ).



**Figure 2** Comparison of mean tension levels across the five dreamwork steps for the participant conditions: Dream Presenters and Group Members

#### 4.2.1.3 Without Art / With Art: Dream Presenters and Group Members (Tables 3, 4, 5, 6, pp. 46-47; Figure 3, p. 44)

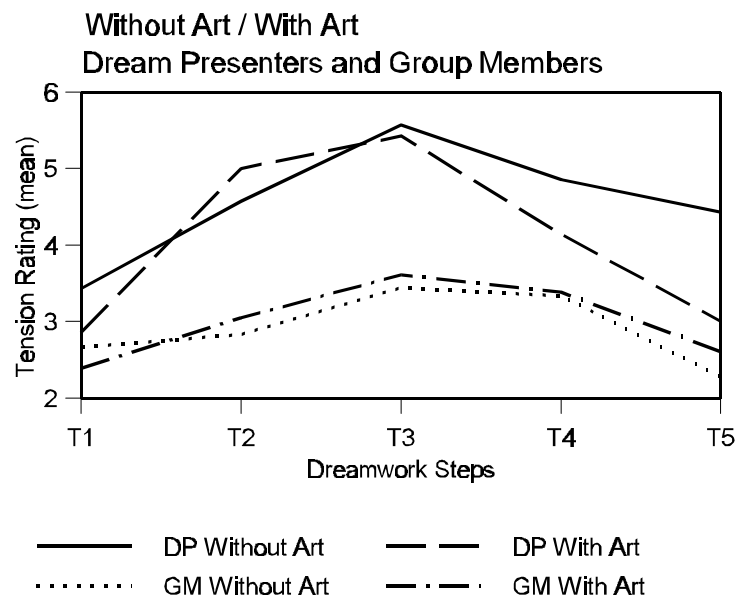
For both the comparison of tension ratings of Dream Presenters Without Art and Dream Presenters With Art, and the comparison of tension ratings of Group Members Without Art and Group Members With Art, there were no significant differences (Tables 5 and 6, p. 47, respectively). However, there was a trend of non-significant interaction effects for the tension ratings within both the participant groups (Figure 3, p. 44). For the comparison of Dream Presenters Without Art and Dream Presenters With Art, the crossovers were at T2, the dream statement step and point of production of the artwork, where the tension rating for Dreamwork With Art became higher than

for dreamwork Without Art; and at T3, the amplification step, where the tension rating for dreamwork Without Art became higher than for dreamwork With Art. For Dream Presenters, the tension ratings for dreamwork Without Art was thus higher than dreamwork With Art at all steps except T2, the dream statement step and point of production of the artwork. For the comparison of Group Members Without Art and Group Members With Art, the crossovers were at T2, the dream statement step and point of production of the artwork, where the tension rating for dreamwork With Art became higher than for dreamwork Without Art; and at T5, the feedback step, where the tension ratings for Dreamwork Without Art became higher than for dreamwork With Art. Thus for Group Members, the tension ratings for dreamwork With Art remained higher than for dreamwork Without Art through T2, T3 and T4.

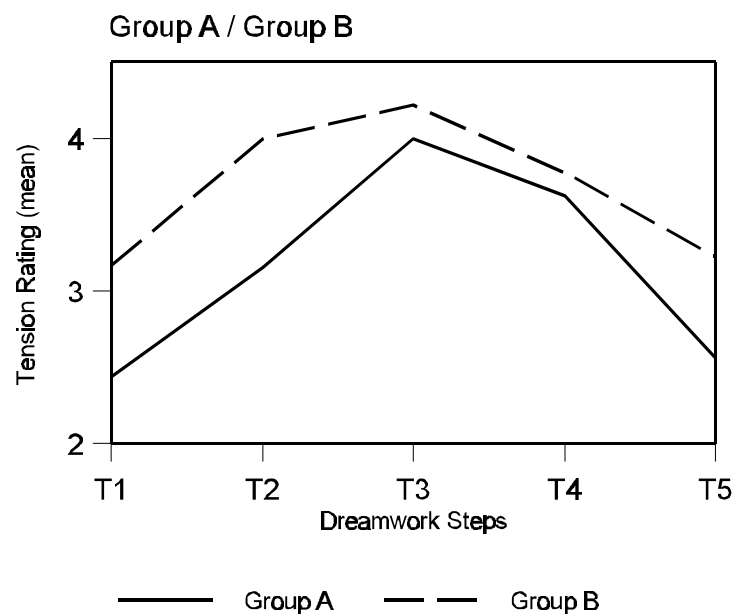
For both the comparison of tension ratings of Dream Presenters Without Art and Group Members Without Art, and the comparison of tension ratings of Dream Presenters With Art and Group Members With Art, there were significant differences (Tables 3 and 4 respectively, p. 46; Figure 3, p. 44). In the instance of Dream Presenters Without Art and Group Members Without Art, these were at T2, the dream content step and point of production of the artwork (Mann-Whitney,  $p < 0.05$ ); T3, the amplification step (T test,  $p < 0.01$ ); and T5, the feedback step (T test,  $p < 0.01$ ). In the instance of Dream Presenters With Art and Group members With Art, these were at T2, the dream content step and point of production of the artwork (T test,  $p < 0.05$ ); and T3, the amplification step (T test,  $p < 0.05$ ). In all instances the tension ratings were higher for Dream Presenters than Group Members (Figure 3, p. 44). This tendency was strongly prevalent across all dreamwork steps (T1 - T5), although for the comparison of Dream Presenters Without Art and Group Members Without Art it did not reach significance for T1 or T4, and for the comparison of Dream Presenters With Art and Group Members With Art it did not reach significance for T1, T4 or T5.

#### 4.2.1.4 Group A / Group B (Table 7, p. 48; Figure 4, p. 44)

For the comparisons of the tension ratings of the two workshop groups, Group A and Group B there was a significant difference at T1, the relaxation step (Mann-Whitney,  $p < 0.05$ ), where the tension rating for group B was higher than for Group A (Table 7, p. 48; Figure 4, p. 44). This tendency was prevalent across all five dreamwork steps, although it did not reach significance for T2, T3, T4 or T5.



**Figure 3** Comparison of mean tension levels across the five dreamwork steps for the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Member and Group Member With Art



**Figure 4** Comparison of mean tension levels across the five dreamwork steps for Group A and Group B, illustrating a consistent trend of higher scores for Group B

## Tables: Tension Ratings

Table 1 **WITHOUT ART / WITH ART Overall**

|                                                           |                          | T 1    | T 2    | T 3    | T 4    | T 5    |
|-----------------------------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Without Art</b><br>Dream Presenters<br>& Group Members | n                        | 25     | 25     | 25     | 25     | 25     |
|                                                           | mean                     | 2.8880 | 3.3200 | 4.0400 | 3.7600 | 2.8800 |
|                                                           | SD                       | 1.7635 | 1.7693 | 1.9253 | 1.9209 | 1.8779 |
| <b>With Art</b><br>Dream Presenters<br>& Group Members    | n                        | 25     | 25     | 25     | 25     | 25     |
|                                                           | mean                     | 2.5200 | 3.6000 | 4.1200 | 3.6000 | 2.7200 |
|                                                           | SD                       | 0.2776 | 1.9791 | 2.1471 | 2.0817 | 1.5684 |
| p values                                                  | Levene F for variability | 0.4490 | 0.5130 | 0.1525 | 0.5253 | 0.3243 |
|                                                           | pooled T                 | 0.4265 | 0.6028 | 0.8903 | 0.7788 | 0.7451 |
|                                                           | Mann-Whitney rank sums   | 0.5836 | 0.5668 | 0.8520 | 0.7681 | 0.8897 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 2 **DREAM PRESENTERS / GROUP MEMBERS Overall**

|                                               |                          | T 1     | T 2      | T 3      | T 4     | T 5     |
|-----------------------------------------------|--------------------------|---------|----------|----------|---------|---------|
| <b>Dream Presenters</b><br>Without & With Art | n                        | 14      | 14       | 14       | 14      | 14      |
|                                               | mean                     | 3.1429  | 4.7857   | 5.5000   | 4.5000  | 3.7143  |
|                                               | SD                       | 0.9493  | 1.8478   | 1.8708   | 2.3122  | 2.1278  |
| <b>Group Members</b><br>Without & With Art    | n                        | 36      | 36       | 36       | 36      | 36      |
|                                               | mean                     | 2.5278  | 2.9444   | 3.5278   | 3.3611  | 2.4444  |
|                                               | SD                       | 1.7482  | 1.6378   | 1.8124   | 0.2959  | 1.4029  |
| p values                                      | Levene F for variability | 0.0859  | 0.5655   | 0.8379   | 0.0484* | 0.1055  |
|                                               | pooled T                 | 0.2203  | 0.0012** | 0.0013** | 0.0678  | 0.0171* |
|                                               | separate T               | 0.1188  | 0.0036   | 0.0026   | 0.1126  | 0.0540  |
|                                               | Mann-Whitney rank sums   | 0.0423* | 0.0044** | 0.0018** | 0.1076  | 0.0422* |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 3 **WITHOUT ART: Dream Presenters / Group Members**

|                                        |                          | T 1    | T 2     | T 3      | T 4    | T 5      |
|----------------------------------------|--------------------------|--------|---------|----------|--------|----------|
| <b>Dream Presenters</b><br>Without Art | n                        | 7      | 7       | 7        | 7      | 7        |
|                                        | mean                     | 3.4286 | 4.5714  | 5.5714   | 4.8571 | 4.4286   |
|                                        | SD                       | 0.3689 | 1.8127  | 1.7182   | 2.2678 | 2.0702   |
| <b>Group Members</b><br>Without Art    | n                        | 18     | 18      | 18       | 18     | 18       |
|                                        | mean                     | 1.9702 | 2.8333  | 3.4444   | 3.3333 | 2.2778   |
|                                        | SD                       | 0.4644 | 1.5811  | 1.6881   | 1.6450 | 1.4473   |
| p values                               | Levene F for variability | 0.2011 | 0.9618  | 0.7947   | 0.1945 | 0.7854   |
|                                        | pooled T                 | 0.3428 | 0.1264  | 0.0098** | 0.0741 | 0.0071** |
|                                        | Mann-Whitney rank sums   | 0.0756 | 0.0455* | 0.0167*  | 0.1245 | 0.0155*  |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )Table 4 **WITH ART: Dream Presenters / Group Members**

|                                     |                          | T 1    | T 2     | T 3     | T 4    | T 5    |
|-------------------------------------|--------------------------|--------|---------|---------|--------|--------|
| <b>Dream Presenters</b><br>With Art | n                        | 7      | 7       | 7       | 7      | 7      |
|                                     | mean                     | 2.8571 | 5.0000  | 5.4286  | 4.1429 | 3.0000 |
|                                     | SD                       | 0.8997 | 2.0000  | 2.1429  | 2.4785 | 2.0817 |
| <b>Group Members</b><br>With Art    | n                        | 18     | 18      | 18      | 18     | 18     |
|                                     | mean                     | 2.2889 | 3.0556  | 3.6111  | 3.3889 | 2.6111 |
|                                     | SD                       | 1.5392 | 1.7311  | 1.9745  | 1.9745 | 1.3779 |
| p values                            | Levene F for variability | 0.1996 | 0.5555  | 0.9867  | 0.2269 | 0.1140 |
|                                     | pooled T                 | 0.4604 | 0.0239* | 0.0554  | 0.4278 | 0.5887 |
|                                     | Mann-Whitney rank sums   | 0.2906 | 0.0415* | 0.0368* | 0.4419 | 0.8042 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )

Table 5 **DREAM PRESENTERS: Without Art / With Art**

|                                        |                          | T 1    | T 2    | T 3    | T 4    | T 5    |
|----------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Without Art</b><br>Dream Presenters | n                        | 7      | 7      | 7      | 7      | 7      |
|                                        | mean                     | 3.4286 | 4.5714 | 5.5714 | 4.8571 | 4.4286 |
|                                        | SD                       | 0.9759 | 1.8127 | 1.7182 | 2.2678 | 2.2678 |
| <b>With Art</b><br>Dream Presenters    | n                        | 7      | 7      | 7      | 7      | 7      |
|                                        | mean                     | 2.8571 | 5.0000 | 5.4286 | 4.1429 | 3.0000 |
|                                        | SD                       | 0.8997 | 2.0000 | 2.1492 | 2.4785 | 2.0817 |
| p values                               | Levene F for variability | 0.8997 | 0.5089 | 0.3791 | 0.5743 | 0.5895 |
|                                        | pooled T                 | 0.2769 | 0.6818 | 0.8930 | 0.5841 | 0.2222 |
|                                        | Mann-Whitney rank sums   | 0.2845 | 0.7404 | 0.9477 | 0.6964 | 0.2645 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 6 **GROUP MEMBERS: Without Art / With Art**

|                                     |                          | T 1    | T 2    | T 3    | T 4    | T 5    |
|-------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Without Art</b><br>Group Members | n                        | 18     | 18     | 18     | 18     | 18     |
|                                     | mean                     | 2.6667 | 2.8333 | 3.4444 | 3.3333 | 2.2778 |
|                                     | SD                       | 1.9704 | 1.5811 | 1.6881 | 1.6450 | 1.4473 |
| <b>With Art</b><br>Group Members    | n                        | 18     | 18     | 18     | 18     | 18     |
|                                     | mean                     | 2.3889 | 3.0556 | 3.6111 | 3.3889 | 2.6111 |
|                                     | SD                       | 1.5392 | 1.7311 | 1.9745 | 1.9445 | 1.3779 |
| p values                            | Levene F for variability | 0.5327 | 0.5672 | 0.1797 | 0.2245 | 0.6681 |
|                                     | pooled T                 | 0.6404 | 0.6404 | 0.7871 | 0.9268 | 0.4840 |
|                                     | Mann-Whitney rank sums   | 0.8579 | 0.8579 | 0.8091 | 0.9232 | 0.4454 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 7 **GROUP A / GROUP B**

|                                                       |                             | T 1     | T 2    | T 3    | T 4    | T 5    |
|-------------------------------------------------------|-----------------------------|---------|--------|--------|--------|--------|
| <b>Group A</b><br>Dream Presenters<br>& Group Members | n                           | 32      | 32     | 32     | 32     | 32     |
|                                                       | mean                        | 2.4375  | 3.1562 | 4.0000 | 3.6250 | 2.5625 |
|                                                       | SD                          | 1.6449  | 1.9856 | 2.1702 | 1.8448 | 1.1664 |
| <b>Group B</b><br>Dream Presenters<br>& Group Members | n                           | 18      | 18     | 18     | 18     | 18     |
|                                                       | mean                        | 3.1667  | 4.0000 | 4.2222 | 3.7778 | 3.2222 |
|                                                       | SD                          | 1.3827  | 1.5718 | 1.7675 | 2.2637 | 1.7675 |
| p values                                              | Levene F for<br>variability | 0.0913  | 0.4491 | 0.2580 | 0.0719 | 0.3840 |
|                                                       | pooled T                    | 0.1185  | 0.1281 | 0.7128 | 0.7968 | 0.1945 |
|                                                       | Mann-Whitney<br>rank sums   | 0.0369* | 0.0718 | 0.6975 | 0.8860 | 0.1636 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )



#### **4.2.2 Dreamwork Effectiveness Ratings (DE 1 - DE5)**

Comparisons of dreamwork effectiveness ratings were made between various comparison groups, including the two dreamwork conditions (Without Art and With Art); the two participant groups (Dream Presenters and Group Members); and the four conditions of the study (Dream Presenter Without Art; Dream Presenter With Art; Group Member Without Art; Group Member With Art). In addition, comparisons were made between the two workshop groups (Group A and Group B). These comparisons of dreamwork effectiveness ratings will be reported for the dreamwork conditions (Without Art and With Art) overall, and for the participant conditions (Dream Presenter Without Art, Dream Presenter With Art, Group Member Without Art and Group Member With Art) for each of the dreamwork effectiveness rating scales.

The five dreamwork effectiveness rating scales are:

Understanding of Dream Images (**DE1**)

Emotional Evocativeness (**DE2**)

Transportation into Dream Imagery (**DE3**)

Overall Understanding of Dream (**DE4**)

Insight Which Might Lead to Change (**DE5**)

The broad code for the figures is depicted such that:



representations Without Art are on the horizontal (and vertical)

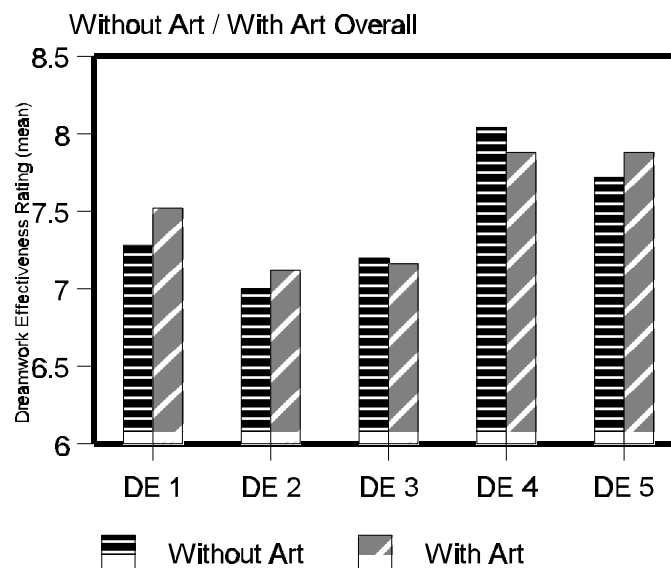


representations With Art are on the diagonal

Dream Presenters and Group Members are larger and smaller versions of the horizontal and diagonal representations, respectively.

##### **4.2.2.1 Without Art / With Art (Overall) (Table, 8, p. 57; Figure 5, p. 50)**

For the overall comparison of dreamwork effectiveness ratings on the dreamwork conditions Without Art and With Art, there were no significant differences (Table 8, p. 57; Figure 5, p. 50). There was a trend toward higher scores for dreamwork With Art on three of the five rating scales: DE 1, DE 2 and DE 5 (Understanding of Dream Images, Emotional Evocativeness and Insight Which Might Lead to Change). However, there was an opposite trend toward higher scores for dreamwork Without Art on two of the five rating scales: DE3 and DE4 (Transportation into Dream Imagery and Overall Understanding of Dream).



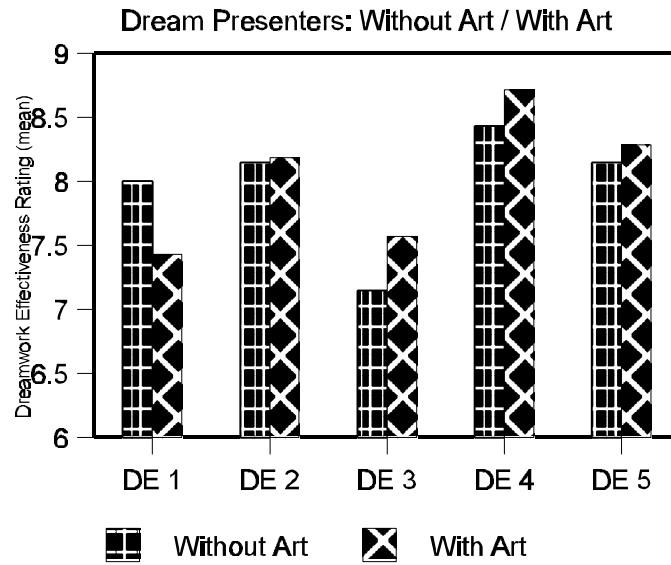
**Figure 5** Comparison of mean ratings over the five Dreamwork Effectiveness Rating Scales for the dreamwork conditions: Without Art and With Art Overall

#### 4.2.2.2 Dream Presenters: Without Art / With Art (Table 9, p. 57; Figure 6, p. 51)

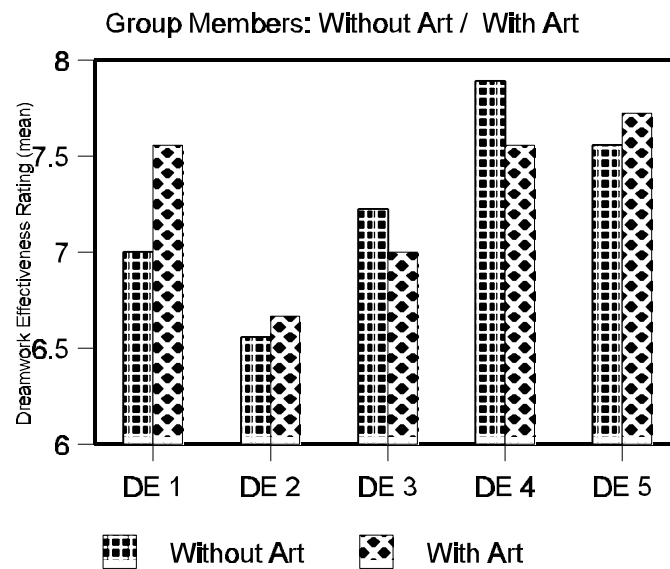
For the comparison of Dream Presenters Without Art and Dream Presenters With Art, there were no significant differences (Table 9, p. 57; Figure 6, p. 51). However, there was a trend toward higher scores for dreamwork With Art on four of the five rating scales: DE 2, DE 3, DE 4 and DE5 (Emotional Evocativeness, Transportation into Dream Imagery, Overall Understanding of Dream and Insight Which Might Lead to Change). There was an opposite trend toward higher scores for dreamwork Without Art on one rating scale: DE1 (Understanding of Dream Images).

#### 4.2.2.3 Group Members: Without Art / With Art (Table 10, p. 58; Figure 7, p. 51)

For the comparison of Group Members Without Art and Group Members With Art, there were no significant differences (Table 10, p. 58; Figure 7, p. 51). However, there was a trend toward higher scores for dreamwork With Art on three of the five dreamwork effectiveness rating scales: DE 1, DE 2 and DE 5 (Understanding of Dream Images, Emotional Evocativeness and Insight Which Might Lead to Change). There was an opposite trend toward higher scores for dreamwork Without Art on two of the five rating scales: DE3 and DE4 (Transportation into Dream Imagery and Overall Understanding of Dream).



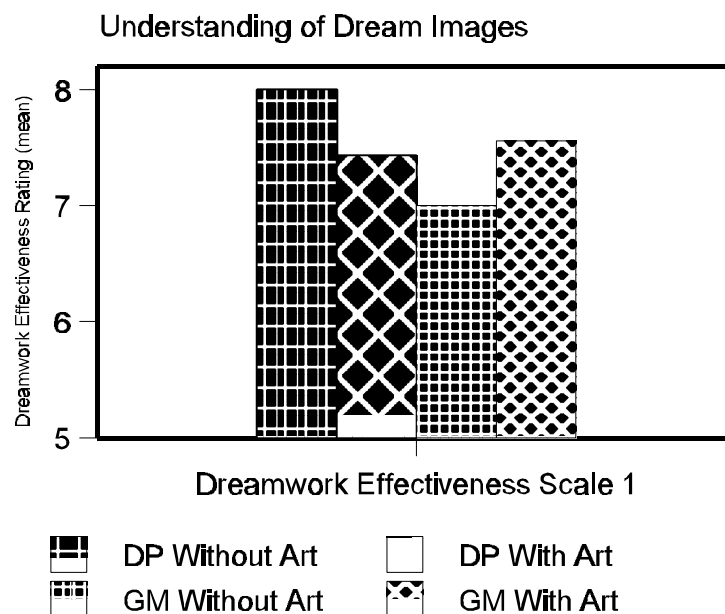
**Figure 6** Comparison of mean ratings over the five Dreamwork Effectiveness Rating Scales for Dream Presenters Without Art and Dream Presenters With Art



**Figure 7** Comparison of mean ratings over the five Dreamwork Effectiveness Rating Scales for Group Members Without Art and Group Members With Art

#### 4.2.2.4 Understanding of Dream Images (DE1) (Tables 9, 10, 11, 12, pp. 57 - 59; Figure 8, p. 52)

For dreamwork effectiveness ratings of Understanding of Dream Images, on the comparison of Dream Presenter Without Art and Dream Presenter With Art, and on the comparison of Group Member Without Art and Group Member With Art, there were no significant differences and no consistent trends (Tables 9, 10, 11, 12, pp. 57 - 59; Figure 8, p. 52). Whereas for Dream Presenters there was a trend towards higher ratings for dreamwork Without Art, for Group members there was a converse trend towards higher ratings for dreamwork With Art.

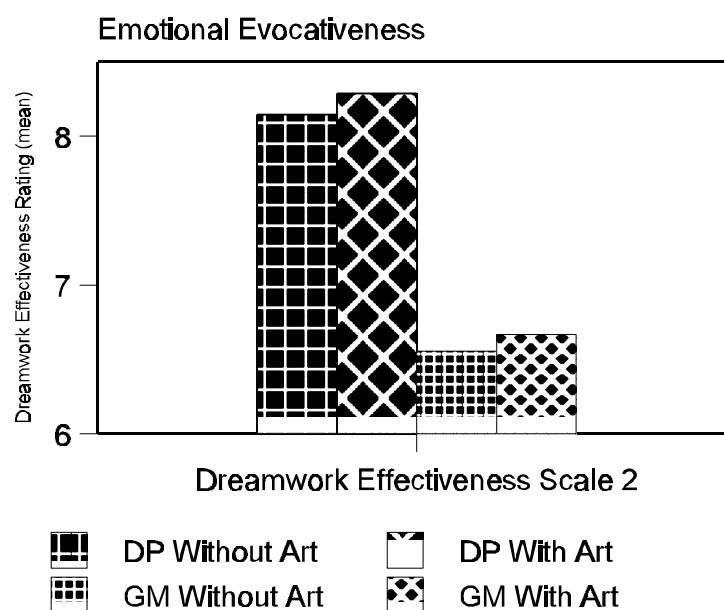


**Figure 8** Comparison of mean ratings of Understanding of Dream Images for the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Members Without Art, Group Member With Art

#### 4.2.2.5 Emotional Evocativeness (DE2) (Tables 9,10, 11, 12, pp. 57 - 59; Figure 9, p. 53)

For dreamwork effectiveness ratings of Emotional Evocativeness, on the comparison of Dream Presenter Without Art and Dream Presenter With Art, and on the comparison of Group Member Without Art and Group Member With Art, there were no significant differences (Tables 9 and 10, pp. 57 - 59; Figure 9, p. 53). However, there was a consistent trend toward higher scores for dreamwork With Art for both Dream Presenters and Group Members. There were significant differences in dreamwork effectiveness ratings of Emotional Evocativeness both for the comparison of Dream Presenter Without Art and Group Member Without Art (Mann-Whitney,  $p < 0.05$ , Table 11, p. 58) and for the comparison of Dream Presenter With Art and Group Member With Art

(T test,  $p < 0.05$ , Table 12, p. 59). In both instances ratings for Dream Presenters were higher than for Group Members.



