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The Individuation Process of a Young Boy in Drama Therapy: A Child's Story

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A Research Paper

In

The Department of Art Education and Creative Arts Therapies

**Presented in Partial Fulfillment of the Requirements
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ABSTRACT

The individuation process of a young boy in drama therapy: A child's story

Sophia Tsouluhas

The individuation process according to Carl Jung is a process that refers to the personal journey of bringing forth elements of one's unconscious into the light of consciousness. He has argued that this process can only occur in the second half of life: adulthood, as the ego is mature enough to acknowledge the unconscious. However, child psychoanalyst Michael Fordham has argued that individuation occurs as early as the age of two years. His theory of individuation in childhood has opened the path for me to inquire how drama therapy could help children to engage in this process much sooner.

The purpose of this research paper is to suggest that drama therapy has provided a nine year old boy the means to make some aspects of his unconscious, conscious through various projective techniques such as character development through storymaking and play, and embodiment of role. The author suggests that engagement in these techniques as well as verbal processing with a drama therapist enabled this young boy to become more self aware of the elements of his unconscious, the archetypes. In addition, it could also be said that this young boy began his process of individuation that Jung has claimed occurred much later in life. Thus, in order to highlight how Jungian psychology can work with techniques in drama therapy, this paper focuses on a case study of ten therapy sessions that occurred during the later half of this young boy's therapeutic process.

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Chapter One: Introduction

This research paper will focus on the effects of drama as therapy in aiding a child who experienced behavioural difficulties through his journey towards individuation as defined by Carl Jung (1934). The theoretical research for this paper occurred primarily after the drama therapy sessions were terminated between a young boy and myself. The young boy was admitted to the child psychiatric ward in a hospital where I served as a drama therapist intern to other children who shared similar difficulties. This child, who I will name Owen for the purposes of confidentiality was admitted to the hospital due to behavioural difficulties, more specifically, oppositional- defiant disorder.

Jung described the individuation process, the journey to develop wholeness of the personality by integrating unconscious elements into consciousness, as a process that occurs during the second half of life. However, his definition of individuation has been questioned, as he seemed to describe it in ambiguous and contradictory ways. In Explorations into the self, Michael Fordham (1985) briefly discussed Jung's definition of individuation. Fordham wrote how Jung clearly stated that the process of individuation takes place during the second half of life. However based on various quotes it would appear that Jung himself implied that the process of individuation can begin in infancy. "Individuation is practically the same as the development of consciousness out of the original state of identity. It is thus an extension of the sphere of consciousness, an enriching of the conscious psychological life" (cited in Fordham, 1985, p. 449-50).

Fordham (1985) continued by quoting Jung's definition of identity:

It is characteristic of the primitive mentality, and it is the real foundation of participation mystique which is nothing but a relic of the original non-differentiation of subject and object and hence of the primordial unconscious state. It is also a characteristic of early infancy and is finally is characteristic of the unconscious of the civilized adult, which, in so far as it has not become a content of consciousness, remains in a permanent state of identity with objects (p.441)

Fordham used this quote to develop his theory of individuation. He stated that it could begin earlier than adulthood. Jung (cited in Joan Chodorow, 1997) explained that individuation happens as a result of another process that he has called active imagination. Jung theorized that active imagination takes place when an individual brings forth elements of his or her unconscious through creative means and provides a concrete form to the unconscious elements so that they can be witnessed by the conscious ego. I believe that drama therapy has many techniques and tools that allow both children and adults to make the unconscious conscious, as it provides various ways through which individuals can project aspects of their unconscious externally to give it a concrete shape or form. Techniques such as play, storymaking, character development and embodiment can enable individuals to do so. This will be discussed in the literature review of this paper.

Therefore the primary research question that I shall address during the course of this paper is: "Is it possible that Owen was beginning to embark on his journey toward individuation thereby achieving greater awareness of his unconscious, and did drama therapy serve as a means for him to do this?" An additional question that I will

ask is “Can the embodiment of the archetypes found in children’s stories serve as a drama therapeutic intervention for Owen who experiences behavioural difficulties?”

The literature review of this paper will focus on a definition of the individuation process. Discussion and debate about the individuation process as defined by Jung and child psychoanalysts such as Fordham and Erich Neumann (1994, as cited in Andrew Samuels, 1985) will then be introduced. This will be followed by explanations and definitions of other Jungian concepts. In particular, Jungian archetypes and the components and functions of the human psyche will be examined. In turn, drama therapy will be defined in relation to various drama therapists such as Ann Cattanach (1997), Sue Jennings (1998/99) and Robert Landy (1993), along with several theories of drama therapy that have influenced my own work as a drama therapist. Thus this chapter will attempt to unite theories of Jungian psychology with those of drama therapy, as well as to illustrate how these two schools of thought complement each other and have helped in my understanding of Owen and his therapeutic process.

Chapter Three will be dedicated to case material covering ten sessions that occurred towards the later half of Owen’s therapeutic journey. This includes a discussion of how each session was born out of Owen’s creative and emotional needs at the time. A short description of the institution where Owen and I conducted our sessions will be provided along with a brief history of Owen and his family. A summary of our work together will be given in conjunction with a depiction of the framework of a drama therapy session as a whole.

The fourth chapter will consist of a discussion of Owen's therapeutic process and how he used the archetypes within drama therapy to allow him to begin his journey towards individuation. Through this description of Owen's therapeutic process, my primary and secondary research questions will be directly addressed.

Finally, the last chapter will provide a conclusion to this paper. It will elaborate on the benefits of drama therapy, and more it will suggest how my research could provide the beginnings for further inquiry pertaining to the use of archetypes in relation to drama therapy with children.

Chapter Two: Literature Review

Introduction

This chapter will contain a brief summary of drama therapy and Jungian theory: the human psyche and its functions, the archetypes, and the process of individuation. Specific archetypes that Owen projected onto characters within the drama therapy sessions will be mentioned. Jennings (1998/99), Cattanach (1997) and Landy's (1993) insights will be introduced, and elaborated upon. In addition, a description of therapeutic interventions by these drama therapists will be discussed and related to Jung's (1934, 1964) concept of the archetypes and the individuation process in childhood.

Functions of the Archetypes of the Collective Unconscious

Jung has coined the term "archetype" and has made progressive attempts to define the concept of these patterns of behaviour that he viewed as part of the structure of the human psyche. Michael Palmer (1997) elucidated Jung's work by explaining that the human psyche is considered to be a closed system that consists of three components: the conscious, the personal unconscious and the collective unconscious.

Palmer (1997) commented that the conscious referred to the individual's self-aware relationship to the external environment that adjusts itself to the outside world. He explained that the personal unconscious comprises various thoughts and feelings that are repressed, as they are not ready to be brought into consciousness. This does not mean that they will never be brought into consciousness, but rather that the ego is not ready to do so. The collective unconscious consists of patterns of behaviour or

emotional themes that are part of the inherent structure of the human psyche. It does not depend on personal experience, and it cannot be acquired. Jung (1964) suggested that these patterns of behaviour or “archetypes” of the collective unconscious are inherent modes of psychic functioning. For instance, the bird knows how to build its own nest without ever having learned to do so. These behaviour patterns are consistent with the notion of instinct.

Jung believed that archetypes exist in each of us as they are a part of the human psyche (Palmer, 1997). Jung (1964) noted that individuals from different parts of the world and from different cultures have shared experiences, reactions and behaviour patterns. He believed that the archetypes are the explanation for the universality that exists between human beings. However, Jung stressed that one cannot begin to consciously become aware of archetypes and to integrate them into one’s personality until one journeys into consciousness through the projection of them onto an external image (cited in Chodorow, 1997).

According to Palmer (1997), Jung has defined psychic energy as being an abstract idea of what exists within the psyche. We do not know exactly what it is, wrote Palmer, but we do know it exists. We know its existence through many manifestations such as feelings, instincts and wishes. The individual absorbs the outside world through his or her senses. What is taken in is then consumed by the psyche and transformed into psychic energy.

Psychic energy is in constant movement, and moves in an unspecific pattern. Yet, its function is rather specific. It works on the principle of opposition and functions as a compensating factor. The goal of the psyche is to achieve a sense of balance; an

equilibrium. Therefore when it works in opposition it should achieve an overall sense of balance.

Jung theorized that energy in the psyche remains constant: energy is neither gained nor lost. When energy has decreased in one aspect of the psyche, it means that it has increased in another. Palmer gave the reader an example of this shift of psychic energy when he explained how a child's attachment to his parents decreases as his ego formation increases.

Palmer (1997) also described the ways in which progression occurs for an individual when forward movement of the psychic energy takes place in order to satisfy the needs of consciousness. For example, this occurs when individuals have the ability to accommodate themselves to their environment. However, if a person experiences difficulty progressing, then regression occurs. Regression is when psychic energy moves in the opposite direction as a result of an interruption to the flow that occurs in progression. The energy that was moving outward onto consciousness now moves backwards into the unconscious so that it can process itself and prepare for outward movement once again.

In moving inward into the unconscious, Palmer (1997) wrote that the individual will tap into those patterns of behaviour that are innate, the archetypes, and "dwell in them" for a while. It is my belief that in doing so, an individual, as Jung implied, may find the necessary tools for healing to take place. "For the regression of psychic energy reactivates the contents of the unconscious and thus reveals the possibilities of renewal and regeneration that lies within" (Jung cited in Palmer, 1997, p. 106).

As we shall see, Owen may have projected various archetypes of his unconscious and might have used them to discover new attitudes and behaviour to bring to his present situation. As Owen become more self-aware of these archetypes, he may have begun his journey towards individuation, and perhaps he began to discover an increased awareness of self.

Individuation

Andrew Samuels (1985) wrote that the process of individuation is one that Jung claimed we as individuals all embark on, for its goal is to achieve a sense of balance in the personality. It is a process that helps us discover who we are and who we are supposed to be.

Palmer (1997) reiterated Jung's concept that the Self is the archetype of wholeness. Palmer explained that the Self serves as both agent and effect of the individuation process. He wrote that Jung believed that all humans during the later part of their lives strive to reach totality within themselves. The journey of the Self according to Edinger is always in relation to the ego, which is as follows: (1) the ego identified with Self; (2) ego alienated from Self; and finally (3) ego reunited with Self (cited in Palmer, 1997, p. 149). Thus Edinger posited that the older individual begins to focus on returning back to the Self as a means to achieve a sense of unity and wholeness.

We all have a need to create a sense of wholeness within ourselves. In today's society we are influenced by the messages of television programs such as Oprah which focus on "celebrating our Spirit", and the popularity of various meditative practices

like yoga. In short, the message we receive from contemporary culture is to become aware of our being. Jung (1934) argued that our life's mission is to look inward to our archetypes of the unconscious and create a balance between the conscious and unconscious halves of the psyche. He claimed that the individuation process enables one to become an individual, as it is a lifelong journey archetypally driven by the Self whose goal is to achieve wholeness of personality by integrating the unconscious into the personality.

But what did Jung mean by wholeness? According to Robert Hopcke (1989) Jung's notion of wholeness is achieving a sense of balance within the personality. Jung's definition of balance was for the unconscious and conscious to acknowledge and become aware of each other, and also for the individual to differentiate the conscious attitudes from those of the unconscious. In doing this, the ultimate goal would then be to integrate aspects of the unconscious into the conscious personality.

Jung's research (1934) on individuation was only with adults, himself included, and not with children. It could be for this reason that he speculated individuation to occur during the second half of life. However, the main reason Jung argued that individuation occurred later in adulthood was because in order for it to happen, the individual's ego must be well developed and mature. He felt that this was not the case in younger children. Jung believed that a child's ego developmentally is not yet fully differentiated from unconscious material, which is a necessary part of the individuation process.

Neumann (1994) and Fordham (1969, 1985) are individuals who have contributed to and expanded upon Jungian psychoanalysis with their research on

children. In the next section I will briefly describe their theories of ego development and explore how they differ from each other. It is my opinion that a discussion on the development of the ego in childhood is needed in order to understand how the archetypes in childhood are used. This could provide insight into how Owen may have benefited from their use in the drama therapy sessions.

The Development of the Ego

Neumann theorized that ego consciousness in the individual occurs as the ego passes through archetypal phases or stages of development (cited in Samuels, 1985). As it moves through a new stage, the ego enters into a different relationship with the archetypes and their complexes. Therefore, the consciousness of the ego increases and becomes stronger.

Neumann (cited in Samuels, 1985) described the non-differentiation between the identity of child and mother. He called this first phase of ego development the uroboric phase. He depicted it by comparing this union to the uroborus, the image of the snake biting its own tail. The child and mother are described as one, since the child does not perceive the mother to be separate. Rather she is a part of his or her identity. The goal thus becomes for the child to separate from his or her mother.

