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Moving Myths: A Heuristic Inquiry Into the Role of Jungian Concepts in the Theoretical Framework of a Dance/Movement Therapy Student

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MOVING MYTHS: A HEURISTIC INQUIRY INTO THE ROLE OF JUNGIAN CONCEPTS

IN THE THEORHETICAL FRAMEWORK OF A DANCE/MOVEMENT THERAPY

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Abstract

The purpose of this heuristic study was to develop a personal dance/movement therapy approach and interventions that utilize the Jungian concepts of myth and archetypes. The researcher, a 24-year-old graduate student, is grounded in a humanistic-existential therapy approach and is interested in bringing additional symbolism and metaphor to my theoretical lens by examining how these specific elements of Carl Jung's psychoanalytic theory can enhance my current framework. Data collection and analysis took place over five Authentic Movement Skype sessions with the researcher and research collaborator participating from private rooms in their respective homes in Chicago, IL and Seattle, WA. The first session focused on the research questions, the next three sessions framed particular myths and the archetypes within them, and the final session revisited the questions and processed findings. Findings revealed the understanding of each archetype as bi-polar, and the acknowledgement of unconscious material from all individuals as an innate presence in the therapeutic relationship, with the overarching goal being to integrate these concepts into my theoretical approach. Within this, there is an assumption that effective clinicians must become aware of the darker sides of their own archetypes in order to receive these parts of their clients. Implications include the use of exploring mythical themes within movement to discover and promote ownership of an individual's whole Self, and the balance of self-work and internal process.

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Chapter I: Introduction

Purpose of the Research

The purpose of this study was to develop a personal dance/movement therapy (DMT) approach, along with specific interventions, that utilize the Jungian concept of myth and archetypes. My developing theoretical framework as an emerging dance/movement therapist is grounded in the humanistic-existential approach. Throughout my journey as a DMT student, I became increasingly interested in the use of Jungian concepts in therapy. I wanted to explore how these tools might fit into my clinical work, so that I could further build my personal approach within a humanistic-existential framework. By conducting this heuristic inquiry, I hoped to integrate Jungian concepts into my developing framework, specifically incorporating myth and archetypes into my DMT approach.

Motivation for the Study

The motivation for this study stems from the personal value I place on myth, particularly the symbolism it can provide in clinical work, and a desire to bring the Jungian concept of the unconscious to movement. While I find myself grounded in a humanistic-existential approach, Carl Jung's use of myth and archetypes in many of his psychoanalytical theories bring additional symbolism and metaphor to therapeutic work in a way I find attractive. Fairytales and myth were present early in my childhood in the form of books, art work, and verbal retellings. I noticed that stories had the ability to transform the way I perceived my world, and I began to prescribe them in countless areas of my life. A painting at a museum held significance because of the moral that I derived from it, every dance piece I witnessed or performed felt important because I infused each role with a narrative, characters I admired in books and film became outlets for me to project elements of myself onto; perhaps to amplify qualities that I hoped to embody and

possess. Whatever it was, the act of creating a story or stepping into one has allowed me to discover, transform, or simply acknowledge parts of myself; both desirable and otherwise. I find comfort in the realization that so many stories, cross-culturally, seem to repeat themes found in the human experience. In fact, Jungian analysis of stories has revealed seven basic plots in the world: overcoming the monster, rags to riches, the quest, voyage and return, comedy, tragedy, and rebirth (Booker, 2004). And yet, storytelling still seems to be at the heart of art making, which—in my experience—is essential to our psycho-spiritual growth as humans. It makes sense then, that as I began to delve into the work of discovering my approach to therapy, I found myself gravitating towards literature that identified the role of storytelling and myth within psychotherapy. Simultaneously, I was beginning to intimately experience Authentic Movement in my personal therapy with dance/movement therapist Susan Cahill. The practice of Authentic Movement felt connected to the Jungian framework I was interested in exploring in research, as well as my continuing self-work, which led Cahill to connect me with my research collaborator, Lisa Fladager, a dance/movement therapist, Authentic Movement practitioner, and PhD candidate in depth psychology with an emphasis in psychotherapy.

Sections of Jungian psychology consider the use of myth, and the archetypes illustrated within them, as a way to provide psycho-spiritual significance for clients and illustrate the journey towards Jung's individuation process (Diamond, 2009). Dance/movement therapist Joan Chodorow's work with Jungian DMT and depth psychology shares this goal of individuation, which Chodorow defines as a person becoming whole, indivisible, and distinct from the collective (Stanton-Jones, 1992). Her work recognizes myth as a parallel for an individual's life struggles, and she uses the body as a form of active imagination to engage with the unconscious elements projected in these stories (Stanton-Jones, 1992). In my own work as a clinician, I am

interested in making the use of myth, and the archetypes recognized within them, more explicit while still remaining grounded in my DMT framework. Through this study, I hoped to develop a personal approach that emphasized the use of myth and archetypes within a humanistic-existential dance/movement therapy approach.

Research Questions

How can the use of myth and Jungian archetypes be incorporated into my DMT approach and interventions? My research also explores two sub-questions: How can I create interventions around particular myths? How do I know when to use myth-based interventions?

Value of the study

First and foremost, this study was intended to support my work and provide me with a clearer, more integrated understanding of my own theoretical framework. It was my hope that by attempting to integrate concepts from Jung's analytic psychology into my own humanistic-existentially grounded practice of dance/movement therapy, I could demonstrate for other DMT students how to blend multiple therapeutic paradigms to form a personal approach to therapy.

Definitions of Key Terms

Anima. What Jung referred to as the man's femininity. Marie-Louise Von Franz theorized that stories of women's suffering written by men, may be a projection of the man's anima problem (1993).

Animus. The expression of qualities typically belonging to masculine law, especially severe, cruel, or vengeful, through the feminine; either a goddess figure, or often in myth, nature (Von-Franz, 1993).

Archetypes. Innate and universal psychic prototypes that play a large role in how an individual thinks, feels, and behaves (Ivey & Ivey, 2012). An image or model representative of

an unconscious element of the instinctual structure of the human psyche (Walker, 2002). Jung imagined these as psychological organs, connected to the evolution of the human species in the same manner as physical organs (Ivey & Ivey, 2012).

Authentic Movement. A movement approach, first developed by Mary Whitehouse (2000) and further established by Janet Adler (2000), in which one participant moves while another holds the space as a witness. Reflective of Jung's concept of active imagination, Authentic Movement involves a process of inner focus and listening that develops spontaneously into unplanned expressive movement (Chodorow, 1991). Whitehouse described authentic movement as "in and of the Self at the moment it is done"; or movement that exists when the needs and demands that distract from one's genuineness are sacrificed and the reality of impulse can be experienced (Frantz, 2000, p. 22). Adler (2000) elaborated on the role of the witness, as she emphasized that it does not involve 'looking at,' but rather witnessing and responding to sensation, impulse, and energy present in the space in order to deepen the experience of the mover. After the movement has concluded, the witness and mover typically discuss their experiences in order to bridge unconscious processes into consciousness (Adler, 2000).

Core-Distal patterns. Second in the Patterns of Total Body Connectivity, and sometimes referred to as 'navel radiation.' Core-distal patterning refers to movement that begins at the core of the body and radiates out from the body, through the limbs and distal ends, characterized by an "in-out" rhythm (Hackney, 1998). Since the core has a connection to each limb of the body, each limb then finds its relationship to the rest of the body through the core (Hackney, 1998).

Dance/movement therapy student. Me in my current role as a candidate for a master's degree in dance/movement therapy and counseling; engrossed in course work, thesis development, and supervised clinical work. My current theoretical approach is grounded in

humanistic-existential. While I appreciate the Jungian DMT approach, and find that I connect to the existential elements of Jung's work, I do not align closely with a psychodynamic or psychoanalytical approach, and wish to tease out the elements of Jungian work that can best support my own work.

Dimensions. Made up of two oppositional spatial pulls, our world recognizes three cardinal dimensions: vertical, sagittal, and horizontal (Hackney, 1998). The six bi-polar spatial directions: up/down, forward/backward, and right/left: represent the vertical dimension of height, horizontal dimension of width, and sagittal dimension of depth, and are considered by Rudolph Laban to provide 'a feeling of stability' due to the axes relationship to gravity (Moore, 2014).

Effort-life. Effort-life refers to a section of Laban Movement Analysis, a technique that categorizes the scope of movement possibilities, and is divided into four basic factors: space, time, weight, and flow (Hackney, 1998). Movement exists along a spectrum within these groupings, and reflects the mover's attitude towards investing energy which provides a feeling-tone and can be correlated with mood, emotion, or expressivity (Hackney, 1998). The mover adopts an attitude ranging from fighting to indulging within the four factors; expressed as direct or indirect movements within space, accelerating or decelerating in relation to time, increasing pressure or decreasing pressure in weight, and binding or freeing in flow (Moore, 2014).

The Hero's Journey. Joseph Campbell (1968) outlined a composite adventure, or template, that many symbolic hero figures adventure through in myth. Following the first stage, separation or departure, the hero may pass through The Call to Adventure, Refusal of the Call, Supernatural Aid, The Crossing of the First Threshold, and The Belly of the Whale; after which one passes into the stage of trials or victories of initiation through The Road of Trials, The Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, Apotheosis,

and The Ultimate Boon (Campbell, 1949).

Humanistic-existential. Humanistic-existentialism refers to a tradition within counseling psychology that represents an attitude of empathy within the therapeutic relationship between two equal humans (Ivey & Ivey, 2012). Empathetic concepts within this approach are derived from Carl Roger's person-centered theory, which emphasizes that people are ultimately positive and capable of self-actualizing, or experiencing one's fullest humanity (Ivey & Ivey, 2012). The existential worldview accentuates the notion of feeling connected to the world, and aims to enable people to recognize and develop ownership of their relationship to the world and their beliefs (Ivey & Ivey, 2012).

Kinesphere. The category of Space, within Laban Movement Analysis, refers to the kinesphere as a mover's personal space surrounding the body (Hackney, 1998). Movement can exist within the kinesphere in relation to the body in near-reach space, medium reach, or as far away as the mover can reach, and correlates to the mover's sense of the space that is his/hers or the space they affect (Hackney, 1998).

Labyrinth. A labyrinth refers to a symbolic figure in mythology, particularly in the Greek story of the Minotaur. Artress distinguished a labyrinth from a maze, emphasizing, "They have one well-defined path that leads us into the center and back out again. There are not tricks to it, no dead ends or cul-de-sacs, no intersecting paths" (Artress, 1995, p. 51).

Maze. In contrast to the labyrinth, Artress differentiates the concept of a maze, defining it as "multicursal," and "They offer a choice of paths, some with many entrances and exits. Dead ends and cul-de-sacs present riddles to be solved. Mazes challenge the choice-making part of ourselves. Often, they are made from hedges or other materials that create alleyways to limit the walker's sight. Our logic is challenged" (Artress, 1995, p. 51).

Myth. Historically recycled and often cross-cultural, myths are stories that have played a foundational role in the development of moral orders and the religious codes of societies (Campbell, 1972). The nature of myth is such that while their narrative information is fictional, the themes and morals represented in them hold timeless truths (Scruggs, 2017).

Self vs. self. The Self is an archetype in Jungian psychology that simultaneously represents psychic totality and the ego within it (Jung, 1959). The 'self', using the small letter 's' refers to the ego, the individual, and the personality; relating directly to 'me' and everything that concerns (Whitehouse, 2000). The 'Self', with a capitol letter 'S', refers to the transpersonal; something greater and more powerful than the ego or the individual, and whole in nature as it comprises everything known and unknown (Whitehouse, 2000).

Chapter II: Review of the Literature

This literature review will focus on the Jungian perspective and theory behind myth, its functions, and how it can be applied to the field of dance/movement therapy. It will define several Jungian concepts including the unconscious, archetypes, archetypal images, active imagination, and the process of individuation. It will investigate the role of myth in society and across cultures, and how its elements have been used through a Jungian lens to inform and guide the therapeutic process. It will also look at Jungian psychology's intersection with somatic practices; particularly the relationship between DMT and depth psychology. Finally, it will examine potential creative applications in which Jungian theory and/or myth are incorporated with the goal of examining an authentic Self.

Science and Myth

With the existence of myth, comes the opportunity for science to disprove these man-made stories. This pattern has shown itself repeatedly throughout man's history: in the contradiction of Darwin's theory of evolution presented in relation to the book of Genesis, the clarity that explorers such as Magellan and Vasco da Gama brought to Columbus's concepts of the world, and the illustration of the earth that Copernicus and Galileo attempted to implement over Holy Scripture (Campbell, 1972). In the modern world, more and more mythological taboos are being devalued by science and the civilized world is overwhelmed with disorder, crime, and violence with no clear parameters of right and wrong or cohesive belief system (Campbell, 1972). The question then arises; should our society be loyal to the underlying myths of civilization or to the growing number of factualized truths of science (Campbell, 1972)? Through his studies of alchemy and psychology, Jung attempted to join seemingly opposite concepts like this in an effort to approach the completion of the individuation process (Walker, 2002). Jung's

work on alchemical and Gnostic texts, although religious, could be argued to have a psychological rather than a metaphysical foundation (Walker, 2002). Jung used the word experience rather than faith when talking about religion, going so far as to say that faith prevents experience (Walker, 2002). In relation to his father's, a Lutheran minister, loss of faith when confronted with scientific materialism Jung was asked if he still believed in God; he replied that he did not need to believe, he *knew* (Walker, 2002).

Phenomenological philosopher Maurice Merleau-Ponty distinguished the concept of perception, from the principle of experience to emphasize the relationship between the perceiving self and the perceived world (Phillips & Morley, 2003). This understanding of perception attempts to alter the relationship between the imaginary and the real, touching on the Gestalt concept of *Prägnanz* (Phillips & Morley, 2003). Operating on the Gestalt understanding that the whole is more than the sum of its parts, this theory implies that the matter and form are stronger when fused within the structure of the phenomenon itself; i.e. water and mortar, while separate concepts, are no longer the same when combined into hardened cement (Phillips & Morley, 2003). Through this lens, Merleau-Ponty argues that the perceptual field could be separated from the physical environment as natural science defines it, but this reductionist view could be surpassed to bring the two into a meaningful whole (Phillips & Morley, 2003). The key to this alchemic process may lie in psychology, specifically within myth (Campbell, 1972).

Historically, myths have been foundational to moral orders and religious codes of societies, with the impact of science creating moral disequilibration (Campbell, 1972). It then becomes the task of the psychologist and comparative mythologist to arrive scientifically at an understanding of myth in a way that acknowledges their archaic features, without discrediting their necessity and importance (Campbell, 1972). John Weir Perry distinguished myth from both

science and religion saying, "Science, is a method of investigation, not a creed, and religion is the practice of a faith [while] myth is [an altogether different] matter, having a different function" (Dubin-Vaughn, 1990, p. 190). This function stems from a need for survival and well-being; it guides cultures through turmoil and inspires structural change (Dubin-Vaughn, 1990). Campbell (1968) agrees adding:

> The first function... is to reconcile waking consciousness to the *mysterium tremendum et fascinans* of the universe as it is; the second [function is] to render an interpretive total image of the same, as known to contemporary consciousness... [This] is the revelation to waking consciousness of the power of its own sustaining source. A third function... is the enforcement of a moral order. (p. 406)

Jungian Archetypes

The Jungian perspective offers theory addressing the nature of human development, psychic functioning, and self-realization through the therapeutic process. Jung's developmental theory closely mirrors Buddhist beliefs about the changeability of peoples' thoughts, feelings, and behaviors over time; highlighting that individuals undergo many physical, emotional, cognitive, psychological and spiritual changes throughout their lives (Ivey & Ivey, 2012). In accordance with Freud, Adler and many multicultural theorists, such as Paulo Freire, Jung viewed counseling as an opportunity for people to transcend their personal unconscious and recognize their untapped potential (Ivey & Ivey, 2012). Freire highlighted a similar goal within a multicultural focus with his concept of *conscientizaca'o*, which aimed to liberate individuals from internalized oppression linked to personal and societal injustices (Ivey & Ivey, 2012). Jung defined the personal unconscious as, "…memories of thoughts, feelings, and experiences that have been forgotten or repressed, that have lost their intensity and importance over time, or that

have never had enough psychic energy to enter one's consciousness" (Ivey & Ivey, 2012, p. 237). Undoubtedly personal to each individual, it functions as a superficial layer of the unconscious (Jung, 1959). He emphasized aiding individuals in becoming more conscious of their unconscious psychic needs, and believed it could provide a source of untapped creativity and guidance (Ivey & Ivey, 2012). In addition to this personal unconscious, Jung also conceptualized something he called the collective unconscious: "…a complex, universal, and primordial set of psychic images that are common to all humanity" (Ivey & Ivey, 2012, p. 238). Unlike the personal unconscious, the collective does not derive from personal experience but is instead a deep, objective, universal layer of society (Jung, 1959). Jung believed the archetypes to be the contents of the collective unconscious; complexes of experiences, the effects of which are felt in our personal lives (Jung, 2014). The manifestations of the archetypes are experienced on an individual level and are thus more naïve than their representation in myth, but Jung spoke to their role on the path to individuation saying "the archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear" (Jung, 1959, p. 5). Jung illustrated several archetypes that he believed were a representation of the collective unconscious, and conceptualized them as memory traces that could be transmitted biologically across generations and cultures, stored in the cortex of an individual's brain (Ivey & Ivey, 2012).Psychiatrist Daniel Siegel outlines the function of the cortex, part of the "upper structures" at the top of the brain, explaining that an individual's cerebral cortex is responsible for complex information processing functions such as perception, thinking, and reasoning (Siegel, 2012). This frontal area of the brain is considered to be the most evolutionarily advanced part of the brain in humans, and is shown to facilitate complex perceptual and abstract representations that make up our

associational thought processes as it matures over the lifespan (Siegel, 2012).

Jung presented archetypes as innate and universal; psychic prototypes that play a large role in how an individual thinks, feels and behaves (Ivey & Ivey, 2012). He imagined them as psychological organs, connected to the evolution of the human species in the same manner as physical organs (Ivey & Ivey, 2012). Comparative literature professor, Steven F. Walker, acknowledges that Jung's concept of the archetypal world of the collective unconscious is a bit unsteady in terms of theory due to the fact that he was not a philosopher (Walker, 2002). However, Walker suggests that the key to understanding the Jungian approach to mythology lies in the concept of *image* and offers Jung's words as an illustration:

….when represented to the mind, appears as an *image* which expresses the nature of the instinctive impulse visually and concretely, like a picture. If we could look inside the psyche of the yucca moth, for instance, we would find in it a pattern of ideas, of a numinous of fascinating character, which not only compel the moth to carry out its fertilizing activity on the yucca plant, but help it 'recognize' the total situation. (2002, p. 3-4).

Walker (2002) clarifies that if an archetype represents an unconscious element of the instinctual structure of the human psyche, then it may be helpful to acknowledge the pictures that the human mind is capable of representing as *archetypal images.* Campbell referred to them in this manner as well, comparing the acknowledgment of these images in one's self to the process of Hindu and Buddhist philosophy's *viveka*, or "discrimination" (1968). He stressed that the archetypal images that lend themselves to being discovered are those that have inspired human culture throughout history in the form of ritual, mythology, and vision (Campbell, 1968).

Dance/movement therapist and Jungian analyst, Joan Chodorow wrote about image and

its relationship to archetypal affects, and the life experiences that stimulate them, within the world's creation myths. She refers to Joseph Campbell's organization of prominent images in these myths as "the abyss, the void, chaos, and alienation" (1991, p. 83), and cites Louis H. Stewart's (1987) definition of an archetypal affect as these very images, and the experience of them, characterized by a particular affect and state of consciousness. Chodorow reviews these archetypal affects as they relate to image and corresponding life experiences, and illustrates their psychological connection to physical senses, "touch, hearing, sight, smell, taste, kinesthetic", and primal affects, "Sadness, Fear, Anger, Contempt/Shame, Startle" (1991, p. 84). She proposes an organization of the five main senses as centered around the proprioceptive or kinesthetic sense of orientation as follows: touch is central to our experience of the archetypal affect of sadness, which relates to the image of *the void*, and correlating experience of loss—hearing is linked to fear, *the abyss*, and the unknown—sight correlates with anger, the image of *chaos*, and the experience of restriction—and smell/taste as a bi-polar sense connects to contempt/shame, *alienation*, and rejection—leaving our instinctive, body level, kinesthetic and proprioceptive senses to keep us centered and oriented in relation to the affect of startle (Chodorow, 1991).

Jung conferred that a well know expression of archetypes lies in myth and fairytale, and thus viewed myths as psychic phenomena that could reveal the nature of one's soul. He explained,

> …the psyche contains all the images that have ever given rise to myths, and that our unconscious is an acting and suffering subject with an inner drama which primitive man rediscovers, by means of analogy, in the processes of nature both great and small. (Jung, 1959, p. 7).

Walker denotes myth as the representation of the unconscious archetypal, instinctual structures

of the mind (2002). Further defined, archetypes themselves represent a recognizable image, a habitual current of psychic energy, which can be equated with a biological pattern of behavior (Walker, 2002). This mental function is not an inherited idea, but a mentally expressed instinct; the underlying archetype being unconscious *experience* of the instinctual event or pattern, and the archetypal image representing it's correlating symbol (Walker, 2002). Jung's tendency to personify concepts lends itself to mythological thinking. Jung once referred to mythology as "the textbook of archetypes" explaining that the world of mythology was made up of numbers of archetypal situations, and due to its narrative modality could be superior to conceptual modes of thought, its stories reflecting the "living processes of the psyche" (Walker, 2002). One example of this lies in Jung's perception of the mythological gods and other symbolism as psychic factors; or archetypes of the unconscious mind that, if illuminated, could connect us to information and insight about our inner most selves (Jung, 1959). Transferring unconscious material to a symbol is what Jung referred to as projection, defining it as "an unconscious, automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object," and "projection always contains something of which the subject is not conscious and which seems not to belong to him" (Jung, 1959, p. 60). The archetypes and symbols that one may encounter therefore do not offer any interpretation on that individuals life, rather through projection they can offer a way into the personal unconscious (Jung, 1959).

The Shadow. Jung outlined several categories of archetype in his theoretical writings; the family archetypes-including the father and mother; story archetypes-the hero, the maiden, the wise old man or guru, the witch, the trickster; animal archetypes-the faithful dog, the enduring horse, the devious cat; in addition to persona, anima, and animus complexes; and the shadow

(Ivey & Ivey, 2012). The shadow represents the dark side of one's personality, including the motives, images, thoughts, and feelings that we do not wish to acknowledge yet are still a part of our psychological structure (Ivey & Ivey, 2012). Stromsted speaks of the emergence of 'shadow' aspects and dreams through her work with authentic movement, such as repressed emotions, primitive instincts, or forgotten images (2009). Although we attempt to hide it from ourselves and others, Jung considered the shadow to exist in both the personal and collective unconscious (Ivey & Ivey, 2012). Walker elaborated, describing the collective shadow as the archetype of collective evil; in times of turmoil or confrontation the shadow contents may be projected onto an enemy side relieving the projector of any ugliness or guilt (2002). In opposition, the personal shadow corresponds somewhat to the Freudian unconscious; the repressed side of the individual psyche (Walker, 2002). Jung considered the confrontation with this shadow, one's personal evil, to be of the greatest psychological value (Walker, 2002). Although the shadow includes these morally objectionable traits and instincts that have the potential to produce thoughts, feelings, and behaviors that are considered socially unacceptable and in some cases evil (Ivey & Ivey, 2012). Its primitive nature may also be a wellspring of energy, creativity, and vitality (Ivey & Ivey, 2012). Jung saw potential to allow individual's shadows to be mirrored through the archetypes so that they might come to know them after the persona or mask of the actor had been stripped away (Jung, 1959). Jung referenced the archetype of the shadow as an inroad to the unconscious:

> But if we are able to see our own shadow and can bear knowing about it, then a small
> part of the problem has already been solved; we have at least brought up the personal
> unconscious. The shadow is a living part of the personality and therefore wants to live
> with it in some form. (2014, p. 20)

The hero. The hero archetype represents a rescuer, or champion image (Ivey & Ivey, 2012). Campbell defined the hero as the man or woman able to battle their limitations, dying a modern man but returning in re-birth to offer the lessons he has learned (1968). The hero's work takes him from our world of secondary effects into the causal zones of his psyche where he battles the 'nursery demons' to break through to the direct experience of his archetypal images (Campbell, 1968). The hero's journey could be considered the standard path of mythological adventure, the formula representing a rite of passage of separation, initiation, and return (Campbell, 1968). Atsuko Nadata (2014) outlines a case study illustrating a client who experiences psychological transformation through the combination of Guided Imagery and Music (GIM) sessions based on a developmental pattern of the archetypes in myths within the Hero's Journey. She describes her facilitation of the GIM experience as an opportunity for clients to engage in the individuation process (Nadata, 2014). Nadata's role in sessions as assisting the client to achieve an altered state of consciousness, through enhanced relaxation and focus, after which the client identifies their awareness of body sensations and emotions in relation to symbols and stories in imagery shared while listening to sequences of classical music (2014). Nadata speaks to the story patterns in myth as representative of the psychological development of humans (2014). She acknowledged and defined the three phases of this journey: departure (separation), initiation, and return, and the universal archetypes within them to allow the client to reflect on imagery content and claim the power to transform their life (Nadata, 2014). This case study's client, a survivor of domestic violence, first identified herself as a formless gray color in the music, before entering the first stage of the hero's journey, 'Call to Departure' and addressing her personal hero archetype of the Orphan as it arose in imagery; a hero form concerned with surviving difficulty (Nadata, 2014). As the sessions continued, she

progressed through the second stage of the hero's journey, initiation, which allowed her to unlock anger under the archetype of the Altruist, the Ultimate Boon stage, where she contacted the Innocent, concerned with achieving happiness (Nadata, 2014). In later sessions, she reached the Return stage, where she acknowledged her hero archetype of the Magician, whose task is to transform one's life, and discovered self-trust and innate wisdom through her experience of the Hero's Journey in imagery (Nadata, 2014).

     The Goddess. The Goddess figure in mythology and society is not a single archetype, but represents a repressed sector of consciousness within mythology (Woodman & Dickson, 1996). Matriarchal, or Great Mother mythology evolved throughout history into the pre-Iron age when highly evolved consciousness began to see beyond the concrete reality of nature into the underlying essence that unified all things; representing the first awareness of the archetypal realm (Woodman & Dickson, 1996). Herein lies the Goddess; she is the mediator of transformation, the "Oneness" as the unconscious personification of nature (Woodman & Dickson, 1996). However, with the onset of the Iron Age, man moved into a patriarchal paradigm that saw nature instead as something to be controlled and dominated, and through this a new state of ego consciousness emerged and gave rise to the Hero Myth (Woodman & Dickson, 1996). In the modern Christian world alone, women have lost their metaphysical representative in the God-image (Franz, 1993). Catholicism maintains the Virgin Mary as an archetypal representation of femininity, but since it captures only positive, sublime qualities, the feminine principle is incomplete (Franz, 1993). Jung emphasized that every archetype is bi-polar, saying, "Just as all archetypes have a positive, favourable, bright side that points upwards, so also they have one that points downwards, partly negative and unfavorable, partly chthonic, but for the rest merely neutral" (Jung, 1959, p. 226). However, the dark aspects of the antique

mother goddess seem to have been largely forgotten in our modern civilization (Franz, 1993).

While feminine figures still exist in fairytale and myth, represented both in the anima and

animus, the goddess figures are greatly represented as one-sided, and fail to maintain their

wholeness as their darker qualities are unaddressed or forgotten (Franz, 1993). Jung's student

Marie Louise Von Franz theorized, "If a god is forgotten, it means that some aspects of

collective consciousness are so much in the foreground that others are ignored to a great extent.

The archetype of the mother goddess has suffered that fate in our civilization" (Franz, 1993).

Instead of integrating Mother mythology over time, the Hero dissociated from it, losing this

growing consciousness as a container for transformation and creating a split in the psyche both

culturally and individually; acting upon impulses without taking conscious responsibility for

one's actions (Woodman & Dickson, 1996). Denial of the Goddess and refusal to re-integrate her

into the collective and personal unconscious may further prevent psychic development and

continue our societies' neurotic fantasies (Woodman & Dickson, 1996). Jung believed the Gods

and Goddesses in mythology represented specific patterns of behavior, personifying dynamic

factors of the psyche and the normal structure of man (Franz, 1993). While ego and shadow

complexes are normal in our society, Jung and Von Franz both pointed out that if a God or

Goddess is neglected in a society's mythological content, "it means that a specific natural

psychological way of behaving has been omitted" (Franz, 1993, p. 29). By Jung's definition, the

recognition of the Goddess in the context of the archetypal hero encompasses the deepest level of

the somatic consciousness in order to bring consciousness to the body (Woodman & Dickson,

1996). Campbell examines the intersection of the Goddess within the Hero's journey concluding

that, "Woman, in the picture language of mythology, represents the totality of what can be

known. The hero is the one that comes to know" (Campbell, 1968). If the hero can accept the

Goddess as she is, he will be released from every limitation and potentially become the king of her created world (Campbell, 1968).

Although the Hero's dissociation from the Mother resulted in the repression of the feminine, the schism alienated both the feminine and masculine parts (Woodman & Dickson, 1996). Archetypal splits, such as the virgin/whore, inflicted direct suffering on the feminine expression and thus affected the masculine (Woodman & Dickson, 1996). Men were torn between the need to simultaneously idealize and control women; leading to Freud's oversimplification of sexuality as the heart of anxiety within the psyche (Woodman & Dickson, 1996). Diamond (2012) references Freudian theory in this era, noting that Jung attempted to correct some of this patriarchal prejudice by attempting to rehabilitate the feminine in his approach, but concluding that the past denigration of the feminine has led to a compensatory reaction in today's society, particularly in the field of psychotherapy. He correlates today's decrease of men in psychotherapy, both as clinicians and client, in part with therapists' loss of connection to the opposing internal masculine or feminine qualities; in other words, the unconscious fear that female clinicians may have in relation to their animus, and male clinicians hold in relation to their anima, respectively (Diamond, 2012). He calls for the conscious recognition and ownership of the masculine and feminine parts across all genders, and their psychological significance, in order to assist individuals seeking therapy in achieving integration (Diamond, 2012).

The labyrinth: The function of metaphor

Usually archetypes are psychological processes that are difficult for people to experience in tandem; they make up the hard wiring of the collective unconscious (Artress, 2006). The labyrinth is an unusual archetype because it exists as a physical structure in reality; it is

enlivened in myth by the archetype of transformation, and expresses wholeness and unity through its shape-concepts central to Jung's definition of the Self (Artress, 2006). In relation to the psycho-significance of myth, the literature seeks an answer to the question of function; how do we use these stories and the symbols found within them? Individuals' personal stories have the ability to become cognitive structures in consciousness and can then assume mythic proportions in what could be called personal myths (Dubin-Vaughn, 1990). We live out these scripts according to stories; pieces of which we hide from ourselves, so well that sometimes we need outside help to recognize and identify the essence or heart of these myths (Dubin-Vaughn, 1990). Myths can then have psycho-spiritual significance in a therapeutic setting through the use of metaphor and symbolism (Diamond, 2009). Jung referred to archetypal images as constantly recurring forms throughout history, existing independently from the human psyche (Artress, 2006).

In the myth of the Minotaur, a monster made of half-bull and half-man, King Minos constructed a labyrinth in which to confuse and trap the creature (Diamond, 2009). Here, the labyrinth is an archetypal symbol for the psyche, and the journey through the labyrinth is what Jung refers to as the individuation process; a difficult and unpredictable path towards wholeness and authenticity (Diamond, 2009). Campbell illustrates the "tortured psyche" of the monster, his inflated ego a curse to him and the world (Campbell, 1968). The existence of this monster calls for the redemption brought on by the hero; whose existence will liberate the land (Campbell, 1968). The hero's task is then to wind into the labyrinth to confront the monster at its core (Campbell, 1968). The metaphorical goal is to reach the center or core of our being - the Self (Diamond, 2009). Yet, merely discovering this place is not enough; the journey back to the outer world is what yields transformation in this experience (Diamond, 2009). However, many

symbolic dangers live within the labyrinth, representing the myriad of ways in which an individual can lose their way in this process; psychosis, depression, and other mental disorders (Diamond, 2009). And here is where psychotherapy plays a role:

> Psychotherapy itself can be such a labyrinthine process. Patients often seek psychotherapy because they feel alone and hopeless, confused and abandoned, much like the unlucky lost souls caught in the mythic labyrinth. Indeed, as for those suffering victims, suicide sometimes seems the only way out of the labyrinth. The impenetrable darkness, disorientation, discouragement and deep dread of the unknown may be intolerable at times. What is it about the inescapable labyrinth that makes it so tragically intolerable? Perhaps it is precisely the immense nothingness and darkness of the labyrinth that we humans find most frightening: Such places echo or reflect back to us that which dwells in the deepest, darkest recesses of our own psyche. Whatever it is we fear most-- and therefore flee from--is called forth and amplified by the lightless labyrinth. (Diamond, 2009, para. 6)

However, the labyrinth's value is not strictly metaphorical; Dr. Lauren Artress speaks to the process of physically engaging with the labyrinth as a spiritual practice. Like all spiritual disciplines, the labyrinth can provide a centering effect, helping those who walk it to distinguish extraneous or superficial thoughts from the thoughts that come from soul level or the center of one's being (Artress, 2006). The act of walking a labyrinth can invite an individual back to the center of their being, and walkers speak to unexpected experiences that occur during the journey, finding that they feel more connected to a creative intelligence (Artress, 2006).

Imagination

When describing imagination, Phillips and Morley took into account the DSM-IV's

definition of delusion, "[a] false belief based on incorrect inference about external reality that is firmly sustained despite what almost everyone else believes and despite what constitutes incontrovertible and obvious proof or evidence to the contrary" (1994, p. 2-3). While this definition does not directly mention imagination, they draw a parallel between it and a piece of Locke's description of a madman in which he says, "by the violence of their imaginations…taking their fancies for realities" (Phillips & Morley, 2003, p. 3). Through this lens it is hard to conceptualize any 'normal' imagination, and a connection between imagination and pathological phenomena is drawn (Phillips & Morley, 2003). What is thought of as the supernatural is also a system in which psychopathological phenomena are represented, or a 'mythical consciousness' (Phillips & Morley, 2003). The imagination within this mythic consciousness retains a strong emotional bond with nature (Phillips & Morley, 2003). The myths produced here have the power to affect social and radical change, the outcome of a shift in the "collective imagination" (Phillips & Morley, 2003). Dr. Freddie Taborda theorized that techniques which incorporate imagination, such as art, sand trays, play therapy, and dream interpretation, can allow an individual to project their unconscious mind, and reveal statements that the psyche is making in relation to our lives (Taborda, 2017). In a lecture, he speaks to the narrative of dreams in particular as "the MRI of the soul", illuminating one's inner reality, rather than external events, and producing images from the psyche in order to correct imbalances (Taborda, 2017).

Hopkins questioned how the moving imagination, or active imagination through movement, informed the integration of her movement towards Jungian individuation, or personality wholeness, and her development as an emerging therapist (Hopkins, 2014). She explored a DMT approach to active imagination, as developed by Mary Whitehouse, Joan

Chodorow, and Penny Lewis, which involves the exploration and acceptance of the unconscious (Hopkins, 2014). By engaging with the imagination and allowing this material to rise to the surface, one can more clearly experiences the self as separate from this content by engaging in an expressive dialogue (Hopkins, 2014). Hopkins used a heuristic methodology to explore her personal experience with these concepts over the course of eight DMT sessions, facilitated by a board-certified dance/movement therapist trained in Jungian theory (Hopkins, 2014). Through these movement sessions, and processing via writing and art-making, Hopkins came to the conclusion that the use of the moving imagination in this way can provide a powerful intervention for clients, particularly those with cognitive functioning impairments (Hopkins, 2014).

Jung experimented with the process of imaginative play, discovering its ability to release images and emotions in consciousness (Chodorow, 2000). Symbolic play, as a means of confrontation with the unconscious, inevitably involves some level of regression, but also has the ability to activate the imagination, and puts us in touch with our psyche (Chodorow, 2000). Jung began to refer to this process as 'active imagination' and outlined its use in psychotherapy in two parts; after one identifies an emotional state, the first section involves 'letting the unconscious come up', and the second half, 'coming to terms with the unconscious' (Chodorow, 2000).

Jungian Concepts in Movement

The combined use of movement and Jungian concepts is also present in the research; the work of Jungian dance/movement therapists looks at personality and movement through an analytical psychological lens, framed around the goal of individuation and highlighted symbolism as a way of understanding personality (Stanton-Jones, 1992). Dance therapy pioneer Mary Whitehouse relates the Jungian process of individuation, which she defines as "the unique and conscious

development of potential in a particular person, the slow unfolding of a wholeness already there", to movement/dance theory through their shared concept of polarity (Whitehouse, 2000, p. 82). Polarity is present in all pairs of opposites, including the Jungian focus on conscious and unconscious, and physical, functional movements, such as the operation of a contracting and extending muscle to produce an action (Whitehouse, 2000). Joan Chodorow framed Jung's belief that the body and psyche are different aspects of the same central thing in her DMT and depth psychology practice (Chodorow, 1991). Chodorow used the Jungian concept of active imagination to induce movement in her work, using an Authentic Movement approach to allow the mover to yield to unconscious bodily urges and sensations to bring their experience into conscious awareness (Chodorow, 1991). She credit's Jung's concept of active imagination as the root of creative art therapies, explaining its value as "…the natural, healing function of the imagination, which tends to take us directly to, and eventually through, the emotional core of our complexes" (Chodorow, 2000, p. 311). Although Jung proposed dance/movement as active imagination, it was Mary Whitehouse who further developed and applied the use of movement and active imagination, developing an approach to dance therapy and form of active imagination in analysis, later referred to as Authentic Movement (Chodorow, 2000).

     Authentic Movement. Whitehouse defines an authentic movement as, "…simple and inevitable, not to be changed no matter how limited or partial…recognized as genuine, belonging to that person…truth of a kind unlearned but there to be seen at moments", with its opposite then being "invisible" (2000, p. 85-86). Her practice incorporates the Jungian themes of polarity and active imagination; striking a balance between action and non-action, introducing new awareness and offering the unconscious a chance to speak through sensation, image, and inner voice (Whitehouse, 2000). Janet Adler further developed the form of Authentic Movement and

continued to emphasize its similarities to psychoanalytic treatment, highlighting that in both processes the analyst and witness remain unseen as a way of inviting the analysand or mover to surrender to the process (2000). Both disciplines present the challenge of 'regression in the service of the ego', and due to the 'free association' happening at a non-verbal level in the practice of Authentic Movement and the body's physical memory, the approach through movement has been shown to be particularly helpful for people who have experienced trauma (Adler, 2000). Through this application of the psychoanalytic framework in Authentic Movement, the mover's body is the ego, and they experience the qualities of time, space, and weight in direct relationship; the verbal and non-verbal sharing that occurs between the mover and witness then expands the understanding of both people (Adler, 2000).

Spirituality

In a phenomenological study, collecting qualitative data, Rothwell interviewed five board certified dance/movement therapists in order to illustrate how spirituality manifests within the context of DMT (Rothwell, 2006). While she determined that exploring one's spirituality in this process is a collective and important process, there is much individuality to be found along this personal journey (Rothwell, 2006). Diamond referred to psychotherapy as "a type of spiritual mentoring and initiation into powerful secret wisdom for dealing with life's most perplexing problems," elaborating that, at its best, the practice goes beyond isolated symptom management, and aids in the confrontation of one's demons and fears in order to discover one's true self (2006, para. 9). Jung explained that there are some people whose attitudes are spiritual, and others who are essentially materialistic (Jung, 1933). He loosely identified the spiritual problem of the modern man as a universal question involving complete consciousness in the world (Jung, 1933). He observed, admittedly pessimistic, a modern fascination with decadence at the core of this

spiritual problem (Jung, 1933). McClary acknowledged Jung's perspective that myths can provide us with guidance as we search to discover the spiritual aspects of the Self (McClary, 2007). In this sense, myth provides a spiritual meaning in our lives, helping us to stay present in our existence, and providing connection to something sacred (McClary, 2007). The metaphors and symbols within myth can be a pathway to discovering and re-discovering archetypes that allow us to integrate psychology with our spirituality; encouraging the process of transformation through the union of psyche and spirit (Artress, 2006). In her text exploring the use of the labyrinth as a spiritual practice, Artress explained, "Organically, we know that the right hemisphere and the left hemisphere of the brain function differently and respond to different types of data…We also know that the corpus callosum at the center of the brain is the place where the brain's electrical impulse meet" (2006, p. 153). One of the therapist's tasks is to assist a client in exploring their ego in the world, creating a space between our inner and outer worlds to interact with the psyche (Artress, 2006). Artess suggested the labyrinth as a potential means to discover our individual sacred wisdom; speaking to its ability to provide a sense of spaciousness, allowing us to connect with a more spiritual part of ourselves beyond the ego and see through the distortions of our minds (Artress, 2006).