**Figure 9** Comparison of mean ratings of Emotional Evocativeness for the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Members Without Art, Group Member With Art

4 . 2 . 2 . 6

Transportation

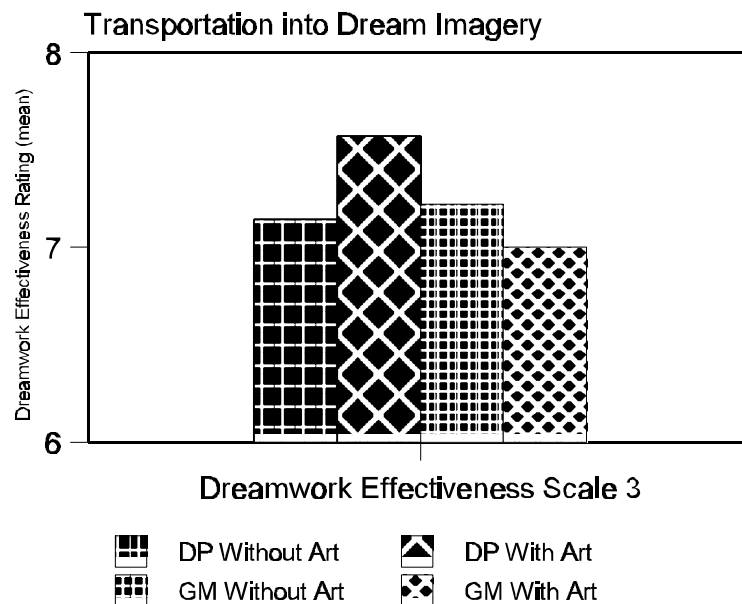
into Dream Imagery (DE3) (Tables 9,10, 11, 12, pp. 57 - 59; Figure 10, p. 54)

For dreamwork effectiveness ratings of Transportation into Dream Imagery, on the comparison of Dream Presenter Without Art and Dream Presenter With Art, and on the comparison of Group Member Without Art and Group Member With Art, there were no significant differences and no consistent trends (Tables 9, 10, 11, 12, pp. 57 - 59; Figure 10, p. 54). Whereas for Dream Presenters there was a trend towards higher ratings for dreamwork With Art, for Group Members there was a converse trend towards higher ratings for dreamwork Without Art.

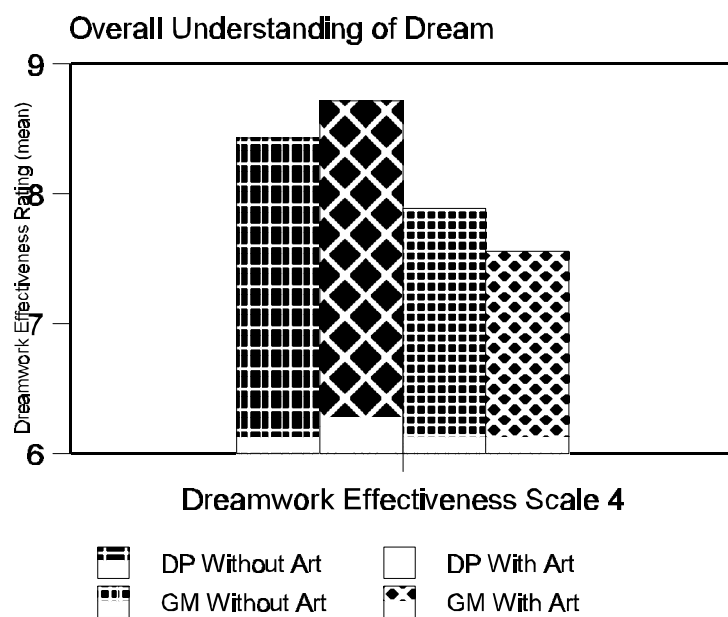
4.2.2.7 Overall Understanding of Dream (DE4) (Tables 9,10, 11, 12, pp. 57 - 59; Figure 11, p. 54)

For dreamwork effectiveness ratings of Overall Understanding of the Dream, on the comparison of Dream Presenter Without Art and Dream Presenter With Art, and on the comparison of Group Member Without Art and Group Member With Art, there were no significant differences and no consistent trends (Tables 9 and 10, p. 57 - 58; Figure 11, p. 54). Whereas for Dream Presenters there was a trend towards higher scores for dreamwork With Art, for Group Members there was a converse trend towards higher scores for dreamwork Without Art. There was a significant difference in dreamwork effectiveness rating of Overall Understanding of Dream for the

comparison of Dream Presenters With Art and Group Members With Art, (Mann-Whitney,  $p < 0.05$ ), with ratings for Dream Presenters With Art higher than ratings for Group Members With Art (Table 12, p. 59).



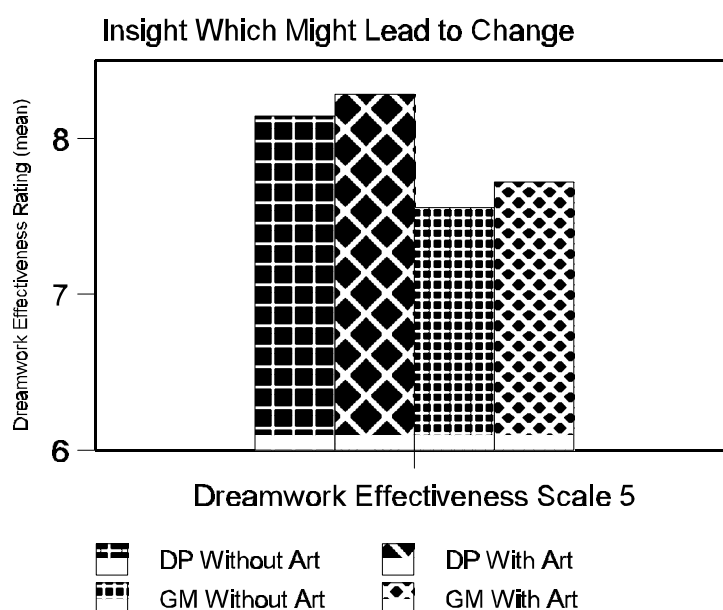
**Figure 10** Comparison of mean ratings of Transportation into Dream Imagery under the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Members Without Art, Group Member With Art



**Figure 11** Comparison of mean ratings of overall Understanding of the Dream for the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Members Without Art, Group Member With Art

#### 4.2.2.8 Insight Which Might Lead to Change (DE5) (Tables 9, 10, 11, 12, pp. 57 - 59; Figure 12, p. 55)

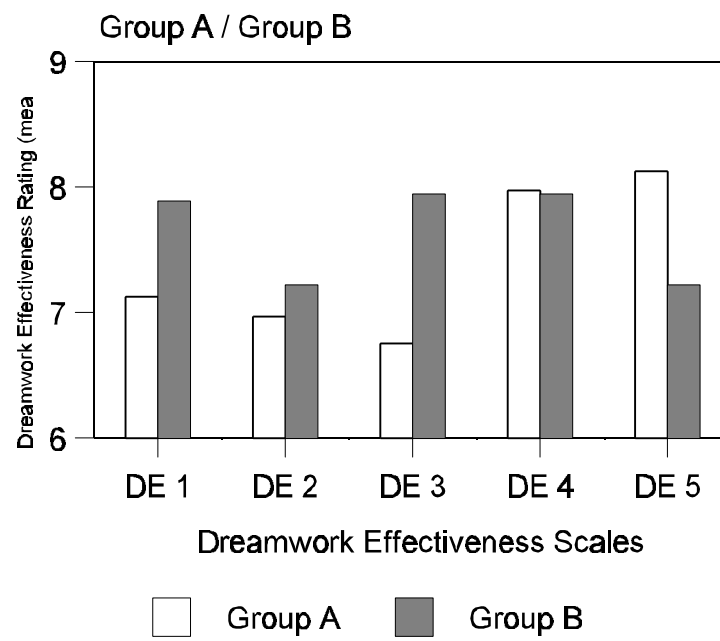
For dreamwork effectiveness ratings of Insight Which Might Lead to Change, on the comparisons of Dream Presenter Without Art and Dream Presenter With Art, and on the comparisons of Group Member Without Art and Group Member With Art there were no significant differences. However, there was a trend toward higher ratings for dreamwork With Art for both Dream Presenters and Group Members (Tables 9, 10, 11, 12, pp. 57 – 59; Figure 12, p. 55).



**Figure 12** Comparison of mean ratings of Insight Which Might Lead to Change for the four conditions: Dream Presenter Without Art, Dream Presenter With Art, Group Members Without Art, Group Member With Art

#### 4.2.2.9 Group A / Group B (Table 13, p. 59; Figure 13, p. 56)

For dreamwork effectiveness ratings of the five rating scales, on the comparison of the two workshop groups, Group A and Group B there was a significant difference on Transportation into Dream Imagery (DE3) (T test,  $p < 0.01$ ), where the dreamwork effectiveness rating for Group B was higher than for Group A (Table 13, p. 59; Figure 13, p. 56). In addition, significant variability was noted on dreamwork effectiveness ratings for Understanding Dream Images (DE1) (Levene F,  $p < 0.01$ ) and Insight Which Might Lead to Change (DE5) (Levene F,  $p < 0.01$ ), although no significant differences were noted on the pooled T test.



**Figure 13** Comparison of mean ratings over the five Dreamwork Effectiveness Rating Scales for Group A and Group B.



## Tables: Dreamwork Effectiveness Ratings

Table 8 **WITHOUT ART / WITH ART: Overall**

|                                                           |                          | DE 1   | DE 2   | DE 3   | DE 4   | DE 5   |
|-----------------------------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Without Art</b><br>Dream Presenters<br>& Group Members | n                        | 25     | 25     | 25     | 25     | 25     |
|                                                           | mean                     | 7.2800 | 7.0000 | 7.2000 | 8.0400 | 7.7200 |
|                                                           | SD                       | 1.4000 | 1.9365 | 1.4142 | 1.2069 | 1.8824 |
| <b>With Art</b><br>Dream Presenters<br>& Group Members    | n                        | 25     | 25     | 25     | 25     | 25     |
|                                                           | mean                     | 7.5200 | 7.1200 | 7.1600 | 7.8800 | 7.8800 |
|                                                           | SD                       | 1.8285 | 1.5895 | 1.7243 | 1.4236 | 2.3331 |
| p values                                                  | Levene F for variability | 0.4642 | 0.3931 | 0.2524 | 0.8795 | 0.1425 |
|                                                           | pooled T                 | 0.6047 | 0.8117 | 0.9289 | 0.6701 | 0.7908 |
|                                                           | Mann-Whitney rank sums   | 0.4395 | 0.9292 | 0.8431 | 0.9599 | 0.3790 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 9 **DREAM PRESENTERS: Without Art / With Art**

|                                        |                          | DE 1   | DE 2   | DE 3   | DE 4   | DE 5   |
|----------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Dream Presenters</b><br>Without Art | n                        | 7      | 7      | 7      | 7      | 7      |
|                                        | mean                     | 8.0000 | 8.1429 | 7.1429 | 8.4286 | 8.1429 |
|                                        | SD                       | 1.1527 | 1.4639 | 1.5736 | 1.3973 | 1.5736 |
| <b>Dream Presenters</b><br>With Art    | n                        | 7      | 7      | 7      | 7      | 7      |
|                                        | mean                     | 7.4286 | 8.2857 | 7.5714 | 8.7143 | 8.2857 |
|                                        | SD                       | 2.5071 | 1.3801 | 1.8127 | 0.9512 | 2.5635 |
| p values                               | Levene F for variability | 0.2704 | 0.7966 | 0.3640 | 0.0818 | 0.2625 |
|                                        | pooled T                 | 0.5939 | 0.8541 | 0.6451 | 0.6627 | 0.9021 |
|                                        | Mann-Whitney rank sums   | 0.9463 | 0.8370 | 0.7425 | 0.7868 | 0.4309 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )

\*\* denotes significance ( $p < 0.01$ )

Table 10 **GROUP MEMBERS: Without Art / With Art**

|                                     |                          | DE 1   | DE 2   | DE 3   | DE 4   | DE 5   |
|-------------------------------------|--------------------------|--------|--------|--------|--------|--------|
| <b>Without Art</b><br>Group Members | n                        | 18     | 18     | 18     | 18     | 18     |
|                                     | mean                     | 7.0000 | 6.5556 | 7.2222 | 7.8889 | 7.5556 |
|                                     | SD                       | 1.4142 | 1.9470 | 1.3956 | 1.1318 | 2.0065 |
| <b>With Art</b><br>Group Members    | n                        | 18     | 18     | 18     | 18     | 18     |
|                                     | mean                     | 7.5556 | 6.6667 | 7.0000 | 7.5556 | 7.7222 |
|                                     | SD                       | 1.5801 | 1.4552 | 1.7150 | 1.4642 | 2.2959 |
| p values                            | Levene F for variability | 0.6457 | 0.3678 | 0.4745 | 0.5277 | 0.2979 |
|                                     | pooled T                 | 0.2741 | 0.8474 | 0.6725 | 0.4500 | 0.8180 |
|                                     | Mann-Whitney rank sums   | 0.3159 | 0.9357 | 0.6515 | 0.7188 | 0.5738 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )Table 11 **WITHOUT ART: Dream Presenters / Group Members**

|                                        |                          | DE 1   | DE 2    | DE 3   | DE 4   | DE 5   |
|----------------------------------------|--------------------------|--------|---------|--------|--------|--------|
| <b>Dream Presenters</b><br>Without Art | n                        | 7      | 7       | 7      | 7      | 7      |
|                                        | mean                     | 8.0000 | 8.1429  | 7.1429 | 8.4286 | 8.1429 |
|                                        | SD                       | 1.1547 | 1.4639  | 1.5736 | 1.3973 | 1.5736 |
| <b>Group Members</b><br>Without Art    | n                        | 18     | 18      | 18     | 18     | 18     |
|                                        | mean                     | 7.0000 | 6.5556  | 7.2222 | 7.8889 | 7.5556 |
|                                        | SD                       | 1.4142 | 1.9470  | 1.3956 | 1.1318 | 2.0065 |
| p values                               | Levene F for variability | 0.2257 | 0.3259  | 0.8222 | 0.2908 | 0.4034 |
|                                        | pooled T                 | 0.1102 | 0.0643  | 0.9029 | 0.3258 | 0.4954 |
|                                        | Mann-Whitney rank sums   | 0.1061 | 0.0413* | 0.9502 | 0.3335 | 0.4591 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )

Table 12 **WITH ART: Dream Presenters / Group Members**

|                                     |                          | DE 1   | DE 2    | DE 3   | DE 4    | DE 5   |
|-------------------------------------|--------------------------|--------|---------|--------|---------|--------|
| <b>Dream Presenters</b><br>With Art | n                        | 7      | 7       | 7      | 7       | 7      |
|                                     | mean                     | 7.4286 | 8.2857  | 7.5714 | 8.7143  | 8.2857 |
|                                     | SD                       | 2.5071 | 1.3801  | 1.8127 | 0.9512  | 2.5635 |
| <b>Group Members</b><br>With Art    | n                        | 18     | 18      | 18     | 18      | 18     |
|                                     | mean                     | 7.5556 | 6.6667  | 7.0000 | 7.5556  | 7.7222 |
|                                     | SD                       | 1.5801 | 1.4552  | 1.7150 | 1.4642  | 2.2959 |
| p values                            | Levene F for variability | 0.5000 | 0.8107  | 0.6868 | 0.2159  | 0.9330 |
|                                     | pooled T                 | 0.8800 | 0.0187* | 0.4687 | 0.0663  | 0.5984 |
|                                     | Mann-Whitney rank sums   | 0.6006 | 0.0243* | 0.4987 | 0.0468* | 0.4179 |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )Table 13 **GROUP A / GROUP B**

|          |                          | DE 1     | DE 2   | DE 3     | DE 4   | DE       |
|----------|--------------------------|----------|--------|----------|--------|----------|
| Group A  | n                        | 32       | 32     | 32       | 32     | 32       |
|          | mean                     | 7.1250   | 6.9688 | 6.7500   | 7.9688 | 8.1250   |
|          | SD                       | 1.8095   | 1.6556 | 1.5862   | 1.3556 | 1.6801   |
| Group B  | n                        | 18       | 18     | 18       | 18     | 18       |
|          | mean                     | 7.8889   | 7.2222 | 7.9444   | 7.9444 | 7.2222   |
|          | SD                       | 1.0786   | 1.9571 | 1.2113   | 1.2590 | 2.6470   |
| p values | Levene F for variability | 0.0026** | 0.3952 | 0.1730   | 0.5503 | 0.0044** |
|          | pooled T                 | 0.1094   | 0.6288 | 0.0080** | 0.9505 | 0.1462   |
|          | separate T               | 0.0677   | 0.6459 | 0.0046   | 0.9495 | 0.2033   |
|          | Mann-Whitney rank sums   | 0.1118   | 0.4971 | 0.0065** | 0.9322 | 0.3871   |

n denotes number of responses

\* denotes significance ( $p < 0.05$ )\*\* denotes significance ( $p < 0.01$ )

## **4.3 Qualitative Results**

### **4.3.1 Post-Experiential Questionnaire**

#### **4.3.1.1 Experience as DREAM PRESENTER**

##### **Step 1: Relaxation**

###### **1. Experience of the Step**

Four participants reported that the concrete focus of images provided by the With Art condition was an aid to relaxation.

###### **2. Anxiety**

In general, participants related self-reported increased anxiety levels to anticipation of self-disclosure, interpretations, and being the central focus of attention. Specifically Without Art, anxiety was related to reliance on verbal description of the dream. While two participants related slightly increased anxiety With Art to artwork performance, two participants related decreased anxiety to the availability of artwork materials and non-verbal expression.

###### **3. Suggestions**

Five of the seven participants felt that there should be clearer instructions for relaxation, specifically a guided relaxation to help the Dream Presenter to focus on the dream, and the Group Members to clear their minds. Three participants felt that the relaxation step should be longer, a minimum of five minutes. Two participants mentioned that they found the relaxation music helpful. Additional suggestions were the importance of the emphasis on art as process rather than product, and that all participants be given an opportunity to 'play' with art materials before the first dreamwork session.

##### **Step 2: Statement of Dream Content**

###### **1. Experience of the Step**

Without Art, all seven participants reported feeling nervous, unsure, hesitant and frustrated about explaining the dream clearly. In contrast, With Art all participants felt it was easier to remember the dream, images and affect more clearly, and communicate the dream to the group. Four participants reported that they felt more centred in the dream space With Art.

###### **2. Anxiety**

Three participants reported no difference in anxiety levels. Four participants attributed raised anxiety Without Art to verbal expression. While one participant felt anxious about drawing in front of the group, three participants felt their anxiety was lower because the focus was off them and they

felt caught up in the artwork.

### 3. Suggestions

While all seven participants felt that artwork should always be included in this step, they differed in opinion on when the artwork should be produced: before, during, or after verbal statement of the dream content. Generally it was agreed that the Dream Presenter should decide. One participant felt that it may be helpful to produce the artwork before the group analysis session in order that it not be rushed. In addition, it was suggested that the Dream Presenter be encouraged to add to the artwork throughout the step, either at his/her volition, or at the request of a group member.

## **Step 3: Amplification**

### 1. Experience of the Step

Three participants felt that the artwork centred them in the dream space, a space described as 'safe' and 'less cognitive', allowing the Dream Presenter to 'speak with more authority'. Four participants reported that the concrete symbol of the artwork enabled both Dream Presenter and Group Members to go deeper and expand this step.

### 2. Anxiety

Anxiety was attributed to a variety of factors, including public speaking and drawing (one participant). Four participants attributed lowered anxiety With Art to being able to focus on the artwork.

### 3. Suggestions

All seven participants felt that artwork should be included in this step. In addition, as for the previous step, one participant suggested that the Dream Presenter be encouraged to add to the artwork throughout the step, either at his/her volition, or at the request of a group member.

## **Step 4: Interpretation and Validation**

### 1. Experience of the Step

Four participants described their experience Without Art as more cerebral or intellectual, directed towards concepts. With Art, six participants described the artwork as a concrete symbol which maintained contact with the dream world and provided a bridge to the here-and-now, serving as a reference point and opening up meaningful aspects not acceptable with verbal association alone. One participant reported no difference, describing both methods as the peak of the process.

### 2. Anxiety

Six participants reported that their level of anxiety as the same for both methods. This was generally felt to be low, one participant describing it as 'excitement'. However, one participant attributed a high level of anxiety for both methods to being the focus of attention and 'hearing things

I didn't always want to'.

### 3. Suggestions

All participants felt that artwork could be included in this step, with two participants stressing the importance of using the artwork as a focal point. Two participants felt it would be helpful to do another artwork at this point (one suggesting the Dream Presenter do the artwork, and one suggesting the whole group do an artwork to shift the attention).

## **Step 5: Feedback**

### 1. Experience of the Step

Four participants felt that the process had moved beyond the artwork by this stage. Two participants reported the experience Without Art as more cerebral, and one participant felt that the experience With Art left her with a 'deeper grasp'.

### 2. Anxiety

Six participants reported that anxiety was lowered, and replaced with feelings of excitement and liberation. One participant attributed increased anxiety With Art to a more penetrative experience, in contrast to a more cerebral experience Without Art.

### 3. Suggestions

Three participants felt the step was optimum as is. Four participants suggested it would be helpful to do another artwork

#### 4.3.1.2 Experience as GROUP MEMBER

## **Step 1: Relaxation**

### 1. Experience of the Step

Five participants described their experience as the same under both conditions: warm, relaxed and open. Two participant felt more motivated and able to concentrate on relaxation With Art.

### 2. Anxiety

Five participants experienced low anxiety for both conditions, attributed to not being the focus of attention. Two participants reported increased anxiety Without Art, attributed to pressure to concentrate on verbal expression and thus being unable to relax.

### 3. Suggestions

Four participants felt this step should be longer, at least a full five minutes. Four participants felt the step would be enhanced with a guided relaxation.

## **Step 2: Statement of Dream Content**

### **1. Experience of the Step**

Five participants found it more difficult to visualize Without Art, and were concerned that their image differed from that of the Dream Presenter. Two participants found concentration more difficult Without Art. Six participants reported that artwork clarified images and dream content, opening up the dream and helping them to visualize. Four participants felt transported into the Dream Presenter's experience of the dream With Art. Three participants felt the artwork kept the Group Members interested, resulting in greater participation. Two participants described the artwork as a tangible reference point. Two participants suggested that spontaneous unconscious aspects of the artwork added insight.

### **2. Anxiety**

Five participants reported low levels of anxiety for both methods, attributing this to the fact that attention was not focused on them. One participant attributed high levels of anxiety for both methods to difficulty concentrating. One participant also struggled with concentration and consequently felt more anxious Without Art, and reported that the artwork image dissipated this problem.

### **3. Suggestions**

All seven participants felt that artwork should be included. Additional suggestions were that the Dream Presenter do artwork on his/her own, that the Dream Presenter be encouraged to add to the artwork during the process, and that the group meditate on the images.

## **Step 3: Amplification**

### **1. Experience of the Step**

Three participants reported that they found the step more limited Without Art. Seven participants felt that the artwork aided concentration, helping them to remember, and providing a basis or focus from which to work, resulting in enhanced amplification and the development of themes. Two participants described the artwork as a tangible symbol.

### **2. Anxiety**

Six participants reported similar, low levels of anxiety with both methods. One participant ascribed a higher level of anxiety Without Art to the effort of mentally remembering images.

### **3. Suggestions**

All seven participants felt artwork was beneficial and should be included. Two participants suggested that the Dream Presenter should be encouraged to add more artwork if necessary.

#### **Step 4: Interpretation and Validation**

##### **1. Experience of the Step**

Three participants felt that the experience Without Art was more cerebral. With Art, four participants reported that the artwork served as a base to tie in, develop and flesh out interpretations. Also reported was that With Art Group members remained grounded in the Dream Presenter's experience, and interpretations remained longer.

##### **2. Anxiety**

All seven participants reported similar levels of anxiety, generally low, except when the focus touched personal issues.

##### **3. Suggestions**

All participants felt that it was useful to have the artwork to look at. One participant suggested all Group Members could produce an artwork at this step.

#### **Step 5: Feedback**

##### **1. Experience of the Step**

Two participants felt uninvolved at this stage. Although participants felt the process had moved beyond the art to some extent, four participants reported that the artwork With Art was a useful concrete visual source.

##### **2. Anxiety**

All seven participants reported similar levels of anxiety in both methods, six lowered, attributed variously to feeling positive or lack of focus, and one increased, due to having nothing to say.

##### **3. Suggestions**

Suggestions were varied, including keeping the process unchanged (With Art), Group Members not giving feedback or Group Member feedback being important, and another artwork being done at this stage.

#### **4.3.1.3 FINAL ARTWORK**

All participants responded positively to the addition of the final artwork, and felt it should be included in the method. Six participants felt the final artwork had pulled together the process. Five participants described the final artwork as a symbolic reminder, a concrete reflection of the dreamwork process. Five participants felt the final artwork had moved them forward. The final artwork was described as exciting, relaxing, playful and creative.



## **Chapter 5: DISCUSSION**

### **5.1 Introduction**

The aim of this research project was to examine whether artwork with the dream images could be integrated into the established systematized Shuttleworth-Jordan (1995) group dreamwork method in a workable manner which would enhance the method without any deleterious effects. Dreamwork group workshops were conducted, using both the established method (dreamwork Without Art) and the proposed method (dreamwork With Art), in order to provide a basis for the comparison of the two dreamwork conditions (dreamwork Without Art and dreamwork With Art) as well as the two participant conditions (Dream Presenter and Group Member).

In order to facilitate these comparisons and limit the influence of confounding variables, the research study comprised a within-subjects repeated measures design (Saslow, 1982) which enabled all participants to experience all four conditions of the study: Dream Presenter Without Art, Dream Presenter With Art, Group Member Without Art and Group Member With Art. In order to control for the factor of the participant's allocation of a particular dream to a preferred dreamwork condition, participants pre-selected two dreams, each of which were randomly allocated to one of the two dreamwork conditions (dreamwork Without Art and dreamwork With Art). Furthermore, a counterbalancing procedure was employed in the order of presentation of dreams (Without Art or With Art) by each participant in order to control for order effects in the two dreamwork conditions. Participants, drawn from a homogenous population with regard to age and education, were randomly allocated to one of the two workshop groups. However, the late withdrawal (after the first workshop had been run) of one female participant due to illness resulted in groups of slightly different size and gender constitution (Group A, four participants, three female and one male; Group B, three participants, one female and two male). This may represent a confounding variable which could not be anticipated in the initial design. A further variable which was potentially problematic for the comparison was that two group workshops (Group A and Group B) involved different facilitators. However, it was felt that this design may also strengthen the potential to generalize findings, in the event of no significant differences being found between Group A and Group B.