Neumann (as cited in Samuels, 1985) named his second phase of ego development the matriarchal phase. This phase is dominated by the maternal side of the unconscious: the Great Mother, who is in control. She is powerful for she provides food for the child, nourishment, protectiveness, etc. This forces the ego to play a passive role to her. However, according to Neumann, there is no differentiation

between child and mother, masculine or feminine, passive or active. The child views the parents as being fused together, as well as inseparable from the child who views his parents and himself as being one.

The first set of actions that the ego performs is the journey towards separating the infant from the mother. In turn, the other pairs of opposites will come forth. Neumann used the metaphor of the hero to describe the ego's journey into consciousness. He believed that the differentiation the ego makes between mother and infant is in fact heroic, as it requires that the ego must undergo numerous struggles and conflicts in order to make this distinction.

Neumann (as cited in Samuels, 1985) wrote that the goal of the hero quest is as follows: as previously mentioned, the infant is trying to separate from the mother. Second, the infant is also trying to separate the masculine and feminine sides within himself so as to integrate them into his personality. Third, he is trying to discover values and ways of "psychological functioning" in order to create a balance in his psyche that could offset the powerful hold the Great Mother has had on his psyche's functioning.

Samuels (1985) stated that Fordham does not share Neumann's view on ego development. Fordham argued that the infant even as a fetus is separate from the mother. He stated that the fetus engages in movements that are not just reactionary; rather, they are also self-motivated. Thus, he implied that the child is not in union with the mother. If the child is in union with the mother, the child will perceive his or her experiences to be identical with the mother's. Fordham (1968, 1985) concluded that

children as early as the age of two can differentiate themselves from their mother, and understand they are individuals.

Arguing that the child's Self is not contained within the mother as Neumann suggested, Fordham (1951, 1957) concluded that the individuation that occurs within childhood is to create a greater sense of autonomy from the mother-- however, not in the manner Neumann discussed where the child tries to individuate his or her Self from within the state of uroboric identity with the mother.

Jung posited that the goal of the individuation process is never reached within a lifetime (cited in Chodorow, 1997; Hopcke, 1989; Palmer, 1997; Samuels, 1985). According to Jungian psychology, we never fully integrate the unconscious into consciousness. Individuals are made up of endless archetypes that exist within the psyche. One cannot control when an archetype chooses to emerge. They come out into consciousness in their own time, or when they are given the opportunity to do so through active imagination. However, the more individuals recognize the elements of their unconscious, the easier it is for them to begin to achieve a greater awareness of Self. In turn, they can start to move forward in their personal journeys towards individuation (Palmer, 1997).

The Archetypes of the Individuation Process

Jung (1934) documented the process of individuation with a client he called Miss X. Upon observing her process and his own, Jung concluded that individuation progresses through the emergence and integration of the following archetypes: the Persona, the Shadow, the Anima\Animus, and finally, the Self. A definition of the Self

was given earlier on, however, for now in keeping with the scope and purposes of this paper, brief attention will be given to the Shadow and Anima archetypes.

Jung explained that the Shadow consists of those aspects of ourselves that we choose to repress. It represents all of our dark, negative qualities that do not cohere with our conscious moral values or those that society deems morally correct. As Jung stated, the Shadow is "everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly: - for instance, inferior traits of character and other incompatible tendencies" (cited in Palmer, 1997, p. 119). The Shadow is repressed because it is considered morally or socially unacceptable to the Persona. Palmer explained that the suppression of the Shadow or of any archetype leads to psychic imbalance. He stated that Jung perceived this as the cause of mental illness. Therefore it becomes necessary to integrate the suppressed archetype in the personality in order to achieve psychic balance.

Samuels (1985) stated that the Anima and Animus are the contra-sexual forces found in men and women. The Anima is the term Jung used to explain the feminine psychic structure in men, and the Animus is the term used to describe the male psychic structure in women.

Samuels (1985) wrote that the extent to which the child's perception of his or her parents is influenced by the Anima and Animus is undecided. It is unclear if the archetypes themselves shape our earliest perception of our parents, or if our parents themselves influence the tone or shape we give our Anima or Animus. According to Jung's early work, regarding child analysis, the parents of the child should be involved in analysis as he strongly believed that the child's unconscious is greatly influenced by

the parent's unconscious (cited in Fordham, 1968). Therefore, archetypal images that are manifested through projection of some kind are in fact shaped by the unconscious life of the parents.

Edith Sullwood (1979) suggested a slightly different view regarding the archetypes and children. She stated that there might be an overlap of archetypal and parental influence upon children. Taking this insight into consideration, along with Samuels' (1985), in conjunction with the child's need to individuate from his or her parents, it could be speculated that the dark aspects of the child's psyche could be projected onto his or her parents. This would seem indicative of a child trying to rebel against his or her parents to achieve a sense of independence.

So how does all this apply to Owen and the archetypes that he introduced within the drama therapy sessions? To answer that question we must now focus our attention on understanding how drama is therapeutic. By defining drama therapy, one can begin to understand how it can be applied to various Jungian theories that have been previously discussed.

Drama Therapy

Phil Jones (1996) stressed that drama therapy is founded on the belief that the theatre and all its processes contain healing qualities. To create, continued Jones, provides one with a sense of accomplishment and empowerment. The client is encouraged to engage in many theatre-based processes in order to become a creator in his or her own right. . The role of the therapist, added Cattanach (1997), would be to

support and facilitate the relationship that exists between the client and the art form by following the client's lead and by trusting the creative process that unfolds.

During our drama therapy sessions together, I provided Owen with different materials such as paper, various books whose themes related to those presented within the sessions, colored markers and crayons, various puppets and colored fabric. This gave Owen the opportunity to choose what materials he wished to use to process his personal thoughts or feelings. It also allowed him to decide what he wanted to create with the material he selected.

My experience as a drama therapist, supported by my understanding of Jungian theory, has led me to believe that what needs to be processed for the client will be processed through the drama. My understanding reflects Frances Wickes (1978) statement that "everything unconscious is projected"(p.39). It is not the role of the therapist to impose his or her own beliefs or direction onto what has been created by the client, whether it is a story, scene or role. This will stop the client's flow of creativity (Jennings, 1996). The drama therapist can trust both the creative process and the client to serve as the "guiding light" that will enable both therapist and client to "see" them through the therapeutic process. This is reflected in Jennings (1999) advice to drama therapists which suggests to "stick with the chaos and allow the meaning emerge."

Drama therapy is a flexible therapy as it contains endless techniques that use creative and dramatic processes to accommodate the needs of the client. The witnessing therapist supports what the client has created. Thus, in my work with Owen, I did not impose my personal preferences regarding what materials he should

select or the themes he should explore, rather I supported the choices Owen made within the sessions.

The EPR Paradigm. Embodiment- Projection- Role

Owen's creative process and personal exploration within the drama therapeutic process touched on all stages of Jennings (1998/99) Embodiment-Projection-Role (EPR) Paradigm of dramatic development.

Jennings (1998/99) suggested that the stages of the EPR paradigm are a reflection of the natural process the individual undergoes as a means to understand the world around him or her. In the first stage, Embodiment (E), the child uses the body kinaesthetically and employs all five senses to understand his or her personal surroundings. Embodiment play, wrote Jennings, allows children to become aware of their bodies in relation to themselves, and to the world around them. This provides the individual with the opportunity to awaken sensations in the body that may have been dormant for some time, or to experience those that were waiting to be discovered. The importance of the Embodiment stage is that it establishes a "felt sense" of a certain phenomena or situation, which in turn provides the individual with a greater awareness and knowledge of it. In this way embodiment play involves Jones' (1996) notion of learning by doing.

An example of embodiment play in Owen's work was his interaction with the various puppets I brought into the session. Once I presented Owen with these puppets of different shapes, colors, and textures, he quickly focused on one in particular - the bat. Owen touched the bat and moved it around as if it were flying. He made sounds

to accompany the flying movement. After watching Owen play with the bat, I asked him if he could pick a friend for the bat. Owen chose the dragon finger-puppet. He began to play with these two puppets; touching them, manipulating them and moving them around. He then created voices for these puppets at his own pace.

Eventually, Owen started to engage these puppets in action. He developed a relationship between them. He held the puppets, and explored them using all his senses. I noticed that Owen began to play and act out situations between these two characters. Based on this observation, my hunch was that Owen was now moving into the second stage of dramatic development, Projection (P).

In projection play Jennings (1999) explained that the child brings forth personal feelings and thoughts and places them onto an external object. In drama therapy projection can occur through various techniques such as developing a character, embodying a role as well as playing with the puppets or toy miniatures to create a story. We are drawn to specific colors, textures, objects and characters for various reasons, perhaps by identifying or associating links with them. Identification requires that an individual has begun to make sense of their inner feelings and thoughts by understanding them through a phenomenon that is separate from, and external to themselves. This is in fact projection.

According to Jennings (1998/99) the final stage in the EPR paradigm is Role (R). The emergence of Role requires that the individual engage in all three stages so that a role is created, or a character is portrayed. In drama therapy this stage occurs when an individual identifies with a particular character in a well-known story or

drama. Embodiment and Projection are often preparatory stages for character development which can be physicalised in the Role stage.

As our sessions progressed, I presented Owen with the option of embodying scenes involving the characters he had been focusing on in his play with the puppets. By now the play revolved around a relationship between a bat and witch character. Without hesitation, Owen was willing to use the coloured fabrics I brought in as costumes for these characters. He asked me to embody the witch, as he wanted to portray the bat. Owen had now moved into the Role stage of the EPR paradigm. In this stage Owen and I explored his inner and outer worlds through the embodiment of the characters he had created. We continued to develop the bat and witch characters and their relationship to each other through scene work.

Storymaking and Play as a Form of Therapeutic Projection

In *Children's stories in play therapy*, Cattanach (1997) discussed how a child can make sense of their world through the play. Through genuine curiosity about the child's play, Cattanach would ask questions as it is unfolding. This prompts the child to create roles for the various toys used in their play. She then asks the child to create a story based on his or her play, and begins to write the story out for the child. Here, she as therapist, also becomes witness or listener to the story the child creates.

In our sessions I asked Owen if he would like to create a story about the characters of the bat and witch. I also inquired if I could write the story down. He said "yes" and so I wrote as he played. After he placed the puppets down and told me he was finished, I asked him if I could read the story back to him. This gave Owen the chance to

create a story based on his play, but more importantly, it gave him the opportunity to create a story of his own choosing.

As the sessions progressed, Owen and I fell into the pattern of him playing with the puppets while I would flow in and out of the roles of participator in, and observer of, his play. Since Owen was an assertive individual, he felt comfortable telling me when he had finished the play. Together, Owen and I would then begin working on writing out the story based on the play that had just taken place. Thus Owen could change or add whatever he wanted to the story thereby safeguarding his creative ownership.

The Child as Storyteller

Cattanach (1997) also stated that children create stories as a means to make sense of their inner and outer worlds. In my opinion, the outer world of a child can refer to that which the child makes known to others, and the inner world can refer to the thoughts and feelings the child keeps intentionally and/or unintentionally hidden. From a Jungian perspective, the external and the unintentionally internal worlds might also represent the conscious and unconscious respectively.

Cattanach (1997) wrote that children make sense of their present situation, inner feelings and thoughts as well as external events, through play and the creation of stories. According to my understanding, these creative processes, enable children to project unconscious as well as conscious feelings, and/or behaviours onto an external stimulus. In doing this, a child can become aware of his or her present situation and how she or he may fit into it. In this way children may sort through their internal thoughts and feelings that may be either conscious or unconscious in origin. Once a story has been created the

child can begin to embody the story so that greater awareness of the story and its characters are achieved.

The particular use of play in therapy offers an individual greater creative expressive freedom than is possible in more public social settings. Such settings often impose expectations that restrict an individual's free expression. As Virginia Axline (1969) explained, "In a therapeutic situation the child expresses his feelings completely. In a schoolroom situation there would of necessity be limits placed upon complete expression of feelings" (p.141). Jones (1996) posited that when one is engaged in a creative process, healing on various levels takes place. When an individual projects inner thoughts, feelings, and/or conflicts onto an external object, a sense of release is achieved. Drama therapy provides an individual many ways in which she or he can begin to project. Owen's means of projection were storymaking, and role. His involvement with these forms of projection, were initiated through play.

The Importance of Play

Jones (1996) discussed the therapeutic value of play, and how it is used within drama therapy. He mentioned how play focuses on the relationships that exist between one individual and another, and the world that surrounds them. Jones explored the concept "play shift," which refers to the ways in which play that occurs in drama therapy encourages the individual to mirror and reflect upon his or her reality. This process can become a means for personal transformation.

