

PROCESS WORK, MUSIC, AND MAGIC:
USING PROCESS WORK TECHNIQUES IN CONJUNCTION WITH MUSIC
THERAPY TECHNIQUES TO ELICIT, UNFOLD AND INTEGRATE
SECONDARY AND TERTIARY MATERIAL

by

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INTRODUCTION

Journey With My Critic

My critic was a constant companion throughout this project, so it seemed appropriate to write something about it. I was in its thrall from the very beginning, but I did not become completely aware of the critic until its force had me completely paralyzed. I seemed unable to even look at my papers or write a word. With the help of Rhea, my therapist, I finally faced this creature. It presented itself in the proprioceptive channel through my clenched gut, rapid heartbeat, and sweating.

When I first started to unfold my critic, it was a voice that said, "You can't do a research project. You hate statistics. You have no experience with anything like this." These accusatory and defeatist comments from my critic were soon overcome by taking Caroline Spark's class, Introduction to Research, in which she explained that research papers can be designed in several areas, including education and experiential phenomena. She also explained that research projects can be qualitative instead of quantitative. When I realized I could do an educational research project, I was relieved, and for the moment my critic was put to rest, or at least resting.

When it came time to put together my research proposal, the critic once again showed up in a very dismissive way saying things like, "You couldn't possibly organize four classes based on brand new material connecting PW and Music Therapy." Caroline once again helped me by assisting with the organization of my proposal, which became the backbone for the whole project.

I knew from early on that a critic was hampering me, but it was not until after I had finished conducting the classes for the project that my critic got the upper hand. I actually enjoyed preparing the classes; I liked choosing the music, creating the exercises, and designing didactic material that would flow. I also enjoyed teaching, but writing up my classes felt difficult, and each class write-up was more challenging than the previous one. Things stalled and started to build up. I realized I had to somehow face this difficulty because I was getting nowhere, and every time I looked at my papers I started to sweat and my tummy clenched up. My symptoms were so painful that I was forced to deal with them, so I eventually faced this "Stopper." I dialogued with it, and we had long "talks," but it usually won. It was not interested in my point of view, and at a certain point it became clear to me that my critic shared the same point of view as my mother, who wanted me to live the life she had wanted for herself but couldn't achieve. She wanted me to be happy all the time, to be practical, and to be socially charming. She expected my achievements to be effortless. It took a lot of time and energy to dialogue with this critic and often it did not result in a happy outcome. Rhea suggested that since the critic was a part of me, I could try just loving it. As soon as Rhea said this, I felt a shift in my belly (i.e., in the proprioceptive channel), and I became aware of a child emerging from the shadows who just longed to be loved. This experience changed my entire approach. When I felt my belly start to clench and sweat forming on my forehead, I just turned my energy towards loving this unloved child. It took quite a bit of reassurance for this little girl to believe that everything would be fine, but she wanted to believe it. From that point on, as I wrote my contextual essay, I still had a companion critic, but it no longer stalled me from moving forwards. Instead some vague, overwhelming force, I began to envision

my critic as an acting-out child who is easily hurt but responds positively to love. And I do love her.

Topic and Purpose Of This Project

This contextual essay accompanies my final project, which is an experiential exploratory project focused Process Work and Music. The project specifically explores how to use Process Work unfolding techniques and Music Therapy techniques within a class setting in order to discover what combinations work best to elicit previously unknown material from participants. In order to develop the project, I designed and developed a course outline for four classes that utilized both Process Work (PW) and Guided Imagery and Music (GIM) theories and techniques. I recruited participants who were willing to engage in this exploratory course and who were willing to provide feedback that would help to shape a final course outline and lesson plan. I then facilitated the series of classes with these participants, and integrated participant feedback along the way to create the final course outline and teaching guide as they appear in the addenda of this essay. The primary purpose of this project was to explore ways of using Process Work within a class setting to focus attention on the multi-channeled secondary and tertiary experiences that can be accessed through music, creativity, and group discussion. The project in its entirety includes the following elements: invitational flyers, a letter of welcome, a participant consent form, the class series, a final lesson plan for a three-hour class, suggested music selections, class exercises, unfolding techniques, feedback sheets from participants, and this contextual essay.

The objective of this contextual essay is to illustrate some of the theory behind the project and also to document and summarize my approach and findings. The final lesson plan and teaching guide is primarily designed for PW facilitators and students who may be interested in teaching a class on Process Work and music, but it could also be used by Process Workers to discover ways of using music to therapeutically unfold secondary and tertiary experiences with oneself or with clients. This project may also be useful to GIM practitioners who are interested in expanding their own skill set. For example, GIM practitioners might be interested in the concepts of edge work and primary and secondary processes. The project may also be of interest to anyone wishing to learn more about how music and creativity can help people to unfold secondary and tertiary experiences.

Genesis of This Project

Music has had a big influence on my life from childhood to the present day. As a child and teenager, I studied piano and voice and was a member of various choral and choir groups. I formally studied classical music and voice for many years, and I later studied a music therapy modality called Guided Imagery and Music as founded by Helen Bonny.

Much later, in Victoria, Canada, Stan Tomandl, who is a PW diplomate and my project advisor, introduced me to Process Work. It felt like I had come home. I found Arnold Mindell's concept of the Dreambody familiar and appealing. I was so in agreement with the concepts and techniques that I entered the Diploma Program at the Process Work

Institute of Portland, Oregon. Over time, it came to my awareness that both PW and GIM had a lot in common: both deal with spiritual matters, relationships, and dreaming; both are interested in bridging people's known and unknown experiences as well as their inner and outer experiences; and both encourage the listener or client to find ways of using that newly discovered material in consensus reality.

I did not experience music at the Process Work Institute and kept waiting for someone to bring it in and demonstrate the relationship between the two. At some point, I realized that this person could be me. I struggled for some time to find a topic for my final project for the Diploma Program, but in a research class facilitated by Caroline Spark, I realized that I could do an experiential exploratory project combining PW and GIM and develop a corresponding course curriculum. In the class, I engaged in an inner work exercise in which we were invited to spread large sheets of paper on the floor and use colored felt tip markers to quickly sketch what flirted with us in that moment. It was on this sheet of paper that my project found a structure. It was my first vision of how I could conduct an educational project that explores the blending of PW and GIM practices. I actually saw four classes appear on the sheet, each with a different theme: our own true nature, body symptoms, relationships, and family life myths.

Literature Review

What Is Process Work (PW)?

Process Work (also known as Process-Oriented Psychology) is a multidimensional awareness paradigm, and according to the Process Work Institute website, it is

an innovative approach to individual and collective change that brings psychology, group dynamics, spirituality and creative expression together in a single paradigm. An offshoot of Jungian psychology, Process Work was developed by Jungian analyst Arnold Mindell . . . He discovered that the unconscious manifests not only in nighttime dreams but also in physical symptoms, relationship difficulties, addictions, and social tensions. Drawing from his background as a physicist, as well as from Taoist principles, shamanism, Zen Buddhism and communication science, Mindell formulated the idea of the “dreaming process,” a coherent and meaningful flow of experiences that underlies all life events. (www.processwork.org/about/what_is_process_work)

Process Work is an awareness paradigm that gives attention to the less-known aspects of ourselves. The Process Worker works cooperatively with individuals, couples, or groups to bring the more unknown aspects of a process to attention by noticing signals, patterns, dreams, accidents, illness, etc., and then the Process Worker helps clients to integrate that new awareness into their lives. The concept of making lesser-known aspects of experience more known to clients is at the heart of my research, which is focused on how PW and GIM can utilize music as a way of unfolding clients’ lesser-known aspects of experience.