## **5.2 Tension Ratings**

### **5.2.1 Dreamwork Conditions**

Overall, no significant differences in tension ratings were indicated between the two dreamwork conditions (dreamwork Without Art and dreamwork With Art). However, non-significant interaction effects were noted during Step 2, the dream statement step and the point where artwork is introduced, where tension ratings for dreamwork With Art became higher than for dreamwork Without Art, and again during Step 4, where the importance of artwork to the method decreases, where the ratings for dreamwork With Art became lower than for dreamwork Without Art (Figure 1, p. 41). This trend suggests that either a) the inclusion of artwork results in an increase in the anxiety levels of the participants, suggesting insufficient containment, or b) the inclusion of artwork heightens the process potential of steps 2 and 3 of the group dreamwork method in that it provides for increased orientation and low defensiveness. However, anxiety levels remained moderate despite the slightly increased tension ratings with artwork at steps 2 and 3 (Table 1, p. 45). This suggests orientation, low defensiveness and a tendency toward the increased involvement of participants during steps 2 and 3 at the times when the artwork is produced and amplified, as opposed to the possibly harmful reaction which would be suggested by excessively high tension levels. It is possible that the small number of participants circumscribed by the nature of this exploratory study mitigated against significant results, and that with larger numbers, results would have been more likely to be significant. It is therefore suggested that the integration of artwork heightens the process potential of the steps 2 and 3 of the group dreamwork method. The qualitative data supported and, to some extent, explained the quantitative findings. Both Dream Presenters and Group Members attributed experiencing comparatively lower levels of anxiety when they felt focused on the dreamwork process. This supports the general findings of the quantitative research on defensiveness that moderate levels of tension reflect an oriented attitude (Shuttleworth-Jordan & Saayman, 1989; Shuttleworth-Jordan, 1995). During the dream statement and amplification steps (steps 2 and 3) both Dream Presenters and Group Members reported that artwork helped them to concentrate and focus on the process. Conversely, both Dream Presenters and Group Members reported increased levels of negatively-experienced anxiety across dreamwork steps 1 to 3 (Relaxation, Statement of Dream Content and Amplification) when they had to rely on verbal descriptions (dreamwork Without Art) rather than being able to focus on a concrete artwork image (dreamwork With Art). This reflects the notion that the image is largely non-verbal and

difficult to convey in words (Brann, 1992; Henzell, 1995; Singer 1972/1994; Weiss, 1986), and provides support for the use of artwork with the dream images.

#### 5.2.1 Participant Conditions

Overall, significant differences in tension ratings were indicated between the two participant conditions (Dream Presenter and Group Member) at steps 1, 2, 3 and 5, with a consistent trend toward higher Dream Presenter tension ratings across all five dreamwork steps, especially at steps 2 and 3, at the times when the artwork is produced and amplified (Figure 2, p. 42). This trend suggests that either a) the inclusion of artwork results in an overwhelming increase in the anxiety levels of the Dream Presenters, suggesting a traumatic reaction and insufficient containment and/or a concomitant decrease in the anxiety levels of the Group Members, suggesting a lowering of orientation or b) the inclusion of artwork heightens the process potential of steps 2 and 3 of the group dreamwork method in that it provides for increased orientation and low defensiveness on the part of the Dream Presenter. However, anxiety levels of both Dream Presenters and Group Members remained moderate despite the differences between the tension ratings of the two participant groups (Table 2, p. 45). This suggests that the inclusion of artwork heightens the process potential of the group dreamwork method for the Dream Presenter in particular, in that it does not result in overwhelming anxiety and provides for increased orientation and low defensiveness. Furthermore, it suggests that the inclusion of artwork does not result in decreased orientation for the Group Members. The qualitative data, to some extent, provided an explanation for the findings. Although one Dream Presenter ascribed anxiety to the artwork production, this anxiety was not unmanageable, and most Dream Presenters felt that the artwork provided a focus to contain their anxiety. Some Group Members reported difficulty concentrating, but unanimously reported that artwork provided a tangible reference point to help them to focus on the dreamwork process. This supports the notion of the importance of the concreteness of the artwork image (Dalley, 1984; Naumburg, 1966), especially in a group setting (Liebmann, 1986; Wadeson, 1984).

#### 5.2.3 Workshop Groups

For the comparisons of the two workshop groups (Group A and Group B), a significant differences in tension ratings was indicated at step 1, with a consistent trend toward higher tension ratings across all five dreamwork steps for Group B (Figure 4, p. 44). This difference may be attributed to the different group sizes and constitutions and/or the two different facilitator conditions, as noted

above. It is possible that both the smaller size of Group B (three participants) and the factor of a single facilitator, as compared to the size of Group A (four participants) which had two facilitators, resulted in increased pressure on Group B members to be involved at all times. However, for both workshop groups the curve across the five dreamwork steps was the same, with increased tension ratings remaining within the moderate levels across steps 2 and 3, consistent with the trends noted in the comparisons of the two dreamwork conditions and the two participant conditions. This suggests a validation of the method across the different group constitution and facilitator conditions.

#### 5.2.4 Synthesis of Tension Rating Results

In summary, the introduction of artwork into the group dreamwork method has not resulted in an unmanageable heightening of anxiety which would be deleterious to the method (Shuttleworth-Jordan & Saayman, 1989; Shuttleworth-Jordan, 1995). Instead, there is a consistent trend of increased involvement in the dreamwork process for both Dream Presenters and Group Members during the production of the artwork and amplification of the artwork images.

### 5.3 **Dreamwork Effectiveness Ratings**

Taking all the dreamwork effectiveness quantitative results together (Tables 8 - 13, pp. 57 - 59), there were very few significant differences. The exceptions were: Dream Presenters Without Art/ Group Members Without Art on DE 2, *Emotional Evocativeness* (Table 11, p. 58); Dream Presenters With Art/ Group Members With Art on DE 2, *Emotional Evocativeness* and DE 4, *Overall Understanding of Dream* (Table 12, p. 59); and Group A/ Group B on DE 3, *Transportation into Dream Imagery* (Table 13, p. 59). These results will be discussed below. In the absence of further significant findings, which can possibly be ascribed to the small number of participants, trends and qualitative data are also discussed. Overall comparisons between the dreamwork conditions (Without Art and With Art), and comparisons within each of the participant conditions (Dream Presenters and Group Members) will be discussed first. This will be followed by a separate discussion for each of the five items on the dreamwork effectiveness rating scale (*Understanding of Dream Images*, *Emotional Evocativeness*, *Transportation into Dream Imagery*, *Overall Understanding of Dream*, and *Insight Which Might Lead to Change*).

### 5.3.1 Overall Ratings

On the overall comparison between the two dreamwork conditions, dreamwork Without Art and dreamwork With Art, the quantitative data reveal no significant differences in dreamwork effectiveness ratings (Table 8, p 57; Figure 5, p. 50). However, there were higher mean ratings for dreamwork With Art on three of the five dreamwork effectiveness rating scales (*Understanding of Dream Images*, *Emotional Evocativeness* and *Insight Which Might Lead to Change*). Furthermore, for Dream Presenters there were higher mean ratings for dreamwork With Art on four of the five dreamwork effectiveness rating scales (*Emotional Evocativeness*, *Transportation into Dream Imagery*, *Overall Understanding of the Dream* and *Insight Which Might Lead to Change*, Table 9, p. 57; Figure 6, p. 51). For Group Members there were higher mean ratings for dreamwork With Art on the same three dreamwork effectiveness rating scales as on the overall comparison (*Understanding of Dream Images*, *Emotional Evocativeness* and *Insight Which Might Lead to Change*, Table 10, p. 58; Figure 7, p. 51). The strong trend towards higher dreamwork effectiveness scores for dreamwork With Art on at least three of the five scales (and four of the five scales for Dream Presenters) suggests that dreamwork With Art increases the potential for dreamwork effectiveness on these factors. The trend went in the opposite direction on two of the five scales for Group Members and one of the five scales for Dream Presenters. However, this did not occur in a consistent fashion, and the predominant set of factors was in favour of dreamwork With Art. Hence it is possible that the converse trend may have been a numerical artefact of the small number of participants. Furthermore, the qualitative data strongly supports the trend toward increased dreamwork effectiveness for both Dream Presenters and Group Members with the inclusion of artwork in the dreamwork method. Participants unanimously felt that artwork should always be included as part of the dreamwork process. This is best described in the words of the participants themselves: a) Dream Presenters: "I felt extremely frustrated trying to explain the dream Without Art"; "I was caught up in the dream With Art"; "Art was a reference point and allowed me to expand and go deeper"; "I would have done the second dream With Art if I could"; and b) Group Members: "The artwork kept me interested and focused"; "Without Art it was more difficult, I didn't know if what I pictured was different from the Dream Presenter"; "The artwork clarified aspects I needed to know to go deeper and broader"; "The artwork grounded me in the Dream Presenter's experience".

1) For the *Understanding of Dream Images* rating scale there were no significant differences between dreamwork conditions or participant conditions, and no consistent trends across Dream Presenters and Group Members (Figure 8, p. 52). For Dream Presenters there was a trend toward higher ratings for dreamwork Without Art, while for Group Members there was a converse trend toward dreamwork With Art. The qualitative data provide support for the utility of artwork to dreamwork effectiveness for Group Members with respect to Understanding of Dream Images. Group Members reported that the artwork helped them to clarify and visualize the image, whereas in dreamwork Without Art they were anxious that the image they visualized was different from that of the Dream Presenter. This trend provides support for the notion that artwork may be a particularly useful modality in *group* dreamwork, in order to support the process of collaboration between Dream Presenter and Group Members in understanding and embracing a close relationship with the dream images, which is an important aspect of dreamwork (Hall, 1977; Mattoon, 1978). The converse trend for Dream Presenters on this rating scale could imply that the understanding of the dream image is enhanced for dreamwork Without Art. However, this was not borne out by the qualitative data. Dream Presenters unanimously reported experiencing greater clarity of dream images With Art. It is possible that with larger numbers this would also be reflected in the statistical data. The converse trends may also suggest that this item on the scale was not a good measure, and open to misinterpretation. For example, "understanding" may have been seen to be a cognitive or verbal understanding, which could have obviated the result.

2) For the *Emotional Evocativeness* rating scale there were significant differences in dreamwork effectiveness ratings between Dream Presenter Without Art and Group Member Without Art (Table 11, p. 58; Figure 6, p. 51) and between Dream Presenters With Art and Group Members With Art (Table 12, p. 59; Figure 7, p. 51). In both instances the ratings for Dream Presenters were higher than the ratings for Group Members. This complements the trends noted in the tension ratings, endorsing the suggestion that, for Dream Presenters in particular, the inclusion of artwork heightens the process potential of the group dreamwork method, in that it opens the potential for increased engagement. In addition, there was a non-significant trend for both participant groups, Dream Presenters and Group Members, towards increased ratings for emotional evocativeness in dreamwork With Art (Figure 9, p. 53), which suggests that the artwork increases the potential for

Emotional Evocativeness for both Dream Presenters and Group Members. The qualitative data supports this notion. Dream Presenters reported that the artwork made it easier to evoke the dream affect and to convey this to the Group Members. Furthermore, Group Members reported increased engagement in the dreamwork process With Art. It is possible that this can be attributed to the emotional energy carried by the non-verbal artwork, and is commensurate with the literature on the image and artwork, which suggests that the emotional energy invested in the image is difficult to put into words, but is powerfully communicated in visual artwork (Ammann, 1991; Capacchione, 1990).

3) For the *Transportation into Dream Imagery* rating scale there were no significant differences between dreamwork conditions or participant conditions, and no consistent trends across Dream Presenters and Group Members (Figure 10, p. 54). For Dream Presenters there was a trend toward higher ratings for dreamwork With Art, while for Group Members there was a converse trend toward dreamwork Without Art. It is possible that the Dream Presenters who, in embracing the non-verbal sensation style as they *actively* engaged in the production of the artwork, were more actively caught up in the transcendent immediacy of the imaginal experience. These notions are supported by the qualitative data. In dreamwork With Art, Dream Presenters reported feeling more 'centred' and caught up in the dream, and felt that dreamwork was less of a cognitive process, empowering them to speak with more authority. On the other hand, the converse trend for Group Members could suggest that, for Group Members, Transportation into Dream Imagery was enhanced in dreamwork Without Art. However, this was not borne out by the qualitative data. Both Dream Presenters and Group Members experienced the artwork as a symbol which kept them connected to the dreamworld throughout the dreamwork process and felt, in comparison, that dreamwork Without Art was a more 'cerebral' process. This is commensurate with the suggestion raised in the Literature Review that verbal dreamwork tends toward an emphasis on the thinking style, and artwork opens the potential for entering a relationship of 'diffuse attention' to the 'shimmering, living' image which incorporates the non-verbal styles, including the sensation, intuitive and feeling styles (Avens, 1980; Barz, 1990; Clarke, 1992). It is possible that with larger numbers the support for dreamwork effectiveness With Art reflected in the qualitative data would also be reflected in the statistical data. The converse trends may also suggest that this item on the scale was not a sensitive enough measure. It detected the trend for Dream Presenters who

were understandably the most engaged in their own personal process, but did not reflect the somewhat less enhanced feelings of the Group Members.