According to my perspective, play in drama therapy occupies different boundaries and a different framework than the play that a child ordinarily engages in. Although all forms

of play come with frameworks and rules, those involved in everyday play may not render it a means to heal or to gain personal insight. The purpose of play within a therapeutic setting serves as a means for both therapist and client to enter the world of the client in order to enable him or her to process and explore life experiences.

In most play, rules are involved. For instance, Cattanach (1997) wrote that she tells her clients that the stories created may be similar to events and experiences occurring in the child's everyday life, but they are not necessarily directly about the storyteller himself. The rationale in drama therapy for a more distanced approach is based on the paradox of dramatic distance. Jennings (1998/99) observed that the more distanced the approach, the more closely individuals come to discovering themselves. Cattanach (1997) limits the play to the size of a square shaped blanket or carpet. This carpet serves to mark the boundaries or framework of the play. It also enables the child to concretely understand the distinction between the dramatic reality of the play and the real world.

Jennings stated that "Drama and play are not only activities but also important developmental processes which influence the maturation and responsibility of the growing child" (Jennings, 1999 p.17). Play is the child's way of communicating in the world. It marks a time of sorting through, or making sense of what is happening within and around the child.

The play that is created through the use of puppets or toy miniatures is a natural process for the child. As I have both witnessed and participated in Owen's and other children's involvement with play, I have begun to understand play as something children know. I would agree with Jennings when she asserts: "...play and drama are

already given when a child is born and are primary processes rather than secondary learnt processes” (Jennings, 1999, p.18). The use of puppets or toys in working with children in drama therapy provides children with safe ways to explore and process for themselves feelings, thoughts or events that are shaping and affecting their life in a language they know.

Creating stories through play in drama therapy is a safe way for a child to process personal thoughts and feelings. It is safe because it is a distanced approach to exploring and making sense of one’s internal and external worlds. It is not the child as him or herself directly processing personal thoughts etc, but rather the processing is done indirectly through the use of projective techniques such as creating stories and characters. In doing this the child has provided an external concrete form for their situation that can easily be manipulated and managed through the toys and the play itself. Jung has coined the term active imagination to describe a similar process of projection where the elements of the unconscious are projected onto an external source through various creative processes.

Active imagination

According to Jung, the main goal of psychotherapy is to undergo the individuation process by achieving psychic balance through the exploration of uniting the unconscious with the conscious (cited in Palmer, 1997). Therefore, Jung suggested that one of the most valuable roles for the therapist is to facilitate the organic work involved in active imagination.

Jung described this process as the vehicle that brings the unconscious forth into the light of consciousness. He discovered this during a time when he felt fearful and lost. As a result, he began to engage in activities that he did as a child as he felt that they encouraged feelings of freedom (as cited in Chodorow, 1997). Such activities included play, movement and dance. Jung believed that they were freeing to the body, as they were non-inhibiting. He drew and wrote out his thoughts that developed while he engaged in his creative activities. In turn he discovered images and emotions of his unconscious. Upon making this discovery, he began to continue to use creativity to bring forth further unconscious images. Over the years, Jung discovered that in realizing his unconscious through this process, which he later called active imagination, he felt more whole and alive as an individual.

Chodorow (1997) stressed that it is important to note that Jung was both participant and observer to this process. He remained conscious that he was expressing the unconscious through symbolic form. He knew he was bringing forth images from the collective unconscious.

Jung (as cited in Chodorow, 1997) has described active imagination as a natural process that helps an individual confront his or her unconscious. Since it involves spontaneous activity such as play and dance, it encourages an individual to flow into a free state: a state that does not require thinking, or the intrusion of the conscious ego. This is the first stage of active imagination.

While the first stage of active imagination depends upon unconsciousness, explained Chodorow (1997), the second stage depends on bringing the unconscious into consciousness; or rather having the conscious acknowledge the elements or

images of the unconscious. According to Chodorow, Jung said that in order for the second stage to occur, one must have a well-developed or mature ego. If the ego has not fully developed then it could be very dangerous to the individual, as the archetypes may “consume” the weak ego and possess it. Since children do not possess completely developed egos, Jung stressed that individuation could only occur in adulthood.

In the second stage of active imagination, Chodorow (1997) stated that the unconscious contents that have been given form through creative means of expression (dance, song and art) are then brought to what Jung calls an ‘ethical’ level. The intention now was to integrate what the externalized forms were implying about the unconscious into everyday life and thereby achieve balance and wholeness of the psyche, leading to personal growth.

Following Cattanch (1997), I was motivated to use storymaking as a means for Owen to project and make sense of his inner thoughts and feelings, and also to bring forth elements of his unconscious. I followed Cattanch’s framework of a drama therapy session involving toy miniatures, play and storymaking. Such projective techniques, along with embodiment, enabled Owen to achieve a greater awareness of various archetypes of his unconscious. The difference between these projective techniques and those involved in active imagination was not the forms of projection themselves, but rather how the projections occur.

As Owen’s drama therapist, I was not only witness to his play and character embodiment, I was also a participant of these means of projection. Thus, I played a more active role in Owen’s projective process than a therapist who, as von Franz (1993) has said, traditionally only witnesses the client’s participation within the active

imagination process. In the latter, the client is the only one who is actively involved in the process of “organically” projecting his or her unconscious elements via creative means while the therapist witnesses this experience.

When Owen played with the puppets and created roles for them, I was involved in that play. I too manipulated a puppet in order to engage in the play that Owen was using as a form of projection. This was also evident in the scene work we co constructed. I would embody the witch character, which reacted to what Owen’s bat character was doing and saying. Therefore the manners in which projection occurred within our drama therapy sessions required me, as a drama therapist, to not only be a witness but also a participant in Owen’s projective means of bringing forth elements of his unconscious. Although Owen did not have a mature enough ego to differentiate what was conscious from what was considered unconscious, engaging in these “active imagination” processes with Owen, I was able to serve as an auxiliary ego at times, and subtly redirect processes that might overwhelm his developing ego.

Character Development in Relation to Landy’s Role Theory

“Experimentation with roles is fundamental to the processes of drama therapy” (Emunah, 1997, p.12). One of the main therapeutic beliefs of drama therapy revolves around using elements of the theatre and drama as a means to expand role repertoire. In doing so the individual is in a sense developing a greater awareness of the self.

Landy’s Role Theory suggested that an individual consists of a series of roles that are divided into the “me” and the “not me” (Landy, 1993, p.34). The “me” roles are the roles a child automatically engages in as a means for survival. These roles are

generally ones that every newborn engages in. Some of these roles include the breather, feeder and sucker. The “me” roles exist unconsciously, as they are roles that one automatically assumes without consciously becoming aware of them. However, as the child develops he or she takes on the conscious of the “not me” roles. For example, the feeder role after birth is altered somewhat as the child becomes consciously aware of the mother, and views her as separate from him or her. The child now associates the mother’s breast as a source of food, thereby consciously recognizing the relationship with the mother, and interacts with her in a more socialized manner.

In his role theory Landy (1993) explained that through the use of drama and theatrical roles from stories and plays an individual can be encouraged to identify with other roles. Through this identification process the individual may also become aware of those roles that make up his personal role system.

Landy (1993) continued to suggest that in drama therapy the embodiment of one role may encourage the individual to discover sub-types of that role, or to even go further and discover new roles. He also posited that an individual can tap into existing roles within themselves and use them to work through inner conflicts.

Furthermore, Landy (1993) stated that exploring alternatives to various internalized roles one can create awareness of different options and work with them in order to overcome inner conflict. Such explorations can bring individuals to a closer understanding of what makes up their personal identity. It is through this awareness that personal growth occurs.

In Persona and Performance: The meaning of role in drama, therapy, and everyday life, Landy (1993) stated:

...the theatrical term “role type” is in many ways equivalent to the psychological term “archetype.” Like Jung, I attempt to demonstrate how universal forms repeat themselves both in clinical situations and in everyday life. Furthermore, like Jung, I argue that the archetypal roles need to be identified and integrated within one’s personality structure or role system in order to develop healthy psychological functioning. (p.139)

I would like to suggest that although Landy is not a Jungian psychologist, his role theory and Jung’s concept of the archetypes are based on similar beliefs as both theorists posited that individuals have behaviour patterns that are unconscious. I feel that through the recognition of these patterns of behaviour, which Landy referred to as roles and Jung termed as archetypes, an individual develops greater self-awareness.

Most of the stories Owen created revolved around the characters of a bat and a witch. This bat did not have parents as the witch killed them. During the therapeutic process we focused on the relationship and the events that existed between these two characters. Owen’s bat was not only parentless; he was portrayed as invincible and armed with heroic powers.

The Witch

Ann & Barry Ulanov (1987) wrote that the Great Mother is negatively depicted through the image of the witch. The characteristics of Owen’s witch character will be

introduced and explored in the following chapter. For now, I will discuss the witch as the image of the Great Mother archetype.

In *The witch and the clown: Two archetypes of human sexuality*, the Ulanovs (1987) discussed how the archetype of the Witch, which is connected to the Great Mother archetype, takes hold of the male ego and Anima. The image of the witch is used in fairy tales and other contexts in our society to represent negative content within us. More specifically, it is an image that is associated with the nasty and negative behaviours of the feminine. We rarely refer to men as witches when they expose their cruel, dark and tormenting traits.

However, this does not imply that the Witch archetype does not exist within men. After all, as described above, we possess, or rather have within our psyches, structures that are both masculine and feminine such as the Animus and Anima respectively. For the purposes of this paper, I will focus on the Witch archetype as embodying aspects of both the Anima and Shadow archetypes within Owen's psyche.

In *The way of the dream*, Marie-Louise von Franz (1988) mentioned that the first relationship a man has with a woman is the one he shares with his mother. She stated that when the man's feminine side develops negatively, it is due to a strong mother complex. Von Franz wrote that this occurs if the mother is the most impressive, influential or constant parent to the developing child. Birgitte Brun (1993) stated that the mother, even through her loving nature, may be a negative influence, as her undying love and concern for the child may not encourage his or her independence from her. The Puer archetype, continued Brun, has been connected with the strong mother complex as the Puer tries hard to free himself from this strong maternal hold.

Neumann (1994) discussed how the child is fused with the mother and that she or he views the mother as the world. Therefore, Neumann suggested that the Self is disguised within the mother, and the child regards the mother as both Self and the world. The child, who has a good relationship with the mother that involves obtaining emotional and physical security from her, can also view this “good mother” as a “terrible mother.”

There may have been many pressures and circumstances whose negative effects on the child are out of a mother’s control. Neumann (1994) wrote that when such circumstances occur, the child blames the mother, as it is she who has become the child’s world. More importantly she has defined the matriarchal phase in which the child’s Self has been disguised.

Moving from the matriarchal into the patriarchal phase is one that is psychically initiated by the Self’s need to progress forward and move into a new phase of development. Neumann (1994) explained that the child that once identified and experienced security with mother now must take the heroic journey into a new phase of ego development. However, the child then runs the risk of removing him or herself from all notions of security that were present within the mother during the matriarchal phase. As is the case in transformation, emotional security is removed and fear may be experienced. Since the ego needs to make this developmental progression, continued Neumann, the mother and the matriarchal phase of development are viewed as negative. The child (male and female) now views the mother as being the “terrible mother.” The mother is regarded as the one who restricts the child’s progress and hinders his or her independence from her. The child, has Neumann stated, views the

mother and his or her relationship to her as being “witch-like,” thereby perceiving her as some kind of witch. This will be discussed in greater detail within the discussion of this paper.

Sullwood (1979) stated that the archetypes that manifest themselves in childhood could very much be a projection of the child’s perception of parental influences. Archetypes offer the child a means through which to process this parental influence in relationship to how it shapes his or her personal life.

The Puer Aeternus

While conducting literary research for this paper, I came across the Puer Aeternus archetype, which shares similar characteristics to those of Owen’s bat character. Thus, I shall offer a brief description of the archetype Puer Aeternus.

According to von Franz (1983) the words puer aeternus mean “eternal youth.” A well-known example of the Puer Aeternus can be found in the character of Peter Pan. I mention Peter Pan, as I was informed that the story of Peter Pan is one of Owen’s favorite stories. Upon rereading this story, I realized that both Peter Pan and Owen’s bat had the ability to fly. Further more they were both young males who did not have parents.

In *Symbols of the souls: therapy and guidance through fairytales*, Brun (1993) described the similarities between Peter Pan and James Barrie who created this character. The archetype of the Puer Aeternus and the patterns of behaviour mentioned above are, according to Jungian psychology, greatly influenced by and result from, the type of relationship that has existed between the mother and child.

Brun described how Barrie himself had a very close relationship with his mother. The Puer archetype, wrote Brun, consists of patterns of behaviour that have been greatly influenced by the close and intense relationship between mother and child.