The Authentic Self

Looking at the importance that Jungians place on dreams, the collective unconscious, and mythology, Walker concludes that it is clear Jungians value the study of mythology as a means for furthering individuation (2002). This is the process of integrating the inner world of the unconscious, removing projections, and discovering the archetype of the Self; the ultimate goal of human life (Walker, 2002). According to Jung (1959) and Von Franz (1993), the humanization of archetypal dynamism is an aspect of the individuation process, since it requires

conscious awareness. The process of bringing unconscious material to conscious awareness

through the use of myth, requires one to see archetypal stories in a transpersonal way; playing

out the pattern of an individual's ego, to ultimately allow it to function in harmony with the Self

(Franz, 1993). Jung's illustration of each archetype as bi-polar seems to mirror the concept of the

individual coming to wholeness. Taborda (2017) defined this as a "psychological state," where

an individual comes to "integrate and create a balanced life through the psyche" and "all aspects

of the person are acknowledged," "incorporating even the contraties.". Nadata (2014)

recognized and incorporated Jung's goal of individuation, the process of bringing forth one's true

Self, and suggested the Hero's Journey and The Bonny Method of Guided Imagery and Music as

models and opportunities for clients to discover and engage with the individuation process.

Stromsted spoke to a similar process of transformation and the discovery of one's deeper

callings, and called for the movement towards consciousness through giving shape to the images

and feelings that arose through authentic movement (Stromsted, 2009).

Current Applications of Myth and Archetypes in Psychotherapy

Although the functional use of archetypes in therapeutic settings are less commonly

discussed in the research, Roger Brooke (2017) outlined some archetypal themes in his work

with veterans and the effects of war on their individuation process at the C. G. Jung Institute of

Chicago during the 'Healing Trauma Through Myth, Story, and Image' symposium. He

identified several archetypal implications in myth that fall under Jung's depiction of 'the warrior'

and outlined archetypal themes that combat veterans often face upon their return home, and how

these relate to a spiritual path (Brooke, 2017). Another speaker, G. Kwame Scruggs, PhD, spoke

about his current work with urban adolescent males, in which he engaged them in the discussion

and analysis of myth, helping them to identify with the hero archetype in each of the stories

(Scruggs, 2017). In an indirect relationship to myth, Diamond applies Jungian perspectives to examine the decrease of male clinicians in psychotherapy, as it relates to the loss of the opposing anima or animus quality within the therapist (2012).

The function of myth in psychotherapy. Many sources show that the human experience, or the stories of our personal lives, can be projected onto myths in order to draw archetypal parallels and discover deeper truths. One's personal myth can be used in the therapeutic setting, as McClary demonstrated, by giving the psyche a creative voice in order to express symptoms (2007). When paired with ritual, she theorizes that myth has the power to become a living concept (McClary, 2007). McClary used the myth of Orpheus as an archetypal model to allow the psyche's symptoms to be expressed through song (McClary, 2007). She spoke to integrating a person's persona and experiencing duality by trusting in self and others enough to let go of the persona and experience the music of the authentic Self (McClary, 2007). Taborda described a healthy psychological process in three steps; first a downward process that involves venturing into unconscious material, then an upward movement to bring the unconscious to the conscious mind in order to become aware, and finally an integrating process that incorporates and puts into practice the material that has been discovered (2017). While the ego may not want to explore what is below the surface, this therapeutic process helps integrate all aspects of an individual's nature; bridging the outer life or consciousness with the inner life or unconsciousness (Taborda, 2017). The body may assist in this process, by providing a grounding experience as the individual explores symbols and images (Taborda, 2017). Artress illustrated the process of walking the labyrinth and its ability to create spaciousness and help bridge our inner and outer experience (2006). She connected this process to themes that Joseph Campbell highlighted, agreeing;

… you must have a room or a certain hour of the day or so, where you do not know who

your friends are, you don't know what you owe anybody or what they owe you-but a

place where you can simply experience and bring forth what you are and what you might

be…At first, you may find nothing's happening…but if you have a sacred place and use

it, take advantage of it, something will happen. (Artress, 2006, p. 154)

Similarly, Stromsted engaged clients in Authentic Movement by providing a safe, contained

space for movers to access their body-felt sensations and movement impulses (Stromsted, 2009).

She offered creative self-expression after the mover finished, as a way of anchoring the

experience, and then responded to the expression of movement, describing what she witnessed

and what images, sensations, and feelings arose in her (Stromsted, 2009). This empathic

mirroring helped the mover reflect on movements arising from the unconscious and acknowledge

any shadow aspects, thus widening the field of consciousness to move towards individuation

(Stromsted, 2009). Hopkins brought a similar experience of authentic movement to a personal

level; using it to inform her personality wholeness (Hopkins, 2014). Through these alternative

states of consciousness, she came to discover the concept of individuation as something even

beyond experiencing wholeness; a deeply personal and divine pathway (Hopkins, 2014).

But in order for psychotherapy to remain a diverse practice, and for its applications to be

integrated, Diamond suggested that clinicians must examine both their anima and animus, and

the fear that exists in relation to their opposing qualities, in order to help others to do the same

(2012). He cited practices such as Cognitive-Behavioral Therapy (CBT) as highly

"masculinized," while more analytical, humanistic, or existential approaches exemplifying more

"feminine" qualities (Diamond, 2006). This is not to dictate the gender of the therapist who can

practice these approaches or to create binaries within the field, but instead to facilitate the

opposite; total integration of the male and female parts of the self across the field so that mental health does not fall prey to society's archetypal skews (Diamond, 2006).

Conclusion

Through the process of this literature review, I have concluded that there is much potential for the marriage of creative modalities, in particular movement and myth as examined through Jungian theory. The work of therapy seems to mirror the archetypal labyrinth, with the monster at the center representing the shadow side of our Self to be discovered before we can move into the individuation process; these symbols, archetypes, and metaphors are keys to that journey. The Hero's Journey itself seems to lend itself beautifully to the creative process and the construction of art; even more so when you consider that the creation of these archaic keys was a creative process in and of itself.

In an attempt to fully experience these concepts in the mind/body connection, it seems to me that Authentic Movement aligns nicely with the Jungian goal of individuation, and may offer opportunity for the identification and discovery of one's personal archetypes and shadow self. My question then becomes: How can one connect mythology, or their personal myth, to the experience of Authentic Movement in a way that allows for archetypal discovery along the process of individuation? As a woman in a society that seems to fear the loss of the animus, in response perhaps to the rediscovery of the anima, I consider myself a clinician concerned with feminine issues as they relate to the unearthing and ownership of one's complete archetypal spectrum, especially in the context of masculine and feminine qualities within all genders. From this perspective, there seems to be something important in the loss of the Goddess figure in the literature. I wonder how the recognition of the Goddess in myth could play a role in an individual's experience of their own femininity, and how this womanhood might be realized and

experienced through authentic movement?

Chapter III: Methods

Methodology

       This study utilized heuristic inquiry as its methodology. First used by Moustakas, this methodology calls on first-person research to inspect and observe the researcher's own experience (Cruz & Berrol, 2004). Heuristic inquiry is a qualitative method often used with creative arts therapies (Cruz & Berrol, 2004). Heuristic research engages the researcher personally in the act of inquiry to better understand some aspect of life through the self (Douglass & Moustakas, 1985). It moves through six stages; engagement, immersion, incubation, illumination, explication, and creative synthesis (Cruz & Berrol, 2004). My immersion took place during the intentional data collection, with incubation and illumination occurring back and forth as I stepped in and out of the process. I engaged in explication as I reviewed the product of my data collection and sought to validate my process, revisiting incubation and illumination along the way. Creative synthesis occurred throughout the process as I pulled my final product together and addressed potential answers to my research questions.

       This methodology fit the purpose of my study, because my research questions revolved around how I can incorporate this research into my own theoretical framework and interventions. Through this self-study, I sought to develop a personal understanding of how I might use the concepts from my research to further develop my approach as a developing dance/movement therapist. I feel personally grounded in a humanistic-existential theoretical framework. This approach fits nicely with a heuristic study since both focus on an individual's experience. A humanistic-existential approach and a heuristic methodology was helpful when looking at Jungian content and data, since they all emphasize a certain 'wholeness' and tend to look at an individual's experience within a larger system or collective.

Participants

Due to the nature of heuristic inquiry, my population was myself. I acted both as researcher and participant, considering myself the only subject. I am a 24 year old, white, female dance/movement therapy and counseling student at Columbia College Chicago. Additionally, I collaborated with a dance/movement therapist who specializes in Authentic Movement and Jungian psychotherapy, with a PhD candidacy in depth psychology, throughout my data collection and analysis. This research took place privately in our individual homes; one in the researcher/participant's home in Chicago, IL, and the other at the research collaborator's home in Seattle, WA.

Procedure

The researcher/participant, myself, and research collaborator/Authentic Movement witness met over Skype five times for one hour sessions. The data was collected and analyzed simultaneously with the researcher and collaborator discussing and determining themes in relation to the prescribed topic that day for approximately 30 minutes at the start of each session, engaging in Authentic Movement for an additional 20 minutes, and using the remaining 10 minutes to engage in witnessing and concluding verbal processing. The final 10 minutes of each session were audio recorded and referenced when drawing conclusions in relation to the original research questions.

Data collection methods. The researcher/participant engaged in Authentic Movement with the research collaborator as a witness over Skype. The research collaborator, Lisa Fladager LMHC, R-DMT, CMA, is a practicing dance/movement therapist and psychotherapist in Seattle, WA, currently a PhD candidate in depth psychology with an emphasis in psychotherapy from Pacifica Graduate Institute, CA. The researcher/participant and the research collaborator/witness

met over Skype for five separate authentic movement sessions, each one-hour long. The movement for each session was framed around a topic or specific myth and the archetypes found within it. The first, or introductory session, focused on the primary research question; "How can the use of myth and Jungian archetypes be incorporated into my DMT approach and interventions?" The researcher and witness discussed hypotheses and preliminary findings for the study. The next three sessions framed either a particular myth, the main archetypes represented in it, or a theme that had developed in the previous session that required further exploration.

The second session was organized around the archetype of the Labyrinth, and highlighted the specific myth of the minotaur. The third session re-visited the theme of bi-polar archetypes that arose in the first session and took a closer look at characters and archetypes, including Persephone, Demeter, Sæhrímnír, Apollo, Dionysius, and Annona. The fourth session focused on The Hero's Journey as well as The Goddess figures throughout myth, acknowledging in particular the forgotten goddess and her absence or limited roles in The Hero's Journey and modern myth. Across all these sessions, the researcher engaged in discussion, movement, and verbal processing around the myth, archetype, or theme with the collaborator/witness. In the fifth and final session, the researcher and collaborator revisited the research questions, engaged in movement, and processed the findings together. The collaborator and researcher originally left open the option of a sixth hour to allow for any further verbal processing that needed to happen as a result of the analysis process, but it remained unnecessary and was not used.

Data analysis methods. The data collection and data analysis took place simultaneously. Through the experience of Authentic Movement, the researcher/participant and collaborator/witness analyzed the data as it arose, moving in and out of collection and verbal

processing as the session's structure allowed. The researcher and collaborator left the final 10 minutes of each session to summarize the process and highlight the data that was analyzed. These summaries were audio recorded as a way to capture the findings of each Authentic Movement session. The researcher engaged in additional note-taking during the opening discussion and between sessions as a supplemental record.

 Validation strategies. For this study, I engaged in a resonance panel as my primary validation strategy. This panel was made up of three DMT colleagues currently practicing in the field was used to ensure that my findings were coherent, valid, and aligned with my research questions. It was important to me that these were peers and colleagues that have an understanding of my theoretical framework, and are familiar with my work as a DMT student, so they could be helpful in assessing if my discoveries still aligned with my approach. The resonance panel consisted of two Columbia College Chicago faculty members and a peer from my cohort and took place during the fall of 2017. The presentation consisted of an overview of my process and findings, including how I see the use of myth and Jungian archetypes being incorporated into my DMT approach. Resonance panel members were asked to give feedback on the process, whether or not they felt the research questions were successfully answered in a way that stays true to my theoretical framework, and if they felt the interventions presented were potentially useful or effective.

Chapter IV: Results

This heuristic study was proposed as a method for developing a personal dance/movement therapy framework, along with potential interventions that utilize the Jungian concepts of myth and archetypes. The primary research question asked was: How can the use of myth and Jungian archetypes be incorporated into my DMT approach and interventions? and secondary questions: How can I create interventions around particular myths? and How do I know when to use myth based interventions? Through the process of Authentic Movement that took place, all three questions were answered. However, most answers proved much simpler than anticipated, and it was concluded that the thesis process itself was the start of a career-long journey in which the research questions will continue to linger as guiding curiosities that shape my approach to therapy and any techniques developed for application in a therapeutic setting.

Upon revisiting the first question, which wondered about incorporating myth and Jungian archetypes into my DMT approach, much of the content that arose during the Authentic Movement sessions showed that the approach, that was being sought may simply lie in the process of exploration. In other words, these concepts have already begun to be incorporated into my DMT approach, because I have begun to interact with them in a significant and relevant way. Through the process of Authentic Movement, I was able to explore my emotional relationship to the meeting of myth, Jungian archetypes, and DMT within my belief system, which helped confirm their existence in my personal philosophy and guided me towards a therapeutic framework that felt personal and meaningful. Throughout the research process, I discovered that a focus on the polarity of archetypes felt important, as evidenced by themes and emotions related to diverging parts of the self that continued to arise in movement. This encouraged me to explore the notion of learning to acknowledge and know the full archetypal spectrum, in order to allow

the bi-polar nature to exist; an exploration that became a main focus as my witness and I verbally processed the content of our sessions. The work of getting to know one's archetypal spectrum was perceived as a journey inward during the research process, and movement in relation to this theme felt as though it came out of the need to discover balance between two opposing tensions. Throughout my thesis journey, I bumped up against themes of creation. Creation felt present in many areas of the Authentic Movement experience, from witnessing the open space before I entered it to move, allowing myself to be moved in the space by my urge to create, and experiencing my awareness of my creative power as a feminine being as we processed a movement session that followed a discussion on the archetype of the goddess. The feeling of spaciousness felt related to creation on many different levels, and my Authentic Movement process seemed to mirror the concept of reproductive creation or growth in the sense that it allowed the seeds of myth, Jungian archetypes, and dance/movement therapy a womb-like space to unify. My emotional responses along this journey helped to inform areas of potentially enriching work in relation to my clinical approach, as well as illuminate elements of focus for my own psychotherapy. Emotions of frustration, hopelessness, and anger arose in regards to feminist content in relation to cultural trauma. I concluded that the elements of my feminist paradigm that arose in relation to goddess archetypes and the collective unconscious relationship with the feminine could be beneficial with some trauma populations, as it may guide clients drop back into their bodies, and begin to develop an inner witness.

The secondary research question about creating interventions around particular myths, became less important as my research process became more of a way to discover and validate my therapeutic foundation and less about developing concrete techniques. Despite this, themes that arose in relation to myth served as guiding lights which provided potential areas of use within the

theoretical framework. Themes of betrayal, safety, sacrifice, and disempowerment arose throughout the myth that was discussed during the research sessions, as well as the idea that the Hero's Journey can be analogous for the process of meeting and incorporating our archetypal pieces as it deals with a cyclical process of death, re-birth, transcendence, and transformation. Within this, the research collaborator and I discussed the lost Goddess figures in myth as a reflection of our societies' collective unconscious, which led to the discovery that our patriarchal society's shift in focus might relate to the journey of trauma survivors who have experienced domestic violence.

This sparked a discussion which most closely answers this secondary research question; proposing that trauma archetypes, or all the possible states that one might pass through on their road to recovery, might be used as tools in specific therapeutic methods designed for use with survivors of domestic violence. In relation to a broader population, and giving special consideration to client's individual belief systems and culture, we proposed asking what ones' favorite stories or fairytales are and what strikes them may be an inroad to inviting archetypal material into the room more explicitly. My research collaborator and I determined that the word 'myth' can have connotations depending on the individual and 'story' or 'fairytale' felt like a more neutral alternative in the context of a therapeutic tool. It is important to note that depending on a client's belief system - the female saints and gods, anima and animus, or nature within the context of myth - can provide different representations of archetypal material. Near the completion of my thesis, I learned that my professor and thesis advisor, Susan Imus, created a tool 30 years ago, similar to what I imagined, similar to what I imagined called the Creative Interest Inventory (Imus, 1986). I have adopted it as a therapeutic tool that will be integrated into my sessions.

The final secondary question focused on was: How I might understand when to use myth based work with my clients? My answer was grounded in the importance of personal healing. Throughout my research experience, much of the movement developed authentically and without effort, indicating that when I followed archetypes in my movement, the 'medicine' arose as a result. This led the research collaborator and I to consider how everything that lives in the unconscious is already in the room; the intersubjective third element created in the space between the therapist and the client. The themes and elements that I discovered through my heuristic research approach were already being used in my student practice, and will continue in their innate fashion if I maintain a balance of self-work and awareness of my internal process within the therapeutic relationship. The way we contact our Self and another within the process of therapy relates to my central conclusion that it is both my relationship with my Self and my client that heals. This sparked the idea that my relationship with myth, Jungian archetypes, and movement could encompass a section of personal self-work that targets the soul; focusing on the experience of intimately relating to my own psyche; which my research revealed can be represented in archetypes. My work with clients as well as my personal treatment, with a dance/movement therapist, naturally incorporate both the mind and the body, but I feel my relationship with myth and Jungian archetypes, within the context of this somatic work, provides an inroad to an essential third element of spirit. Rothwell stressed the importance of the process of incorporating spirituality into the therapeutic work, highlighting that despite its collective nature, there is much individuality in the way we experience it (2006). Jung thought the process of connecting to one's spirituality enhanced consciousness and irrefutably involved a connection to the body (1933). I have personally found, through the exploration of myth and movement within my research, that they provided increased spiritual meaning within my life; allowing me

the opportunity to connect with something beyond the ego, and interact with both my psyche and spirit. Throughout my study, the idea that the therapist's self-work must come first appeared to be indispensable; the wounds of the therapist can then become medicinal. The core of the clinical approach that I have begun to carve out for myself through these research questions includes negotiating a path to the unconscious parts of my Self, and owning my rejected or shadow parts, to assist others in discovering their own. I have found that relationship remains central to my clinical approach, thus reinforcing my humanistic-existential framework. My use of Authentic Movement in my research process has expanded this framework to include the power of intimately relating to one's psyche through the use of personalized story and belief.

Chapter V: Discussion

The overarching research question in this study asked, how can the use of myth and Jungian archetypes be incorporated into my DMT approach and techniques? Through my heuristic research, I determined that the product of my study actually existed within its process; by investigating myth and Jungian archetypes in relation to my journey as a dance/movement therapist, it has already begun to be incorporated into my psychotherapeutic approach. That being said, certain elements across the concepts I came into contact with were illuminated as important and informed how I interacted with the material as I attempted to investigate my approach. There was an initial recognition that within myth every archetype is bi-polar; there exists both heroic aspects, as well as dark or victimized parts. This bi-polar nature was discussed in relation to trauma and cultural collectives. After trauma, the 'negative' sides of the hero archetype, or the unwanted, rejected parts, are heightened and may be in need of witnessing. There was great importance placed on the conclusion that the therapist must be aware of these parts in their own self in order to receive them in their clients. If the therapist's victim parts are not acknowledged, the client will not feel witnessed in theirs. This seemed to connect to Jung's concept of knowing your own darkness (1959). The research collaborator and I discussed the Jungian shadow figures as the parts of the psyche that go rejected or unclaimed; the parts that we do not want to acknowledge. There was an agreement that this exists on both a personal and cultural scale, and we discussed how our American culture in particular seems to have a troubled relationship with its victim parts. The phenomenon of victim blaming was briefly discussed as something that is alive within our culture to varying degrees and across genders. From overt attempts to correlate injustices with a victim's behavior or presentation, or criticism of the manner in which crimes are reported, especially with female victims; to the subtler, perhaps

unconscious, idea that men do not experience victimhood in certain contexts, such as domestic violence. Our collective beliefs may reflect our society's myopic attitude towards its own rejected parts. Diamond illuminates a specific deficit in discussing the estrangement of archetypal masculine and feminine qualities within psychotherapy; despite the gender of the practitioner he stresses the importance of balance between the Jungian concept of anima and animus in order to support an integrated perspective (2012). Similarly, the research collaborator and I drew the conclusion that the potential goal behind using myth and archetypes in therapy seems to be the process of alchemy, or combining two or more elements into a greater substance; learning to know and experience our full archetypal spectrum.

The research collaborator and I both acknowledged that the thesis topic at hand seemed to have many different threads and nodes attached to it and, much like the labyrinth, felt like a complex journey inward. The Authentic Movement practice following a discussion on the labyrinth's role in myth, presented three pools of movement. The first, sitting/preparation, seemed to involve the marking of a Kinesphere and a circle like enclosure. There were protective feelings attached to the marking of space, and the research collaborator witnessed this as familiar territory and effort life. The second pool involved standing and entering/walking the spiral shape. The movement here expanded out before it was brought in towards the center along a circular path. During processing, I recalled the inward motion as disorienting. The third pool of movement came at the center of the spiral. There was a moment of stillness and the question, 'what lives here?' arose. When movement came, it seemed to engage with what was found at the center. There was increasing pressure, moments of a surging/birthing rhythm, and quickness. Both the research collaborator and I recognized these as an effort life evolution; outside of my preferred effort life elements. Through witnessing, the journey through the three pools of

movement was received as an 'allowing to be moved.' This movement experience in particular felt like a moment of growth or discovery as I allowed myself to be moved by the content I was coming into contact with.

As we discussed mythological material it seemed to me that throughout myth, the tension between two opposites eventually has to generate a third thing; be that the process of death and re-birth, transcendence, or transformation. The research collaborator and I discussed mythological figures including Persephone & Demeter, Sæhrímnír, and Apollo & Dionysius before highlighting most saliently the ancient story of Annona, the goddess of heaven and earth, who visits her sister, Queen of the underworld, only to perish in the world below and become reborn. The questions that arose from our discussion included, how does the bi-polar nature of the archetypes co-exist? And how can we experience/allow for both and all? The Annona myth highlights two facets of the feminine, as well as the polarities of the world above versus the world below. The research collaborator highlighted that the third number becomes somewhat of a placeholder within the archetype of the quest or journey, and that numbers too can be their own archetypal structure. We concluded that with two points in space, a third element has to be the thing to set something into motion, which is what begins to create the shape of the spiral, or the journey.

In movement, I noticed that although the two points in space, 'core' and 'distal', are polarized, I needed to pass through near, mid, far reach space in order to set a movement journey into motion. The points in space, in the tetra- and octahedron of my kinesphere, and along the dimensional cross began to feel like the raw skeleton of a story or a journey. The research collaborator and I noted that stories feel linear, but wondered what is the element that brings it into a cyclical nature? I determined that in my movement the answer felt like near reach space; at

some point you need to find something familial that brings it back into the core in order to reach out in space again to create a cycle. We wondered again, what pulls us into the movement? At this point in my journey it felt like the need or desire for balance that moved me, in order to even out the natural dominance.

During another Authentic Movement experience. the witness spoke her response to what she perceived as an experience of my 'right' to physical space. I engaged in a circular, spherical movement that I processed as an energy ball growing. This movement felt related to creation, engaging with the negative space to make something and then entering into my own creation. There was a significant amount of time spent holding and being inside my own creation. This again, related to the infinite possibilities of the inner/outer and everything in between. During processing, I described this experience as being attached to a certain feeling of power, but one that comes with stillness; an arrival. The witness identified the movements of the spiral, dimensional cross, and kinesphere arising, as seeming to integrate together. She described the stillness as evoking a feeling of power, but not a dominating power but rather a power of existence. The witness drew upon an image of me at the center of Jung's mandala, and felt as if she was watching the creation of sacred space. I identified feelings of frustration, hopelessness, anger that arose in regards to some of the feminist themes that had come up prior to the movement.

The process of the engaging with the thesis material highlighted the areas of myth, archetypes, and Jungian concepts that I am attracted to and through movement I was able to begin embodying my relationship with them. The first research question's answer indicates that I have already begun to incorporate myth and archetypes into my DMT approach just by interacting with them, but my research also helped me discover what it is like to be in the

beginning stages of fine-tuning an approach to therapy. Much of the data collection and analysis process felt like weaving together multiple concepts and I discovered that I was not going to come out of this process with a prescribed way of working. My personal experience interacting with these concepts in movement brought up themes of balance and creation, and required me to acknowledge my emotional material in relation to the process. This first research question touches on a career-long journey that may require flexibility and reinvention of my therapeutic approach.

My secondary research questions sought even more concrete answers asking: How can I create interventions around particular myths? and How do I know when to use myth based interventions? Although I feel that I was able to derive answers to these questions, as I became immersed in the heuristic research process it became apparent that my original intent was perhaps focused on developing a product in the form of interventions or therapeutic tools, while the emerging material was leading me to first gain a better understanding of the way I wanted to approach therapy as a clinician. Therefore, the answers that developed from these questions feel as though they are hypothetical or prototypic examples of how I might begin to apply my personal therapeutic approach, while my studies' overarching value lies in my increased understanding and familiarity with said approach.

Many themes arose throughout the research related to these secondary questions. A discussion on the degree of sacrifice that seems to be required by the hero and Christian myths led to the conclusion that these tales often circulate around the idea of sacrifice and betrayal. A myth's conclusion often teaches us that the thing we think is terrible can be a doorway, but no one can push you there before you are ready or willing. The research collaborator highlighted that in depth psychology the accidental/tangential can often initiate the development of

interventions. It feels important to acknowledge that perhaps at the start of this thesis process I expected to plan interventions related to structured therapeutic tools derived from my approach but, in light of my Authentic Movement experience and content related to the accidental/tangential, it seems that the most effective interventions may arise in the moment.

Due to the reoccurring theme of the Journey throughout the research, there was focus placed on the Hero's Journey through myth as a whole. The research collaborator noted initially the feminist criticism of The Hero's Journey; how the feminine symbols have shifted over time from being represented by the Goddess figure, to the woman as temptress as Joseph Campbell outlines in his description of The Hero's Journey (1968). Many sources believe that the loss of the Goddess figures represent a cultural shift in our society, and the research collaborator and I discussed how the focus of a patriarchal society might relate to the journey of trauma survivors who have experienced domestic violence. The Hero's Journey focuses quite often on a single figure's journey, and we began to muse about different ways to experience the myths. We discussed how Jung viewed the archetypes of the Gods as reflections of states of mind, postures, and gestures, and the research collaborator recalled a particular Jungian interpretation that the Gods have become diseases. This seemed to represent trauma archetypes; all the possible states one might pass through on their road to recovery. It seemed important to consider a cross-cultural approach here, and we pondered how to work within a client's cultural framework or belief system, especially when it differs from the therapists, to allow them to experience the full range of the archetypes without imposing.

We also considered how aspects of one's culture could be re-traumatizing, but how to still work within the client's beliefs. For example, how to experience a full reflection of the feminine with a client who identifies closely with Christian myth? What reflection of the

feminine do we find here? We concluded that it might be helpful to highlight nature within myth, and allow the client to fully embody both the anima and animus that it found here, and its various faces of effort-life. It also seems fruitful to explore the female saints and gods and their ranges of expression. Certainly, femininity in Christian myth has a rich historical journey through Mary Magdalene; her depiction as a right-hand disciple in the gnostic gospels is offset by her more traditional role as a biblical whore. This left us with the questions, where are women left in our society with the exile of pieces of the archetypes? And, how do we explore the dark parts of the female archetypes both individually and culturally? We circled back to the concept of exploring and owning our own victimhood in order to accept another's. On a cultural scale, we noticed that the cultural darkness we may be denying seems to filter through institutions, resulting in personal victimhood, and thus creating somewhat of a cyclical effect. With this in mind we asked, how does one move through victimhood? These discussions and ponderings began to set the stage for future intervention development and gave me an initial idea of how this material might be molded to fit different populations needs, and specifically how it's themes and elements might mirror a trauma survivor's journey.

When working with this material in movement, I identified feelings of frustration, hopelessness, anger in relation to our culture's relationship with the feminine. The witness posed the question, 'how can I make this an offering?' which led to a discussion on how I can use my own emotional experience to aid my therapeutic work. She noted that so far my movement had developed without contrived effort. Although I had been immersed in archetypes, I had not imposed any archetypes onto my movement. We concluded that perhaps when we follow archetypes in our movement the medicine arises as a result. The witness referenced Jung's rectangle diagram that identified the therapist and patient's conscious and unconscious parts in

relationship to each other as a therapeutic tool (see Appendix A). We discussed how everything that lives in the unconscious is already in the room. The research collaborator emphasized that object relations theory suggests that the intersubjective third element is created in the space between the therapist and the client. The witness in a therapeutic relationship has to have her own experience in her body as she claims her spot as witness. Thus, the therapist's experience is always there as an offering for the mover. The witness explained that depth psychology offers the validity of the unconscious, and we concluded that we could say it is the idea of the negative space under another guise.

As the research collaborator and I began to discuss the secondary question of creating interventions around specific myths more explicitly, we focused on two additional questions that arose in relation, 'What is the experience of a woman who has been through trauma (particularly domestic violence)?' and 'What are the specific dimensions of interpersonal relational trauma and where do we see these themes in myth?' Domestic violence (DV) was specifically highlighted due to my previous clinical internship experience with survivors of DV, as well as the perpetrator's need for control within the intimate partner relationship. Woodman and Dickson (1996) view the loss of the Goddess figures in modern myth as a reflection of a cultural shift in our society and reference examples of patriarchal control over the feminine on a collective scale. Although both men and women are the victims of domestic violence, the research collaborator and I discussed that this individual trauma journey may be more broadly related to our collective focus on a patriarchal society. We noted the themes of betrayal, safety, and disempowerment that present themselves throughout myth, and how they can relate to survivors of trauma. To tackle the variations and retellings of myths across and within cultures, it may be helpful to ask a client about their favorite stories or fairytales. We discussed how the

word myth could be confusing for people, and to address issues of cultural sensitivity, it may be helpful to focus on what stories strike them.

In discussing the final secondary question of knowing when to use myth-based interventions, we determined that there must be a balance of self-work and an internal process throughout the therapeutic relationship in order to create effective interventions in the moment. It is our belief that it is both the relationship with the self and another that heals. With domestic violence in particular, the relationship with a partner and the survivor's self are the things that have been hurt; this experience may leave to survivors second-guessing the way they approach themselves. The research collaborator once again referenced psychodynamic theory, depth psychology, and object relations during our verbal processing as a reminder that they all focus on the unseen, the in-between, the middle; the way we contact ourselves and another. Although my experience of Authentic Movement for the purpose of research was not in itself therapy, it has led me to discover a specific focus that I would like to take in my work with clients, on the experience of intimately relating to one's psyche and the collective psyche, which can be represented in archetypes. The researcher and I emphasized again, however, that a therapist's self-work must come first, and it is my intention to inculcate this focus into my own therapy. I also hope to continue to bring myth and archetypal material into my personal experience within the Authentic Movement community as a supplement to my individual work as a DMT client. Only a therapist who is invested in their personal mental health can lead another to experience a presence with their self. We determined that the wounds of the therapist then become medicinal; nothing is left out.

As I experienced these secondary research questions in movement, a couple of additional questions arose during processing: 'How do I know what's mine?' and 'How do I find a

centered, grounded point that allows me to come back to my own body?' My movement led me to wonder what I wanted to follow and what my urge was that day. The witness experienced what she perceived as a desire to be with myself; she described her perception of my experience as "don't let yourself lose me." She felt that the experiment seemed to matter less than the fact that I hadn't lost myself in the process. We agreed that through the process I had centered myself and tried different things while finding a way to stay present. We discussed how trauma is about reconnecting with the self, and we can help offer clients the permission to find and be with oneself. Authentic Movement influenced interventions may be able to provide this form of presence; offering permission to come back to the Self and move with the Self. We concluded that negotiating a path to this with the client is the intervention behind all interventions for my practice. To find it with another person and trust the knowing of it seems to be the healing therapeutic relationship that must exist and, as previously discussed, only a therapist who has found it themselves can help another.

The Bridge to the Literature

Since my research sought to concretize my personal approach to therapy by examining the theoretical foundations that I was attracted to and interacting with them through a dance/movement therapy lens, I attempted to bridge research that focused on applying Jungian concepts in therapy. I interacted with literature that focused on the application of archetypes and myth through a Jungian approach, such as Brooke's (2017) work with veterans and the effects of war on their individuation process and Scrugg's (2017) work with urban adolescent males through the analysis of myth and identification of the hero archetypes. Both gave concrete examples of how Junigan concepts such as myth and archetypes could be applied in psychotherapy, expanding upon research such as McClary's study on the function of music,

myth, and ritual in psychotherapy (2007), and Taborda's support for a Jungian approach to treating depression in therapy (2017). Other sources, such as Joan Chodorow's investigation of DMT's value within depth psychology and specific connections to active imagination, highlighted the combination of somatic based practices with Jungian psychotherapy. However, my research was unique in the sense that it explored how I might blend not only my humanistic-existential approach to DMT as an emerging therapist, but also my interest in multiple counseling frameworks, and specific elements of myth and archetypes from a Jungian approach to psychotherapy.

After engaging in the research process, I believe that my aspiration was not only to define and better understand my areas of interest in depth psychology, but also to create an idea of what interventions within this approach might look like. While my findings begin to point to some implications for use, I believe that the contribution of my study is less to provide examples on how I might blend different frameworks together in therapy, and more to illustrate how an emerging dance/movement therapist might develop their therapeutic approach.

Limitations of the Study

When presenting my findings to a resonance panel of professional colleagues, professors, and peers, the question of whether my findings were focused on the process of discovering my personal approach or creating interventions arose. While my original purpose and research questions directly set the intention to develop interventions, processing my findings with the resonance panel highlighted the study's main focus as my personal discovery process. It was determined that my initial focus on developing interventions felt premature, and the research's primary value was the way I went about developing a method of creating a tailored dance/movement therapy approach. Although my results pointed to potential work with

populations such survivors of trauma, the structure of my research itself is not necessarily applicable to clients. There was discussion about the inability to use my specific research design and approach with clients, at which point I clarified that the Authentic Movement structure with my research collaborator was meant to supplement my work as a therapist in a way that more explicitly focused on discovering how I wanted to approach therapy with clients; it was not in and of itself meant to be the intervention with any of the populations with whom I have worked. The greatest impact for my study's professional application is on the importance of developing my own self-work and its necessity in the therapeutic relationship. Interventions must first come from the healing relationship; a possible, but secondary result.

Summary

In summary, the purpose of my study was to develop a personal dance/movement therapy approach that utilized the Jungian concepts of myth and archetypes. While my secondary research questions implied the intent to develop interventions that were born from this personalized approach, upon review, the scope of this initial study seems limited to the task of my personal and professional framework development. Through my discussions and Authentic Movement experience with a research collaborator, who has a background in both DMT and Jungian topics, I was able to pull together themes and ideas that feel central to the work I would like to do as a therapist and serve as guiding lights for my continued journey. Perhaps the most important among these includes the reassurance that by interacting with the different theoretical threads, I have already begun the process of incorporating myth and Jungian archetypes into my DMT approach, and that the use of myth-based interventions will innately arise in my style if there is a balance of self-work and an internal process of intentionality in my therapeutic

relationships. Negotiating a path to the unconscious parts of the Self, owning the rejected parts, and moving with the Self seems to be the ultimate intervention behind my developing practice.

Implications of the study. While it was determined that the structure of my study should not be intended to be replicated with client populations, my approach to research could prove helpful for any emerging dance/movement therapist who is also trying to develop a DMT-based framework for themselves. My structure of working combined consultation with a professional research collaborator in my areas of interest with Authentic Movement sessions that evoked the inculcation of personal and professional work, and naturally began to integrate my dance/movement therapy foundation with my Jungian interests. Although this study provided me with an initial understanding of my personal approach to therapy, further research would be required to test any potential interventions that arose.

Future research. When discussing the purpose of this study with my resonance panel, several ideas for future research arose. Since this initial research targeted my work personally, any interventions that arose as a result of this work could be molded and applied to various populations through research, thus addressing the secondary research questions more intently. There was curiosity that arose in regard to my personal archetypes that may or may not have been recognized throughout the research process, and interest in an additional heuristic study that focuses on my relationship and/or ownership of these archetypes was confirmed. Since trauma populations were proposed during my process, but not explicitly addressed, future work could also focus on the use of archetypal figures with trauma. Finally, a select member of the resonance panel expressed curiosity surrounding the discrepancy of the unconscious versus the shadow. As I delve further into Jungian work, future research on the application of shadow-based work versus the implicit nature of the unconscious feels important. Exploring these concepts in

relation to where you can go with specific populations, to how we invite clients into their own

shadow work, could be an additional area of study.

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Appendix A.

Analyst (healer) — consciousness — Analysand (wounded)

Shadow (wounded) — unconscious — Shadow (healer)
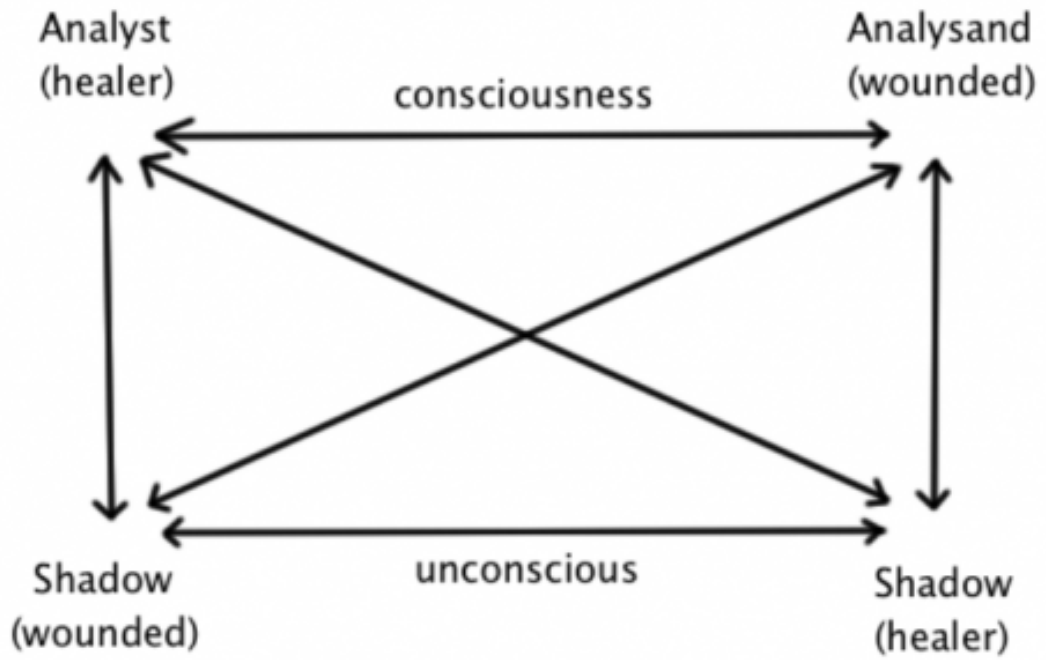
(James, 2017)

Appendix B: Creative Interest Survey

<u>As a child</u>, can you remember a favorite:

Song:

Story:

Nursery rhyme:

Fable:

Hero/heroine:

Poem:

Dance:

Art activity:

<u>Today,</u> do you have a favorite:

Song:

Book:

Movie:

Poem:

Work of art:

Artist:

Art activity:

(Imus, 1986)

Appendix C.

Research Collaborator Agreement

I. **LISA FLADAGE** agree to my role as research collaborator and authentic movement witness in Columbia College Master Candidate Maura Reagan's proposed thesis, Moving Myths: A Heuristic inquiry into the role of Jungian concepts in the theoretical framework and interventions of a dance/movement therapy student. I commit to five authentic movement sessions over Skype. in which I will participate in data collection and analysis procedures through witnessing and verbal processing. I agree to set aside a sixth hour for any further reading or processing that may develop during the analysis process. I will accept $130.00 per hour of engagement in this process.

Lisa Fladager

Lisa Fladager. Research Collaborator