4) For the *Overall Understanding of the Dream* rating scale there were significant differences in dreamwork effectiveness ratings between Dream presenter With Art and Group Member With Art (Table 12, p. 59; Figure 11, p. 54), where the ratings for Dream Presenters were higher than the ratings for Group Members. It can be speculated that the actual process of the artwork production assisted a 'whole' or gnostic understanding for the Dream Presenters (Avens, 1980; Singer, 1990). The converse ratings for Group Members on this rating scale could imply that the overall understanding of the dream is enhanced for dreamwork Without Art. However, this was not borne out by the qualitative data. Both Dream Presenters and Group Members commented that the artwork expanded and enhanced their understanding, leading to a 'deeper grasp' and providing a basis for pulling together. This is commensurate with the literature which suggests that the artwork is an aid to 'bringing to light' that which has been hidden, and a basis for mutual exploration and understanding (Dalley, 1984; Levine, 1999; Wallace, 1987). It is possible that with larger numbers this would also be reflected in the statistical data. The converse trends may also suggest that this item on the scale was not a good measure, and open to misinterpretation. For example, as discussed in Understanding of Dream Images, "understanding" may have been seen to be a cognitive or verbal understanding, which could have obviated the result.

5) For the *Insight Which Might Lead to Change* rating scale there were no significant differences between dreamwork conditions or participant conditions. However, there was a consistent trend toward higher ratings for dreamwork With Art for both Dream Presenters and Group Members (Figure 12, p. 55). This suggests that the inclusion of artwork heightens the process and outcome potential of the group dreamwork method, in that the goal of dreamwork is healing or gnosis, "not to prove or explain the soul, but to transform it" (Avens, 1984, p. 5). The qualitative data supports the trend toward dreamwork With Art. Participants commented that the artwork "added insight", and interpretations grounded in dreamwork With Art remained with them longer.

### 5.3.3 Workshop Groups

For the comparisons of the two workshop groups (Group A and Group B), a significant difference in dreamwork effectiveness ratings was indicated for the *Transportation into Dream Imagery* rating



scale, with ratings for Group B higher than for Group A (Table 13, p. 59). This result must be considered within the earlier discussion. On the specific dimension, Transportation into Dream Imagery was rated higher for dreamwork With Art by Dream Presenters and conversely by Group Members (Figure 10, p. 54). It has already been speculated (see earlier discussion, p. 71) that this dimension may carry slightly more significance for Dream Presenters, although on a comparison of the two participant conditions (Dream Presenters and Group Members), results were not significant (Table 12, p. 59). It is also possible that the difference in ratings between groups A and B was due to facilitator effects. Facilitator B has more experience in working with art in therapy than facilitator A. This raises the question of whether the dreamwork facilitator who uses the proposed group dreamwork method incorporating artwork should ideally be oriented toward working with art in therapy. In addition, it is possible that the facilitator effect is due to the preferred style of the facilitator. Facilitator A, who developed the original method, is more oriented to a thinking style. In contrast, facilitator B is more oriented to an intuitive style, with a tendency to dwell in the experience of the image (Samuels, 1985; Singer, 1994). In addition to the factors of smaller number of participants and presence of one rather than two facilitators in Group B, which may have resulted in more pressure to be involved (see earlier discussion, pp. 67 - 68), the different facilitator styles may also account for the trend towards higher scores for Group B across all five steps of the tension ratings (which suggest a greater involvement of Group B participants in the dreamwork process).

The possibility that inter-group differences can be ascribed to such facilitator effects provides support for the suggestion that the facilitator should consciously embrace all four styles (Mattoon, 1984; Singer, 1972/1994; Stein, 1982). It must be noted, however, that facilitator effects did not spill over into the other dimensions of the dreamwork effectiveness scale. It is possible that the proposed dreamwork method With Art was strong enough to contain significant inter-facilitator differences on the other four dimensions of the dreamwork effectiveness scale.

Furthermore, for the comparison of the two workshop groups, significant variability was noted on dreamwork effectiveness ratings for Understanding of Dream Images and Insight Which Might Lead to Change (Table 13, p. 59). This may be due to a variability in the way participants interpreted the questions. It is possible also that the small size of each group (Group A = 4, Group B = 3) resulted in the sensitivity of the instrument to variability in ratings between groups

and, as discussed above, that with larger numbers an overall greater uniformity of response pattern would emerge.

#### 5.3.4 Synthesis of Dreamwork Effectiveness Rating Results

In summary, it appears that the introduction of artwork into the group dreamwork method has not detracted from the dreamwork effectiveness of the thinking style of the existing verbal interpretive method, in that the introduction of artwork into the method does not cause unmanageable anxiety or trauma in any participants, as noted on the tension ratings and supported by the qualitative feedback. Instead, a predominant trend suggests that artwork enhances the potential of the dreamwork method for effective dreamwork. This is supported by the qualitative data. In contrast, the converse trends are not consistent, and are not supported by the qualitative data, which suggests that they may be attributed to confusion with regard to the interpretation of a particular item on the dreamwork effectiveness ratings, or that an item on the scale was not a sensitive enough measure, or they may be an artefact of the small number of participants. The predominant trend toward dreamwork effectiveness was especially evident with respect to:

1) embracing the emotional charge of the image, commensurate with Savory, Berne & Williams' suggestion that "using art with dream symbols ... helps the symbolic energy come more fully alive yet at the same time its energy feels more contained and clearer to relate to" (1984, p. 149), and 2) carrying the dreamwork into the lived world, commensurate with Welman's suggestion that dream images are imaginative possibilities in the lived world (1995).

### 5.4 **Participants' Suggestions for Improvement of the Method**

Participants unanimously felt very positive about the incorporation of art into the group dreamwork process, and offered useful suggestions for the refinement of the method, including suggestions with regard to 1) the relaxation step, 2) the timing of the artwork, 3) preparation for the artwork process, and 4) the final artwork.

All participants felt positive about the usefulness and necessity of the relaxation step (Step 1), but suggested that this step could be improved in several ways. Both Dream Presenters and Group Members felt that a more structured guided relaxation would enhance the efficacy of the step. Specifically, participants requested that the facilitator should guide the relaxation process with

general instructions for relaxation for Group Members (relaxing the body and clearing the mind) in preparation for focusing on the dream, and specific instructions for focusing on the dream for the Dream Presenter (relaxing the body and focusing in on the dream). Participants generally felt that suitable music was an aid to relaxation. In addition, participants reported that the relaxation step should be at least five minutes, but preferably longer.

All participants felt that artwork should *always* be included in the dreamwork process. However, suggestions as to the optimum time for the production of the artwork varied, including before, during and after the verbal recounting of the dream, or before the workshop. In addition, some participants felt that the artwork should not be a one-off production, but should be elaborated on throughout the dreamwork process. Furthermore, participants felt that it would be helpful to 'play' with the art material at the beginning of the workshop, before the first dreamwork session, in order to acquaint themselves with the artwork media before the artwork production. It was noted by several participants that those who are not involved in artwork as an aspect of their lives found the art material unfamiliar and felt they would have become spontaneously involved in the artwork production more quickly, if this opportunity had been afforded them. This was endorsed by the more adventurous approach of some participants to the Final Artwork. Participants unanimously felt that the Final Artwork should be included in the dreamwork process. This pulled together the workshop and moved the process forward in a creative manner.

It was decided to incorporate all of the above suggestions into the refined dreamwork method, with the exception of the production of the artwork prior to the workshop. Apart from the fact that this suggestion was offered by only one participant, the production of the artwork separately from the actual dreamwork session goes against the theoretical thrust of this study. It has been argued that dreamwork should incorporate artwork in order to make it a more *holistic process* and hence incorporate all four styles (intuition, sensation, feeling and thinking) in embracing the *immediacy* of the image. It is considered, therefore, that the separation of the artwork process and the rest of the dreamwork process would be antithetical to this goal.

Thus the refined systematized group dreamwork method With Art, comprised of the proposed group dreamwork method With Art and incorporating the findings and suggestions of this research

study, follows. *Italicised text refers to changes from the original Shuttleworth-Jordan (1995) group dreamwork model on which this method is based.*

### Refined Group Dreamwork Method With Art

*At the beginning of the workshop, immediately before the initial dreamwork session, the full range of art materials should be made available to all participants who should be encouraged to 'play' with the material in order to get a feel for the different materials. It is important to stress to participants that the 'artworks' which will be produced during the dreamwork sessions should be a spontaneous expression of the visual dream imagery, rather than an attempt to produce an artwork for critical aesthetic evaluation.*

#### Step 1: Relaxation

For each dreamwork session, first a Group Member indicates that he or she would like to tell a dream. Following this, *the facilitator leads a guided relaxation, with clear instructions. This should assist the Group Members to relax their bodies and clear their minds in order to enhance the potential to focus in on the dream during the session. Simultaneously, it should assist the Dream Presenter to relax his/her body and begin to focus in on the dream. Suitable music can be used to aid the relaxation process. At least a full five minutes must be given to this step.*

#### Step 2: Statement of Dream Content

During this step the Dream Presenter recounts the dream in detail. Following this the Group Members reconstruct the dream imagery and ask for clarification of the dream content and dream affect. As part of the dream reconstruction process the Dream Presenter identifies the peak feeling in the dream (or possibly two peak feelings) and clarifies what is happening in the dream at the moment of the feeling(s).

*At any point during this step (before, during or after the verbal recounting of the dream, or during the reconstruction process) the Dream Presenter produces an artwork representation of the dream or an aspect of the dream imagery, using the art material available. This artwork can be added to at any stage during this or subsequent dreamwork steps, either at the instigation of the Dream Presenter or at the request of a Group*

*Member.* Throughout this stage the focus is on reconstructing the dream content and there should not be any associative or interpretive comments. About 20 - 30 minutes is given to this step.

### Step 3: Amplification

(a) Amplification of Imagery. Working in close collaboration, Group Members and the Dream Presenter isolate dream images (*from the verbal report and the artwork*) which are amplified by seeking connecting links with the Dream Presenter's past and present life contexts. Group Members' associations are offered tentatively and are never forced on the Dream Presenter. This step is not complete until all the images that strike the Dream Presenter as important have been explored in some depth.

(b) Amplification of Affect. During this step the peak feeling(s) identified in step 2 should be amplified by seeking connecting links with the Dream Presenter's past, present and future life contexts. In the event of two peak feelings being identified, the common feeling factor should be identified and amplified in terms of the Dream Presenter's past and present life contexts.

The amplification of imagery and affect occur spontaneously and do not need to take place in any particular order.

(d) Theme Identification. Towards the end of the amplification step, which lasts about one hour, common themes which link the images are explored.

### Step 4: Interpretation and Validation

For the first time in the entire process, an integrated interpretation of the whole dream is attempted. First, Group Members tentatively offer interpretations of the dream for validation by the Dream Presenter. Only following this does the group leader provides a consolidated interpretation. The interpretations offered should attempt to identify the dream meaning in relation to the Dream Presenter's past and present situation, and offer possible constructive growth points for the future that are indicated by the dream. The dream interpretation includes a focus on how the dream reflects on the feeling life of the Dream Presenter in terms of his past, present and future. In particular the interpretation should focus on future growth possibilities in the Dream Presenter's mode of affective expression that are indicated in the dream. About 30 minutes is given to this step.

#### Step 5: Feedback and Group Discussion and Final Artwork

Group Members share their experiences of the dreamwork and report on any personal insight achieved. About 20 - 30 minutes is given to this step.

In the final session this step is extended to discuss the themes that have emerged taking all the dream analyses into consideration. Common themes and unusual themes are identified and discussed with respect to the life stages and growth potential of the Group Members.

*To complete the final session of the workshop, all participants simultaneously produce an individual artwork, depicting their experience. The final artworks are presented to the group and discussed briefly.*

## **Chapter 6: CONCLUSIONS**

### **6.1 Introduction**

Broadly, it is considered that this research study has successfully reached its objective in comparing the established Shuttleworth-Jordan (1995) group dreamwork method (dreamwork Without Art) and a proposed group dreamwork method which extends the established method to incorporate artwork with the dream images (dreamwork With Art). Comparisons of dreamwork Without Art and dreamwork With Art suggest that artwork: 1) enhances the therapeutic effectiveness of the Shuttleworth-Jordan (1995) group dreamwork method and, 2) can effectively be integrated into the existing method without any deleterious effects.

### **6.2 Evaluation of the Research Study**

More specifically, an evaluation of the study yields certain strengths and limitations. The methodological strengths of the study are situated in the fact that the proposed dreamwork method was developed by extending an established method (Shuttleworth-Jordan, 1995). The existing model was grounded in a particular theory (Jung, 1934; Mattoon, 1978, 1984), and had been developed through a series of process and outcome studies (Avis, 1991; Houlston, 1992; Shuttleworth-Jordan & Saayman, 1989). This enabled the researcher to ground the proposed development to the method in Jungian theory, and thus ensure consistency in the method. Furthermore, it ensured a secure base for comparisons between the proposed method and the existing method. In addition, the tension rating instrument which has been used throughout the development of the dreamwork method to monitor levels of involvement of participants and had demonstrated itself to be a useful tool in differentiating between dreamwork methods (Shuttleworth-Jordan *et al*, 1989; Shuttleworth-Jordan, 1995), could similarly be employed in this study, and again was shown to be a useful indicator.