Von Franz (1981) wrote that behaviourally, the Puer Aeternus adult experiences great difficulty in adapting to social situations. What may develop for this individual are arrogant attitudes that set this individual apart from others. Von Franz stated that the Puer Aeternus separates himself because he believes that he is special and does not need to adapt to any social setting. This arrogant attitude, continued von Franz, arises out of a false sense of superiority or from an insecurity complex.

Reflecting back on Owen and his portrayal of the bat character, I have observed some of the above-mentioned characteristics of the Puer Aeternus. For instance, Owen refused my help with things that appeared difficult for him to achieve. He often said "I know that" when I would begin to explain a new game or exercise within the sessions. Owen's bat character was one that was extremely independent, who didn't need any assistance from anybody.

Puer behaviour in childhood is developmentally appropriate for a young boy such as Owen who used archetypes as a means to work through various stages within his own personality development. Fordham (1951) has said that individuation in the first half of life involves the emergence of the archetypes out from unity. In boyhood, the Puer archetype will be incarnated in the boy/son and cloaked in his personal material. Furthermore, Owen may have brought forth some aspects of the playful Trickster archetype in his portrayal of the bat. I will mention this in detail within the discussion chapter of the paper.

Owen and I continued to embody the bat and witch characters and develop scenes until our sessions terminated. Owen's commitment to portraying the bat and creating scenes that focused on the relationship between the bat and witch, suggested to me that he had found a means of discovering and exploring personal issues such as thoughts and feelings. He was able to do this through the fun and safe manner that embodiment and development of a role can provide an individual.

The Body as Communicator

Drama therapy demands the engagement of the whole person as it utilizes all aspects of the human body such as mind, spirit and movement. Renee Emunah (1994) described drama therapy as a complete therapy. She explained that the individual begins to discover an awareness of self as well as, "psychological growth and change," through embodiment (Emunah, 1994, p.3).

Jones (1996) stressed that in drama and theatre the main form of communication derives from the body itself. An actor on stage uses his or her own body as a means to reveal truth. Jones explained that the paradox in this is that in order to reveal truths, the actor must disguise his or her own body with such things as make up and costume so as to find the freedom within himself to reveal inner truths through his/her "lying body," in the form of the character s/he is portraying to a witnessing audience.

Augusto Boal, creator of the Theatre of the Oppressed stated that the body is the key to knowing and understanding (cited in Jones, 1996). As we learn to understand our own body we can acquire a greater awareness of self, as well as control over it. This control creates a sense of personal power and inner strength. Boal stated that

these feelings provide individuals with the incentive and determination to achieve control in other aspects of their lives.

The idea of the body being the main source of communication, expression and understanding is one of the main principles of drama as a therapy. Jennings (1999) explained that we dramatize our life events in order to communicate with others. Jennings (1998) also stated that people have a need to move. Whether it is running, walking, or stretching, individuals have a desire to physicalize. Jennings stressed that the movement of the body provides individuals with the opportunity to reconnect with themselves, which leads to an increased level of self-awareness.

It is through the creation of stories and characters that Owen began his individuation process. Storymaking enabled Owen to project the archetypes of his unconscious onto the external form of characters. In working with and developing these characters through the play and drama, Owen achieved some of the goals of active imagination as defined by Jung (cited in Chodorow, 1997). The drama therapy process, which involves my active participation, enabled Owen to consciously become aware of his unconscious through his development and discussions of the stories, roles and scene work we co-created. It could be concluded that with these dramatic tools and with my assistance as his therapist, Owen was provided with all that was needed for him to embark on his journey towards individuation.

Chapter Three: Case Material

Introduction

This chapter will focus on case material describing ten drama therapy sessions between Owen and myself. Although there were a total of twenty-three sessions, for the purpose of this paper I concentrated on the later half of our time together since it was during this time that Owen manifested the Puer Aeternus and Witch archetypes through the character development of the bat and witch. A brief description of the institution where I conducted drama therapy sessions with Owen will be presented, along with a summary of Owen's family history. There will also be a description of the methods used in the sessions, as well as how they were used as a means for Owen to benefit from the drama therapeutic experience. All of this will be explained in the summary of our work together, which will be presented before the description of the sessions themselves.

Brief Description of the Institution

I served as a drama therapist to Owen at a day treatment program in a psychiatric hospital for children who experience behavioural difficulties at home and at school. This program is one of the many that is offered at the hospital. The day treatment program is offered to both the children of the program and their families. The program consists of a weekday school curriculum that fulfils the developmental needs of each child. Daily classes of all subjects are offered to the children, as well as time for physical activity such as swimming and gym. Adults who have had special training in working with children

with behavioural difficulties and / or aggressive behaviour conduct all classes and are responsible for the children when on the unit.

The children's ages range from between six and twelve years, and they are divided into classes according to their age. Each age group has an assigned room with two adult staff members (child care workers) who make sure that each child's medical and physiological needs are met. The programme offers therapeutic treatment for all children as well as family therapy. Therapeutic interventions include individual and /or group music, art, pet and drama therapies, as well as a social skills group. The children's involvement in such therapies depends on the needs and goals for each child. Currently all drama therapy sessions are conducted by a drama therapy intern.

The professional team of staff members consists of childcare workers, an art therapist, pet therapist, psychologists, teachers and social workers. Each week the child and his or her family meet with a family therapist and also child psychologist, as part of the therapy treatment plan that has been decided upon for each child.

The team meets once a week to discuss each child's progress and to re-evaluate the interventions required to help the child reach his or her goals of personal change and development.

Reason for Referral

When I first met Owen, he was an eight- year- old boy who had been admitted to the day treatment program at the hospital earlier in the year. Owen was admitted to the hospital because of behaviour difficulties at home and at his public school.

According to the hospital files, his teachers at his public school referred Owen to the hospital day treatment program. According to their reports, Owen displayed disruptive behaviour in class and during recess/transition periods. They described Owen as having aggressive tendencies towards peers, using disrespectful language, and displaying general noncompliant/defiant and threatening behaviour. He physically hurt his classmates and his teachers by biting, kicking and punching them. His previous daycare teacher also reported this type of behaviour.

Family History

Owen lives with his mother and her fiancée, who were expecting to marry that fall. Referring to his hospital files, Owen's mother described him as being persistent, generous, insecure, competitive and in need of a lot of love.

Upon entering the day treatment program, Owen's mother believed that his sense of conflict came from his difficulty in accepting the fact that his biological father has only seen him twice since he was nine months old. She has stated that Owen gets upset and disrupted after his dad cancels meetings with him. Owen's mother has suggested that his father not make plans to see him, so that if or when he does, it would be more of a "pleasant surprise" and not an expected one. She draws a link between Owen's disappointments and his disruptive behaviour at home and school. His mother has said that Owen's behaviour difficulties are genetic, coming from his biological father. She has also described Owen as being a challenging child because of his stubborn and proud nature, who does not adapt to change easily.

His mother has also described him as a child who resists discipline to correct his behaviour and continues to have a poor attitude towards authority figures. He has no academic problems, but has difficulty respecting rules at home. Finally, his mother has said that he has an anxiety about his performance in tests, sports and concerts.

At the time I began sessions with Owen, his mother, according to hospital files, had stated that Owen was better at home since he was expressing his feelings more, but that she still found him to be problematic. She had said she thought Owen had begun to realize that his biological father is not there for him.

Owen was referred to me, a drama therapist, by my on-site supervisor. I began facilitating Owen's sessions in September, and terminated them in April. The sessions ended because Owen was soon to be integrated into the public school system in April, and my school training as a drama therapist came to an end.

While in the day treatment program, Owen had undergone play therapy and pet therapy. When he was three, he and his mother were participants in a parent-child group, which is one of the many programs offered at the hospital. Along with individual drama therapy, Owen was also a member of a drama therapy group.

The Drama Therapeutic Process

At the beginning of our therapeutic process together Owen was frequently restless. His focus and concentration during the exercises presented was very low, and on one occasion he said he was bored in the session. Reflecting on his boredom, it might have been Owen's way of avoiding an exercise that made him anxious. I noticed that he would move around a lot in the sessions and that his hands were always engaged in some kind of movement. As the sessions progressed, I became aware that Owen needed to release his energy through physical means. He would often want to run and jump within the sessions. This need for physical release would often distract him in exercises that required his complete focus and attention.

Within the first session, I became aware of Owen's imagination as he described to me in great detail the flying lizards he owned. He would use his hands to show me their size, and the size of their large wings. Watching Owen use his body to communicate his imagination to me, and noticing that he is an extremely physical person, my hunch was that Owen could benefit from processing his inner and outer worlds through the means of embodying a character.

Through the embodiment of characters, Owen's focus and concentration improved and he began to invest more of himself in the dramatic play of developing a character of his choice. Owen introduced the bat and witch characters within the first session that occurred after the holiday break in January. We embodied stories and scenes that involved these two characters and continued to do so until the work together ended in April. The case material that will be presented next took place during this time frame.

Therapeutic Goals

The therapeutic goals I have devised for Owen were based on my interaction with and observation of him within sessions. I made reference to hospital files only to get a better understanding of family history and reasons for referral. Once I began working with him, I came up with the following goals that we could begin working towards within our sessions together:

- To use the dramatic process as a means for him to process personal issues
- To increase self- awareness and confidence through engagement in the creative process involving drawing, painting, character development and embodiment, play and storymaking
- To increase self confidence by engaging in the creative process
- To respect himself
- To respect others who have a different opinion from him
- To develop an increase in focus and concentration
- To discover appropriate patterns of behaviour
- To work well with others in a social setting

The Session

The framework of each drama therapy session was similar to that of a play or story, a process that consisted of a beginning, middle and end. This framework provided the boundaries that gave Owen the freedom to safely explore and process his personal issues by using the creative process (Anderson-Warren&Grainger, 2000). As a therapist, this helped me provide in a more specific and manageable manner the drama therapeutic techniques that could benefit Owen to help him reach some sessional goals.

The goals were based upon my observations and hunches about Owen and his engagement in the creative process. They were also influenced by the themes that were introduced and explored in previous sessions, and by Owen's choice of media to explore these themes.

The longer Owen and I worked together, the more his trust in me increased and we were able to establish a way of working that was specific to Owen and his needs. The above mentioned framework provided us with a structure that enabled us to move comfortably through the sessions, permitting us to establish our own rituals or techniques that could be used in each stage of the session. When working with a child who displays ADHD-like behaviour structure is needed as it creates a routine that is familiar to the individual involved. This helps reduce levels of anxiety, as the child knows what is to be expected within the session. She or he also becomes familiar with the ways in which they might be encouraged to participate.

The progression of Owen's engagement within the drama therapy sessions followed Jennings' (1997) EPR paradigm. The beginning of each session consisted of warm up activities or exercises that allowed Owen to make smooth transitions from the

activities of the everyday world into the space created within the drama therapy session. Owen engaged in activities that encouraged embodiment through sensory play.

Each week, I would bring various materials onto which Owen could project his inner and outer worlds. One day I brought in plasticine. I decided that working with plasticine could encourage Owen to achieve focus at the start of each session. It also provided many additional benefits. Owen had to exert a lot of physical strength in his hands to make the plasticine more manageable. This kind of work can be defined as the embodiment phase, as Owen manipulated the substance with his hands to give it new form (Jennings, 1997). It was also a great way for him to make the transition from the real world into the metaphorical world of the drama therapeutic setting. Furthermore, it was used as a means of projection, a chance for him to bring forth what he needed to. Through this, Owen was brought into the here and now of the drama therapy session, and was then prepared to engage in a creative manner as a means to explore and process. It also enabled me to step into his world of thoughts and feelings. Eventually we used plasticine as our ritualized means of beginning every session.

After Owen completed his work with the plasticine, we engaged in a reflection period regarding the object he had created. I asked questions about the object that would usually prompt him to use his imagination to create a response. By answering my questions, Owen began to invest himself in the creative process. The engagement then continued throughout the entire session.

After the warm up the session would then move forward into the middle stage, which is otherwise known as the action stage. During this stage Owen and I engaged in

projective techniques such as storymaking and play with the use of puppets and toy miniatures.

After three sessions of playing with the puppets. I asked Owen if he would like to act out scenes where he could play the protagonist: the bat character. I asked him this because in working with him I noticed how Owen explored the world around him. From the very first session, Owen not only demonstrated unlimited imagination through the creation of his drawings and stories; he told me that he was very creative and imaginative. I also discovered in our conversations that he enjoyed sports such as hockey, martial arts and skiing. Thus, it seemed suitable for this highly physical child him to embody his bat character and create a scene with me as the witch.