Process Work tends to refer to these lesser-known experiences as “secondary processes” and the more known experiences are referred to as “primary processes.”

Diamond and Jones (2004) suggest that the concepts of primary and secondary processes

are “helpful for discerning which parts of a person’s experience are closer to his everyday sense of himself, and which parts are split off and hold potentially useful meaning and information for his normal identity” (p. 20). In my research project, one of the goals of the course was to help people unfold secondary experiences through the use of music and creativity.

Another important PW theory related to my project is the concept that there are three levels of consciousness: consensus reality, dreamland, and the sentient or essence realm. Consensus reality is defined as the everyday world that is generally agreed upon as real. Dreamland is the realm of feelings, dreams, fantasies, synchronicities, symptoms and relationship difficulties. The sentient or essence realm is the wholeness from which phenomena arise (Diamond & Jones, 2004). Most of the secondary experiences that participants in my project unfolded and explored arose from the essence realm and found initial expression through a “flirt” or some other dreamland signal. According to Amy Mindell (2005), “Flirts are quick, evanescent, nonverbal sensations, visual flickers, moods, and hunches that suddenly catch your attention . . . The moment we notice a Flirt that has captured our attention, we have caught the tail of a creative process in the midst of unfolding” (p. 24). I used flirts in my class series by integrating them into PW exercises. For example, one exercise asked participants to find and imagine a powerful earth spot, and this momentary vision was a kind of flirt that they grabbed onto and used to find the wisdom of the earth. The participants also used flirts in the creative artistic expression exercises, which encouraged them to express whatever flirted with them in

their drawings, writings, and songs.

Process Work theory about altered states is also essential to my project because music tends to draw people into an altered state of mind that allows new experiences and information to emerge. According to Stan Tomandl (2011) "the quickest way to new information is through altered consciousness, that is altered states."

Amy Mindell (2005) defines altered states as follows:

An altered state is any state that is different from the one with which we normally identify. Many believe that special, in-depth methods are needed to enter an altered state. While this can be the case, in our experience altered states are also immediately available to us if we simply notice and embrace a parallel world occurring in the moment. . . . It is also possible to change worlds by switching sensory channels . . . listening to whatever sounds you hear can invoke an altered state of consciousness. (p. 154)

Finally, it is important to mention Process Work methods for unfolding experiences and processes. Process Work is "based on an ability to detect . . . signals, to differentiate between consensus and non-consensus reality signals, and to follow the dreaming signals that lead to the unknown. These dreaming signals lead from consensus reality to dreaming reality" (Diamond and Jones, 2004, p. 23). As a result, Process Workers use their awareness to notice signals and help clients follow the flow of the process that is trying to emerge. However, following the flow of the process and unfolding that process requires skill. "Unfolding a process involves noticing a secondary experience, . . . amplifying its expression until a new meaning or aspect emerges, and then integrating the new experience into everyday reality" (Diamond and Jones, 2004, p. 23). Amplification is a PW method for closely attending to signals and allowing other

channels or sensations to fill out the experience. People communicate through signals in a variety of channels, including visual, auditory, proprioceptive, relationship, and world channels.

What Is Guided Imagery and Music (GIM)?

In addition to studying Process Work, I am also trained in the Guided Imagery and Music modality of music therapy. Helen Bonny is the founder of GIM, and one of its precepts is that music serves as a guide to accessing body sensations, feelings, and visual images that can reveal unknown aspects of one's self. In the words of Bonny & Savory (1990):

At any given moment in a heightened state of consciousness the mind is able to contain many ideas and experiences. Awareness seems intensified, enlarged, while consciousness itself can become multi-dimensional, many-storied. Music seems to acquire color, shape, motion - even taste and scent. When listened to in a state of heightened awareness, music is able to generate greater levels of emotional intensity, depth and comprehensiveness: melodies, harmonies and rhythms reveal meanings; insights into self are a common occurrence; one sees more ways to look at a problem, an idea, a person. (p. 17)

Because there is a GIM tenet that certain types of music tend to elicit certain responses, music is carefully selected to evoke imagery with consideration to the physical, emotional, and spiritual state of the listener. A person is deemed better able to engage with the music if his or her body and mind are in a relaxed state (which is a slightly altered state), therefore the GIM therapist facilitates a brief body scan exercise at the beginning of each session. The intention of the exercise is to assist participants to

release tension and bring awareness to parts of the body that are or are not relaxed.

The facilitator then offers a short induction to invite participants into an imaginary setting or onto a path that can be experienced with all the senses. It is at this point that the music is turned on. The only words spoken by the facilitator after the music starts are "Let the music take you where you want to go or where it wants to lead you." The listeners then travel with the music on his or her inner journey. When the music is finished, participants are invited to slowly bring their mind and body back into the room. They then are asked to use some form of creative expression to explore what they experienced during their musical journey, which may include drawing, dancing, writing, clay work. Finally, participants are invited to share their expressions and experiences in the group setting, and the facilitator assists those who need help with further unfolding or with integrating the experience into everyday life. Often the music assists with the integration process. Listening to music in a relaxed state can be a very intense experience, and it can be a real surprise for first-time "travelers." The experience is distinctly different from listening to music in a car, at work, or as a background element.

Common Elements Shared By PW and GIM

There are many common theoretical elements shared by both PW and GIM:

- Both are awareness paradigms.
- Both methods are open-ended and follow the client's process.
- Both honour altered states and the new information that may arise from an altered state.

- Both use inner states of awareness.
- Both encourage bridging the gap between the known and unknown worlds.
- Both use artistic creative expression (drawing, dance, singing etc.)
- Both use unfolding techniques.
- Both help the client to integrate new learnings and insights into everyday life.

Contribution To Process Work

Some interesting work has already been done by Amy Mindell and Lane Ayre that links Process Work and music together. In her book, *The Dreaming Source of Creativity*, Mindell (2005) outlines some of the ways in which she uses music and other forms of creative artistic expression to instigate, prompt, or elicit secondary and tertiary information, and she also writes about how music is sometimes the *outcome* of her exploration of secondary material. In Ayre's (1988) dissertation, *Music The Messenger*, he similarly writes about the value of using music as a psychotherapeutic tool. While I am also interested in using music as a therapeutic tool and as an instigator of secondary and tertiary material, my task for this project differs somewhat in that my main goal was to create an outline and curriculum for a class on Process Work and music, which can be used by PW and GIM facilitators.

I hope to contribute to the theory and practice of Process Work by providing a structured method and course curriculum for accessing dreaming and multi-channeled secondary experiences through the use of music. My prior experience with GIM has shown me that

music can be an effective vehicle for guiding persons into dreaming material, and that music can offer quick, aesthetic, supportive, and non-verbal access to this realm. Part of this contextual essay details musical choices that seem to best elicit secondary and tertiary material. After facilitating four exploratory classes using both Process Work and GIM theory and techniques, I can contribute my findings and suggest an optimum way in which the two modalities can be integrated in order to assist participants to unfold new material.

PROJECT DESIGN

Preliminary Planning For The Class Series

My preliminary planning began with reviewing the literature and selecting specific PW and GIM theories and techniques that I wanted to use in the class. I also studied the course outlines and exercises of the many Process Work creativity classes and trainings that I had attended over the years. I was very fortunate to have these resources available to me. Finally, I read literature on small group teaching modules from human resource training guides because I wanted to learn about the structure and design of a class and of teaching in small groups.

After reviewing the literature, I then conducted telephone interviews with Amy Mindell and Lane Ayre (see Addendums G and H) to learn how they use music as a creative and therapeutic tool in Process Work. These interviews helped me to expand my awareness of the ways in which music can be used in conjunction with PW to access new information. Their enthusiasm and ideas inspired me.

The next step was to design an actual proposal for a series of exploratory classes using both PW and GIM techniques. With the guidance and expertise of Stan Tomandl and Caroline Spark, I designed a curriculum for the series that would allow me to refine the structure based on participant feedback, my own observations, and supervised reviews of the videotaped classes.

Class Duration and Location

I decided to do a series of four classes, each lasting three hours. Having four classes allowed me to incorporate participant feedback into the last three classes and to experiment with different methods and structures along the way to see what worked best. I wanted students to have a diverse experience by exploring four different areas of human interest, which resulted in themes: our own true nature, body symptoms, relationships, and family life myths.

I decided to conduct the classes in my home because it was the most practical way to have access to my resources, video, and musical equipment. My home provided an atmosphere that felt welcoming, provided a safe container, and made it easy to provide refreshments, cushions, and blankets as needed. It also served as an informal gathering space and break-out space.

Participants

In order to select participants for the class series, I designed an inviting and enthusiastic invitational flyer (see Addendum A) and mailed it out to prospective participants. I promoted the series using a variety of resources including notifying students in our local PW community, distributing flyers to PW classes offered by Ann Jacob and Stan Tomandl, inserting an email announcement in the local Getting Higher Choir newsletter (see Addendum B), and verbally telling friends and student colleagues about it. Respondents replied quickly to my invitations, and one person even approached

me in the grocery store having heard about the class. Once six persons were accepted, I immediately wrote a letter of welcome, thanks, and introduction (See Addendum C). I later mailed each participant a list of PW and GIM Terms (See Addendum E) and copies of the Confidentiality and Video Release Form (See Addendum D).

I had only a few criteria for participants: I wanted people of different ages and genders, and I initially wanted people who had some familiarity with PW concepts, but I let go of this criteria in the end and opened the class up to anyone, because I was curious to see how a participant with no pre-conceived notions about either modality would experience the class. I also felt it was more democratic to have the class completely open to anyone who wanted to participate.

The group was limited to a maximum of six participants. I chose this number because it was large enough to compensate for missing participants (i.e, if someone missed a class there would still be a sufficient number of remaining participants), and also because the number was small enough to encourage group-building and group connection. It was also the first time that I had facilitated a class series, and six participants felt like a manageable number to begin with. I decided that the group would be closed in order to enhance continuity, trust, and group cohesion, and in order to avoid the repetition of having to review theory for new participants in each class.

The class consisted of three men and three women with ages ranging from 40-72. Five of the participants had varying degrees of previous contact with PW. One participant had never heard of PW, but was drawn to the Music aspect of the class. None of the

participants had any previous contact with GIM, but all were fond of music of various kinds, and one person identified as a musician. Their backgrounds were widely varied, so it was a diverse group, which felt good.

Ethical Considerations

When working with research participants, it is important to take ethical considerations into account to ensure their well-being and safety. Taking this into consideration, I mailed out a PW Institute Student Supervision/Client Video Release Form (see Addendum D) before the class began. At the beginning of the first class, these forms were collected, and for those who had forgotten their forms, I provided a replacement copy and reviewed the terms of confidentiality. Care was taken to make sure that everyone understood the terms. This form also was a release that gave me permission to videotape the classes for review. I described how the videos would be reviewed, and by whom. At the beginning of each class, I provided verbal confidentiality reminders. Ethical considerations for dealing with people in altered states was foremost to ensuring personal safety, respecting boundaries, and making sure that participants were grounded in consensus reality before leaving the group. The main way that I ensured these considerations was by creating a safe group educational container in which participants could feel secure and supported enough to enter into altered states and have new experiences. Offering tea, juice, and cookies also helped to ground participants during or after the class. In addition, I always checked in with participants before they left the

group to make sure they felt grounded in consensus reality enough to safely get themselves home or to wherever they were going next. Filling out the feedback forms was yet another activity that contributed to bringing participants back to consensus reality.

The Initial Course Curriculum

The initial curriculum contained several structural components that were repeated in most of the classes. These components included handouts, teaching points, exercises, playing musical selections, participant artistic expressions, group sharing, facilitation and integration, and participant feedback.

Handouts

Pre-class information handouts were provided to help participants understand some of the basic theories behind the classes. I created documents with definitions of PW and GIM terms and with explanations of the methods and techniques that would be used in the classes (see Addendum E). These handouts were mailed to participants in advance of the class.

I also provided two different in-class handouts at the beginning of each class. One of these handouts was a class outline, and the other was a copy of the PW exercise for that day. These class handouts were typed on different coloured papers to make them easy to

identify and for general appearance.

Teaching Points

To expand upon the information in the handouts, I used a didactic teaching component in which I presented and explained some PW and GIM terms and theory relevant to what would happen in the class. I focused on four Process Work theories/themes: our true nature, body symptoms, relationships, ancestors, and family myths. I provided a description of GIM theory and practice. The teaching component also included time for questions and discussions about the material presented. An invitation was extended to participants to bring up any questions they had about the previous week's class and to allow space for them to describe any new discoveries that happened during the week.

Exercises

Each class also included a PW exercise based on that day's theme, and all exercises incorporated Arnold Mindell's earth-based psychology in order to encourage essence level experiences. For example, the exercise used on the day focused on body symptoms asked participants to take their symptoms to a place on the earth that was especially powerful for them, and then to invite the wisdom of that earth place to help them deal with the symptom.

In several classes, I introduced a simple exercise that invited participants to find their centre by going inside and proprioceptively feeling their deepest inner place. Each class included an exercise on guiding participants into a relaxed or slightly altered state of mind to prepare for them for the GIM musical journey.

Playing Musical Selections

I carefully selected the music for each class, and my choices were refined in subsequent sessions based on participant feedback and the theme for each week. However, I did limit all selections to classical music, and the critical criterion used to select music within the classical genre was to create a supportive and non-threatening atmosphere. Because none of the participants had ever done any GIM work before, and I was introducing them to altered states that might have been unfamiliar, part of my ethical consideration was to start them off gently and slowly. Music selections were also chosen to support emerging secondary material, to keep up a momentum for the flow of imagery, and to reflect the class theme of the day. For example, in the relationship class, I specifically chose a duet (i.e., dialogue) between a violin and piano.

After participants reached a relaxed state of mind, I played the musical selection and announced to the group, “Let the music take you where you want to go.” The participants then listened to the music selection in a relaxed state and engaged in an inner journey for 3-6 minutes. At the end of the musical selection, I asked participants to return from their

inner journeys and bring their awareness back into the room.

Participant Artistic Expressions

After playing the musical selection, I then invited participants to convey their inner experiences through some form of artistic expression. In order to help participants ground and integrate their experiences, it was important to offer a physical, consensus reality-based activity at this stage in the class. Offering an array of expressive materials including crayons, coloured pens, paper, stickers, glue, modeling clay, and collage materials, I invited participants to create art, write prose or poetry, use body movements, or engage in any other form of creative expression that felt right for them. Because listening to music in a relaxed state can alter one's consciousness, the creative expressions were intended to assist the travelers to return to everyday reality.

An additional goal was to assist participants in grounding and integrating their experiences, while at the same time giving them the opportunity to amplify those experiences in different channels. Unfolding through expressive activities can assist in bringing forth dreamland and sentient experiences in a more conscious way. The art becomes a vehicle for bringing the GIM journey into the light of day where it can be viewed in terms of its usefulness for everyday life. In PW terms, this means unfolding an experience of secondary material to discover meanings that may impact and be useful in consensus reality. Approximately 15 minutes of class time were designated for this

program component and integration time.

Large Group Sharing

After participants finished with their creative expressions, group sharing and discussion followed. Participants were invited to share their musical journey experiences and their artistic expressions in the large group format as yet another form of grounding and integration.

Facilitation and Integration

As participants shared their experiences with the group, I intentionally commented on everyone's experience, which was primarily a way of supporting and integrating what was already happening for them. Most often participants came up with their own insights and were proud and enthusiastic to share them. Because this was not a therapy group, my interventions were soft, invitational, open-ended, and encouraging. In an exploratory group such as this, the design whereby one exercise helped to further unfold the previous one worked well and supported the unfolding process. Some participants wanted or needed to unfold their experiences further. In order to help with this, I chose interventions that I thought were appropriate for each case. I intentionally built in opportunities for persons to reflect on how to make their insights and experiences useful in their everyday lives by designating time for it in discussions and evaluation

forms.

Participant Feedback

At the end of each class, participants were asked to complete feedback forms that were designed to assess each participants overall response to the class (see Addendum F). Specific time was allotted for this, and it occurred naturally at breaks and at the door as people were leaving. Participant feedback will be discussed at length in the Findings and Recommendation section of this essay.

MEASUREMENTS

There were three main measurements used in this project to help determine what types of changes and adjustments were needed to make the curriculum most effective: my own personal observations, observations gained from clinical supervision, and participant feedback.

Personal Observations

Throughout the class series, I kept a personal journal in which I wrote about my reflections on classes, my inner work concerning this project, my challenges and difficulties, my efforts to go over personal edges, and my ideas for refining the curriculum. In addition, I made some notes about my observations during classes, and I used video playback to review each session, which was especially helpful since I could not trust my memory to recall everything that happened over three-hours of class time. I used the videos to notice what worked and what didn't work very well, and then to modify the curriculum accordingly. I also used my in-class and video observations to help identify when there was a need for additional teaching concepts or opportunities for managing group processes.

Clinical Supervision

Stan Tomandl, my project advisor, provided me with ongoing supervision after each class throughout the entire series. Following each class, I privately viewed the video

and marked areas that I felt were difficult or challenging in order to provide areas of focus for supervision. Then, Stan and I reviewed each video together, and he provided feedback on my facilitation skills and offered his own observations on what might be useful changes to the curriculum. For example, Stan noticed that I took up too much time presenting teaching points and that I appeared rushed at times. Simple things showed up as well like the need to move away from the flip chart so the class could see it. Stan also provided coaching on how to deal with specific concerns voiced by participants. In addition to Stan's valuable feedback, I also consulted with my committee members as needed.

Participant Feedback

Participant feedback was one of the most important measurements for deciding on changes to the curriculum. Therefore, I designed a feedback form to solicit information from participants about their class experiences (see Addendum F). The feedback forms were handed out each week and were specifically designed to elicit participant responses to: 1. the music and its effectiveness in producing imagery, 2. the artistic expressions and their usefulness, 3. the Process Work interventions, 4. the secondary or tertiary material that may have surfaced and revealed something new to them, and 5. the overall response to the class in terms of fostering meaningful experiences. The feedback forms also asked participants to elaborate on their recommendations for the next class in the series and for a future series of classes. In addition to the feedback forms, I also collected participant

feedback from the informal conversations that I had with group members along the way. Each week, I grouped and organized the feedback that I had collected from the forms and conversations. At the beginning of each class, I gave a verbal summary of what had occurred in the previous class and the kind of feedback I had received. I then gave the participants an opportunity to elaborate on their feedback or to respond to my review of the feedback. At this time, I also asked participants about their thoughts and experiences between classes and if they thought their class experiences were having an impact on their lives in any way.

FINDINGS AND RECOMMENDATIONS

My Hypothesis and The Answer To My Research Question

I started from a hypothesis that PW and GIM would fit seamlessly together and that one paradigm would naturally unfold the other. This assumption was largely based on my own experience with the two approaches and because of the many similarities that they both share e.g., honouring altered states of consciousness, believing that secondary material is potentially helpful, having an open-ended approach, and assuming that whatever a person experiences is a part of his or her process. As a result, it was easy for me to assume that the two paradigms would naturally enhance each other.

However, I was surprised to discover that the participant feedback and class discussions revealed that the two paradigms did *not* fit together seamlessly. The PW and GIM exercises were both effective in revealing new material and information, but most participants experienced the discoveries as separate and discreet, not as seamlessly intertwined. There were a few exceptions in which the parallel connections and overlaps were obvious, not just to me, but also to the participant experiencing them. Having completed a PW earth spot exercise, this participant described having experienced a forest setting full of animals, and then in a subsequent GIM exercise, she experienced fond memories of reading fairy tales and stories with forest scenes to her young children. These two exercises led the participant realize that she had forgotten happy memories of being with her children, and also made her aware of how important being in nature is to her. She loved the forest scenes in her exercises and went on to realize that sharing fairytales and stories about forests with her children brought back fond memories of being with them. Interestingly, this was the participant who had had no prior exposure to

either PW or GIM. The rest of the participants reported having meaningful experiences resulting from the PW and GIM exercises, but they did not feel that the experiences were necessarily related to one another.

Additional Findings and Recommendations Related To The Curriculum

My Teaching Style

I tried to cover too much theory too quickly, especially for newcomers to PW and GIM. This feedback did not come from participants, but instead from my own observations of the video studies and from supervision with Stan Tomandl. Participants did find it very valuable to receive PW and GIM definitions ahead of time to familiarize themselves with new terms.

Exercises

Feedback from the group revealed that they loved the exercises, with one exception: there was not enough time allotted to the exercises. From this feedback, I learned that a future class series would need to allot additional time for exercises, because theories only really became clear to participants when they were able to experience them firsthand.

Exploration, Not Therapy

At the outset of the four-week series, I stated that the course was not intended for therapy, but rather as classes designed to explore two different paradigms aimed at eliciting new insights and revelations. Participants provided clear feedback that they

enjoyed the freedom of having their own experiences, and that they appreciated not feeling any pressure from me to share or go deeper with their experiences unless they voiced a desire to do so. Feedback also indicated that some participants found the explorations to be therapeutic and helpful both in the moment and with insights into situations in their daily lives.

Class Size

For me, six felt like the perfect number of participants for a class of this nature. There were enough participants to make discussions diverse and interesting and to take pressure off of individuals to always have to participate or share their experiences. In the one class when only four participants were present, there were still enough people to create an atmosphere of ease conducive to sharing.

Class Setting

There was frequent participant feedback that the homey, comfortable atmosphere provided a relaxed and open space that contributed to a positive experience. Cushions, snacks, flowers, and blankets were all cited as contributing to a pleasant and safe environment that helped persons to feel brave enough to enter into new experiences. These considerations contributed to participants feeling that the facilitator had taken personal care to ensure participant well-being.

Feedback Forms

Almost all of the participants agreed that the feedback forms (see Addendum F)

were too long and demanding. The comments to the questions on the first few pages were generally lengthy and in-depth, but, by the end of the forms, comments were sketchy or absent. Thus, for a future class series I would design a more condensed feedback form.

Sequence of Class Topics

Many participants gave feedback that during the first three classes they felt too altered after completing the GIM exercise to adequately participate in the PW exercise that followed. So in last class, I reversed the order and introduced the PW exercise first followed by the GIM exercise. Feedback for this change was positive, and participants expressed that they were able to fully concentrate on each step of the PW exercise and found it easier to find their earth spot. They also reported having no difficulty transitioning from the PW exercise to the GIM exercise. Hence, I changed the recommended curriculum so that the PW exercise precedes the GIM exercise.

Focus On Participant Experiences Between Classes

At the beginning of classes 2-4, I made a point of asking participants if any of their experiences from the prior week seemed to have an impact or influence on their lives in the days that followed. At the beginning of class 3 in particular, this question produced an amazing discussion about the previous week's subject of body symptoms. Participants reported many beneficial results in the days that followed the class, including less stiffness in the body, sinus problems clearing up, and an increased awareness of body sensations. A general appreciation for focusing on the body was expressed, which was also apparent during the class itself when a simple exercise focused on "finding where

your centre is today" led to comments like "It was so good to actually feel my centre," and "That's where it is." This overwhelmingly positive feedback made me want to conduct a future class series entirely centered on the topic of the body.

Connections Between PW and GIM

Because most participants experienced PW discoveries and GIM discoveries as separate and discreet, in a future class, I would ask participants to specifically relate one exercise to the other and look for connections. I would do this by saying something like, "As you leave the PW exercise and begin your GIM journey, try to bring the essence or insights you gained from your earth spot experience with you into your GIM music experience." Asking participants to connect the two approaches more explicitly might result in new and interesting findings.

CONCLUSION

Final Class Curriculum

The fourth and final class in this series incorporated much of the findings and feedback outlined above, and is therefore a culmination of my findings and the most comprehensive curriculum that I created. I present the course curriculum here in its entirety as a guide for other PW and GIM practitioners who may want to offer a similar type of course. Please note that the subject of this last class was family life myths, and the curriculum therefore reflects this topic, but could be replaced with any topic of interest.

Class Outline

- Welcome!
 - Review last week's class and discussing between class experiences
 - Centering exercise: Finding your center in the moment.
 - PW theory (teaching element): defining life myths and how childhood dreams, childhood experiences, and family of origin experiences are all indicators of life myths. Sharing a personal example of how a family story relates to my own life myth.
 - PW exercise and discussion: finding your life myth.
 - Break
 - Guided Imagery and Music theory (teaching element):" how to choose appropriate music selections
 - GIM exercise: body scan, induction, and music journey
 - Participants engage in expressive media

- Discussion about the music journey
- Closing and Integration
- Summary
- Feedback forms

PW Theory

Myth – According to Jung and Mindell childhood dreams, early experiences, and early family experiences are all important reflections of patterns of our whole life. They express our life myth or life patterns. These dreams and experiences can indicate or point to how we can live to our full potential. It's your story, your family story, with all its struggles, successes, hopes, dreams, disappointments, joys, disasters, and triumphs. Your life takes on mythic proportions, and you become bigger than life. So we are looking for the archetype of the hero's / heroine's journey like Prince Arthur seeking the holy grail, like Joan of Arc, like Shrek. You become the hero of your own life. Even in failure or facing huge obstacles, there is are heroic characteristics.

Early Family Experiences – We are born into a family, and we have a long line of ancestors all of whom had a story and a myth that affects us. We tend to live out family myths unconsciously but, if we can bring some awareness to these myths, we might see more clearly why we have certain symptoms, why we have certain struggles, why some things come easily and others don't. For example, on both sides of my family there was poverty and ambition. For back to my grandfather's generation, it was believed that the only way out of poverty was education. My father's family was pressured to go to

university. For some this was good and for others it was a disaster. For my Uncle W. it was a disaster because he struggled with running away from home, mental illness, and alcoholism. So when I was growing up it was made very clear to me and my siblings that we were expected to go to university, which was fine for me and my sister because it fit in with our paths. But this same expectation made it very difficult for my brothers whose inclinations seem to be more in the physical realm of using their strength, agility, love of nature, and mechanical aptitudes.

PW Exercise

Nature & Parents, Mythology & Meaning (Handout)

1. Take a few deep breaths.
2. Remember back to your childhood or your children's childhood. Pick one or the other. Call up a *strong* family memory, one that has substance and guts and emotion. If more than one memory comes up, pick *one*.
3. As you roll your memory along, notice the place, the land, the location, the surroundings, the region, the season, the time of day, and the weather – notice the very spirit of this place.
4. This place is the cradle of your experience that part of your family mythology was born into. Sense this cradle by looking deeply in detail at the place: hear the sounds, smell the smells, feel your feelings. And even move a bit like this place, like the place moves or is still.
5. Then become this place in its central entirety, to its very essential depths. Breath

- as it breathes, feel as it feels, move as it moves – be it.
6. As this place, in its broadest, deepest, most detailed context, explain your family memory mythology. Why here/this place? What for? What does it mean? Write a poem, story, free verse, or rhyme about it. “Once up a time in the land of . . . something happened that changed the lives of a family and informs a generation. This happened in order to . . . ”
 7. How might this information be useful in your life and in the world? How could you live your mythology in your daily life?

* This exercise has been modified and used with permission of its authors, Stan Tomandl and Ann Jacob – www.comacommunication.com) – May 9, 2009.

GIM Theory

Musical Selections. In GIM, we tend to use classical music in the Western tradition because the repertoire has a track record for helping us to feel good. We resonate with it physically in our bodies, and it stimulates changes in the brain. As I might have said before, it can act as a guide partly because of its forward momentum, which helps to keep the images coming. It is an archetype of connection to parts of ourselves and others, and it generally has an esthetic quality that we respond to. There are times when the music we hear doesn't hit the right spot. So choosing music that you already know will connect with you is a good starting point. However, it is also important to remember that music you do not initially like (dissonant music) may also provide incredible journeys and reactions.

Different periods of musical compositions may apply to different needs. For instance,

Baroque Period (Bach , Handel, Archangelo Corelli) is highly structured and can take a person very deep down or very high up. The Classical Period (Haydn, early Beethoven, Mozart) is also structured and can help a person to feel safe, but this music is broader and has a more horizontal feel to it, and is more lyrical. The Romantic Period (Chopin, Brahms, Respighi, Rachmaninoff, Verdi, Puccini) is evocative with big orchestral support and seems to encourage almost any state. The Impressionistic Period (Debussy, Faure, Ravel, Von Williams) is very evocative of imagery. Finally, the Modern Period (Copland, Glass, Part, Williams), depending on the composer, has great potential for gently eliciting dream-like material.

GIM Exercise

The GIM exercise began with a body scan and induction. For this class, I played a musical excerpt from a composition of Gabrielle Faure: "Pelleas Et Melissande -op 80- III movement - Sicilienne-Allegro molto moderato. " I chose this selection because it is richly orchestrated with a dream-like, spacious quality ideal for evoking imagery. Once the music began, I stated, "Let the music take you where you want to go or where it wants to lead you." and let the music play to the end of the movement (4.03 minutes).

Creative Expression and Discussion

I then invited them to express their musical journey through creative expression followed by presentation and group sharing about their experiences and creations.

Closing and Integration

I engaged them in a discussion of any connections made between their PW and GIM experiences as well as once again asking them to consider how they might bring their new insights into their everyday lives.

I concluded the class by reviewing the themes for the day before inviting them to complete the evaluation forms.

Class 4 -Feedback Form and Participant Response Analysis

Introduction

1. How did you experience the Introduction to the class?

N (Number of Responses) =1

-Relaxing, easy to begin

2. Was it welcoming?

N=2 - *all yes*

3. Did it help you to feel safe?

N=2

-Yes

-I always feel safe with Pat

4. If so, what worked?

N=0

5. If not, what didn't work?

N=1

--It troubled me that a member showed up ½ an hour late without explanation or apology. It broke my focus on Pat's intro to the lesson. She took Pat away from the group, with a distracting fuss-it seemed inconsiderate and uncommitted to the group. I wonder if Pat could have handled it differently, but I guess it would be difficult because Pat was "caught off-guard" too.

PW Presentation: Life Myths

1. How did you experience the teaching of this topic?

N=2

-I was really engaged by what Pat shared regarding family mythology- the dictionary definition, and the process work explanation, balanced with one of Pat's personal experiences of family myth.

-Very helpful to fill out my understanding of myth.

2. Was the information clear?

N=2

-yes.

-Yes, best presentation of information yet...(confident) flowed, great.

3. If it was, what are some of the ways in which it was made clear?

N=1

-See above best presentation yet. Nothing was unclear. It was fluid and crystal

clear.

4. If it wasn't, what was unclear?

N=1

-Scope of family mythology=expectations? = beliefs?

PW Exercise: Nature & Parents, Mythology & Meaning

1. How did you experience the process work exercise?

N=1

-I liked the experience of doing it first instead of the music experience – more emotional, more challenging.

2. Was the exercise clearly introduced? If yes, what helped to make it clear; if not, what would have helped?

N=1

-Yes, I enjoyed the variety of questions that could be explored.

3. Did the wisdom you acquired in the exercise have a link to something in your nature and its relation to your family mythology and its meaning ?

N=3

-yes - 3

4. If so, if what ways?

N=3

-In my nature, it addressed issues of power inside of, and outside of the family. It also

makes me question the value of my family mythology – to be personally, and to the family as a whole.

-Women-impact of paths many of my ancestors have taken; their being true to their own natures.

-our shared appreciation of nature

5. If not, what might have helped?

N=1

-I wish I had been less shy about sharing the actual memory, but in a shorter group, I don't think I could make it more comfortable for myself.

6. Was the facilitation of the discussion helpful?

N=3

-Yes-2

-respected a members privacy (she did not want to share details).

7. If so, what was helpful?

N=2

-“?”

-It helps make the experience more effective.

8. If not, what was unhelpful?

N=0

GIM Presentation: Music and How to Choose Music

1. How did you experience the teaching of this topic?

N=3

-Wonderful. Enjoyed the explanation of how different periods of music respond to different needs or emotions in us.

-I enjoy learning something new about music.

-Bach, etc. works well to go deep quickly, etc.

2. Was the information clear?

N=3

-Yes.

-Very.

-Yes. Very interesting and helpful. Excellent.

3. If it was, what are some of the ways in which it was made clear?

N=2

-Good research; simple, clear presentation.

-Organized – 1,2,3,4

4. If it wasn't, what was unclear?

N=0

GIM Exercise

A) Body Scan

1. How did you experience the body scan?

N=3

-Lovely.

-Much deeper today than previously.

-Drifted off

2. Did it help you to listen to the music in a relaxed state?

N=3

-Yes – 2

-It was lovely just to be able to go with it.

3. If so, in what ways?

N=1

-Just more receptive when relaxed.

4. If not, what was unhelpful?

N=1

-Maybe a tad longish.

B) Induction

1. How did you experience the induction?

N=3

-yes.

-It was very deepening.

-Any path. Patch can change=> open-ended.

2. Did it help you to be open to the music?

N=3 *-all yes*

3. If so, in what ways?

N=2

-I was more receptive to the music.

-Open-ended. Liked the addition of a pond.

4. If not, what was unhelpful?

N=1 – *Nothing!* 😊

C) Music Journey

1. How did you experience the music?

N=3

-Very lovely music. Light.

-All the music has been beautiful, so it is hard to know where the experience of music as music differentiated from the music assisting or leading the journey.

-It was beautiful and felt freeing.

-It was beautiful and felt freeing.

2. Was it useful for eliciting dreaming experience?

N=3

-Yes -2

-Very much so.

3. In what ways?

N=1

-Dreaming seemed to come so naturally

4. What was it about the music that made it useful in this way?

N=2

-It's expressiveness – room to move between the notes.

-Quick, light, changes not abrupt or too great a contrast. Four seasons with Bambi

5. If the music didn't help you access dreaming experience, what was it that made it unhelpful?

N=0

6. In what ways did your musical journey link to your personal discoveries in the family myth PW Exercise you did in the first part of today's class? Did it alter or shift any new awareness you might have about you, your family myth and it's meaning?

N=3

-It definitely linked, almost in a complete circle, which I explained during class. The new awareness I have has to do with taking the lead in my relationships – initiating, rather than waiting. Stepping forward.

-Both were connected and I was left curious to explore images more.

-I loved watching Disney movies with my children. Fond memories also of nature and Bambi .

Expressive Material

1. What was your experience with expressing your journey through your choice of creative expression?

N=3

-Probably my clearest expression of all four classes.

-Heart-shaped deep pink paper and flowers representing each session.

-Very helpful to fill out my understanding of myth.

2. Did it help you to express what you experienced in your musical journey?

N=3

-Yes

-Very

-Yes but I am not sure how.

3. If so, how did it help?

N=0

If not, what was not helpful?

N=0

Discussion – PW Exercise

1. Was the facilitation of the discussion helpful?

N=1

-Yes – better in that open-ended ?s and “for me, what I experienced...” rather than probing with very framed interpretations. Open-ended is good.

2. If so, what was it helpful?

N=0

3. If not, what was not helpful?

N=0

Conclusion

1. How did you experience the conclusion?

N=1

-Appreciated summary of content of the 4 weeks.

2. Did it feel like a completion of the class?

N=1: yes

3. If so, what made it feel complete?

N=1

Invited and allowed to either say or write how process worked individually.

4. If not, what would have helped to make it complete?

N=0

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ADDENDUM A: CLASS FLYER

PROCESS WORK, MUSIC AND MAGIC

WANTED: VOLUNTEERS: to participate in a pilot project of four classes to explore the integration of Process Work Psychology and Guided Imagery and Music. We will investigate how music can bring forward new levels of awareness; deepen these explorations through writing, drawing, etc; then further unfold new insights using Process Work (PW) techniques.

Facilitator: Patricia Woodall
Dates: 4 consecutive Saturdays
April 18 & 25; May 2 and 9, 2009
(Your participation in all four classes is important).
Times: 1 - 4:00 pm
Place: 1011 Moss Street, Victoria, BC
Cost: Free
Contact: Pat Woodall 250-385-1665; email: pwoodall@shaw.ca

My Interest:

I am initiating these classes as partial fulfillment of the requirements for a Diploma in Process Work Psychology through the PW Centre of Portland, Oregon. I have used Guided Imagery and Music for many years in my private practice. My studies in Process Work have led to an interest in combining the practices of both. My goal is to explore a variety of techniques to learn what combinations work best.

What is Guided Imagery and Music (GIM)?

GIM is a music therapy modality that uses carefully selected music to assist access to imagery. Imagery in its largest sense can include memories, body sensations, and visions. The philosophy of GIM is that new insights and wisdom may come to us through these images. The meanings of these experiences sometimes are immediate, but more often need unfolding. The music itself acts as a guide as one journeys. It also supports whatever experiences the listener is having.

What is Process Work (PW)?

PW is a broad-based psychology founded by Dr. Arnold Mindell. He was first a physicist, then a Jungian analyst and teacher in Zurich. His experiences with the sick and dying led him to develop his theory of the Dreambody. He theorized that our body is always dreaming- that every symptom, relationship difficulty, accident indicate that our body is

dreaming. He believes these dreamlike experiences have a purpose and arise as something in us that is wishing expression. These experiences can be unfolded to reveal their meaning. In Mindell's PW framework, there are three levels of experience:
Consensus Reality (CR): everyday realities that people generally agree on. Dreamland:

dreams (day and night), wishes, symptoms, relationship difficulties. Essence: at this level there is an experience of unity where there is nothing against our experiences.

Structure of the Classes

The structure of all four classes will be similar, but elements such as choice of music and expressive modalities may be changed based on feedback from the participants week by week. Our format will follow these segments:

- Presentation of theory and purpose of classes. In the first class, discussion of new terms and concepts, definitions of which will be sent out to you in advance of the class.
- Discussion about previous classes.
- The GIM portion of the class. Following a body scan, music will be turned on and I will ask you to go wherever the music takes you as an inner experience for 3-5 minutes. When the music is finished you will be given the opportunity to express your experiences using clay, coloured pens, writing materials.
- The PW portion of the class. PW interventions will be introduced to further unfold and deepen your musical experiences. Unfolding techniques will be sent out ahead of time and introduced in the first session.
- We will conclude with an opportunity to share our experiences.

Questionnaire

You will be asked to fill out a feedback questionnaire at the end of each class to learn what techniques worked and didn't work in all areas.

Videotaping

Each class will be videotaped for review and learning by me and my supervisor. Confidentiality will be respected. Participants will be asked to sign a release form.

ADDENDUM B: PROMOTIONAL AD

(This announcement was placed in the February 2009 email newsletter of The Getting Higher Choir in Victoria, which is a community choir with an email list of 1000+ current and former singers.)

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PROCESS WORK, MUSIC AND MAGIC SERIES

WANTED: VOLUNTEERS to participate in a pilot project of four classes that integrate Process Work Psychology and Guided Imagery and Music. We will explore how music can bring forward new levels of awareness; deepen these explorations through writing, drawing, etc; then further unfold new insights using Process Work techniques.

Dates: Saturdays from 2-5 pm April 18 and 25; May 2 and 9.
1011 Moss Street, Victoria.

Contact: Patricia Woodall at "pwoodall@shaw.ca"
Phone: 250-385-1665

ADDENDUM C: WELCOME LETTER

PROCESS WORK, MUSIC AND MAGIC

April 2, 2009

Dear (Participant Name):

I am writing to express my appreciation for your interest and commitment in my series of classes that will explore Process Work and Music. For me, it is an opportunity to share my great love of Process Work, and Guided Imagery and Music.

Music has moved me since I was a child when I would listen to my parents playing Mozart, Bach and Beethoven on their record player. I entered many gratifying altered states, many of which were ecstatic. Later, through GIM, I learned how to find the essence of these musical experiences and to see them as meaningful.

Process Work has taught me to go a couple of steps further. Process Work revealed a way to not only find the essence and meaning of an experience, but to consider ways this experience could be useful in my personal life, my relationships, and in the world.

Like shamans, we will explore bringing our experiences of altered states forward to find meaning, and discover how this meaning can inform and help us and our communities. In the flyer you received I gave a brief outline of the structure of classes. I would add that each class will have a theme such as symptom work, relationship, spirituality.

My husband, Doug, a Certificate Student of Process Work, will be videotaping each class.

A video release form will be sent to you shortly. I will also send a hand out of terms later.

Thanks so much for your help. This is the final project for my Diploma Program at the Process Work Institute of Portland.

Looking forward to being with you in music and innerwork.

Yours with Spring flowers.

Pat Woodall

ADDENDUM D: VIDEO AND CONFIDENTIALITY AGREEMENT

Process Work Institute
2049 NW Hoyt Street, Portland, Oregon 97209 · 503-223-8188 · Fax: 503-227-7003

Student Supervision
Client Video Release Form

The taping of the four Process Work, Music and Magic sessions serves the advanced training of the facilitator / therapist Patricia Woodall. It will help her to be a better facilitator.

Tapes will be viewed only by herself for her personal learning, and also by her study committee including a local supervisor, all of whom are certified teachers of the Process Work Institute.

Any further permission about use of taped material will require your further consent.

Taping and review of the sessions is a requirement for completion of her diploma program.

A contextual essay and curriculum guide will be written as a result of these four classes. No names or identifying information will be used.

We appreciate your cooperation very much.

I agree to be video taped during the classes and agree that the video can be viewed during confidential supervision through Process Work Institute only.

I do not give permission to be video-taped.

Facilitator Initials Client's Signature.....

Date

mail to: pwi@processwork.org · www.processwork.org

ADDENDUM E: TERMS AND DEFINITIONS HANDOUT

Terms Pertaining to Process Work Psychology

- Altered States:** A state of mind different from a consensus reality state. It can be from dreamland or the essence level.
- Beginners Mind:** Being curious, open and eager. Following a process without judgment, interpretation or bias.
- Blank Access:** A way of accessing material in an open-ended, non-judgmental way so that the participant is free to answer or describe experiences without having to think about it, theorize about it. It's the 'mmm' or "oh yeah" or 'wow' of the facilitator. It is supportive without being directive.
- Channels:** A sensory motor or relational mode of perceiving and communicating. In other words, we take in the world in very sensory channels and communicate in different channels. Channels include:
- visual
 - auditory
 - visual
 - proprioceptive (body sensations which include feelings)
 - relationship- with parts of our inner self; in relation
 - to others.
 - world channel- our relationship with our jobs, institutions, nature, the world.
- Deep Democracy:** A belief that everyone's views are needed to represent reality and to have those recognized. As inner work, it is to pay attention to all our parts including the parts we like and the parts we marginalize.
- Edge:** The end of your known identity; a place where you don't know who you are anymore. The edge is between the primary and secondary process
- Primary Process:** A process that we are aware of and identify with
- Secondary Process:** Lesser known aspects of ourselves often are split off from but

potentially useful when known.

Fields: The atmosphere of invisible forces and influences that act upon a person(s) especially noticeable in a group. The atmosphere, mood or climate of any group including its physical, environmental and emotional surroundings. That which you feel or sense in a situation.

Flirts: Momentary, quick, non-verbal sensations. Visual, auditory, proprioceptive experiences that catch our attention.

Levels: Consensus Reality (CR): a cultural consensus of what is real. – eg: age, ethnicity, place.

Dreamland: Day dreams, night dreams, symptoms, relationships; dualistic world of perceiver and perceived; images, movement and parallel worlds. It's part of non-consensus reality and highly-personal. Music can elicit dreamland material.

Essence / Sentient: The very core of a process; a feeling of unity, expansiveness where there is not part of you that wants to argue with it. It also is a non-consensus reality.

Nature/

Following Nature: A process of following the flow of a person's signals; trusting and following the Tao. Following nature in everyday life- living according to both inner feelings and sensitivity to outer situations.

Signals: How we communicate known and unknown material. We communicate in channels. Signals occur in channels and combinations of channels.

Tao: Following nature – see above, Nature

Vectors: Directions or arrows with elements of force and velocity. In psychology, we use the idea of vectors as dreamlike or meaningful directions you are headed in, even though you may not always be conscious of them. With awareness, they can become meaningful.

Terms Pertaining to Guided Imagery and Music

Guided Imagery: The guide is the music for one's inner journey. Imagery is all the experience one has when listening to music – body sensations, visions, sounds.

**Journeying/
Travelling:**

The music is chosen to evoke an inner journey; a sense of travel. Both terms are used to describe the process of a musical experience.

Music:

Sound which is vibration; resonance. It stimulates parts of the brain to produce emotional and physical experience.

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See: <http://www.aamindell.net>" for more information about the history, concepts, definitions and current developments in Process Work including interviews, videos and lots of fun stuff.

**ADDENDUM F: PARTICIPANT FEEDBACK FORM
CLASS 4**

Introduction

1. How did you experience the Introduction to the class?
2. Was it welcoming?
3. Did it help you to feel safe?
4. If so, what worked?
5. If not, what didn't work?

PW Presentation: Life Myths

1. How did you experience the teaching of this topic?
2. Was the information clear?
3. If it was, what are some of the ways in which it was made clear?
4. If it wasn't, what was unclear?

PW Exercise: Nature & Parents, Mythology & Meaning

1. How did you experience the process work exercise?
2. Was the exercise clearly introduced? If yes, what helped to make it clear; if not, what would have helped?
3. Did the wisdom you acquired in the exercise have a link to something in your nature and its relation to your family mythology and its meaning ?
4. If so, if what ways?

5. If not, what might have helped?
6. Was the facilitation of the discussion helpful?
7. If so, what was helpful?
8. If not, what was unhelpful?

GIM Presentation: Music and How to Choose Music

1. How did you experience the teaching of this topic?
2. Was the information clear?
3. If it was, what are some of the ways in which it was made clear?
4. If it wasn't, what was unclear?

GIM Exercise

A) Body Scan

1. How did you experience the body scan?
2. Did it help you to listen to the music in a relaxed state?
3. If so, in what ways?
4. If not, what was unhelpful?

B) Induction

1. How did you experience the induction?
2. Did it help you to be open to the music?
3. If so, in what ways?

4. If not, what was unhelpful?

C) Music Journey

1. How did you experience the music?

2. Was it useful for eliciting dreaming experience?

3. In what ways?

4. What was it about the music that made it useful in this way?

5. If the music didn't help you access dreaming experience, what was it that made it unhelpful?

6. In what ways did your musical journey link to your personal discoveries in the family myth PW Exercise you did in the first part of today's class? Did it alter or shift any new awareness you might have about you, your family myth and it's meaning?

Expressive Material

1. What was your experience with expressing your journey through your choice of creative expression?

2. Did it help you to express what you experienced in your musical journey?

3. If so, how did it help?

Discussion – PW Exercise

1. Was the facilitation of the discussion helpful?
2. If so, what was it helpful?
3. If not, what was not helpful?

Conclusion

1. How did you experience the conclusion?
2. Did it feel like a completion of the class?
3. If so, what made it feel complete?
4. If not, what would have helped to make it complete?

ADDENDUM G: NOTES ON INTERVIEW WITH AMY MINDELL

Summary of Interview with Amy Mindell March 6, 2008

On the question of how music affects her life, Amy replied that music brings her close to Essence. As a child, music was important to her, and she sang publicly but more often she sang and played her guitar behind the closed door of her bedroom. Music always brings her close to nature in a deep way. At the age of forty, Amy experienced difficulty with her vocal cords, and it was difficult to sing. At that time, music just started welling up in her and she wrote it down as her own compositions.

When asked how music enters her practice, Amy answered that often music is inside her and provides a feeling state while working with clients. The music in her body becomes a shamanic experience that guides her. Depending on the client, she may share some of her music and wonder out loud why this particular tune came up when it did in the session. Other times she uses her inner music as a guide for herself. She and Arny also works with sound in another way: sometimes a client is asked to sing the first tune that pops into her head, then asked to sing a second song. It seems that the first song reveals the primary process, and the second song reveals the secondary process. Amy says this can be very revealing, and that it is also a quick and easy way to work with someone who is stuck or to work with oneself.

Amy has a keyboard and guitar in her office and sometimes will play for or with a client.

ADDENDUM H: NOTES ON INTERVIEW WITH LANE ARYE

Summary of Interview with Lane Arye March, 2008

Lane said that music has been important to him for his entire life. As a child, he sang all the time and could feel a vibration in his body when singing. He mentioned that singing can transform your mood.

He learned that singing the Blues can transform into a transcendent experience.

While studying Process Work in Zurich, he was encouraged to bring music into Process Work. He began to focus on the "unintentional" part of music-making. Often, this is the part that disturbs the client. It may be a squeaky sound or a breath problem. These secondary aspects of making music seem to reveal something new trying to come out through the music.

Later he worked with musicians in areas such as stage fright and stomach cramps, which he approached as symptoms.

From this interview I realized that there are many ways music and Process Work can be used together.