An important methodological limitation of the study lay in the small number of participants prescribed by the scope of this mini-thesis. It is possible that a larger number of participants would have yielded a greater number of significant results in the quantitative analyses, particularly in

support of the overwhelming indications from the qualitative data. However, the combination of significant results and the general thrust of the trends in the direction of dreamwork With Art, supported by the rich qualitative data, suggests that the inclusion of artwork enhances the potential for effective dreamwork. A further limitation of the study lay in the use of a newly-developed instrument, the dreamwork effectiveness rating scales. The contradictory trends between the quantitative data and the qualitative data may have been an artefact of the small numbers of participants, but may also be ascribed to the interpretation of items on the dreamwork effectiveness rating scales. Further research should refine the instrument, with clearer wording. An additional limitation of the study lay in the fact that participants were drawn from a highly educated, psychologized population. The study seems to have supported the integration of artwork in the group dreamwork method with a university population. Further work with the refined group dreamwork method With Art with a non-psychologized population would be useful. It could be anticipated that the integration of the non-verbal artwork in the dreamwork method may enhance dreamwork with a less verbally competent lay population group.

In sum, the research study provided robust information which has made it possible 1) to support the inclusion of artwork into the group dreamwork method, 2) to confirm the manner in which the artwork was integrated and, 3) to provide additional refinements for the dreamwork method incorporating artwork.



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## APPENDIX A

### PERSONAL INFORMATION QUESTIONNAIRE

#### *Motivational criteria*

1. What prompted your interest in this group?
2. Have you participated in an experiential group before?  
Specify.

#### *Criteria specific to group dreamwork*

3. How important is it for you to participate in this dream group?  

|            |   |   |   |   |   |                           |   |   |   |    |
|------------|---|---|---|---|---|---------------------------|---|---|---|----|
| 0          | 1 | 2 | 3 | 4 | 5 | 6                         | 7 | 8 | 9 | 10 |
| Not at all |   |   |   |   |   | It means everything to me |   |   |   |    |
4. Do you remember your dreams or aspects of your dreams?
5. Are you prepared to share your dreams in a group situation?

#### *Interpersonal factors*

6. How would you describe yourself along the following continuum?  

|                     |   |   |   |   |   |               |   |   |   |    |
|---------------------|---|---|---|---|---|---------------|---|---|---|----|
| 0                   | 1 | 2 | 3 | 4 | 5 | 6             | 7 | 8 | 9 | 10 |
| Extremely withdrawn |   |   |   |   |   | Very outgoing |   |   |   |    |
7. Rate the extent to which you fear self-disclosure on the following continuum  

|            |   |   |   |   |                                             |   |   |   |   |    |
|------------|---|---|---|---|---------------------------------------------|---|---|---|---|----|
| 0          | 1 | 2 | 3 | 4 | 5                                           | 6 | 7 | 8 | 9 | 10 |
| Not at all |   |   |   |   | I have a pervasive dread of self disclosure |   |   |   |   |    |
8. How are you feeling right now in this situation?
9. Tell me something about your relationships.

10. Have you ever held any status positions or wished to hold any?

*Psychiatric screening*

11. Have you ever sought professional psychiatric or psychological help?  
Specify.
12. Are you taking any drugs or medication at present?
13. Do you feel suicidal  
Never ----- every day ----- once a week ----- once a month ----- every few months
14. Do you think other people regard you as very odd?
15. Do you often feel puzzled, as if something has gone wrong either with you or the world, without knowing just what it is?
16. Do you have strange and peculiar thoughts at times?
17. Have you ever had any strange or unusual experiences such as religious experiences or seeing visions or hearing voices?



## APPENDIX C

### Tension Rating Form

**Name:**

**Dream Presenter/Group Member:** (circle which is applicable)

**With Artwork/Without Artwork:** (circle which is applicable)

**With respect to each step of the dreamwork process, rate the extent to which you experienced tension/anxiety/fear.**

Step 1: Relaxation:

|             |       |       |          |       |       |       |              |       |       |    |
|-------------|-------|-------|----------|-------|-------|-------|--------------|-------|-------|----|
| -----       | ----- | ----- | -----    | ----- | ----- | ----- | -----        | ----- | ----- |    |
| 0           | 1     | 2     | 3        | 4     | 5     | 6     | 7            | 8     | 9     | 10 |
| None at all |       |       | Moderate |       |       |       | Overwhelming |       |       |    |

Step 2: Statement of dream content:

|             |       |       |          |       |       |       |              |       |       |    |
|-------------|-------|-------|----------|-------|-------|-------|--------------|-------|-------|----|
| -----       | ----- | ----- | -----    | ----- | ----- | ----- | -----        | ----- | ----- |    |
| 0           | 1     | 2     | 3        | 4     | 5     | 6     | 7            | 8     | 9     | 10 |
| None at all |       |       | Moderate |       |       |       | Overwhelming |       |       |    |

Step 3: Amplification:

|             |       |       |          |       |       |       |              |       |       |    |
|-------------|-------|-------|----------|-------|-------|-------|--------------|-------|-------|----|
| -----       | ----- | ----- | -----    | ----- | ----- | ----- | -----        | ----- | ----- |    |
| 0           | 1     | 2     | 3        | 4     | 5     | 6     | 7            | 8     | 9     | 10 |
| None at all |       |       | Moderate |       |       |       | Overwhelming |       |       |    |

Step 4: Interpretation and Validation:

|             |       |       |          |       |       |       |              |       |       |    |
|-------------|-------|-------|----------|-------|-------|-------|--------------|-------|-------|----|
| -----       | ----- | ----- | -----    | ----- | ----- | ----- | -----        | ----- | ----- |    |
| 0           | 1     | 2     | 3        | 4     | 5     | 6     | 7            | 8     | 9     | 10 |
| None at all |       |       | Moderate |       |       |       | Overwhelming |       |       |    |

Step 5: Feedback:

|             |       |       |          |       |       |       |              |       |       |    |
|-------------|-------|-------|----------|-------|-------|-------|--------------|-------|-------|----|
| -----       | ----- | ----- | -----    | ----- | ----- | ----- | -----        | ----- | ----- |    |
| 0           | 1     | 2     | 3        | 4     | 5     | 6     | 7            | 8     | 9     | 10 |
| None at all |       |       | Moderate |       |       |       | Overwhelming |       |       |    |

## APPENDIX D

## The Dreamwork Effectiveness Rating Form

Name:

**Dream Presenter/Group Member:** (circle which is applicable)

**With Artwork/Without Artwork:** (circle which is applicable)

**With respect to each item below, rate the extent to which the following applied during this dreamwork session.**

1. My understanding with regard to the dream images became clear:

0 1 2 3 4 5 6 7 8 9 10  
Not at all To a great extent

2. I experienced the dreamwork as emotionally evocative:

0 1 2 3 4 5 6 7 8 9 10

Not at all To a great extent

3. I felt transported into the dream imagery:

0 1 2 3 4 5 6 7 8 9 10  
Not at all To a great extent

4. I achieved an overall understanding of the dream meaning:

0 1 2 3 4 5 6 7 8 9 10

Not at all To a great extent

5. I achieved insight into life processes which could effect change:

0 1 2 3 4 5 6 7 8 9 10  
Not at all To a great extent

## **APPENDIX E**

### **Group Dreamwork Post Experiential Questionnaire**

**Name:** \_\_\_\_\_

With respect to your experience of the dreamwork workshop, complete the following questions:

- I. As DREAM PRESENTER, across each of the five steps of the dreamwork process,
  - i. With Artwork
  - ii. Without Artwork
- II. As GROUP MEMBER, across each of the five steps of the dreamwork process,
  - i. With Artwork
  - ii. Without Artwork
- III. Describe your experience of the FINAL ARTWORK, and comment on whether you consider this step should be included and, if so, the optimal way of conducting the step.

(If the space provided for your comments in a particular subsection is not adequate, please attach a clearly labelled addendum.)

**I. As DREAM PRESENTER, describe your experience at each step of the dreamwork.**

## 1. Step 1: Relaxation

- [illegible]

**2. Step 2: Statement of dream content**

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
  
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
  
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.

**3. Step 3: Amplification**

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
  
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
  
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.

#### 4. Step 4: Interpretation and Validation

- a.
  - i. With Artwork
  - ii. Without Artwork
  
  
  
  
  
  
  
  
  
  
- b.
  - i. With Artwork
  - ii. Without Artwork
  
  
  
  
  
  
  
  
  
  
- c.
  - i. What do you think would be the optimal way of conducting this step?
  - ii. Comment on whether or not you consider artwork should form part of this step.

**5. Step 5: Feedback**

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
  
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
  
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.



**II. As GROUP MEMBER, describe your experience at each step of the dreamwork.**

## 1. Step 1: Relaxation

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.

**2. Step 2: Statement of dream content**

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
  
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
  
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.

### 3. Step 3: Amplification

- [illegible]

#### 4. Step 4: Interpretation and Validation

- [illegible]

**5. Step 5: Feedback**

- a. Describe your experience of this step:
  - i. With Artwork
  - ii. Without Artwork
  
- b. Describe how anxious you felt at this step, and why:
  - i. With Artwork
  - ii. Without Artwork
  
- c. What do you think would be the optimal way of conducting this step?  
Comment on whether or not you consider artwork should form part of this step.

### **III. FINAL ARTWORK**

Describe your experience of the FINAL ARTWORK, and comment on whether you consider this step should be included and, if so, the optimal way of conducting the step.

## APPENDIX F

### GROUP DREAMWORK POST-EXPERIENTIAL QUESTIONNAIRE: COLLATED TRANSCRIPTS

#### AS DREAM PRESENTER

##### STEP 1: RELAXATION

###### 1. Experience of the Step:

###### I WITHOUT ART

- a.
- b. Found it difficult to relax in group setting - related the dream in my head
- c. Tense in anticipation of expressing dream
- d. Focus on dream images and content less concrete than w.
- e. For both very anxious re. presenting, self-revelation
- f. For both, able to relax depending on what music played
- g. Same for both (experience with meditation)

###### II WITH ART

- a. Artwork helped process of focusing on dream content and sequence
- b. More relaxed - felt I could express myself on paper rather than worry about verbal report
- c. Felt focus off me expressing myself verbally, could use paper
- d. Focused on each image, colours and feelings and how to draw these - felt there was a sharper focus of images and feelings - image was concrete but spontaneous
- e. For both very anxious re. presenting, self-revelation
- f. For both, able to relax depending on what music played
- g. Same for both (experience with meditation)

###### 2. ANXIETY

###### I WITHOUT ART

- a. Same - re: self-disclosure, centre of attention
- b. More anxious - fidgeted, couldn't relax
- c. More anxious: worried about how I would describe dream
- d. Both: anxious re. interpretations
- e.
- f. Same
- g.

###### II WITH ART

- a. Same - re: self-disclosure, centre of attention
- b. Excited: keen to get hold of paints

- c. Less anxious as could focus on presenting on paper rather than verbally
- d. Both: anxious re. interpretations, also slightly anxious re. artwork
- e. Slightly more anxious because of performance
- f. Same
- g.

### 3. SUGGESTIONS

- a. Music helpful
- b. Guided relaxation
- c. Guided relaxation, clear instructions for DP and GM
- d. Longer
- e. Music calming, guided relaxation
- f. Longer, guided relaxation, focus for DP, clearing for GM
- g. Longer, guided relaxation, focus for DP

General comments:  
 play with art materials  
 stress art = process

## **STEP 2: STATEMENT OF DREAM CONTENT**

### 1. EXPERIENCE OF STEP

#### **I WITHOUT ART**

- a. Difficult to explain dream
- b. I felt unsure, shy and hesitant to express feelings verbally
- c. Extremely frustrating trying to explain dream without art
- d. Difficult to try to get clear picture of dream without seeing it in front of me
- e. Nervous about having to try  
Concerned would take too much time
- f. Not as centred in the experience
- g.