After the action part of the session I would end the scene, due to time constraint. Just as Owen and I needed the warm up as a means to prepare us for what was to take place in the session. In my opinion, closure is the most important stage of the session as it can be a time when both client and therapist reflect on what occurred in the session. The client can now process what she or he has discovered to begin to apply this to everyday life. It also prepares the client for the world that exists beyond the doors of the drama therapy space (Jones, 1996).

Owen and I would write out the story of the scene and he would tell me how he would like it to continue in the next session. I would ask him questions about each character in the scene. For instance, I asked “What will happen to the witch?” enabled Owen to process in a safe manner his inner and outer worlds in a safe manner (Cattanach, 1997). My queries about the characters themselves, allowed Owen to feel safe enough to answer the questions as he wished. Owen’s great interest to repeatedly embody his bat

character week after week indicated to me that the bat character was a non- threatening way for Owen to project and process his inner and outer worlds.

Session One: Pick a Card. Any Card.

Because this session was the first session that took place after a month long break for the holidays, I decided it was important to discuss how Owen's holidays went. I also brought in some pictured cards. They showed images from fairytales such as Little Red Riding Hood. and The Three Little Pigs. I brought them in as at this point in my training and research that I had become interested in trying to work with the concept of archetypes. I planned to use the cards as an impetus that could enable Owen to begin to use the fairytales. In turn, the archetypes portrayed in these cards could become a means for him to process his thoughts and emotions. In addition, as a drama therapy student, I was interested in exploring new styles and approaches to drama therapy as an intervention. Therefore I was very excited to bring in these cards. I intuitively suspected that the cards might be used to provide unlimited projective techniques.

In our therapeutic setting, I placed a brown square blanket near the door with two pillows for Owen and I to sit on. Following Cattanch's (1997) approach, the blanket's shape marked the boundaries of the play that was to take place. I wrapped the cards in a special cloth and placed them on the blanket. Owen and I took off our shoes and sat down on the blanket.

Owen briefly told me about the presents he received for Christmas. I noticed that he appeared to be restless. He was squirming in his seated position. Further more, his eyes focused downward away from me. This could have been an indication of some kind

of discomfort or anxiety he may have been experiencing upon resuming our sessions after a relatively long break. The questions about his holidays may have also proven to be too direct for Owen. In the past, Owen had shown some resistance to direct questioning about his thoughts and feelings. I had already come to understand the various ways in which Owen communicates discomfort or anxiety with his body. Thus, at that moment I believed that Owen's restlessness expressed his discomfort with my direct questions. Therefore, I decided that it was a good time to direct the focus onto the pictured cards.

I mentioned to Owen that the cards were very special to me and that they needed to be handled with care. I introduced the cards as I would a game with rules. The rules were as follows: Owen should spread out the cards in any manner he chose. Then, he could select one that he was drawn to. Finally, Owen would use the chosen card to explore a variety of dramatic means that piqued his interest.

Owen's body movements became intentionally more direct when his focus was on the cards. He carefully shuffled them and laid them gently down side by side along the edges of the blanket. After walking around and taking the time to stop and study the cards, Owen went directly to one card and picked it up.

The card he chose was the one with a drawing of a knight on a horse. The knight was looking down and had an opened door on his armour where his heart should be. A bird with a "heart" in its mouth flew above the knight. I asked Owen what he thought was happening on the card. Owen answered that he believed the knight lost his heart because someone took it from him. He suggested that the bird flying overhead was giving the heart back to the knight.

I had previously observed that Owen became uncomfortable when I asked him direct questions. I decided to redirect his attention to the puppets and toy miniatures as a means for him to develop his story even further. The use of puppets and miniatures was a safe and distanced approach that enabled him to project his current thoughts and feelings onto. As Cattnach stated, the story that was created through the play provided me with insight into Owen's emotional and mental worlds.

Owen chose a Batman miniature to portray the knight. He described Batman as a person who protects people. I wanted to know more about Batman, so I began to ask questions like: "Does Batman have anybody to protect him?" and "Does Batman have friends?" Owen's body shifted and he replied with a short, "No". My hunch was that this question was too threatening for him to answer. In turn, I suggested we enact an interview with Batman. I explained that Owen could play Batman and I could portray the interviewer. I suggested this as I did not want to disregard the Batman character as a projective tool for Owen. As a result, I tried to think of ways in which Owen could comfortably invest more of himself in this character. I suggested to Owen that he could use the fabric I had brought in as a costume for his Batman character.

As Batman, Owen said that he protected himself by hitting and sometimes killing those who tried to hurt him. He stressed that Batman never gets hurt. During the interview, Owen appeared restless as he was moving around in his chair a lot. Although he had a costume on, he did not seem to find comfort and emotional distance in the embodiment of the character. This indicated to me that Owen did not feel emotionally safe in the interviewing process.

At that point, I noticed that I, the interviewer, not have a costume on. This could have proven confusing to Owen as the boundaries that separate the dramatic reality of the interview process from those of everyday reality were not defined. I did not give Owen any visual indication that my role of interviewer was distinct from my role as drama therapist. Therefore, Owen could not feel safe enough to project his personal thoughts and feelings in great depth, as the boundaries were not clearly defined.

We ended the session with the magic box. This is a closure exercise in which Owen could place anything that he felt he needed to keep safe and protected. This could be any feeling, thought or object that need not be part of the session. Owen mimed the object with his hands and carefully placed it in the decorative cardboard box. The object was a radio that he was hoping to receive as a gift from his grandparents.

Session Two: The Emergence of the Bat Character

The warm up part of this session involved the pictured cards that were used in the previous session. Owen chose a card that depicted a wolf hiding behind a tree at night in front of a dark castle off in the distance. The colours in the picture were rather dark. The picture was titled, The Big Bad Wolf. I then brought out the toy miniatures and puppets that Owen was introduced to last week. The puppets were mostly finger puppets of animals and people. I asked Owen if he would like to make up a story about this picture using the puppets and/or the toy miniatures. Owen decided to create a story with the puppets.

Owen was very focused on the puppets as he selected various characters by touching them, picking them up and placing them down. He did this until he found the

ones he wanted to use. He was drawn to the bat puppet and began to play with it. He was also attracted to a dragon finger-puppet that he used to represent a witch character. Owen began to manipulate these two puppets in such a way that a relationship between the two began to develop. The bat and witch were enemies. As he was playing, Owen naturally assumed the various characters that emerged in the play. He created different voices for each character and began to engage in dialogue with various characters as the characters themselves.

As he was playing, I asked Owen if the bat character had friends. He said that he did, and chose a rabbit puppet to be the bat's friend. The rabbit puppet could hide in, and pop out of, a big black hat. Owen decided to keep the rabbit hidden in the hat. As the rabbit, I interacted with Owen's bat character in order to continue the play and move it forward. As the rabbit, I told the bat that I always hide in my hat because I am scared. I then told the bat that I wished that I, as the rabbit, could be as courageous and independent as the bat. Owen, as the bat, replied by saying to the rabbit that he is never scared. He told the rabbit not to be frightened. I, still in character, said to the bat that I wished I could be strong and smart like him. I asked the bat how he got to be so smart. I also inquired who taught him not to be scared. The bat answered by saying that his father taught him all he needs to know.

I responded by asking the bat where his father was. The bat said that the witch killed his parents and that he was going to get back at the witch for doing this, and decided that he was going to kill her. As the rabbit, I mentioned to the bat the possibility of getting in trouble with the law if he killed the witch. The bat quickly responded to this by saying, "No one can get me. I'm strong, and no one can hurt me."

At that point I stopped portraying the rabbit and moved from my participant role to that of an observer. I took some time to just watch Owen's play with the puppets. I noticed that Owen's bat character picked up other animals from the collection to scare the rabbit. Finally, Owen chose a snake puppet and began to make sounds and movements that suggested the snake ate the rabbit. Owen gave out a big "Yeah!" and ended the play. Owen said that he did not want me to write out the story.

I became very interested in and curious about Owen's play, and the characteristics of his bat character. In earlier sessions, Owen had developed a character - a flying lizard that shared similar characteristics to his bat character. These characteristics were as follows: independent, lives alone, spends time alone, lacks friends, absent parents and ability to fly. These themes reappeared via the bat character and his relationship to the witch. It became quite clear to me that Owen was using storymaking and character development as a means for him to bring forth and process his personal thoughts and feelings. He may have also been using these techniques to find ways to negotiate conflicting, internal forces, or how to relate to a personal situation.

After the play, I asked Owen questions about the bat, such as "Where does the bat live?" I did this in order to ground the developing bat character with a home base and to enable Owen to invest more of himself in the bat character. Owen said that the bat lived in a big house. I then asked Owen if he would like to draw out the house. He agreed to do so.

While drawing an image, Owen carefully included all the relevant details that pertained to the object itself. In his drawing of the bat and his home, Owen paid special attention to the bat's wings. The wings were large. He made sure that they had veins and

carefully drew the way in which the veins crossed over one another. He also made sure to draw out lines that indicated the swiftness of the bat's movement in flight. I was reminded of the incredible details of a bat's body as I was observing Owen draw.

As he was drawing Owen then mentioned a couple of details about his bat. He stated that the bat moved quickly and could see at night. The bat was not afraid of flying at night or living alone. I asked Owen how the bat planed on killing the witch. He told me, "Oh, I have a plan. Wait and see next time." The session ended when Owen placed his drawing in the magic box.

Session Three: Attempt at Killing the Witch. Plan one

Before our session began, Owen said he wanted to finish the bat drawing he started last week. Owen then completed his drawing with great focus.

I had brought in the puppets and picture cards, which were laid out on the blanket. Since he had familiarized himself with a routine, Owen asked if he could pick out a card for the day. He chose the card that contained the drawing of Robin Hood. Owen studied the picture and stated that Robin Hood was hiding. He expressed curiosity about the bag of gold and the knife Robin Hood was holding. Owen said the he thought that Robin Hood was waiting to trick the next person who came by so that he could steal money from them. In keeping with our way of working, I asked Owen which puppet he would choose to be Robin Hood. Owen chose an action hero.

Once Owen chose a toy to portray Robin Hood, he also began to play with other puppets as well. I agree with Jennings (1999) when she states that play is a natural, almost automatic process that most children engage in. After Owen placed all the

puppets down and said he was finished, I wrote out his story for him. This is what Owen told me to write:

Batman and the spider

Once there was this huge spider. He tried to kill it. But he couldn't kill it. He wanted to kill the spider because the spider wanted to kill the princess. Then he found the house of the spider and tried to kill her. But she hurt Robin Hood, and then Robin Hood asked batman to kill it for him. Then he kicked him in the nuts and said, "Alright, we'll pick up Robin Hood and throw him on the spider." Then the spider died. The princess was saved and she went back to the castle.

After writing out this story, I suggested the possibility to Owen, of acting out a scene with the bat and witch. I mentioned to him that I could be the witch and he could play the bat. He liked that idea and he quickly found fabric to use as bat wings. Owen made a home for the bat out of a large plastic blanket. Noticing this, I then made a home for the witch. In the scene, the bat was trying to trick the witch by slowly sneaking up to her house. Taking my cues from Owen's actions, I portrayed the witch as being startled by noises I heard when entering my house. I asked, "What is that noise? Who's there?" When I would peek my head out from underneath the blanket that served as the witch's home, I saw Owen as the bat "fly" back to his home. The scene consisted of this repeated action: the bat tried to trick the witch by making noise that would startle her, only for her to discover that no one was there.

As the witch, the bat tricked me. I would hear him approaching, and each time I turned around, the bat was gone. I would make comments out loud such as, " Oh, whatever it is, it does not scare me. Nothing can scare me because I have magic powers

and potions”. As I spoke, I noticed that the bat was hiding under the blanket that was his home. He remained quite still. Finally, the bat spoke from beneath the blanket. He said, “ I’ll surprise you. I have a plan”.

It was time to end the session. Before moving into the session’s closure exercise of the magic box, I asked Owen what he thought the bat’s plan would be. Owen told me to wait and see next week.

Session Four: The Trap. Plan Two

The session’s warm up consisted of looking at books about bats. I had brought in two books. The first was a factual account of bats’ behaviour patterns. The second book was a story about a young bat that gets lost and becomes separated from his mother. I brought the books in to encourage Owen to further use the character of the bat as a projective tool. We looked at the books together. This was an important experience in our work because, as Owen’s therapist, I wanted to invest more of myself in the awareness and knowledge of bats. It was important for Owen to know that I cared about bats, as this would indicate to him that I supported his process by respecting and acknowledging his bat character.

Upon seeing the books on the blanket, Owen exclaimed, “I have those books.” I replied, “You do?” He quickly sat down on the blanket to look through them. As he was looking through the pictures he asked me to read various pages to him. He was very interested in the existence of different types of bats as well as the ways in which they lived.

After reading the second book, Owen and I began to discuss the wonderful traits of bats. I mentioned to Owen that his bat character had great qualities such as, the ability to take care of himself and to be such a fast flyer. He reminded me that his bat could also see at the night. After this discussion, I asked Owen how his bat character planned on killing the witch. The plan that Owen created revolved around the bat dragging the witch to the river to drown her. As we moved into the action part of the session, our routine became to embody a scene between the bat and the witch, which involved the plan of capturing the witch.

Owen chose a red piece of fabric to use as wings. He took a large green plastic blanket to make his home, as he did in the last session. As the bat, Owen would hide under the blanket. I, as the witch, created my home and wore a costume that Owen suggested I wear. It consisted of a navy blue piece of fabric that covered me from head to toe. I also wrapped part of the fabric over my head. I noticed Owen was still under the blanket so I spoke first, "I am going to make a big stew". Once I began making the stew, the bat slowly crept out of its home. He came up behind the witch and placed a piece of fabric on top of the witch in order to trap her. This was the trap that Owen had mentioned in his story. As the witch, I waited for the bat to take me to the river. However, the bat flew back to his home and stayed there. At this point, I stopped the action as I needed clarification from Owen about what was going to take place.

Owen mentioned that he had decided that he wanted the witch to escape so the bat could trap her again. Thus, we both began a second scene that involved the bat flying up and placing the trap over the witch and then flying back home. Thus, the witch escapes from the trap.

Once the witch escaped for a second time, the bat began talking to himself. He spoke loudly enough, perhaps with the intention of being heard. As the bat, Owen said that he needed to find a way to kill the witch. It was at this point that I ended the scene as it was time to prepare ourselves to finish the session through a discussion about the scene along with the magic box.

We de-rolled from our characters by putting away our costumes and by returning to the blanket to discuss the scene. The discussion enabled Owen and I to verbally process and reflect on each character. More specifically, it focused on the idea of killing along with the consequences that may take place for those that kill in the real world.

I asked Owen, "In the real world, what happens to people who kill?" He replied, "They go to jail". I then asked him if the bat knew of any other ways to capture the witch without killing her. At this point Owen mentioned he had another plan. He would put the witch into another trap that was similar to a jail cell. I asked him, "How does she get there?" He replied, " Oh, I have a plan."

This response was different from the one he gave during last week's session. Last week I mentioned to Owen that there were consequences to actions such as killing. This did not faze Owen for he proceeded to tell me a story about how he killed a man in real life so as to protect his mother and stepfather. He told me that a man was breaking into his family's home and to stop him, Owen killed him. However within this particular session, Owen was beginning to think of alternative ways to capture the witch character. This was indicated to me when he paused to think and told me to wait until next week to see what his new plan for the bat will be.

Upon reflection, I could not help but wonder whether Owen rather enjoyed that his character could repeatedly trap the witch. Perhaps from a Jungian viewpoint, trapping the witch over and over, provided Owen with a felt sense of managing or even stopping, the aspects of his life that serve as “the Witch.” These could be a feeling or a person etc. In any case, trapping the witch repeatedly may have provided Owen with a sense of accomplishment over a situation in his personal life where he felt powerless. By capturing the witch, Owen contained all that the witch represents to him personally. Thus, he could have control over it. In turn, “the witch” became a task that can now be easily managed. This could have been the reason he thought of a new plan each week for the same problem.

Session Five: The Alarm. Plan Three

In the following session, Owen and I did not focus on scene work between the bat and witch characters. Instead we created an alarm system for the jail cell Owen wanted to make as the trap for the witch.

We began the session by reading the story we acted out and wrote at our last meeting. I asked Owen if he had a new plan for the bat to help him capture the witch. Owen said he did. He explained that he wanted to put the witch in a jail cell with an alarm system that the bat could control. Owen began to create an alarm system with the art materials I had brought to our session. He used two paper plates and placed tinfoil around both of them in order to stick them together. He punched two holes with scissors on top of the plates. He poked and tied a pipe cleaner into one of the holes. The pipe cleaner became the antenna for the alarm system. To complete the alarm, Owen drew a

rectangular box on paper. In the box, he made a grid that had nine squares. He numbered each square one to nine and cut out the rectangular grid, which he glued on the alarm. The bat could then program the alarm by hitting various numbers. For a final touch, Owen glued and sprinkled glitter on the tinfoil.

The construction of the alarm took up most of the session as Owen was very much engaged in the process. He took his time and had great focus as he tried to find ways to create an alarm system that best served the bat's needs.

Once Owen finished the alarm system, I asked him if he would like to make a jail cell during our next session. He said that he would. We both sat down on the blanket to have our closure to the session. Owen placed the alarm system in the magic box.

Session Six: The Jail Cell. Plan Four

I brought in a large cardboard box that Owen could use in order to make a jail cell. Owen saw the box and widened his eyes as if to express amazement of how big it was. Owen tried to pick up the large box. I told him that I could help him carry it over to one side of the room. He refused my assistance and insisted that he could do it on his own. The creative process in therapy encourages the individual and the therapist, to negotiate with each other. Because drama is an interactive process negotiations between the participants take place in order to establish a functional relationship between the players involved (Jennings, 1997).

Although in this session we did not focus on character development as a means of processing and projecting personal issues, Owen and I were still discovering an

awareness of our selves in relation to each other. This occurred while making the jail cell.

When Owen refused my help with the large cardboard box, I mentioned to him that it was quite heavy. He told me that he was strong enough to carry it. However, when he tried to lift it up, he almost fell down with it. I stepped up to help him while explaining that sometimes we all need help. It may be difficult to ask people for help and sometimes we may not even know that we need help until we begin the difficult task. Owen did not refuse my assistance when I picked up the other side of the box and help him place it down.

Owen then drew the door to the cell and began to try to cut it out. The board was quite difficult to cut. Owen instructed me to take another pair of scissors and start cutting out the door from the left side while he worked on the right. Together, we cut out a door for the jail cell. We discussed some ideas regarding how the bat could get the witch to enter the jail cell. I reminded Owen that the witch had magic powers. I asked, "Couldn't she use them to get out of the trap?" His answered that the witch became powerless when she was trapped in the cell. Once we finished cutting out the door, we were ready to act out the scene where the bat was to capture the witch in the jail cell.

We prepared ourselves for the scene. We put on our costumes and set up the props. Owen used the same blanket to create the bat's home. He placed the cardboard jail cell diagonally across from the bat's house. I mentioned to Owen that the cell was now in the place where the witch's home was during last week's scene. He explained to me that this was all part of the bat's plan. He mentioned that the exterior of the jail cell now looked exactly like the exterior of the witch's home. Therefore, when the witch thinks

she is walking into her home, she will walk right into the bat's trap. Very clever. I thought. Very clever.

We were now ready to begin the scene. Like all the other scenes that came before, we began with the bat in his house. This time he had his alarm system in hand. Owen decided that the scene should begin with the witch coming home from the market, and then entering her home, thinking that it is her home, but really it is not as it has been replaced by the bat's jail cell.

I began the scene. As the witch I came home from the market. I indicated some kind of hesitancy before entering my home. I said, "Oh, is this my house? It looks different. Of course it is my house. Why wouldn't it be? It was here before I left, why wouldn't it be here when I get back?" As the witch continued to approach her house, she began to look for her keys. The bat was slowly moving closer and closer behind the witch. Once the witch unlocked the door to her house, she discovered that she in fact was tricked! I yelled, "This is not my house!" Owen, as the bat, laughed and made a zap sound to indicate that the alarm system was activated. "You are trapped!" laughed the bat. "You can't get out!"

The scene work Owen and I engaged in is known as planned improvisation (Emunah, 1994). Before our scene work began, Owen and I began the scene where it left off from the last session. We then discussed what might occur in the scene. Once that was discussed we would begin the scene. The scene could become more detailed than what was discussed, and extend even further from the plot that was decided upon before the scene work took place. Lines for each character were not decided upon, neither was a

resolution or ending for the scene. That was all left up to the actors (us), once we were in action with each other in the scene.

The scene did not end once the witch was caught. Now that she was caught, we used the rest of the scene to create some kind of verbal communication or confrontation between the witch and the bat. As the witch, I told the bat that the jail cell was cold and that I was hungry. Upon hearing how cold I was, the bat threw a blanket in the jail cell. Once that need was fulfilled, the bat flew up a second time and threw in “food” for the witch to eat. The bat gave the witch spices and other ingredients to make her stew. However, the witch reminded the bat that there wasn’t a stove in the cell. The bat said there was as he just installed one. “Thank you”, said the witch, “Thank you, you are very kind to me.” Although the bat wanted the witch trapped, he still wished to provide her with that which she needed to remain comfortable.

Session Seven: Let’s Draw Out a Story

I had not seen Owen for two weeks due to his spring break. Thus, I wanted to just sit down with him and discuss his break. Before the session started, Owen told me about a fight he had with another hockey player during a weekend game. He was pleased with how he defended himself and how he fought with this other boy. Owen became very excited as he described his ability to trick people and how he physically stops them from hurting him. He got up to show me the many physical moves he knew that allowed him to defend himself.

Upon hearing his stories, and watching him demonstrate his fighting techniques, I thought that Owen needed to process this energy and explore the themes of fighting and

self-protection. I wanted to give Owen the opportunity to safely process his energy that veered toward physically harming others in order to protect himself. Therefore, I decided to use artwork as a means to evoke this processing practice.

The Mooli Lahad six-picture frame diagram is a projective assessment technique that can be used in drama therapy. The client is asked to draw: a character (protagonist), a goal that the character wants to reach, a friend or helper that will help the character reach the goal, an obstacle that gets in the way of reaching the goal, a means to overcome the obstacle and finally an ending to the story. In turn, the client is given the opportunity to project personal thoughts and feelings onto a character and to create a story about the character. Its projective effect is different from that of enacting a role as it is more distanced. The individual draws out the character and does not use the body as a means to express the thoughts and feelings of the character.

In the first box, Owen drew a picture in which the protagonist was the bat character that he had been developing. In the second box he drew his goal, which was to trap the witch. For this, he drew the witch in the jail cell. In the third box, Owen drew a friend or helper to his bat character, which was a snake. Owen drew the witch's magic powers as the obstacle in the fourth box. In the fifth, Owen drew the alarm system as the solution to capturing the witch and her powers. Finally, the story ended with the bat and witch shaking hands and becoming friends.

Owen spent most of the session drawing out the story. We did not have time to do scene work. The session ended with a discussion about the drawing and the possibility of embodying this story during our next session. Owen placed his story in the magic box.

Session Eight: Let's Do It Again...

We began the session by discussing Owen's drawing and story he created in our last session. Owen told me he did not want to act out that story rather he wanted to create a new story involving the bat and witch. Owen decided that he wanted the bat to trap the witch in the jail cell.

At times children may create stories only to deny their existence at a later time (Cattanach, 1997). A child as storyteller becomes a creator of their process, and is therefore in an empowered position (Jones, 1997). The child has the power to create a story and refuse it if s/he wishes to. The yes/no relationship of creating and denying the same story is a part of the projective process the child engages in as a means to sort out personal experiences for himself or herself (Cattanach, 1997). The refusal to embody his story may be Owen's way of trying to deal with ambiguous feelings he has toward a situation or person in his personal life.

Session Nine: Making Connections

As we were now reaching the end of our therapeutic journey together, I wanted to begin to process with Owen how the characters of the bat and witch can be applied to his everyday life. As a drama therapist intern, I needed to understand how to make the connection between dramatic reality and everyday reality. I decided to have a verbal discussion with Owen about his characters by asking him questions about them.

I started the session by telling Owen we had two sessions left. I asked him to begin to think of ways his that characters could begin to find possible endings to the bat and witch story we had been exploring. Owen decided that the witch was once again

tricked into the jail cell by the bat. Owen also said that he did not want to act out the ending, as it was, “ nothing new.” This unwillingness to embody his story suggested to me that Owen may have been experiencing some anxiety about ending the drama therapy sessions as a whole.

It was then that I began to focus on characteristics that I enjoyed about his bat character. I mentioned the bat’s strength, his superb flying abilities and his awesome ability to protect himself and others. I asked Owen if he knew anyone in the real world that reminded him of his bat character. Laughing, Owen said, “Me”.

When I asked him what similarities he shared with the bat, Owen said that he and the bat are both smart and can fly fast. Owen said that he flies a bit each time he kicks his legs in the air during his martial arts class. He mentioned bullies that used to hit him or bother him, reminded him of the witch character. He told me about a time when he got the bullies at his school in trouble because he tricked them into starting a fight in front of the school principal. He mentioned that story because he tricked the bullies in a similar fashion to the way in which the bat tricked the witch into going to the jail cell. This discussion suggested to me that Owen used the characters of the witch and bat to process inner thoughts and feelings in order to make sense of his inner and outer worlds. In turn, these characters enabled Owen to develop a sense of self- awareness began to develop.