#### **II WITH ART**

- a. Drawing specific images helped me communicate imagery more easily
- b. Allowed me to clearly express my images without much explanation  
I was caught up in the dream
- c. Easier to explain dream  
Felt people understood dream better  
Would have done second dream with art if could
- d. Allowed me to express imagery clearly, including colours, shapes, etc.  
Allowed the images to come to life for me  
Aid to remembering the imagery
- e. Nervous, but more confident with words
- f. Artwork acted as symbol



- Helped me state content of dream
- Centred me in the dream
- Drew together the whole dream
- g. Could move into dream more
- Less in my head (cognitive space), more in the dream space
- Intensified affective connection to dream
- I felt I could speak of the dream with more authority

## 2. ANXIETY

### I WITHOUT ART

- a. Same; anxiety re. expressing intimate experience
- b. Anxious re. difficulty putting feelings into words
- c. More anxious - frustrated re. expressing self verbally
- d. Both - anxious re. public speaking
- e.
- f. More - not as centred in the experience
- g. No difference

### II WITH ART

- a. Same; anxiety re. expressing intimate experience
- b. Not anxious - absorbed/caught up in artwork
- c. Less anxious - liked focus on art rather than me
- d. Both - anxious wouldn't get detail
- e. Drawing in front of everyone
- f. Art helped filter out the clutter when anxiety arose
- g. No difference

## 3. SUGGESTIONS

- a. Artwork should always be available
- b. Art should definitely be included
- DP should decide at what stage to do art
- Art best when caught up in the dream
- c. Art should always be used
- d. Artwork before group so not rushed
- e. GMs should ask DP to draw additional images as required
- f. Art after relaxation and before verbal statement of dream content
- adds to relaxation process
- Allows DP to get in touch with psyche
- Centres DP in experience of dream content
- Helps DP to state dream content more clearly
- g. Art immediately after verbal statement of dream

### STEP 3: AMPLIFICATION

#### 1. EXPERIENCE OF STEP

##### I WITHOUT ART

- a. Probing made me feel uncomfortable
- b.
- c.
- d. Enjoyed the focus on the imagery for both
- e. Enjoyed both
- f.
- g. I was more cognitive

##### II WITH ART

- a. Art was reference point and allowed me to expand and go deeper
- b. Everyone viewed the picture and expanded from there, thus expanding the step  
The picture felt like a safe place for me
- c. Art provided a focus for the attention
- d. Art made images clearer and helped me and GM to expand further
- e. Artwork helped me enlarge on the situation in more detail
- f. I felt more centred, grounded and comfortable  
Art provided a symbolic link between the dreamworld and reality  
Art was a concrete symbol of the whole
- g. I was less in my head, more in the dream space  
I felt I could speak with more authority

#### 2. ANXIETY

##### I WITHOUT ART

- a. Similar
- b.
- c.
- d. Anxious about public speaking
- e. Same, but felt judgemental re. my drawing
- f. Not as centred
- g. Same, not anxious

##### II WITH ART

- a. Similar
- b. Did not feel as vulnerable as I had picture to focus on, felt like a safe place
- c. Less anxious as DP and GM could focus on picture rather than DP  
Easier to talk about images
- d. Much less anxious because could focus on artwork
- e. Same
- f. Less anxious, more at ease because less tension between dreamworld and reality

- g. Same, not anxious

### 3. SUGGESTIONS

- a. As is, with art
- b. As is, with art
- c. Could draw more here
- d. As is, with art
- e. As is, with art
- f. Very NB to have art
- g. Very effective with art

## **STEP 4: INTERPRETATION AND VALIDATION**

### 1. EXPERIENCE OF STEP

#### **I WITHOUT ART**

- a. Interpretations were directed towards concepts
- b. Both same, peak of process
- c.
- d.
- e. More cerebral
- f. More intellectual
- g.

#### **II WITH ART**

- a. Interpretations directed towards visual
- b. Both same, peak of process
- c. More concentration from group
- d. Good to refer back to imagery
- e. Good to use artwork to refer back to imagery
- f. Artwork very powerful in potential to open up some meaningful aspects not acceptable with just verbal association
- g. Deeper  
Artwork was bridge from imaginal to here-and-now  
Useful concrete symbol to bring interpretations into here-and-now, not just in the mind  
Artwork kept contact with dream world

### 2. ANXIETY

#### **I WITHOUT ART**

- a. Same
- b. No difference, more excitement than anxiety
- c. Fairly anxious for both

- attention focused on me
- hearing things I didn't always want to
- d. Greater without art
- e. Same
- f. Not anxious
- g. Not anxious

## II WITH ART

- a. Same
- b. No difference, more excitement than anxiety
- c. Fairly anxious for both
  - attention focused on me
  - hearing things I didn't always want to
- d. Fairly anxious
- e. Same
- f. Not anxious
- g. Not anxious

## 3. SUGGESTIONS

- a. Great as is, with art
- b. Possibly final artwork now
- c. All do artwork now to shift attention
- d. Optimal as is, with art
- e. Important to focus on the artwork
- f. Important to use artwork as focal point in interpretation
- g. Fine as is, with art

## STEP 5: FEEDBACK

### 1. EXPERIENCE OF STEP

#### I WITHOUT ART

- a. Same: amazing insights, moved one beyond artwork
- b. Same -great
- c.
- d.
- e. More cerebral
- f. Easier to grasp intellectual content
- g.

#### II WITH ART

- a. Same: amazing insights, moved one beyond artwork
- b. Same -great
- c. Felt group members more involved, the artwork retained the focus

- d. More emotionally exhausted - had been more emotionally evocative
- e.
- f. Less intellectual, but deeper grasp
- g.

## 2. ANXIETY

### I WITHOUT ART

- a. Same, sudden subsidence of anxiety - liberated feeling
- b. Same, not anxious
- c.
- d. Same, least anxious stage - excited
- e. Same - lower
- f. Less anxious because more intellectual
- g. Not anxious - 'grateful'

### II WITH ART

- a. Same, sudden subsidence of anxiety - liberated feeling
- b. Same, not anxious
- c.
- d. Same, least anxious stage - excited
- e. Same - lower
- f. More anxious - more penetrative
- g. Not anxious - 'grateful'

## 3. SUGGESTIONS

- a. As is, with art
- b. Possibly another artwork now (on feelings) to capture the 'inspiration'
- c. Possibly group do artwork to express overall impression of the dream
- d. As is, with art
- e. Another artwork (final) at this stage
- f. Would have liked to tape record session - worried I'd lose some of it
- g. Final artwork for dream presenter on own (while group break) to express new-found appreciation from dream and bring closure

## AS GROUP MEMBER

### STEP 1: RELAXATION

#### 1. Experience of the Step:

##### I WITHOUT ART

- a. Same - relaxed and intrigued
- b.
- c. Mind tended to wander
- d. Same: cleared mind and opened myself up
- e. No difference: dreamy, warm feeling
- f. Same
- g. Same

##### II WITH ART

- a. Same - relaxed and intrigued
- b. More motivated - eager to see it, knew it would help focus
- c. Helped to know I would be able to use artwork to concentrate
- d. Same: cleared mind and opened myself up
- e. No difference: dreamy, warm feeling
- f. Same
- g. Same

#### 2. ANXIETY

##### I WITHOUT ART

- a. Same: low (felt unnoticed, therefore secure)
- b. Greater anxiety as I couldn't relax
- c. Greater anxiety as I knew I would need to concentrate more on verbal expression
- d. Same, not anxious
- e. Same, not very anxious
- f. Same
- g. Same

##### II WITH ART

- a. Same: low (felt unnoticed, therefore secure)
- b. Less anxious: knew artwork would help me to focus  
eager to see artwork
- c. Less anxious: knew less concentration needed as visual artwork would keep me focused
- d. Same, not anxious
- e. Same, not very anxious
- f. Same
- g. Same

### 3. SUGGESTIONS

- a. Fine as is
- b. Important to be at least five minutes  
Guided relaxation
- c. Longer (full five minutes)  
Focused (guided)
- d. Longer (full five minutes)
- e. Fine
- f. Longer  
Guided relaxation
- g. Guided relaxation

## **STEP 2: STATEMENT OF DREAM CONTENT**

### 1. EXPERIENCE OF STEP

#### **I WITHOUT ART**

- a. Placed more emphasis on emotions
- b. Long and tiring, my attention wandered  
Concerned I was caught up in my own imagination  
'If there is no (artwork) picture, we all have our own visual image. It is ours, not theirs. If the picture is on paper, it is their picture and their story.'
- c. Not so easy to visualise, difficult to get into dream images
- d. More difficult, didn't know if what I pictured differed from DP
- e. My image was possibly different from DP
- f. Not sure if my mental image same as DP
- g. More concentration

#### **II WITH ART**

- a. Made images clear  
Helped me to get a clear mental picture of emotions, objects, etc  
Pulled me into the process, like I've seen the dream
- b. Kept me interested and focused
- c. Easier to visualise, gained a better picture of the dream content
- d. Could visually see the images - colour, shape, size  
Helped me to enter DP's experience of the image
- e. Took me into DP's dream, gave me real insight
- f. Grounded me in DP's experience  
Clarified the dream for me  
Clarified aspects I needed to know to go deeper and broader  
Bridged the gap between the dream world and the here-and-now  
Greater participation by GMs
- g. Served as reference point  
Added insight from unconscious aspects of the artwork  
Greater insight into the dream content  
Tangible

Less concentration needed

2. ANXIETY

I WITHOUT ART

- a. Same: no anxiety as felt unnoticed
- b. Same: anxious as struggled with concentration
- c. Greater anxiety as had to concentrate more and found it more difficult to get into dream images
- d. Same
- e. Same - focus not on me
- f. Same
- g. Same

II WITH ART

- a. Same: no anxiety as felt unnoticed
- b. Same: anxious as struggled with concentration
- c. Less anxiety as could focus on artwork images (needed less concentration)
- d. Same
- e. Same - focus not on me
- f. Same
- g. Same

3. SUGGESTIONS

- a. Great with artwork
- b. Artwork should always be included to keep attention
- c. Great with art
- d. As is with art
- e. Possibly DP to do artwork on own  
Encourage DP to add to images along the way  
Meditation on different images
- f. Very positive with artwork, should always be part of this step
- g. Very positive with artwork

**STEP 3: AMPLIFICATION**

1. EXPERIENCE OF STEP

I WITHOUT ART

- a.
- b.
- c. I forgot images
- d.



- e. More limited, less to go on
- f. More difficult to clarify images
- g.

## II WITH ART

- a. Images amplified further
- b. Helped to stimulate amplification of certain images  
Kept my interest and focus  
Helped me to remember features of images
- c. Provided framework  
Helped me focus on certain images
- d. Stimulated questions  
Helped GMs to remember  
Focus on more depth (colour, shapes, etc)
- e. Base to work from  
More involved  
Concentrated better  
Wider because of base
- f. Easier to develop themes  
Symbolic link to world of DP
- g. Reference point  
Tangible  
Less concentration needed

## 2. ANXIETY

### I WITHOUT ART

- a. Same
- b. Same
- c. Greater: had to rely on mental imagery of pictures
- d. Same
- e. Same
- f. Same
- g. Same

### II WITH ART

- a. Same
- b. Same
- c. Less: easier to remember, focus and pick at images
- d. Same
- e. Same
- f. Same
- g. Same

### 3. SUGGESTIONS

- a. Artwork beneficial  
Add to artwork as images amplified
- b. Positive re: artwork
- c. Artwork beneficial
- d. Artwork very beneficial
- e. Encourage more artwork if necessary
- f. Artwork very beneficial
- g. As is, with art

## **STEP 4: INTERPRETATION AND VALIDATION**

### 1. EXPERIENCE OF STEP

#### I WITHOUT ART

- a. Shift to focus on ideas
- b. Exciting
- c. Same (I sat back)
- d. Mental picture of imagery
- e. Effective, but less encompassing, ie skeletal
- f. GMs not as grounded in DP's experience
- g.

#### II WITH ART

- a. Focus on images and ideas
- b. Interpretations remained with me longer
- c. Same (I sat back)
- d. Concrete reminder of images and details of images (shape, colour, etc)  
Helped tie in and enhance interpretations
- e. Fleshed interpretations out
- f. Base for development of interpretations  
Added meanings  
Kept GMs focus grounded in DP's experience
- g. Valuable base in step to interpretations  
Added source of reference

### 2. ANXIETY

#### I WITHOUT ART

- a. Same, increased anxiety because personal, intimate focus
- b. Same
- c. Same (Sat back)
- d. Same, anxious if DP's issues difficult
- e. Same, except if touched own issues
- f. Same

- g. Same, not anxious

## II WITH ART

- a. Same, increased anxiety because personal, intimate focus
- b. Same
- c. Same (Sat back)
- d. Same, anxious if DP's issues difficult
- e. Same, except if touched own issues
- f. Same
- g. Same, not anxious

## 3. SUGGESTIONS

- a. Fine as is - shift is away from artwork
- b. As is, with artwork
- c. All Gms could produce artwork to remain involved
- d. Nice to have artwork to look at
- e. As is with art, or add more art
- f. Important to have art
- g.

## **STEP 5: FEEDBACK**

### 1. EXPERIENCE OF STEP

#### I WITHOUT ART

- a. Did not feel involved at this stage - artwork used by facilitator
- b. Good, but did not feel involved
- c. Same - wondered
- d.
- e. Good to tie up loose ends
- f. Less grounded in the experience of the dream
- g.

#### II WITH ART

- a. Did not feel involved at this stage - artwork used by facilitator
- b. Good, but did not feel involved
- c. Same - wondered
- d. Artwork was a visual image of all that was important
- e. Less anxious with artwork - something to look at
- f. Artwork was a concrete central point which kept focus and provided validation
- g. Artwork was an additional source

2.      ANXIETY

I        WITHOUT ART

- a.      Same (less)
- b.      Same (greater) - nothing to say
- c.      Same (less) - struggled to keep focus
- d.      Same (less) - excited and happy
- e.      Same (less)
- f.      Same
- g.      Same

II        WITH ART

- a.      Same (less)
- b.      Same (greater) - nothing to say
- c.      Same (less) - struggled to keep focus
- d.      Same (less) - excited and happy
- e.      Same (less)
- f.      Same
- g.      Same

3.      SUGGESTIONS

- a.      Great as is.
- b.      Prefer to leave out group member feedback
- c.      Uninvolved
- d.      Fine as is
- e.      Maybe another artwork now with new perspective
- f.      Important for art to be there
- g.      Good to feel my contribution important

## **FINAL ARTWORK**

- a. Visual representation a reflection  
Able to consider the experience as a whole, feelings (before, during and after), and learnings re. dreams and myself  
Closure, tied up loose ends  
Focused on positive feelings re. the event
- b. Artwork a reminder  
Pulled together and moved forward  
Able to express final feelings
- c. Sum up  
Beyond words - showed things I couldn't express verbally  
Concrete reminder  
Powerful: a response with my whole being, rather than just mentally
- d. Opportunity to focus on moving forward (problems and guidelines for solutions)  
Tied together  
Concrete symbol
- e. Moved me on (crystallized new hope/change)  
Very satisfying (good feeling)
- f. Consolidation (consciously and unconsciously)  
Moving on
- g. Relaxing, playful, creative  
Expanding