Session Ten: “Scene.” The ending

This session was dedicated to celebrating our work together and to achieving some form of closure to the entire therapeutic process. I brought in all the stories and artwork that Owen had created and put them together in the form of a book. I asked

Owen if he wanted to create a cover to his book of stories. He said, "yes." Owen chose a blue piece of construction paper and drew a bat on it. We then stapled the stories together with the cover and I gave the book to Owen. I also given Owen a certificate that I had made for him celebrating and congratulating him for the character of the bat, as well as for his great imagination. I asked Owen what he liked about our time together and if he would change anything about it. He said that he wouldn't change a thing other than asking me to bring in more fabric for costumes.

Last session I had asked Owen what he wanted to do for our final session. He suggested that we have a party like we had at Christmas with food like potato chips and apple juice. We opened up the magic box and inside I had drawn out all the objects that Owen had placed in. We took the time to look at all that was in there and then we closed box. I gave it to Owen to take home with him. We drank a toast to ourselves, put the food away and then together we folded up our blanket. Our time had come to end, but Owen's journey, of course, will continue.

Chapter Four: Discussion

Introduction

This chapter will address the primary and secondary hypothesis of my research by presenting some of Owen's more noticeable behavioural transformations. Thus, the possible ways in which Owen benefited from the drama therapeutic experience as well as how he used archetypes as a means in the process will be explored. Upon completion of this section, it will be obvious how drama therapy and the embodiments of archetypes in Owen's own stories have provided him with the means to begin his process towards individuation as defined by Jung.

The drama therapeutic process is based on the many necessary interactions and tasks required to develop drama as an art form. An example of drama as an art form would be a play. In a play, for example, there may be one or more actors on stage, there is the audience to witness the actions of the actors, and there is a crew working "behind the scenes." The success of the play largely depends on the teamwork – teamwork involving the actors, the crew and the audience. Thus, everyone becomes a part of the production. This combination of character portrayal, character interpretation and relationship is the backbone of the creative process founded in drama therapy.

While participating in the creative process relationships develop. In working with others we learn not only aspects about another individual, we also learn about our relationship with others, and in turn we discover facets about our own personalities. Thus, participating in the creative process we can learn about ourselves.

Owen engaged in the creative process when he created stories and developed characters. Through this process we also had the opportunity to develop a relationship

with each other. Each of these activities and all of them synergistically enhanced Owen's awareness of himself and resulted in Owen showing more appropriate behavioral patterns. In the following sections, the reader will be able to interpret how it was determined that these changes took place.

As mentioned earlier, Owen often used the bat character. As we will see, this character may have served as a projective means for feelings and thoughts to be externalized. Also, it may have represented the externalization or personalized form of elements of Owen's unconscious; it may have represented some of Owen's archetypes.

A therapeutic approach through the use of storymaking, character development and embodiment

In the relationship between the bat and witch characters that Owen created, the bat always wanted to restrain the witch. Early on in our time together, Owen wrote a story about a plan to drown the witch. After taking the time for us to discuss and reflect on the characters and their actions, Owen and I focused more on the consequences of killing people in the real world. As a result, Owen became more aware of social laws and how people who commit crimes must deal with unfavorable consequences. Thus, Owen decided to create a plan that involved capturing the witch and trapping her in a jail cell instead of killing her.

The creative process can be used as a metaphorical mirror that enables an individual to become aware of themselves and the situations that surround them. Through discussion and reflection of the characters and their behaviours, Owen began to discover patterns of behaviour that are considered to be socially acceptable and

appropriate. This was indicated when the bat changed his plan from killing the witch into one that involved trapping her. In addition to this, the bat began to empathize with the witch by giving her food and warmth while in the jail cell.

When we took the time to reflect on the characters outside the dramatic play, Owen indicated that the bat reminded him of himself. This suggested to me that Owen had identified with the role of the bat, and used it as a projective tool (Jennings, 1998/1999). It will be discussed later on how that embodying the bat, Owen may have been relating to certain archetypes and learning things about himself archetypally, even though he wasn't aware he was doing this. The embodiment of a role also allowed Owen to achieve a felt sense of the experience. The embodiment of and reflection on the characters themselves, allowed Owen to gain awareness of feelings and thoughts he had experienced as the bat. Furthermore, Owen was able to discover how these feelings and thoughts also applied to him. Drama therapy allowed Owen to benefit from projective techniques such as story making, character development and embodiment of a role to become aware of aspects within himself. As a result of this, the bat character could have served as the means in which Owen could have further discovered characteristics within himself that he was not aware of.

Landy (1997) explained this process when he implied that the creation of roles allows the individual to gain new perspectives and patterns of behaviour that may or may not have been known to the individual before in order to overcome an impasse in his or her personal life. Working through role or character development as described within the case study, Owen was given the opportunity to discover an even greater awareness of

self. Perhaps if we had had more time to continue on with the drama therapy sessions Owen could have made more discoveries about himself, and been able to identify alternative patterns of behaviour that would be considered to be more appropriate via embodiment of the bat and other characters.

The Trickster Archetype

Another key observation I made was that Owen's stories, characters and their actions, as well as his scenes, focused on reoccurring themes. The most prevalent of these themes was the act of tricking another person. This became evident when working with Owen's bat character and the relationship between the bat and the witch. More specifically, in much of the scene work, the bat consistently focused on tricking the witch. The bat's intentions were to initially kill, but then eventually trap the witch.

My insight into this situation was explained in the previous chapter in which I elucidated that Owen's repetitive willingness to capture the witch may have provided him with the sense of handling a situation. It may have also provided him with the sensation of how it felt to have control over all real-life relationships and entities that were represented by 'the witch'. This made sense when Owen related the bat to himself and the witch to the bullies at school.

At first, I understood that the bat's repeated action of trapping the witch to suggest that Owen was not aware of his own resources that could enable him to confront or overcome 'the witch' in his own life. However, when he was successful at tricking the witch he appeared to enjoy it as he would laugh and smile and ask to do it all over again. It became clear to me that the repeated action of trapping the witch granted Owen

feelings of satisfaction. This type of repeated trick-like behaviour is very characteristic of the Trickster archetype.

According to Gersie & King (1990), the trickster manifests itself at times when we become stuck and we have difficulty finding a way out. If this notion is applied, it can be argued that although it didn't appear like the bat was having difficulty (Owen, as the bat, enjoyed tricking the witch), the bat's repeated trick –like behaviour were indicative of elements of the trickster archetype. With this in mind, this behaviour could have indicated that the bat experienced some sort of adversity in relation to the witch. If this thought process is taken one step further, it could be inferred that Owen deemed the "witch-like" characters in his life as some sort of obstacle. Again, this makes sense as Owen related himself to the bat and the witch to the bullies at school.

Gersie & King (1990) continued to suggest that whenever we are in a situation that presents many life-opposing forces, the inspiration of the Trickster appears without warning. We begin to behave in ways that are unpredictable and are unexpected even by ourselves. This other characteristic of the trickster archetype has merited the trickster the capability to be a "shape-shifter".

In his *Collected Works*, Jung describes how trickster motifs are found in the "alchemical figure of Mercurius" (as cited in 1973, p.135). Some motifs described were the ability of being a "shape-shifter", a creature that has a dual nature about him: "half animal and half divine", (p. 135). The dual nature of this archetype signifies a state of transformation. Gersie & King (1990) further explained the shape shifter by suggesting that, "We evade, delude, avoid. The direction of our gaze is unsteady, the expression on our face shifts. Our whole body suggests that given a chance we will disappear. We

vacate ourselves as much as possible" (p.192). This depicts the unpredictable element of the trickster archetype. In the next section, it will become clear how Owen also exhibited this element of the trickster archetype.

Neumann's theory of archetypal development

Neumann's (1994) theory of child ego development in relation to the archetypes summarized in the literature review, offered a psychodynamic perspective through which we can come to an understanding of some elements of Owen's dramatic play that remained unconscious. From my understanding of Jungian psychology, we as human beings, try to achieve balance of personality. We do this by trying to integrate not only elements of our unconscious into consciousness, but also by balancing the masculine and feminine aspects within our psyches.

According to Neumann's (1994) theory on child development, the Self in childhood disguises itself in the phase of which it is progressing into. According to this theory, the child and the Self exist within the matriarchal realm of the mother. For the first year of life, the child traditionally relies on the mother for nourishment, warmth and security.

Neumann (1994) has said that the goal of individuation in childhood is to individuate from the mother. Therefore, the Self directs the child out of the matriarchal phase into the patriarchal phase. There the child can begin to identify her or himself with the father, as it is he who is the dominant figure of this phase.

Moving from one phase into another is a transitional stage in child development. Like with most transitions, feelings of uneasiness and fear develop. As a result of the

Self guiding the child into the development in the next phase, the child then rejects the mother that she or he once viewed as good. Now the mother is regarded as the “terrible mother” because it is she who the child sees as the one holding him or her back from making the progression into the patriarchal phase. The child is not aware that she or he is actually making this transition, nor does she or he understand that the mother is not really to blame for the feelings of fear the child may be experiencing. Fear is a result of moving out of the known world of the matriarch into the unknown world of the patriarch. The child’s identity up until this point has been linked with the mother, and now that the Self has progressed into the patriarchal phase, the child must now establish a new identity that will be linked with the father. As a result of this, feelings of fear may arise within the child.

From this perspective then, it could be speculated that Owen’s witch character could have been a projection of the Witch archetype (“terrible mother”). Her relationship with the bat character in the drama therapy sessions could also have been a representation of Owen’s experience in undergoing the progression from the matriarchal phase into the patriarchal phase. More specifically, Owen was in a state of transition and fear – two situations in which the trickster archetype manifests itself. Thus, the relationship explored in the sessions could have been an externalization of the archetypal relationship Owen may have experienced with his mother during his transition. The state of transformation could have been manifested in the Trickster-like motifs that were evident in the character of the bat.

A therapeutic role of the archetypes in individuation

The effect of character development in regards to a Jungian perspective, indirectly enabled Owen to project and externalize some archetypes of his unconscious. As conveyed earlier, Owen related to the bat. The bat directly relates to several archetypes. Therefore, although he was not aware of it, Owen indirectly gained greater awareness of certain archetypes and made some connections of how these archetypes related to him in his personal life, by relating and embodying the bat.

We are projecting elements of our unconscious at all times, even though we may not be aware of this. Even an adult with a mature ego may not understand what their projections are suggesting about his or her unconscious. Although Owen was projecting and giving concrete form to some aspects of his unconscious, he did not understand that the characters he had created were in fact representations of archetypes of his unconscious. Owen was neither familiar with archetypes, nor with what the archetypes suggested about his personality development in relation to his unconscious and archetypal psychology. Only those who are familiar with and trained in archetypal analysis can make such connections.

Owen's characters were in part manifestations of traits of his unconscious. Owen achieved a felt sense of what it was like to be the bat. By experiencing the embodiment of his character, Owen was enabled to associate to some degree, with aspects of his unconscious. Using terminology that reflects his own developmental level rather than Jungian or analytic terminology to express such associations, Owen may have gained some insight into his behavioural and interpersonal issues. Working within the metaphor, Owen was also able to explore unconscious conflicts appropriate to his stage of

development. Both these achievements can be said to have furthered his individuation process, on both intrapsychic and ethical levels.

The bat as a representation of the Puer archetype

The literature review of this paper mentioned various characteristics of the Puer Aeternus archetype in relation to men. Owen's bat character, although was a projection of his thoughts and feelings at the age of nine, did share similar characteristics of the Puer. I was informed that Puer aspects of Owen's portrayal of his bat character were age appropriate. As my advisor explained, "It is important to note that the puer archetype, also referred to the puer aeternus, is based on qualities that can be developmentally appropriate for the son/boy, but if they dominate in the adult man, difficulties can ensue. Owen is, one might say, practicing aspects of the puer within his enactments of the bat, and this is developmentally appropriate" (personal communication, E. Anthony, April 12, 2002).

This idea ties in with Jung's notion that the child's ego emerges from the archetypal unconscious. Fordham (1951) states that in childhood the ego emerges out of the Self, whereas in adulthood the ego tries to return to the Self. Therefore, in childhood, while the ego is emerging, the child not only develops archetypally but she or he will increase her or his "reality perception" (personal communication, E Anthony, April 12, 2002). With this in mind, the Puer then becomes an archetype that will be integrated into the reality-based personality development of the child.

A question that emerged was as to why Owen used an animal character and not a human one, as means for Puer projection. Owen's choice of using a bat character for

projection of unconscious Puer elements within his personality, may suggest that Owen needed greater emotional distance and security than a young boy character would have provided. A human based character may have proved less distanced and in turn, too emotionally threatening for him to use as a projective tool. The flying aspect of the bat supports the Puer's need of constant movement. The need to move also represents the state of movement that Owen may be experiencing archetypally as he is undergoing separation from his mother and making the transition into the next phase of development.

The choice of the bat reinforced the Trickster archetype. In my opinion, the shape shifting qualities of the trickster can be described as being nonspecific, a "neither this nor that" attitude. This is true for the bat as well, as it is a creature that resembles both mouse and some kind of winged animal. The dual-like nature of appearance of the bat can then be regarded as a representation of a state of transformation, as it is a creature that is a part of two mediums, the air and earth. Thus, the choice of the bat is consistent with Owen's trickster archetype.

Like active imagination, drama therapy, through the already mentioned techniques, enabled Owen to give his unconscious elements (the Puer Aeternus and Witch) some concrete form, which could later be integrated into consciousness. I am inclined to suggest that the characters of the bat and witch were means in which Owen could begin to process and understand his some aspects of his unconscious. As therapist and facilitator of this process I encouraged Owen to gain greater awareness of his unconscious through verbal discussion that reflected on the characters themselves. This could also have enabled him to achieve a greater sense of awareness of himself in relation to what the bat and witch represented for him.

As previously indicated, Owen had mentioned that the bat reminded him of himself and that the character of the witch reminded him of bullies. There could be many other forms of bullies in Owen's life other than the children at school. According to Sullwood (1979), the archetypes for a child are not clearly distinct from the child's parental influence or other adults; the notion of bully may also be a reflection of how Owen has viewed the other adults in his life such as parents and teachers. This had become apparent when we discussed Neumann's theory that linked the witch to the "terrible mother", and the bat to the trickster.

This conclusion does not seem to be far fetched when considering a child like Owen who has been labeled by former teachers and adults as being a disruptive child with behavioural difficulties. In my opinion, Owen is not a representation of a disorder (ADHD or oppositional-defiant) he has been associated with, but rather a child who is experiencing the developmental changes that occur in childhood. I am also inclined to suggest that Owen's behaviour could be a result of him trying to create independence from his parents, particularly the constant primary caregiver in his life, his mother.

Although I have great interest in Jungian theory and psychology, I am far from being an expert in the field. My approach as a drama therapist is not to make direct interpretations of an individual's work. In Owen's case, explorations of the archetypes through character development in the sessions provided him with an opportunity to gain an increased awareness of self. In doing this he was also able to discover alternative behaviour patterns that can help to enrich his life even more.

The Benefits of Engaging in a Creative Process

Apart from the discoveries he made about himself, Owen realized many more benefits through engaging in the creative process. As mentioned earlier, Owen showed signs of practicing new behavior patterns when he made the conscious decision to trap the witch instead of killing her. Another example of this pertains to Owen's attention level.

At the beginning of our time together Owen experienced some difficulty remaining focused on the exercises presented. Upon entering the drama therapy room Owen would run around, become easily distracted, and appear restless. As the sessions and his understanding of drama therapy progressed, so did his involvement and commitment to the creative process. I noticed that once he was involved in activities such as drawing and embodiment of characters he had great focus, and was committed to finishing the work he started. Engagement in the creative process provided Owen the means to alter his behaviour so as to discover and acknowledge new possibilities.

Another illustration of Owen discovering and applying changed patterns of behaviour would be when Owen and I worked together to make the jail cell. At first Owen refused my help in lifting the box. This refusal, along with his portrayal of the bat as invincible and one who does not need help from others, suggested to me that Owen may have viewed himself as such. From a Jungian perspective, this would make sense, as invincibility and a false sense of superiority are characteristics that the Puer may possess. I have noticed this sort of behaviour in Owen whenever I would try to introduce him to a new exercise or if I would share with him some new discovery I may have had

during the week. At times, Owen would interject and say he already knew all about what I was going to say.

Although Owen did not directly *ask* me to help him, he instructed me to help him cut the box. Our physical distance from each other when doing this, suggested to me that Owen may have not felt comfortable in receiving help from others. It did seem however that he had developed the willingness to work with me and accept my assistance when engaged in the creative process. This newfound acceptance can contribute to Owen's personal growth, as it gave him the opportunity to work well and cooperate with others, something that others have claimed too difficult for him to achieve.

Working within the creative process in drama therapy allows one to discover the therapeutic effects of working within the metaphor. Projective techniques such as storymaking and character development through play are inviting to children as suggested by Jennings (1999) who said that play is a natural, almost automatic process that most children engage in. The metaphorical world that is then created through dramatic play becomes the safe container for children to project and process their own personal thoughts and feelings, not as themselves, but through the dramatic distanced approach that play and/or embodiment of characters provide.

The effects of such distanced approaches in drama therapy allow individuals to safely explore and discover aspects about themselves. Reflecting on the characters that developed within play and scene work, Owen was able to gain insight into the characters of the bat and witch. In doing this, he was also able to reflect upon how these two characters resembled various people in his own life. Through identification with these

characters Owen, if the sessions continued, could have used these characters and others as projective tools for him to further explore and discover awareness of himself.

Chapter Five: Conclusion

Jung (1934) has claimed that goal of the individuation process is to unite the unconscious with consciousness in order to create wholeness within the personality. It is a process that is guided by the archetype of wholeness, the Self. Jung has argued that the individuation process can only occur during the second half of life, as the adult's ego is mature enough to differentiate elements that are conscious from those that are unconscious. Individuation may occur as a result of another process known as active imagination. The mature ego is needed when engaged in active imagination so that unconscious contents that are projected through creative expression do not overcome the conscious ego.

Fordham (1957) has stated that Jung has overlooked how the process occurs within childhood and has suggested that the individuation process can occur much earlier than speculated by Jung. Fordham (1951) speculated that the Self precedes the formation of the ego in childhood and that these are not contained within the mother of the matriarchal phase as suggested by Neumann. Therefore, the child already perceives himself or herself as being somewhat separate from the mother. Thus, concluded Fordham, the individuation process in childhood is not based on the journey of the child's Self from union with to a separate from that of the mother. Rather, it becomes a process that begins with the child in an undivided state of "unity of the self" (p.9, 1986).

Fordham's insights have allowed me to reflect on how drama therapy may have allowed Owen to become more self-aware of his unconscious elements so as to integrate them into his personality. If the definition of individuation is "making the conscious aware of the unconscious", then it can be argued that the creative process has helped

Owen to begin to do just that. The embodiment of a character, such as Owen had done with the bat, provided him with a felt sense of experiencing what life could be like as the bat. As it was explained earlier, the bat represented several characteristics of various archetypes. By projecting an archetype externally through the various drama therapeutic techniques described, Owen gave the archetypes concrete form.

Although Owen's ego was not developmentally mature enough to differentiate what is unconscious from that which is conscious, a distinction that is crucial for active imagination to occur, he was able to engage in similar projective processes. The difference between the projection that occurred within my drama therapy sessions with Owen and that that occurs in active imagination was that I was a more active participant in the process. From a Jungian perspective, my role as a drama therapist could have been said to serve as an auxiliary ego to Owen's projective process. Through my facilitation of the creative process, I was able to redirect Owen's involvement within the drama therapy sessions so as to safeguard his ego from being overwhelmed by his unconscious. This could have provided Owen's the "mature ego" needed for him to begin to partake in the individuation process.

If Wickes' (1978) statement that everything unconscious is projected is true, it could also be true that Owen used the characters of the bat and witch to project aspects of his unconscious. As Cattanach (1997) explained, the child creates stories about his or her play as a means to project and process his or her inner and outer worlds. Reflecting on the play and the characters involved, a child can then begin to make links between dramatic reality and his or her real life.

Through storymaking, embodiment of the bat and our scene work together, Owen was given the opportunity to bring the bat character “in his body” and achieve a “felt sense” of what it would be like to be the bat in relation to the witch. This, along with the time we spent reflecting on and verbally processing the actions and characteristics of the characters, enabled Owen to discover ways in which these two characters resemble people in his real life.

Owen’s discoveries of how the bat character reminded him of himself and the witch character of bullies at school, indicated to me that these two characters granted him the safe and distanced means to project and process his role in his own life or personal situation. Furthermore, it allowed him to become consciously aware of how these characters may reflect aspects of himself and others in his life. This is an example of what Jennings (1999) meant when she said that dramatic distance through role enables individuals to discover more aspects about themselves. If our time together continued, character embodiment could have provided Owen, as suggested by Landy (1993), with the means to further discover new patterns of behaviour that he may have overlooked in himself.

This paper was an attempt to relate some concepts and processes of Jungian psychology to theories and approaches in drama therapy. The goal was to provide the reader with some kind of insight into how the archetypes can be used within drama therapy with children, and how this may serve as an effective intervention for children who experience behavioural difficulties. I wanted to focus on the archetypes because I had such great interest in them and wanted to research more about them. Unfortunately,

my knowledge about archetypes, and Jungian psychology for that matter, was rather limited. Therefore, the writing of this paper was done from the perspective of how I perceive various Jungian concepts at present.

Had I conducted the research into Jungian theory before I began drama therapy sessions with Owen, I would have been more aware of how Owen was using the archetypes as the sessions progressed. In doing this, I think that the use of the archetypes in drama therapy would have been even more therapeutically effective for Owen. In addition, I believe that I could have begun to expand even more, on how drama therapy and Jungian processes can be used with children. Furthermore, I would have been more confident to challenge previous theories of Jungian processes and in turn, discover my own and new approaches as well. This paper is just the beginning.

My approach as a therapist is based on the humanistic approach in therapy. My role as a therapist is not to make interpretations of the clients work, but rather use the drama as a means for the client to project what needs to be processed. The client then makes his or her own interpretations of what has been projected through the drama. I, as therapist, become the facilitator of this process, providing the client with the dramatic tools and techniques that allow and encourage the client to project and process what she or he needs in a manner that is comfortable for the client.

In this paper, I explored how Owen's therapeutic progress can be understood in relation to Jungian psychology. Although I found various Jungian theories to be rather interesting, I am not sure where I stand in regards to them and their applications to individuals in therapy. Not making a generalization about all Jungian therapists, as the role of the therapist depends on his or her personal beliefs, I understand Landy (1993)

when he stated “ ...the Jungian system of healing is an analytical one. As such, the analysts hold a considerable degree of power, sometimes taking on the role of seer or oracle. The patient’s role as healer of their own problems can thus be diminished ” (p.139).

In this paper I reflected on what some of the archetypes of Owen’s unconscious were suggesting about aspects within himself and his life in relation to Neumann’s theory of archetypal development. However, as a drama therapist, I wish for clients to make their own discoveries about what their creative expression may be suggesting to them.

Following this humanistic approach, I was not interested making direct connections and interpretations for Owen about his work in the sessions. I was more interested in helping Owen discover what the archetypes that were projected onto the bat and witch characters, represented for him. Perhaps if we had more time, Owen could have been able to make other links between the characters and how they reflected other aspects of himself and of people in his everyday life. Therefore, in the future, I wish to discover how I could use the archetypes in a way that enables children to make their own interpretations of what the archetypes are suggesting to them.

To my understanding, very little research has been conducted with children and their involvement within Jungian processes. Therefore, an additional purpose of this paper was to bridge the “gap” that exists between studies and theories in Jungian psychology and children. I think that drama therapy can serve as this bridge. For the most part, not much research has been done regarding children and their relations to the archetypes. As a result, I strongly believe that most Jungian theories are based on the exclusion and overlooking of children and their capabilities. Therefore, I wish to

continue on with my literary research in Jungian psychology, and in my faith that drama therapy could provide children the means to partake in Jungian processes that are considered inconceivable for them to attain.

This paper presented how a certain child benefited from the creative process and how the subject began the therapeutically useful process of individuation. Perhaps this process can be embraced as the effective intervention for individuals who are deemed to be “problematic” or having attention deficit. If behaviors can be modified and discovered through drama therapy, there is indeed a place, if not a need, for this therapy in our world.

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APPENDIX

Authorization Form

I, the undersigned, _____, authorize Sophia Tsouluhas, dramatherapy intern at _____, child adolescent services, to use material presented within the dramatherapy session with my child, _____. This authorization would serve two purposes: (1) for use within a paper on dramatherapy work with children, to be written as part of the requirements towards her masters degree in dramatherapy, and (2) for use within her own continuing research of the effect as drama as therapy.

Agreement to this request is voluntary and you can refuse to allow your child to participate with no effect on _____ involvement in the dramatherapeutic process.

Date: _____

Date: _____

Signature of person authorized to sign:

Signature of participant:
