

Durham E-Theses

*The enhancement of counsellor training through
person-centred expressive therapy*

Patricia Harvey

How to cite:

Harvey, Patricia (2007) The enhancement of counsellor training through person-centred expressive therapy. Doctoral thesis, Durham University.

Use policy

The full-text may be used and/or reproduced, and given to third parties in any format or medium, without prior permission or charge, for personal research or study, educational, or not-for-profit purposes provided that:

- a full bibliographic reference is made to the original source
- a <https://etheses.durham.ac.uk/id/eprint/2537/> is made to the metadata record in Durham E-Theses
- the full-text is not changed in any way

The full-text must not be sold in any format or medium without the formal permission of the copyright holders.

Please consult the [full Durham E-Theses policy](#) for further details.

**The enhancement of counsellor training
through Person-Centred Expressive Therapy.**

**A submission by
Patricia Harvey
for the degree of
Doctor of Philosophy in the University of Durham**

April 2007

The copyright of this thesis rests with the author or the university to which it was submitted. No quotation from it, or information derived from it may be published without the prior written consent of the author or university, and any information derived from it should be acknowledged.

Volume 2: Bibliography and Appendices



1 2 FEB 2008

Bibliography

- Adler, J., 1996 The collective body. *American Journal of Dance Therapy*, 8(2), pp. 81-94.
- Aldridge, S., 2004 *BACP response to a consultation exercise by CAMPAG*. Rugby BAC
- Allen, L., 2004 The power of poetry. *Counselling and Psychotherapy Journal*, 15, 6, pp. 45-46.
- Alvermann, D.E 2000 *Narrative approaches*. [on-line] <http://www.readingonline.org/articles/handbook/alvermann>
Accessed 04/03/2007
- Anderson, V. 2004 *Research methods in human resource management*. London CIPD
- Assagioli, R., 1965 *Psychosynthesis; a manual of principles and techniques*. London Turnstone Books
- Aveline, M., 1996 The training and supervision of individual therapists. In Dryden, W. (ed.) *The handbook of individual therapy*. London Sage
- Axline, V., 1971 *Dibs: in search of self*. Harmondsworth Penguin
- BAC 1985 *Counselling: definition of terms in use with expansion and rationale*. Rugby BAC
- BAC 1989 *Code of ethics and practice for counselling skills*. Rugby BAC
- BAC 1990 *The recognition of counsellor training courses*. Rugby BAC
- BAC 1992 *Code of ethics and practice for counsellors*. Rugby BAC
- BAC 1996a *Code of ethics and practice for trainers in counselling and counselling skills*. Rugby BAC

- BAC 1996b *Ethical guidelines for monitoring, evaluation and research in counselling.*
Rugby BAC
- BAC 1996c *The recognition of counsellor training courses. 3rd ed.*
Rugby BAC
- BACP 2002 *Ethics for counselling and psychotherapy.*
Rugby BACP
- BACP 2007 *Ethical framework for good practice in counselling.*
[on-line]
http://www.bacp.co.uk/ethical_framework
- Baer, J., 1999 Gender differences. In Runco, M. A. and Pritzker, S. R. *Encyclopaedia of creativity.* Vol. 1, pp. 753-758.
New York Academic Press
- Balint, M., 1968 *The basic fault.*
London Tavistock
- Beauchamp, T. L and Childress, J. F. 1979 *Principles of biomedical ethics.*
London OUP
- Beck, A. T., 1976 *Cognitive therapy and the emotional disorders.*
Madison International Universities Press.
- Berry, M. and Woolfe, R., 1997 Teaching counselling in universities: match or mismatch? *British Journal of Guidance and Counselling*, 25, 4, pp. 517-525.
- Biermann-Ratjen, E. M., 1998 On the development of the person in relationships. In Thorne, B. and Landers, E. (eds.) *Person-centred therapy: a European perspective*, pp.106-118.
London Sage
- Birtchnell, J., 1984 Art therapy as a form of psychotherapy. In Dalley, T. *Art as therapy: an introduction to the use of art as a therapeutic technique*, pp. 30-44.
London Tavistock
- Blanchard, T., n.d. *Paint with passion.* [on-line]
<http://www.powerofpaint.com/article.html>
Accessed 13/03/2007
- Bohm, D., 1983 *Wholeness and the implicate order.*
London Ark
- Bolton, G., 1999 *The therapeutic potential of creative writing: writing myself.*
London Jessica Kingsley

- Bond, T. and Baron, J., 1999 *Counselling as a profession.* Paper delivered at the International Counselling Conference, Paris.
- Bor, R. and Watts, M., eds. 1999 *The trainee handbook: a guide for counselling and psychotherapy trainees.* London Sage
- Bor, R. and Palmer, S., eds. 2002 *A beginner's guide to training in counselling and psychotherapy.* London Sage
- Bowlby, J., 1953 *Child care and the growth of love.* Harmondsworth Penguin
- Bowlby, J., 1988 *A secure base: clinical applications of attachment theory.* London Routledge
- Bozarth, J. B., 1998 *Person-centered therapy: a revolutionary paradigm.* Ross-on-Wye PCCS Books
- Brandes, D. and Ginnis, P., 1986 *A guide to student-centred learning.* Hemel Hempstead Simon and Schuster
- Brodley, T., 2000 Personal presence in client-centred therapy. *Person-Centred Practice*, 7, 7, pp. 139-149.
- Brun, B., Pederson, E. W. and Runberg, M., 1993 *Symbols of the soul: therapy and guidance through fairy tales.* London Jessica Kingsley
- Bryant-Jefferies, R., 2004 *Counselling young people: person-centred dialogues.* Oxford Radcliffe
- Bryant-Jefferies, R., 2005 *Workplace counselling in the NHS: person-centred dialogues.* Oxford Radcliffe
- Bryman, A. and Burgess, R. G. 1994 *Analysing qualitative data.* London Routledge
- Buchanan, L. and Hughes, R., 1999 *Experiences of person-centred counselling training: a compendium of case studies to assist prospective applicants.* Ross-on-Wye PCCS Books
- Burns, R. B., 2000 *Introduction to research methods.* 4th ed. London Sage

- Carkhuff, R. R., 1969a *Helping and human relations, 1: selection and training.*
New York Holt, Rinehart and Winston
- Carkhuff, R. R., 1969b *Helping and human relations, 2: practice and research.*
New York Holt, Rinehart and Winston
- Carson, D. K., 1999 Counselling. In Runco, M. A. and Pritzker, S. R. *Encyclopaedia of creativity.* Vol. 1., pp. 395-402.
San Diego Academic Press
- Casement, P., 2004 Learning from our mistakes. *Counselling and Psychotherapy Journal*, 15, 7, pp. 11-16.
- Casey, K., 1995 The new narrative research in education. *Review of research in education*, 21, pp. 211-253
- Charlton, S., 1984 Art therapy with long-stay residents of psychiatric hospitals. In Dalley, T. (ed.) *Art as therapy: an introduction to the use of art as a therapeutic technique*, pp. 173-190.
London Routledge
- Charmaz, K. B., 2000 Grounded theory: objectivist and constructivist methods. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of qualitative research.* 2nd ed., pp. 509-535.
London Sage
- Chesner, A., 1995 *Dramatherapy for people with learning disabilities: a world of difference.*
London Jessica Kingsley
- Chodorow, J., 1991 *Dance therapy and depth psychology.*
London Routledge
- Claringbull, N., 2004 *Making a difference to workplace counsellor training.*
Southampton University of Southampton
- Clarkson, P., 1989 *Gestalt counselling in action.*
London Sage
- Clarkson, P., 2003 *No sex, please, we're British. Counselling and Psychotherapy Journal*, 14, 2, pp. 7-11.
- Clarkson, P. and Gilbert, M., 1988 The training of counsellor trainers and supervisors. In Dryden, W. and Thorne, B. (eds.) *Training and supervision for counselling in action*, pp. 143-169.
London Sage

- Coate, M. A. and Murdin, L., 2001 What do counsellors need to know?: the content of training. *Counselling and Psychotherapy Journal*, 12, 2, p. 28.
- Coghlan, D. and Brannick, T., 2001 *Doing action research in your own organisation*. London Sage
- Coghlan, D. and Brannick, T., 2005 *Doing action research in your own organisation*. 2nd ed. London Sage
- Cohen, L. and Manion, L., 1994 *Research methods in education*. 4th ed. London Routledge
- Coldridge, L. and Mickelborough, P., 2003 Who's (sic) country: access to UK counsellor training: a demographic profile of trainees on four courses. *Counselling and Psychotherapy Research*, 3, 1, pp. 72-75.
- Combs, A. W., 1986 Person-centred assumptions for counselor education. *Person-Centred Review*, 1(1), pp. 72-82.
- Connor, M., 1994 *Training the counsellor*. London Routledge
- Cook, P., 1997 *An introduction to the therapeutic use of imagery*. Durham Unpublished paper
- Cook, P., 2003 *Person-centred counselling*. Durham Unpublished paper
- Cooper, M., 2005a Therapists' experiences of relational depth: a qualitative interview study. *Counselling and Psychotherapy Research*, 5, 2, pp. 87-95.
- Cooper, M., 2005b Working at relational depth. *Therapy Today*, 16, 8, pp. 16-20.
- Cooper, M., 2007 Person-centred therapy: the growing edge. *Therapy Today*, 18 (6), pp. 33-38.
- Cox, M. and Theilgaard, A., 1987 *Mutative metaphors in psychotherapy: the Aeolian mode*. London Jessica Kingsley
- Crouch, A., 1992 The competent counsellor. *Self and society*, 20, pp. 22-25.
- Culley, S., 1991 *Integrative counselling skills in action*. London Sage

- Dainow, S. and Bailey, C., 1988 *Developing skills with people.* Chichester Wiley
- Dalley, T.(ed.), 1984 *Art as therapy: an introduction to the use of art as a therapeutic technique.* London Tavistock
- de Board, R., 1998 *Counselling for toads: a psychological adventure.* London Routledge
- Denzin, N. K., 1978 *The research act: a theoretical introduction to sociological methods.* New York McGraw Hill
- Denzin, N. K., 1997 *Interpretative ethnography.* Thousand Oaks Sage
- Denzin, N. K. and Lincoln, Y. S. (eds.), 2000 *Handbook of qualitative research.* 2nd ed. London Sage
- Denzin, N. K. and Lincoln, Y. S. (eds.), 2003 *Collecting and interpreting qualitative materials.* 2nd ed. London Sage
- Denzin, N. K. and Lincoln, Y. S. 2005 *Sage handbook of qualitative research.* 3rd ed. London Sage
- Department of Education 1986 *Working together: education and training.* London HMSO
- Department of Health 2000 *The provision of counselling services for staff in the NHS.* London Dept. of Health
- Dewey, J., 1938 *Experience and education.* Indianapolis Kappa Delta Pi
- Dey, I. 1993 *Qualitative data analysis: a user-friendly guide for social scientists.* London Routledge
- Diversi, M., 1998 Glimpses of street life. *Qualitative enquiry*, 4, 2, pp. 131-147.
- Donati, M. and Watts, M., 2005 Personal development in counsellor training: towards a clarification of inter-related concepts. *British Journal of Guidance and Counselling*, 33, 4, pp. 475-484.
- Draper, I. D., 2002 Swimming with the dolphins. *Counselling and Psychotherapy Journal*, 10, 1, pp. 45-48.

- Dryden, W.(ed.), 1996a *The handbook of individual therapy.*
London Sage
- Dryden, W. 1996b *Research in counselling and psychotherapy: practical applications.*
London Sage
- Dryden, W. and Feltham, C., 1994 *Developing counsellor training.*
London Sage
- Dryden, W. and Golden, W. L., 1986 *Cognitive-behavioural approaches to psychotherapy.*
Buckingham Open University Press
- Dryden, W. and Thorne, B., eds., 1991 *Training and supervision for counselling in action.*
London Sage
- Dryden, W., Horton, I., and Mearns, D., 1995 *Issues in professional counsellor training.*
London Cassell
- Dryden, W., Mearns, D. and Thorne, B., 2000 Counselling in the United Kingdom ... past, present and future. *British Journal of Guidance and Counselling*, 28, 4, pp. 467-483.
- Durham University: Faculty of Social Sciences 1994 *Submission to the BAC for the recognition of training courses in counselling.*
Durham Durham University
- Durham University: CESCO 1998 *Course handbook for the BAC accredited route.*
Durham Durham University
- Egan, G., 1975 *The skilled helper: a model for systematic helping and interpersonal relating.*
Pacific Grove Brooks/Cole Publishing Co.
- Egan, G., 1990 *Exercises in helping skills: a training manual to accompany 'The Skilled Helper'.*
Pacific Grove Brooks/Cole Publishing Co.
- Ellis, A 1989 The history of cognition in psychotherapy. In Freeman, A., Simon, K. M., Beutler, L. E. and Arkowitz, H. (eds.) *Comprehensive handbook of cognitive therapy*, pp. 5-19.
New York Plenum Press
- Ellis, A., 1999 The main change agent in effective psychotherapy is specific technique and skills .In Feltham, C. (ed.) *Controversies in counselling and psychotherapy*, pp. 86-94.
London Sage

- Ellis, C. and Bochner, A. P., 2003 Autoethnography, personal narrative, reflexivity: researcher as subject. In Denzin, N. K and Lincoln, Y. S. (eds.) *Collecting and interpreting qualitative materials*. 2nd ed., pp. 90-102.
- Emunah, R., 1995 From adolescent trauma to adolescent drama. In Jennings, S. (ed.) *Dramatherapy with children and adolescents*, pp. 150-168. London Routledge
- Erikson, E. H., 1950 *Childhood and society*. New York Norton
- Etherington, K., 2000 *Narrative approaches to working with adult male survivors of child sexual abuse: the client's, the counsellor's and the researcher's story*. London Jessica Kingsley
- Farmer, D. 1999 'Flow' and Mihaly Csikszentmihalyi. [on-line] Austega
<http://www.austega.com/education/articles/flow.htm>
- Feltham, C., ed., 1999 *Controversies in psychotherapy and counselling*. London Sage
- Ferruci, P., 1982 *What we may be*. Los Angeles J.P.Tarcher
- Fleming, M., 2006 The concept of 'intercultural citizenship': lessons from fiction and art. In Alfred, G., Byram, M. and Fleming, M. (eds.) *Education for intercultural citizenship: concepts and comparisons*, pp. 130-143. Clevedon Multilingual Matters
- Fleming, M., Merrell, C. and Tymms, P., 2004 The impact of drama on pupils' language, mathematics, and attitude in two primary schools. *Research in Drama Education*, 9,2, pp. 177-197
- Fontana, D., 1993 *The secret language of symbols*. London Pavilion
- Forester-Miller, H. and Davis, T., 1996 *A practitioner's guide to ethical decision making*. Alexandria American Counselling Association
- Freeman, A., Simon, K. M., Beutler, L. E. and Arkowitz, H. (eds.), 1989 *Comprehensive handbook of cognitive therapy*. New York Plenum
- Freud, S., 1917/1973 *Introductory lecture on psychoanalysis*. Harmondsworth Penguin

- Fuller, P., 1984 Foreword. In Dalley, T. (ed.) *Art as therapy: an introduction to the use of art as a therapeutic technique*, unnumbered pp. London Routledge
- Gabbi, M. and Minikin, K., 2002 Diversity and creativity versus exams and academic training. *Counselling and Psychotherapy Journal*, 13, 5, pp. 38-39
- Gates, B., Gear, J. and Wray, J. (eds.), 1998 *Behavioural distress: concepts and strategies*. London Bailliere and Tindall
- Geertz, C., 1973 *The interpretation of culture: selected essays*. New York Basic Books
- Gendlin, E. T., 1962 *Experiencing and the creation of meaning*. New York Free Press
- Gendlin, E. T., 1978 *Focusing*. New York Everest House
- Gergen, K. J., 1999 *An invitation to social construction*. London Sage
- Gergen, M. M. and Gergen, K. J. 2000 Qualitative inquiry: tensions and transformations. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of qualitative research*. 2nd ed., pp. 1025-1046. London Sage
- Gilmore, S., 1973 *The counselor in training*. New York Meredith Corporation
- Glaser, B. G. and Strauss, A. L., 1967 *The discovery of grounded theory*. Chicago Aldine
- Glesne, C., 1997 That rare feeling. *Qualitative Inquiry*, 3, 2, pp. 202-221.
- Goddard, K., 1996 In defence of the past: a response to Ron Wilgarth. In Palmer, S., Dainow, S. and Milner, P. (eds.), *Counselling: the BAC counselling reader*. Vol. 1, pp. 408-411. London BAC/Sage
- Goffman, E., 1969 *The presentation of self in everyday life*. Harmondsworth Penguin Books
- Gomez, L., 1997 *An introduction to object relations*. London Free Association Books

- Gordon, R., 1975 The creative process: self-expression and self-transcendence. In Jennings, S. (ed.) *Creative therapy*, pp. 1-26. London Pitman
- Grainger, R., 1990 *Drama and healing: the roots of dramatherapy*. London Jessica Kingsley
- Grainger, R. 1999 *Researching the arts therapies: a dramatherapist's perspective*. London Jessica Kingsley
- Gray, D. E. 2004 *Doing research in the real world*. London Sage
- Grove, D., 1989 *Healing the wounded child within*. Eldon David Grove Seminars
- Grove, D., 1998 *The philosophy and principles of clean language*. [online]. <http://www.cleanlanguage.co.uk/philosophy.html> Accessed 9/01/2006
- Grove, D. and Panzer, B., 1989 *Resolving traumatic memories*. New York Irvington
- Guba, E. G. and Lincoln, Y. S., 1989 *Fourth generation evaluation*. London Sage
- Hann, S., 2006 *An exploration of self-harm from the perspective of client and counsellor with relevant experience*. (Unpublished M.A. thesis) Durham University of Durham
- Haugh, S., 2001a) The difficulties in the conceptualisation of congruence: a way forward with complexity theory? In Wyatt, G. (ed.), *Rogers' therapeutic conditions: evolution, theory and practice. Vol. 1: Congruence*, pp. 116-130. Ross on Wye PCCS Books
- Haugh, S., 2001b) A historical review of the development of the concept of congruence in person-centred therapy. In Wyatt, G. (ed.), *Rogers' therapeutic conditions: evolution, theory and practice. Vol. 1: Congruence*, pp. 1-17. Ross on Wye PCCS Books
- Hayes, J., 2006 DMT with undergraduate dance students: special ingredients in the development of playfulness, self-confidence and relationship. In Payne, H. *Dance movement therapy*, pp. 207-231

- Hedley, M., 2002 Experiencing person-centred bodywork: a personal exploration. *Counselling and Psychotherapy Journal*, 10, 2, pp. 96-100.
- Heron, J., 1981 Philosophical basis for a new paradigm. In Reason, J. and Rowan, J. (eds.) *Human inquiry: a source book of new paradigm research*. New York John Wiley
- Heron, J., 1990 *Helping the client: a creative practical guide*. London Sage
- Heron, J., 2001 *Helping the client*. 5th ed. London Sage
- Hill, A., 1945 *Art versus illness*. London Allen and Unwin
- Hill, A., 2002 Let's stay and hate: the role of community meetings on counsellor training courses. *Counselling and Psychotherapy Research*, 2, 4, pp. 215-221.
- Hobson, R. F., 1985 *Forms of feeling: the heart of psychotherapy*. London Routledge
- Hollanders, H., 1999 Eclecticism and integration for counselling: implications for training. *British Journal of Guidance and Counselling*, 27, 4, pp. 483-500.
- Honey, P. and Mumford, A., 1986 *The manual of learning styles*. Maidenhead Honey and Mumford
- Hover-Kramer, D., 2002 *Creative energies: integrative energy psychotherapy for self-expression and healing*. New York Norton
- Howard, A., 2000 What can philosophy offer counselling and psychotherapy? *British Journal of Guidance and Counselling*, 28, 3, pp. 411-419.
- Howe, D., 1999 The main change agent in effective psychotherapy is the relationship between therapist and client. In Feltham, C. (ed.) *Controversies in counselling and psychotherapy*, pp. 95-103. London Sage
- Hughes, F., 1999 *Children, play and development*. 3rd ed. London Allyn and Bacon.
- Husserl, E., 1900/01 *Logische Untersuchungen*. 2 vols. Halle M. Niemeyer

- Husserl, E., 1913 *Ideen ...*
Halle M. Niemeyer
- Inskipp, F., 1986 *Counselling: the trainer's handbook.*
Cambridge National Extension College
- Inskipp, F., 1996 *Skills training for counselling.*
London Cassell
- Irvine, G., 1994 Japanese masks: ritual and drama. In Mack, J. *Masks: the art of expression*, pp. 130-149
London British Museum Press
- Irving, J. A. and Williams, D. I., 1995 Experience of group work in counsellor training and preferred learning styles. *Counselling Quarterly*, 8 ,2, pp. 139-144
- Jackins, H., 1965 *The human side of human beings: the theory of re-evaluation counselling.*
Seattle Rational Island Publishers.
- Jacobs, M., 1986 *The presenting past.*
New York Harper and Row
- Jacobs, M., 2001a Reflections (Psychodynamic psychotherapy). In Spinelli, E. and Marshall, S. (eds.) *Embodied theories*, pp. 11 – 27.
London Continuum
- Jacobs, M., 2001b Thirty years on. *Counselling and Psychotherapy Journal*, 12, 4, pp. 4-6.
- Janesick, V. J., 2000 The choreography of qualitative research design. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of qualitative research*. 2nd ed., pp. 379-399.
London Sage
- Jenkins, I., 1994 Free value: the mask in Greece and Rome. In Mack, J. *Masks: the art of expression.*
London British Museum Press
- Jenkins, P., 1995 Two models of counselling training: becoming a person or learning to be a skilled helper. *Counselling*, 6, 3, 203-6.
- Jennings, S. (ed), 1975 *Creative therapy.*
London Kemble
- Jennings, S. (ed.), 1992 *Dramatherapy: theory and practice*. Vol. 2.
London Routledge

- Jennings, S.(ed.), 1995 *Dramatherapy with children and adolescents.*
London Routledge
- Jennings, S. and Minde, A., 1993 *Art therapy and dramatherapy: masks of the soul.*
London Jessica Kingsley
- Johanssen, E 2005 *Object or being?*
Unpublished paper
- Johns, H., 1996 *Personal development in counsellor training.*
London Cassell
- Johns, H.(ed.), 1998 *Balancing acts: studies in counselling training.*
London Routledge
- Jones, P., 1996 *Drama as therapy: theatre as living.*
London Routledge
- Jung, C. G., 1940 *The integration of the personality.*
London Kegan Paul, Trench, Trubner & Co. Ltd.
- Jung, C. G., 1966 *The practice of psychotherapy. 2nd ed.*
London Routledge
- Jung, C. G., 1968 *Analytical psychology: its theory and practice.*
London Routledge
- Jung, C.G. (ed.), 1978 *Man and his symbols.*
London Aldus Books
- Jung, C. G., 1983 *Collected writings, edited by A. Storr.*
London Fontana
- Kamil, M. L., Mosenthal, P. B., 2000 *Handbook of reading research. Vol. III*
Pearson, P. D. and Barr, R., Mahwah Lawrence Erlbaum Associates
- Kelly, G. A. 1955 *The psychology of personal constructs. Vol. 1: a
theory of personality.*
New York Norton
- Kemmis, S. and McTaggart, R., 2000 Participatory action research. In Denzin, N. K. and
Lincoln, Y. S. *Handbook of qualitative research. 2nd*
ed., pp. 567-605.
London Sage
- Kenny, V., 1984 *An introduction to the personal construct psychology
of George A. Kelly. [on-line]*
<http://www.oikos.org/vincpcp.htm>

- Keri, G., 2003 Research report: correlates of learning styles and counsellor trainees' age and gender. *Counselling Psychology Quarterly*, 16, 4, pp. 349-362.
- Kincheloe, J., 2003 *Teachers as researchers: qualitative inquiry as a path to empowerment*. 2nd ed. London Routledge/Falmer
- Kirschenbaum, H., 2004 Carl Rogers' life and work: an assessment on the 100th anniversary of his birth. *Journal of Counseling and Development*, 82, pp. 116-124.
- Kirschenbaum, H. and Henderson, V. L.(eds.), 1990 *The Carl Rogers Reader*. London Constable
- Kitchener, K. S., 1984 Intuition, critical-evaluation and ethical principles: the foundation for ethical decision in counselling. *Counselling Psychologist*, 12, 3, pp. 43-55.
- Koch, S. (ed.), 1959 *Psychology: a study of science. Vol. 3: Formulation of the person and the social context*. New York McGraw Hill
- Kolb, D.A., 1984 *Experiential learning: experience as the source of learning and development*. Englewood Cliffs Prentice-Hall
- Lahad, M., 2000 *Creative supervision: the use of expressive arts methods in supervision*. London Jessica Kingsley
- Lambers, E., 2003 The person-centred perspective on psychopathology: the neurotic client. In Mearns, D. *Developing person-centred counselling*. 2nd ed., pp.103-108. London Sage
- Landy, R. J., 1993 *Persona and performance: the meaning of role in drama, therapy and everyday life*. London Jessica Kingsley
- Landy, R. J., 1995 The dramatic world view: reflections on the roles taken and played by young children. In Jennings, S. (ed.) *Dramatherapy with children and adults*, pp. 7-27. London Routledge
- Lewin, K., 1951 *Field theory in social sciences*. New York Harper and Row

- Lietaer, G., 1998 From non-directive to experiential: a paradigm unfolding. In Thorne, B. and Lambers, E. *Person-centred therapy: a European perspective*, pp. 62-73. London Sage
- Lincoln, Y. S. and Guba, E. G., 1985 *Naturalistic inquiry*. Beverley Hills Sage
- Linden, S. and Grut, J., 2002 *The healing fields: working with psychotherapy and nature to rebuild shattered lives*. London Frances Lincoln
- Luft, J. and Ingham, H., 1955 The Johari window, a graphic model of interpersonal awareness. In *Proceedings of the western training laboratory in group development*. Los Angeles UCLA
- Mack, J. (ed.), 1994 *Masks: the art of expression*. London British Museum Press
- Maslow, A. H., 1962 *Toward a psychology of being*. New York Van Nostrand
- Masson, J., 1988 *Against therapy: emotional tyranny and the myth of psychological healing*. London Fontana
- Mat-Amin, R., 2003 *Counsellor trainees' life experience during the counselling practicum*. Paper presented at the BACP Annual Research Conference
- May, R., 1982 The problem of evil: an open letter to Carl Rogers. *Humanistic Psychology*, 22, 3, pp. 10-21.
- McKenzie-Mavinga, I., 2004 Addressing black issues in counsellor training. *Counselling and Psychotherapy Journal*, 15, 6, pp. 38-39.
- McLelland, S., 1992 Brief art therapy in acute states: a process-oriented approach. In Waller, D. and Gilroy, A. (eds.) *Art therapy: a handbook*, pp. 189-207. Buckingham Open University Press
- McLeod, J., 1991 *Practitioner research in counselling*. London Sage
- McLeod, J., 1993a *An introduction to counselling*. Buckingham Open University Press

- McLeod, J., 1993b Putting it all together: personal learning on counsellor training courses. *Counselling Psychology Review*, 8, 4, pp. 12-16.
- McLeod, J., 1994 *Doing counselling research*. London Sage
- McLeod, J., 1999 *Practitioner research in counselling*. London Sage
- McLeod, J., 2001 *Counselling in the workplace: a systematic study of the research evidence – the facts*. Rugby BACP
- McLeod, J. and Mackin, L., 1998 The context of counselling: a neglected dimension of training, research and practice. *British Journal of Guidance and Counselling*, 26, 3, pp. 325-336.
- McLeod, J. and Wheeler, S., 1996 Person-centred and psychodynamic counselling: a dialogue. In Palmer, S., Dainow, S. and Milner, P. (eds.) *Counselling: the BAC counselling reader*, pp. 5-22. London BAC/Sage
- McNiff, S., 1998 *Art-based research*. London Jessica Kingsley
- Mearns, D., 1994 *Developing person-centred counselling*. London Sage
- Mearns, D., 1997 *Person-centred counselling training*. London Sage
- Mearns, D., 2003 *Developing person-centred counselling*. 2nd ed. London Sage
- Mearns, D., 2005 Untitled article [on-line]
<http://www.strath.ac.uk/counsunit/features-articlesfaqs.html>
Accessed 3/09/2006
- Mearns, D. and Cooper, M., 2005 *Working at relational depth in counselling and psychotherapy*. London Sage
- Mearns, D. and Thorne, B., 1988 *Person-centred counselling in action*. London Sage
- Mearns, D. and Thorne, B., eds., 2000 *Person-centred therapy today: new frontiers in theory and practice*. London Sage

- Meekums, B., 1992 Embodiment in dance movement therapy. In Payne, H. *Dance movement therapy: theory, research and practice*. 2nd ed., pp. 167-183. London Routledge
- Meekums, B., 1999 A creative model for recovery from child sexual abuse trauma. *The Arts in Psychotherapy*, 26, 4, pp. 247-259.
- Meekums, B., 2000 *Creative group therapy for women survivors of child sexual abuse: speaking the unspeakable*. London Jessica Kingsley
- Meekums, B., 2002 *Dance movement therapy: a creative psychotherapeutic approach*. London Sage
- Meekums, B. and Payne, H., 1993 Emerging methodology in dance movement therapy research: a way forward. In Payne, H. (ed.) *Handbook of inquiry in the arts therapies: one river, many currents.*, pp. 164-176. London Jessica Kingsley
- Merry, T., 2000 On connectedness – a humanistic, biological view. *Person-Centred Practice*, 8, 1, pp. 28-36.
- Miller, A., 1987 *The drama of being a child and the search for the true self*. London Virago Press
- Mindell, A., 1982 *Dreambody: the body's role in revealing the self*. London Routledge and Kegan Paul
- Mindell, A., 1985 *A river's way: the process science of the dreambody*. London Routledge
- Moore, J., 2000 'Just another story': some social constructivist perspectives on a person-centred training community. *Counselling and Psychotherapy Journal*, 8, 2, pp. 95-101.
- Moore, J., 2001 What counsellors really need to know first and foremost is themselves. *Counselling and Psychotherapy Journal*, 12, 3, p. 29.
- Morgan, D. L., 1997 *Focus groups as qualitative research*. 2nd ed. London Sage

- Morrison, K., 1997 Researching the need for multicultural perspectives in counsellor training: a critique of Bimrose and Bayne. *British Journal of Guidance and Counselling*, 25, 1, pp. 95-102.
- Mountford, P., 2000 Notes from inside a whale. *Counselling and Psychotherapy Journal*, 8, 2, pp. 102-108.
- Mountford, C., 2001 Jonah and the dark side. *Counselling and Psychotherapy Journal*, 9, 2, pp. 85-91.
- Muijs, D., 2004 *Doing quantitative research in education with SPSS*. London Sage
- Murray, T., 2003 Securing a base for Bowlby in training. *Counselling and Psychotherapy Journal*, 14, 9, 40-41.
- Napier, A., 1986 *Masks, transformation and paradox*. Berkeley University of California Press
- NICE 2005 *Depression in children and young people: identification and management in primary, community and secondary care*. London NICE
- Norcross, J. C., 1992 *Are there necessary and sufficient conditions for therapeutic change?*
Paper presented at the 100th Annual Meeting of the American Psychological Association, Washington, D.C.
- O'Connor, E., 1971 *Our many selves*. New York Harper and Row
- O'Leary, Z., 2004 *The essential guide to doing research*. London Sage
- Pallaro, P.(ed.), 1999 *Authentic movement*. London Jessica Kingsley
- Palmer, S. (ed.), 1997 *Handbook of counselling*. 2nd ed. London Routledge
- Palmer, S., Dainow, S. and Milner, P. (eds.), 1996 *Counselling: the BAC counselling reader*. London BAC/Sage
- Park, G., 1989 *The art of changing: a new approach to the Alexander technique*. Bath Ashgrove Press

- Parker, W. M. and Schwartz, R. C., 2002 On the experience of shame in multicultural counselling: implications for white counsellors-in-training. *British Journal of Guidance and Counselling*, 30, 3, pp. 311-318.
- Patrick, E., 2003 Values? Now where did I put them? *Counselling and Psychotherapy Journal*, 14, 7, pp. 30-31.
- Payne, H.(ed.), 1992 *Dance movement therapy: theory, research and practice*. London Routledge
- Payne, H.(ed.), 1993 *Handbook of inquiry in the arts therapies: one river, many currents*. London Jessica Kingsley
- Payne, H., 2002 *Arts therapies and psychotherapy training: an international survey*. Hatfield University of Hertfordshire
- Payne, H. (ed.), 2006 *Dance movement therapy: theory, research and practice*. 2nd ed. London Routledge
- Piaget, J., 1951 *Play, dreams and imitation in childhood*. New York Norton
- Pointon, C., 2003 Art therapy for eating disorders. *Counselling and Psychotherapy Journal*, 14, 7, p. 14.
- Polanyi, M., 1958 *Personal knowledge: towards a post-critical philosophy*. London Routledge and Kegan Paul
- Polanyi, M., 1966 *The tacit dimension*. New York Doubleday
- Pring, R., 2000a The false dualisms of educational research. *Journal of Philosophy of education*, 34, 2, pp. 247-260.
- Pring, R., 2000b *Philosophy of educational research*. London Continuum
- Prochaska, J. O. and Norcross, J. C., 1994 *Systems of psychotherapy: a transtheoretical analysis*. 3rd ed. Pacific Grove Brooks/Cole
- Proctor, B., 1993 On becoming a trainer. In Dryden, W. and Thorne, B. (eds.) *Training and supervision for counselling in action*, pp. 49-73.

- Proust, M., 1928 *Remembrance of things past*. Translated by C. K. Scott Moncrieff.
London Chatto and Windus
- Prouty, G., 1976 Pre-therapy: a method of treating pre-expressive psychotic and retarded patients. *Psychotherapy: Theory, Research and Practice*, 13, 3, pp. 290-295.
- Prouty, G., Van Werde, D. and Portner, M., 2002 *Pre-therapy: reaching contact-impaired clients*.
Ross-on-Wye PCCS Books
- Purton, C., 2000 Introjection and the aliens within. *Person-Centred Practice*, 8,1, pp. 15-20.
- Rabone, K., 2003 The silent therapy. *Counselling and Psychotherapy Journal*, 14, 7, pp. 10-13.
- Rainer, T., 1980 *The new diary*.
London Angus and Robertson
- Raskin, N.J., 2004 *Contributions to client-centred therapy*.
Ross-on-Wye PCCS Books
- Reason, P. (ed.), 1994 *Participations in human inquiry*.
London Sage
- Reason, P. and Bradbury, H. (eds.), 2000 *The Sage handbook of action research*.
London Sage
- Reason, P. and Rowan, J. (eds.), 1981 *Human inquiry: a source book of new paradigm research*.
New York John Wiley
- Rennie, C., 2001 *The role of personal development groups in counsellor training*.
Paper presented at the BACP Annual Research Conference
- Rennie, C., 2005 *The role of personal development groups in counsellor training: trying to investigate the relationship between personal development groups and developing self-awareness*.
Paper presented at the BACP Annual Research Conference
- Rennie, D.L., 1998 *Person-centred counselling: an experiential approach*.
London Sage

- Richardson, L., 2000 Writing: a method of inquiry. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of qualitative research*. 2nd ed., pp. 923-948. London Sage
- Richardson, L. and St. Pierre, E.A., 2005 Writing: a method of inquiry. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Sage handbook of qualitative research*. 3rd ed., pp. 959-978. London Sage
- Robson, C., 2002 *Real world research*. 2nd ed. Oxford Blackwell Publishing
- Robson, M., 2003 *"I am beautiful!": the power of the personal development group*. Paper presented at the BACP Annual Research Conference
- Robson, M., 2005 *What is the experience of personal development groups?* Paper presented at the BACP Annual Research Conference
- Rogers, C. R., 1942 *Counseling and psychotherapy: newer concepts in practice*. Boston Houghton Mifflin
- Rogers, C. R., 1951 *Client-centred therapy: its current practice, implications and theory*. Boston Houghton Mifflin
- Rogers, C. R., 1957 The necessary and sufficient conditions of therapeutic personality change. *Journal of Consulting Psychology*, 21 (2), pp. 95-103
- Rogers, C. R., 1959 A theory of therapy, personality and interpersonal relationships as developed in the client-centered framework. In Koch, S. (ed.) *Psychology: a study of science. Vol. 3: Formulation of the person and the social context*. New York McGraw Hill
- Rogers, C. R., 1961 *On becoming a person*. Boston Houghton Mifflin
- Rogers, C. R., 1969 *Freedom to learn*. Ohio Merrill
- Rogers, C. R., 1971 *The process of the encounter group*. Harmondsworth Allen Lane

- Rogers, C. R., 1977 *Carl Rogers on personal power.*
New York Delcorte Press
- Rogers, C. R., 1978 *Carl Rogers on personal power: inner strength and its
revolutionary impact.*
London Constable
- Rogers, C. R., 1980 *A way of being.*
Boston Houghton Mifflin
- Rogers, C. R., 1981 *Freedom to learn in the 1980's.*
London Faber and Faber
- Rogers, C. R. 1989 *Dialogues.*
London Constable
- Rogers, C. R. and Stevens, B.
(eds.), 1968 *Person to person: the problem of being human. A new
trend in psychology.*
London Souvenir Press
- Rogers, N., 1980 *Emerging woman: a decade of midlife transitions.*
Manchester PCCS Books
- Rogers, N., 2000 *The creative connection: expressive arts as healing.*
Ross-on-Wye PCCS Books
- Rose, C., 2003 The personal development group. *Counselling and
Psychotherapy Journal*, 14, 5, pp. 13-15.
- Rowan, J, 1981 A dialectical paradigm for research. In Reason, P. and
Rowan, J. (eds.), *Human inquiry: a sourcebook for
paradigm research*, pp. 93-112.
Chichester John Wiley
- Rowan, J., 1988 *Ordinary ecstasy: humanistic psychology in action.*
London Routledge
- Rowan, J., 1990 *Sub-personalities.*
London Routledge
- Rowan, J., 2005 *The future of training in counselling and
psychotherapy.*
London Routledge
- Rowbottom, D. P. and Aiston, S.
J., 2006 The myth of 'scientific method' in contemporary
educational research. *Journal of Philosophy of
Education*, 40, 2, pp. 137-156
- Runco, M. A. and Pritzker, S. R. 1999 *Encyclopaedia of creativity.*
New York Academic Press

- Russell, J., 1993 *Out of bounds.* London Sage
- Russell, J., Dexter, G. and Bond, T., 1992 *Differentiation project: summary report.* London The Lead Body for Advice, Guidance, Counselling and Psychotherapy Secretariat
- Sanders, P., 2000 Mapping person-centred approaches to counselling and psychotherapy. *Person-Centred Practice*, 8, 2, pp. 62-74.
- Sanders, P., 2006 *The person-centred counselling primer.* Ross on Wye PCCS Books
- Sanderson, C., 1995 *Counselling adult survivors of child sexual abuse.* 2nd ed. London Jessica Kingsley
- Schaverien, J., 1991 *The revealing image: analytical art psychotherapy in theory and practice.* London Tavistock/Routledge
- Schaverien, J., 2003 Art therapy for eating disorders. *Counselling and Psychotherapy Journal*, 14, 7, pp. 14-17.
- Schwarz, S. B. and Schwarz, J., 2000 Person-centred sand tray therapy. *Person-Centred Practice*, 8, 2, pp. 75-86.
- Semeonoff, B., 1976 *Projective techniques.* London Wiley
- Shu, J. C., 2006 *The unthinking thinker: the reflective teacher for integrated drama education.* Unpublished thesis. Coventry University of Warwick.
- Silverman, D., 2000 Analyzing talk and text. In Denzin, N. K. and Lincoln, Y. S. (eds.) *Handbook of qualitative research.* 2nd ed., pp. 821-834. London Sage
- Silverstone, L., 1997 *Art therapy the person-centred way: art and the development of the person.* 2nd ed. London Jessica Kingsley
- Silverstone, L., 2004 *Art therapy and the person-centred way: bringing the person-centred approach to the therapeutic use of art.* Paper presented at the BACP Annual Research Conference
- Skinner, B.F., 1953 *Science and human behaviour.* New York McMillan

- Smith, M. L. and Glass, G. V., 1977 *Benefits of psychotherapy.*
Baltimore John Hopkins University Press
- Sokolowski, R., 2000 *Introduction to phenomenology.*
Cambridge Cambridge University Press
- Sparkes, A. C., 2002 *Telling tales in sport and physical activity: a qualitative journey.*
Leeds Human Kinetics
- Speedy, J., 2002 *Singing and dancing with the wolves: using storytelling as a way of exploring and engaging with counselling research training.*
Paper presented at the BACP Annual Research Conference
- Speedy, J., 2005 *Consorting with gargoyles: the place of mythical creatures in methodological innovation and the creation of research training environments.*
Paper presented at the BACP Annual Research Conference
- Spiegelman, J.M., 1989 *Jungian psychology and the passions of the soul.*
Las Vegas Falcon Press
- Spinelli, E. and Marshall, S. (eds.), 2001 *Embodied theories.*
London Continuum
- St. John 1983 *The Gospel according to St. John, 10:10. In The New Testament. New International Version.*
Lutterworth The Gideons International
- St. Paul, 1961 *The first letter of St. Paul to the Corinthians. In The New English Bible: New Testament, pp. 280-302.*
Oxford OUP
- Stafford, F., 2005 *Too academic or not too academic - the importance of context in counsellor training.*
Paper presented at the BACP Annual Research Conference
- Stake, R. E., 1995 *The art of case study research.*
California Sage
- Stevens, J. O., 1989 *Awareness: exploring, experimenting, experiencing.*
London Eden Grove
- Storr, A., 1972 *The dynamics of creation.*
Harmondsworth Penguin

- Strauss, A. L. and Corbin, J. M., 1990 *Basics of qualitative research: grounded theory procedures and techniques.* London Sage
- Sunday Times, 2005 *The Sunday Times University Guide 2005.* London Sunday Times
- Taft, J., 1933 *The dynamics of theory in a controlled relationship.* London MacMillan
- Thayer, L., 1987 An experiential person-oriented learning process in counsellor education. *Person-Centred Review*, 2, 1, pp. 64-86
- Thorne, B. and Lambers, E. (eds.), 1998 *Person-centred therapy: a European perspective.* London Sage
- Tolan, J., 2003 *Skills in person-centred counselling and psychotherapy.* London Sage
- Truax, C. B. and Carkhuff, R. R., 1967 *Towards effective counseling and psychotherapy: training and practice.* Chicago Aldine
- Truax, C. B. and Mitchell, K. M., 1971 Research on certain interpersonal skills in relation to process and outcome. In Bergin, A. E. and Garfield, S. L. (eds.) *Handbook of psychotherapy and behaviour change*, pp. 299-344. New York Wiley
- Truell, R. L., 2001 The stresses of learning counselling: six recent graduates comment on their personal experience of learning counselling and what can be done to reduce associated harm. *Counselling Psychology Quarterly*, 14, 1, pp. 67-89.
- Tudor, K., 2000 The case of the lost conditions. *Counselling* 11 (1), pp. 33-37.
- Tyler, L. E., 1969 *The work of the counsellor.* 3rd ed. New York Appleton-Century-Crofts
- Vincent, S., 2001 Setting aside or erupting? *Counselling and Psychotherapy Journal*, 9, 2, pp. 97-104.
- Wakefield, B. and Wakefield, M., 2005 Goldfish bowls and videotapes - are they suitable activities for trainee person-centred counsellors? *Counselling and Psychotherapy Journal*, 16, 1, pp. 25-27.

- Waller, D., 1998 *Towards a European art therapy: creating a profession.*
Buckingham Open University Press
- Waller, D. and Gilroy, A. (eds.), 1992 *Art therapy: a handbook.*
Buckingham Open University Press
- Webb, S.B., 1997 Training for maintaining appropriate boundaries in counselling. *British Journal of Guidance and Counselling*, 25, 2, pp. 175-188.
- Wellington, J., 2000 *Educational research: contemporary issues and practical approaches.*
London Continuum
- Wessely, S., 1996 The rise of counselling and the return of alienism. *British Medical Journal*, 313, pp. 158-160.
- Wharam, T., 1992 The building blocks of dramatherapy. In Jennings, S. *Dramatherapy: theory and practice.* Vol. 2.
London Routledge
- Wheeler, S., 1996 *Training counsellors: the assessment of competence.*
London Cassell
- Wheeler, S., 2000 What makes a good counsellor?: an analysis of ways in which counsellor trainees construe good and bad counselling trainees. *Counselling Psychology Quarterly*, 13, 1, pp. 65-68.
- Whitmore, D., 1991 *Psychosynthesis counselling in action.*
London Sage
- Wikipedia, 2007 *Rituals.*[on-line]
<http://en.wikipedia.org/wiki/Ritual>
[Accessed 7/02/2007]
- Wilkins, P., 1997 *Personal and professional development for counsellors.*
London Sage
- Wilkins, P., 2003 *Person-centred therapy in focus.*
London Sage
- Williams, D. J. and Irving, J. A., 1996 Personal growth: Rogerian paradoxes. *British Journal of Guidance and Counselling*, 24, 2, pp. 165-172.

- Winnicott, D., 1963 *The maturational processes and the facilitating environment: from dependence towards independence in the development of the individual.* Madison International Universities Press
- Winnicott, D. W., 1971 *Playing and reality.* Harmondsworth Penguin
- Winter, P., 2002 Carried in the body: person-centred therapy and the bodymind connection. *Counselling and Psychotherapy Journal*, 10, 2, pp. 96-100.
- Wiseman, H., 1998 Training counsellors in the process-experiential approach. *British Journal of Guidance and Counselling*, 26, 1, pp. 105-118.
- Worsley, R., 2003 The agenda-less agenda: creative paradox in personal development groups. *Counselling and Psychotherapy Journal*, 14, 1, pp. 27-28.
- Wright, J., 2003 Future therapy stories. *Counselling and Psychotherapy Journal*, 14, 9, pp. 22-23.
- Yalom, I., 1980 *Existential psychotherapy.* New York Basic Books

Appendices

- A Course outlines**
 - A1 Year 1 - term 1**
 - A2 Year 1 - term 2**
 - A3 Year 1 - term 3**
 - A4 Year 2 - term 1**
 - A5 Year 2 - term 2**
 - A6 Year 2 - term 3**

- B Course programme identifying incorporation of ET methods in years 1 and 2**

- C Group contract**

- D Record of data collection methods**
 - D1 Year 1**
 - D2 Year 2**

- E Sample of letters requesting data**
 - E1 Initial invitation to students**
 - E2 To co-tutor, June 2000**
 - E3 To students who have offered to interview each other, June 2000**
 - E4 To prospective interviewees, November 2000**
 - E5 To members of my PD Group, June 2001**

- F Organisation of categories**
 - F1 Relating to ET**
 - F2 Relating to therapeutic arts**
 - F3 Relating to generic counselling**
 - F4 Relating to humanistic counselling, including the Person-Centred approach**
 - F5 Relating to teaching methods**
 - F6 Relating to research methods**

- G Organisation under five central categories**
 - G1 Personal Development – Diagram A**
 - G2 Professional Development – Diagram B**
 - G3 Benefits to the Whole Group – Diagram C**
 - G4 Benefits to Co-tutor – Diagram D**
 - G5 Benefits to me as a Practitioner – Diagram E**

- H Tables to demonstrate correlation of data**

Analysis of data used in Chapter 8, organised under eight sub-categories distilled in Chapter 7

 - H1 Table 1 – Self-awareness through ET**
 - H2 Table 2 – Self-expression through ET**
 - H3 Table 3 – Experiencing the value of person-centred attitudes**
 - H4 Table 4 – Awareness of prejudice and dealing with inhibitions through ET**
 - H5 Table 5 – Experiencing theory through ET**

H6	Table 6 – The particular contributions of ET to training
H7	Table 7 – Power and depth of ET
H8	Table 8 – The contribution of ET to clinical practice
I	Session 1 – ‘The mask experience’
I1	Programme for residential week-end
I2	Lesson plan
I3	Theoretical introduction
I4	Handout - Subpersonalities
J	Session 2 – ‘Polarities’
J1	Lesson plan
J2	Theoretical introduction
J3	Handout - Polarities
K	Session 3 – ‘Rituals’
K1	Lesson plan
K2	Handout – Theoretical introduction
L	Letter from Focus Group member
M	Letters from participants – confirmation of trustworthiness
M1	Co-tutor, Nonie Cohen
M2	Andrew
M3	Andrew’s poem
M4	Brenda
M5	Lynne
N	Transcripts
N1	Interview with co-tutor, Year 1
N2	Interview with co-tutor, Year 2
N3	Interview with student 1
N4	Interview with student 2
N5	Interview with student 3
N6	Interview with student 4
N7	Interview with student 5
N8	Interview with student 6
N9	Interview with student 7
N10	Interview with student 8
N11	“Post-It” comments
N12	Audio-taped feedback
O	Examples of data collection mentioned but not analysed in the text
O1	Questionnaire
O2	Learning Record entry
O3	Learning Record entry (verbal and non-verbal)

CESCO - Centre for Studies in Counselling

Postgraduate Certificate in Counselling, 1999 - 2000

Course Outline - Term 1 - Tuesday Group

WEEK	DATE	5.00 - 6.30	7.00 - 8.30	8.30 - 9.30
1	Oct. 5	<i>Introduction to the course</i>	Tour of CESCO and library	Personal Development, Whole Group Session
2	Oct. 12	<i>Humanistic psychology and Rogers' theory of personality</i>	Skills practice	Personal development groups (PDG)
3	Oct. 19	<i>The core conditions and the therapeutic relationship</i>	Skills practice	PDG
4	Oct. 26	<i>The core conditions and therapeutic change</i>	Introduction to case presentation Skills practice	PDG
5	Nov. 2	<i>Counselling as process</i>	Skills practice	PDG
6	Nov. 9	<i>Counselling and the use of self</i>	Skills practice	PDG
7	Nov. 16	<i>The Self and sub-personalities</i>	Tutorials Skills practice	PDG
8	Nov. 23	<i>The Self and Boundaries - the Gestalt approach</i>	Tutorials Skills practice	PDG
9	Nov. 30	<i>The Self and Psychodynamic counselling</i>	Skills practice	PDG
10	Dec. 7	<i>The Self and Cognitive behavioural counselling</i>	Review and planning	Whole group meeting

Course Tutors - Geof Alred, Nonie Cohen and Patricia Harvey

CESCO - Centre for Studies in Counselling

Postgraduate Certificate in Counselling, 1999 - 2000

Course Outline - Term 2 - Tuesday Group

WEEK	DATE	5.00 - 6.30	7.00 - 8.30	8.30 - 9.30
1	Jan. 11	<i>Supervision</i>	Skills	PD group
2	Jan. 18	<i>Eating distress</i>	Skills	PD group
3	Jan 25	<i>Expressive therapy</i>		
4	Feb. 1	<i>Ethics</i>	Skills and tutorials	PD group
5	Feb. 8	<i>Loss and bereavement</i>	Skills	PD group
6	Feb. 15	<i>Sexual abuse</i>		
7	Feb. 22	Case presentations and tutorials/skills		PD group
8	Feb. 29	Case presentations and tutorials/skills		PD group
9	Mar. 7	<i>The theoretical landscape of counselling</i>	Skills	PD group
10	Mar. 14	<i>Review and ending</i>		

Residential weekend, Parkmore Hotel, Stockton

5 p.m., Friday, 21 January to 12 noon, Sunday, 23 January.

CESCO International Counselling Conference

5 p.m., Friday, 24 March to approximately 4.30 p.m., Sunday, 26 March.

Course Tutors - Geof Alred, Nonie Cohen and Patricia Harvey

CESCO - Centre for Studies in Counselling

Postgraduate Certificate in Counselling, 1999 - 2000

Course Outline - Term 3

WEEK	DATE	5.00 - 6.30	7.00 - 8.30	8.30 - 9.30
1	May 2	<i>Record keeping</i>	Skills	PD group
2	May 9	<i>Group processes</i>	Skills	PD group
3	May 16	<i>Person centred practice</i>	Skills	PD group
4	May 23	<i>Solution focused therapy</i>	Skills	PD group
5	May 30	<i>Expressive therapy</i>		PD group
6	June 6	Case presentations		PD group
7	June 13	Case presentations		PD group
8	June 20	<i>Imagery</i>	Skills	PD group
9	June 27	<i>Sexualtiy</i>	Skills	PD group
10	July 4	<i>Endings and ending the year</i>		PD group

Submission of Case Study Report and 3rd Practice Tape June 20

Course Tutors - Geof Alred, Nonie Cohen and Patricia Harvey

CESCO - Centre for Studies in Counselling

Postgraduate Diploma in Counselling, 2000 - 1

Course Outline - Term 1

WEEK	DATE	5.00 - 6.30	7.00 - 8.30	8.30 - 9.30
1	Oct 3	Beginning	<i>Developing person centred counselling 1</i>	PDG
2	Oct 10	<i>Metaphor and Movement</i>		PDG
3	Oct 17	<i>Using Metaphors in Counselling - clean language</i>	Skills	PDG
*	Oct 24	<i>study day</i>	<i>study day</i>	<i>study day</i>
4	Oct. 31	<i>Metaphor and the not-knowing therapist</i>	Skills	PDG
5	Nov. 7	<i>Stories in therapy</i>		PDG
6	Nov 14	<i>Gestalt counselling</i>	Tutorials	
7	Nov 21	<i>Supervision</i>	Skills	PDG
8	Nov. 28	<i>Sexuality and counselling</i>	Skills	PDG
9	Dec 5	<i>Suicide</i>	Skills	PDG
10	Dec. 11	<i>Developing person centred practice 11</i>		PDG and Whole group

SUBMISSION DATES: TAPE 1 1.12.00 ESSAY 1 9.1.01

Course Tutors Geof Alred Nonie Cohen Patricia Harvey

Course Programme identifying incorporation of ET methods

Date	Session Title	ET methods used
5/10/1999	Introduction	Miniatures
19/10/1999	The core conditions and the therapeutic relationship	Clay exercise (Psychological contact)
9/11/1999	Counselling and the use of Self	Poetry exercise (Congruence)
23/11/1999	The Self and Psychodynamic counselling	The Seed exercise (A reparative experience)
21/01/2000 – 23/01/2000	Residential – Getting to know ourselves and others	a) The Mask experience b) Embodying a sub-personality
25/01/2000	Expressive therapy	a) Reflecting on week-end experience b) Creative writing → The creative connection
15/02/2000	Sexual abuse	a) Pebbles to explore empowering and disempowering relationships b) Creative writing/drawing/painting
20/06/2000	Imagery	a) Dream-catchers b) Demonstration – using ET with client
10/10/2000	Metaphor and movement	Demonstration of Authentic Movement
14/11/2000	Stories in therapy	a) Role embodiment in costume b) The creative connection
23/01/2001	Working therapeutically with dreams	The creative connection
13/02/2001	Student-led session (i.e. not ET)	Short session – using PCET with clients
23/02/2001 – 25/02/2001	Loss and bereavement	a) Rituals b) Spontaneous art in groups – ‘Celebration of life’
1/05/2001	Polarities	Creative writing, using toy animals
3/07/2001	Endings	Miniatures and objects from nature – group exercise ‘Where am I now?’

POSTGRADUATE CERTIFICATE GROUP CONTRACT

- Confidentiality – stays within the group whatever size that is, unless negotiated. Information discussed in sessions whether written or videoed, be kept private and not made available to anyone outside the group, except for academic procedures.
- Contract can be re-visited and, where appropriate, re-negotiated at any time.
- Respect – for individuality: to speak, to be silent, to opt out.
- Responsibility to each other as part of a training group and for ourselves.
- To be non-judgmental.
- To work towards being able to accept each other enough to be open and honest with one another without the intention of being hurtful.
- To focus on positive regard to enable learning process – to support each other.
- Keep to time boundaries – let someone know if we can't make it or are going to be late.
- Conflict resolution.

Record of data collection methods, Year 1

Date	ET session	Data collected
5/10/1999	Introduction	Learning records
19/10/1999	Clay exercise	Learning records 3 x questionnaires
9/11/1999	Poetry exercise	Audio-tape feedback in 2 groups (19 spoke) Learning records
23/11/1999	The seed exercise	6 x questionnaires Learning records
21/01/2000 – 23/01/2001	The Mask experience	1 x Written responses Learning records Photographs
25/01/2001	Expressive therapy	Audio-taped whole group feedback (12 spoke) Learning records
15/02/2001	Sexual abuse	Learning records 3 x questionnaires
20/06/2001	Dream-catchers	Audio-taped whole group feedback

Additional data:

Letters to students and co-tutor
Interview with co-tutor
Co-tutor's Journal
My Journal

Reflections half-way through year:

2 students interviewed each other on audio-tapes
5 x Questionnaires

Reflections at end of year:

2 students' individual audio-tapes

Record of data collection methods, Year 2

Date	ET session	Data collected
10/10/2000	Metaphor and movement	19 x post-its Learning record/Written responses Audio-taped whole group feedback (very poor sound)
14/11/2000	Stories in therapy	Learning records/Written responses Audio-taped whole group feedback (13 spoke) Photographs
23/01/2001	Working therapeutically with dreams	Learning records/Written responses 3 x questionnaires Whole group audio-taped feedback
24/02/2001	Rituals Celebrating life	Learning records/Written responses Whole group audio-taped feedback 6 x Individual interviews Photographs
1/05/2001	Polarities	Learning records/Written responses Whole group audio-taped feedback Photographs
26/06/2001	'Where am I now?' - endings	16 x Post-its

Additional data:

Letters to students
 Interview with co-tutor
 Co-tutor's Journal
 My Journal
 14 x Individual interviews
 Focus group (7 participants)

CESCO – Postgraduate Counsellor Training, 1999-2001

Dear

An invitation to become a research participant

During this two year course you will be introduced to the theory and practice of Person-Centred Expressive Therapy. In addition, you are invited to participate in my research which seeks to discover the extent to which Person-Centred Expressive Therapy (PCET) exercises can enhance counsellor training. **Participation is entirely voluntary and has no connection with course assessment.**

Should you choose to become a research participant you could be involved in any or all of the following ways:-

- 1 by completing a brief, anonymous questionnaire after a PCET exercise to record your experience and learning.
- 2 by taking part in an occasional focus group which will provide an opportunity in small groups for discussion of the PCET experience over a period of time; these will be facilitated by course tutors.
- 3 by recording your experiences of PCET in a journal over the period of the course. PCET journals may be submitted after the end of the course when all assessment has been completed, and can be anonymous.
- 4 by helping to design PCET exercises which support group process and course content.

Students who are willing to be identified in completed questionnaires and journals may choose to be contacted at a later stage of the research in order to comment on their presentation of data.

Data will be stored in a way which preserves confidentiality and, in the writing up of the research, the identity of participants will be concealed.

Yours sincerely,

Patricia Harvey
(Course Tutor)

Research Questionnaire

Person-Centred Expressive Therapy Exercise

Date

Please describe any learning from the exercise:

about yourself

about theory

about counselling practice

Any other comments about your experience

Appendix E2

CESCO
Durham
June 2000

Dear Nonie,

Thank you very much for being willing to help with my research by observing and recording my sessions on PCET.

I should be very grateful if I could interview you for half an hour some time during the summer break from teaching. I should like to record the interview and would send you a transcript for you to amend. I should like to be able to use your comments in my research and associated activities, e.g., research seminars, and would therefore be grateful if you would give me your permission to do that.

As far as your identity is concerned, you may wish to be identified as a co-tutor and co-researcher and your contribution acknowledged in that way.

I look forward to your response.

Best wishes,

Appendix E3

CESCO
June 2000

Dear

Thank you very much for agreeing to be interviewed and to interview another student in order to further my research. The interviews can take place at your convenience and I suggest that each interview last about a quarter of an hour. An audio-tape will be provided for you.

As we have discussed, should I be your tutor next year you may choose to wipe your section of the tape or withhold it until the end of the Postgraduate Diploma year.

In the transcript of your interview, and in any future use of your material in my research and related activities, such as research seminars, your identity and any identifiable facts will not be disclosed.

At any time during the interview or afterwards (until three months before my dissertation is submitted) you may withdraw your permission for part, or the whole, of your interview to be used. If you wish, the transcript will be forwarded to you so that you can amend or addend.

I suggest a semi-structured interview. I shall be interested in any of your thoughts and feelings about your experience on the course so far of Person-Centred Expressive Therapy. I am particularly interested in your comments on:

the inclusion of Person-Centred Expressive Therapy in Counsellor Training
the impact of Person-Centred Expressive Therapy, as you have experienced it so far, on you as a person and as a trainee counsellor.

I should also welcome any ideas you may have about ethical collection of research data on the next year of the course.

Many thanks

Name

I agree to be interviewed and to interview another student in accordance with the contract as stated above.

Signature

Date

Appendix E4

CESCO
School of Education
Durham

10th November 2000

Dear

Expressive Therapy Research

In this second year of our course I need to collect detailed data which can only be achieved by conducting interviews with students who are willing to take part. I am therefore writing to every student who is not a member of my tutor group. (For ethical reasons students in my group will be contacted after course assignments are completed).

If you are willing I should like to interview you for fifteen minutes, at a time to suit you, about your experience of expressive therapy on the course.

Your views are very important, **whatever they are**. Please return the lower section of this form to me, if you are willing to be interviewed.

Many thanks,

Name

I am willing to take part in a fifteen minute semi-structured interview. I give permission for my views to be included in your research provided that my name and any other identifiable facts are omitted.

Signature

Date

Appendix E5

C.E.S.C.O.,
School of Education,
University of Durham

June 2001

Dear

As you are a member of my Personal Development and Skills Group, and I therefore mark your work, I have been unwilling, for ethical reasons, to interview you in connection with my research before the end of the course.

I am really interested to know your views about the Person-Centred Expressive Therapy work which I have introduced to you on the course.

I should be very grateful if you were willing to take part in a focus group which would probably be held at CESCO during July, at a time to suit the group. As a small expression of my thanks I should like to provide a picnic lunch par excellence!

I look forward to discussing this with you.

Best wishes,

List of categories from chapter 4

F1 Categories which belong specifically to expressive therapy on the course:

- Preparation for E.T. evening
- Too much speed
- The power of E.T.
- Authenticity of E.T.
- Particular contribution of E.T. to therapy
- Particular contribution of E.T. to training
- Influence of E.T. on group as a whole
- Negative feelings and views about E.T.
- Enjoyment of E.T.
- Reservations about E.T. in therapy
- Reservations about E.T. on course
- E.T. better than words
- Choice about trying E.T. on course
- Lasting influence of E.T.
- Feelings prior to an E.T. session
- Changed perception of E.T.
- Overcoming one's resistance to E.T.
- Depth of work via E.T.
- Understanding E.T. theoretically
- Is E.T. directive?
- E.T. gets to the heart of the matter (right brain wisdom)
- E.T. and nature
- On-going inner work after E.T.
- The right environment for E.T.
- E.T. helpful to student as a person
- Appreciation of E.T. in general
- Experiencing the creative connection
- The seed exercise
- The mask week-end
- Need for practitioner's comfort with E.T.

F2 Other categories could belong to the therapeutic arts in general:

- Creativity
- Unskilled at art
- Clay
- Images - mental
- Images - created
- Images - using existing, e.g. miniatures
- Non-verbal communication
- Dressing up in costume
- Dislike of specific medium
- Keeping content private
- Feeling free
- Self-expression
- Tutor (i.e. therapist) participation
- Spontaneity
- A tangible keepsake
- Work with stories
- Describing oneself as artistic
- Expression through movement
- Difference in working with objects rather than working alone
- Power of working with miniatures
- Value of the witness
- Distinction between being creative and self-expression
- Connections with one's life

F3 Others have a flavour of generic counselling:

- Trust and safety
- Client practice
- Self-protection strategies
- The unexpected
- Insight
- Catharsis
- Spirituality

- Spontaneity
- Regression
- Feeling inadequate in practice
- Peer pressure
- Personal Development Groups
- Personal development
- Non-verbal communication
- Keeping content private (e.g. David Grove's metaphor work)
- Feeling free
- Self-expression (verbal)
- Silence
- Unfinished business
- Inhibitions and prejudices

F4 or, specifically of a Humanistic, including the Person-Centred, approach:

- Person-centred attitudes
- Holistic
- Self-awareness
- Pretence - dislike of
- Trust and safety
- Trusting one's process
- Lack of interpretation - respect for client's autonomy
- Integration
- Being intrusive
- Supremacy of client's meaning
- Personal development
- Personal Development Groups

F5 A few categories refer to teaching methods:

- Learning by observing others
- Training
- Experiencing theory (as opposed to hearing about it)
- Learning styles
- Expectations of the course

- Time/Timing
- Size of the group
- My way of teaching E.T.
- Tutor participation

F6 Category referring to research methods:

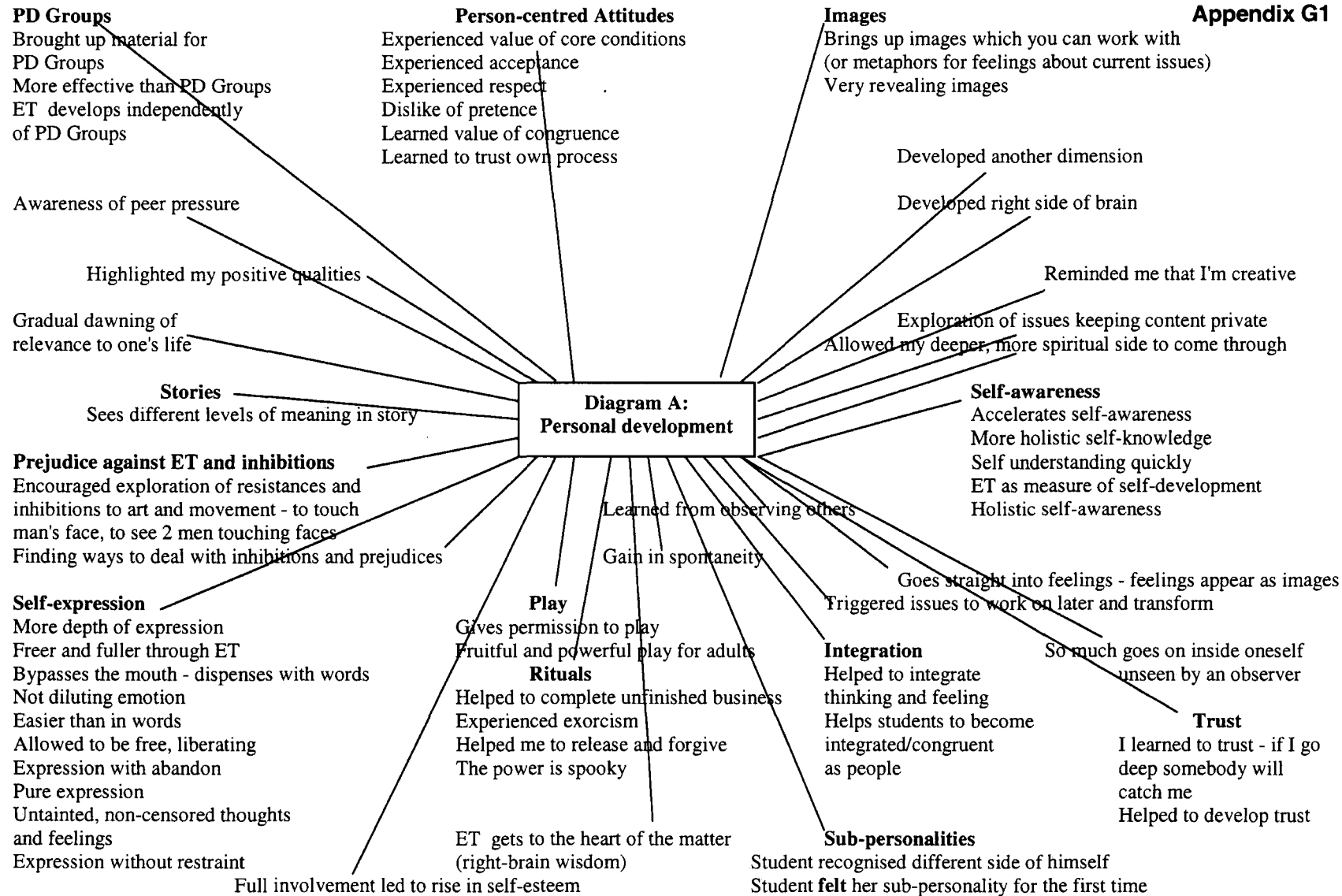
- Brief responses to research question
- Comments about being interviewed

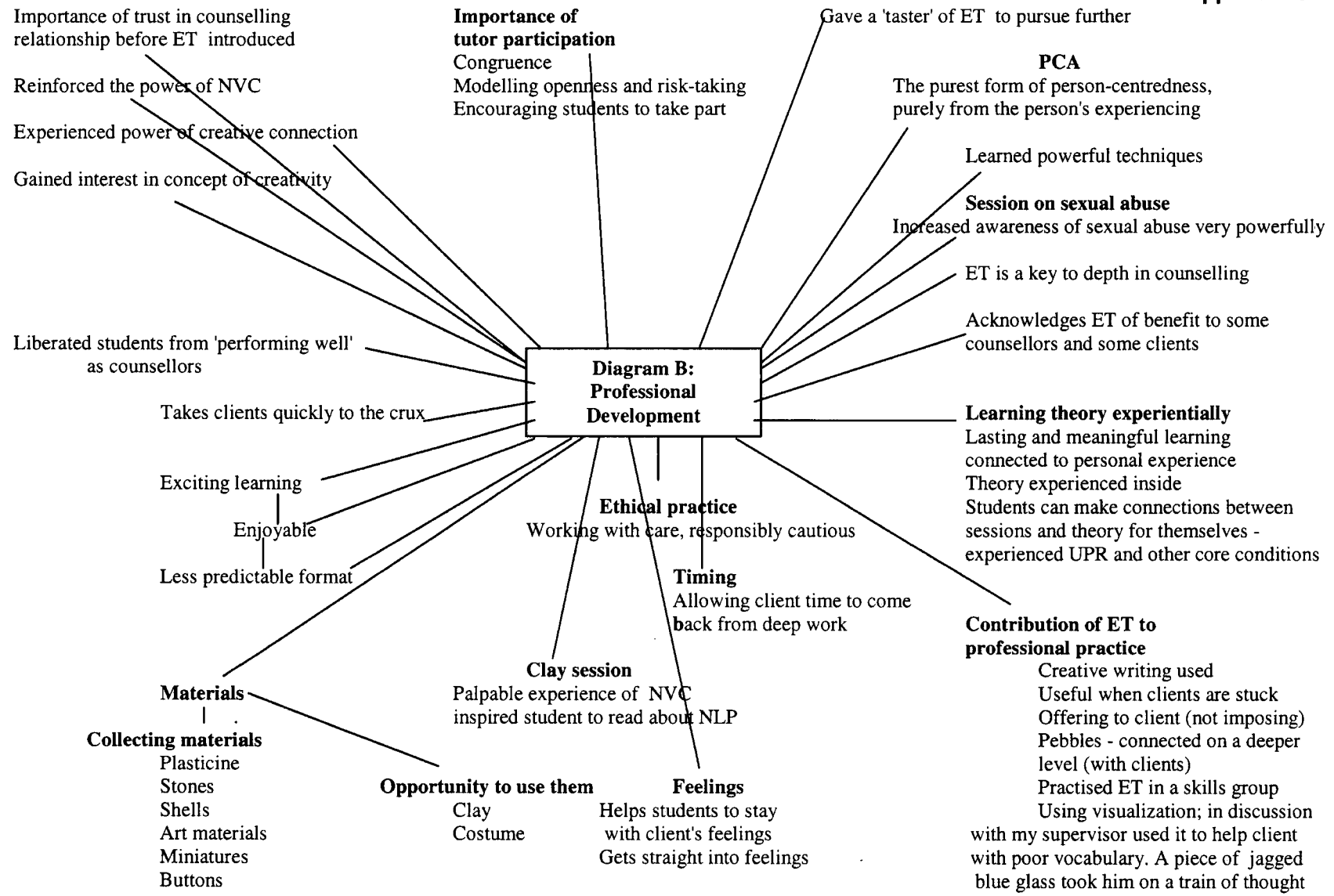
Appendix G

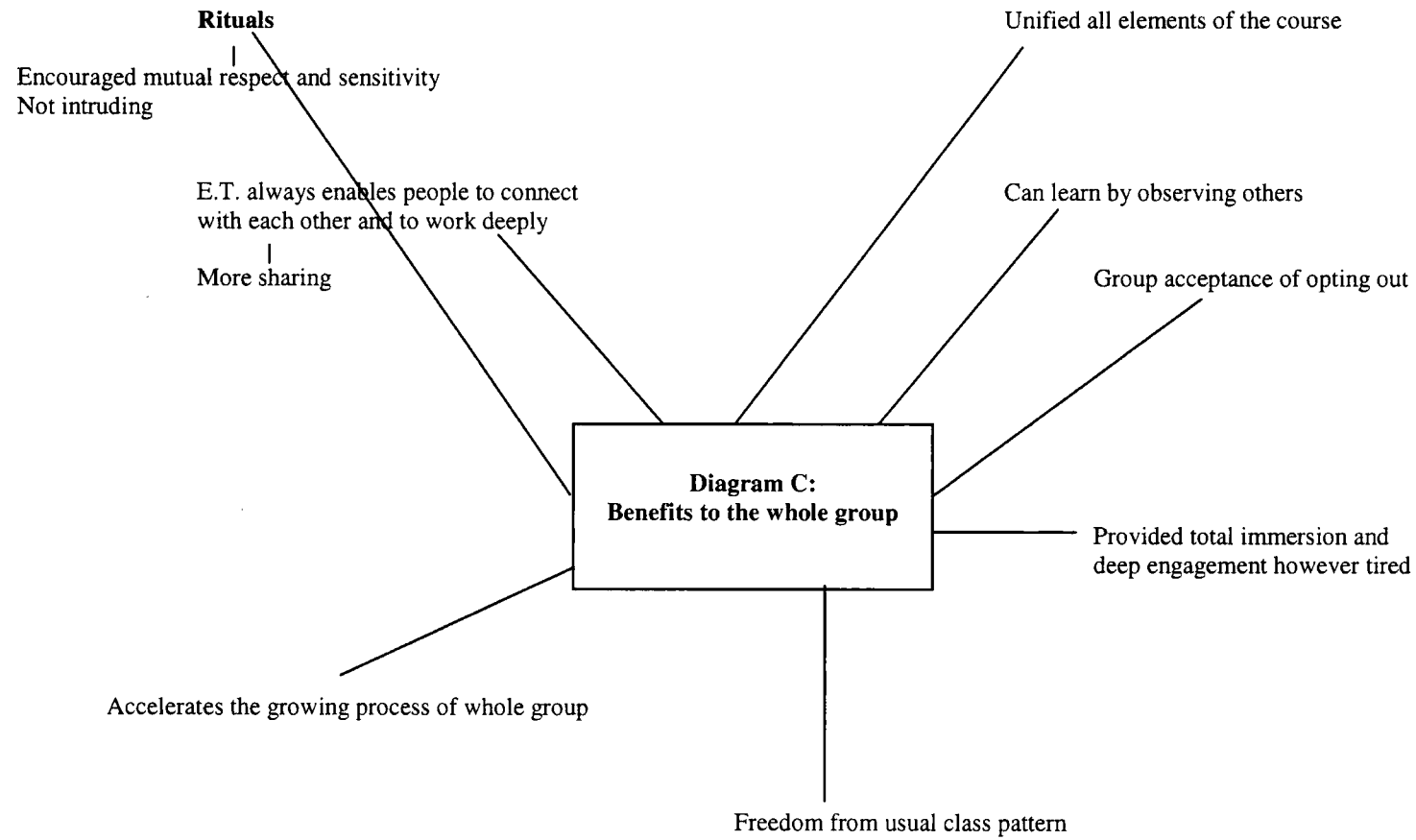
Notes on Diagrams A – E from Chapter 4

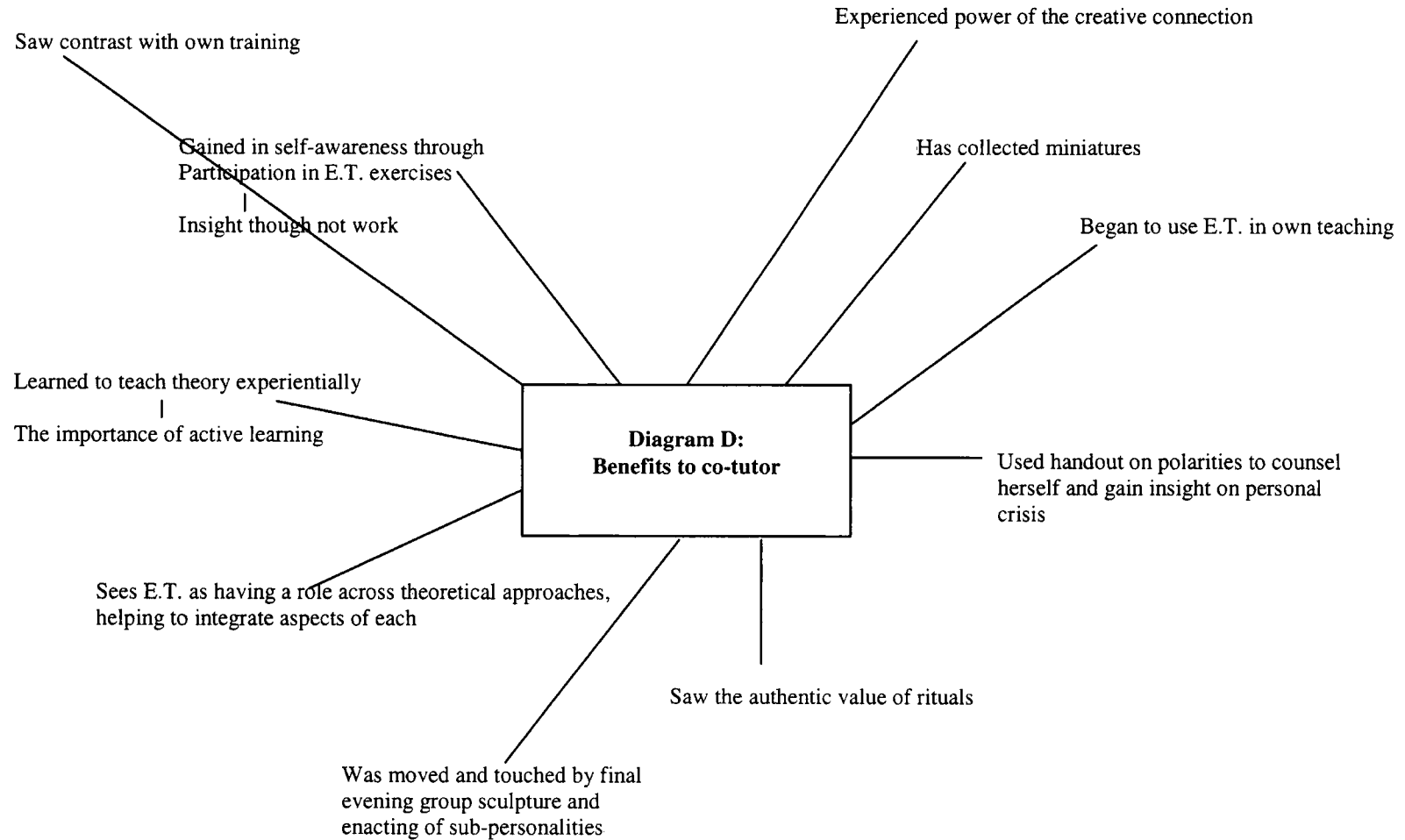
Some of these are my summaries of what students said after I looked at all the statements.

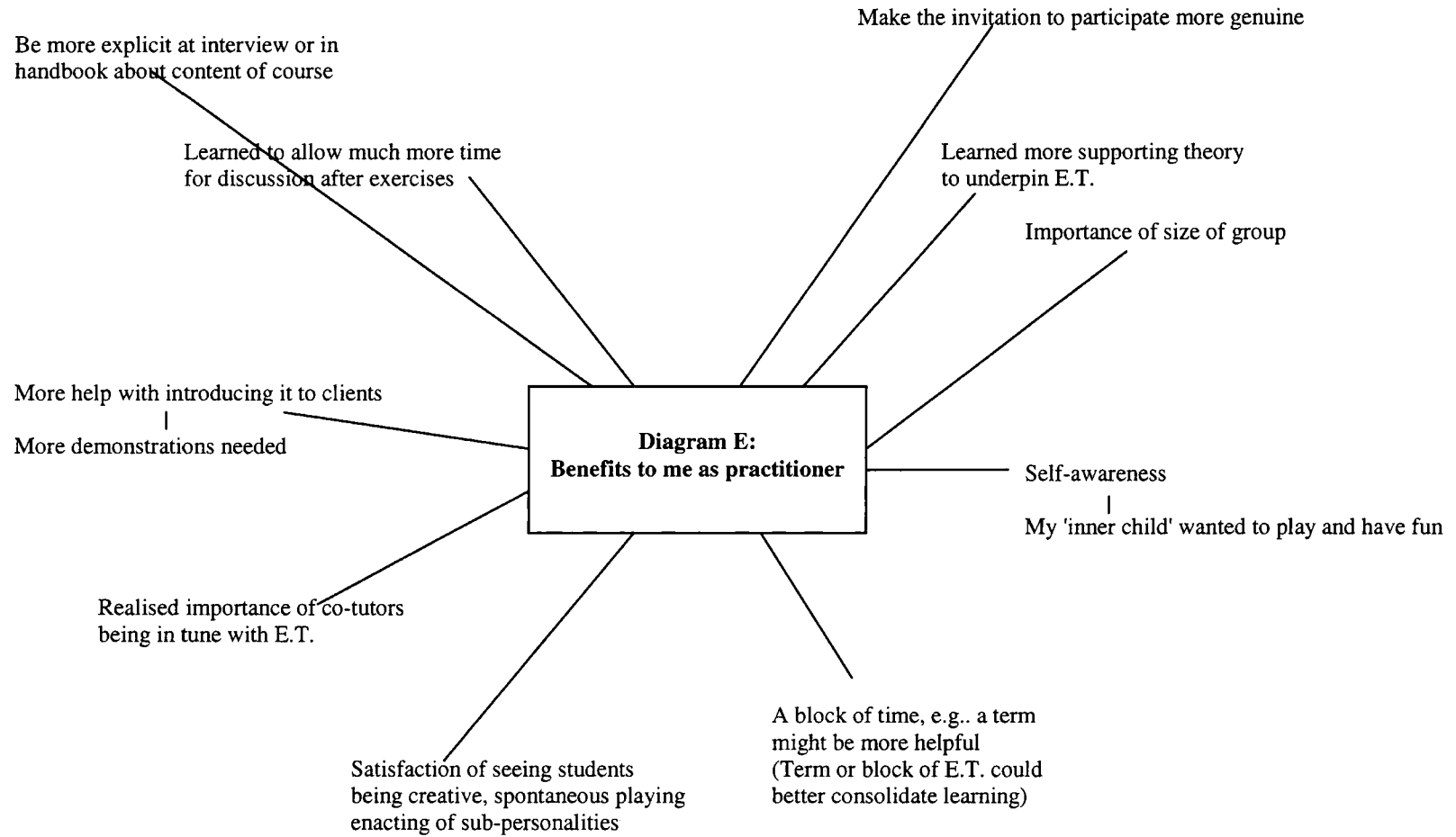
Others are verbatim, i.e. where only one student said this. These are indicated by the use of quotation marks.











Analysis of data used for Chapter 8, organized under eight sub-categories distilled in Chapter 7.

Table 1 Self-awareness through ET

Desire for it

One of the major reasons for joining the course was to understand ‘me’.

To take off a mask and not be afraid of what’s underneath is a superb starting point for me.

Now I am positive I will delve deeper.

I anted to fall into the experience.

I feel I am so complex at times and long to unravel myself.

I concentrated on my inner feelings of ‘who am I?’

Awareness of physical self

I heard words like ‘seeing myself in the mirror’.

I was very curious to see what I looked like.

Is this me?

Did I look like that?

It took a long time to see that it was my face.

I know now what my physical self is.

I can see me now in a different light.

It was quite unique to see something that represented myself.

Seeing the mask and my face ‘at rest’ provided me with a permanent 3D idea of how others see me; it has become symbolic of the whole week-end for me.

I felt quite shocked to find that the face of the mask looked completely different to how I actually felt.

I didn’t like my mask. It’s me.

The effect of seeing me in the mirror was surprising, quite alarming, like looking in the mirror.

The mask became an entity; a person I admired and in some ways also loathed

Relationships – closeness and separation.

I felt that we two were one.

A sharing, trusting relationship between two people.

I felt a strong psychological harmony with my partner.

I felt in tune with 'T' and reached another level of awareness/communication.

I closed my eyes and went within.

I totally lost awareness of the group for a while.

It was a relief not to have to talk.

I liked to watch every-one from safety and felt invisible, unobserved.

'Inside' it gave me the opportunity to look inside and think deeply.

I became completely ... I was only slightly aware of my surroundings.

I was surprised how easily and quickly I disengaged from the reality of the room. The ability to be hidden for a while was an extremely enriching experience as I could shake all responsibilities and roles.

I could be myself inside the mask but others would not see that aspect of me.

Being, not doing

I could be the 'me' that I was in the moment.

Part of me stifles freedom and creativity, doing all the time.

Part of me wants (to leave my house) a mess and the freedom to leave it.

Table 2 Self-expression through ET

It brought out the artist in me.

It was a pride in creating something.

It was wonderful to see the creative energy released by the making of masks.

I felt very creative.

It (mask-making) created such powerful imagery.

Table 3 Experiencing the value of person-centred attitudes

Actually applying the mask felt relaxing, gentle, as if in psychological harmony.

I felt a strong psychological harmony with my partner.

There was a mutual trust and respect which permitted the sharing of touching.

(Partner) allowed me space to live in my world.
I felt respected, acknowledged, cared for.
That was the best person-centred experience we've ever had.

Table 4 Awareness of prejudice and dealing with inhibitions through ET

Really, it felt like people had let go of their inhibitions.
I was aware that I had to remain still – under the 'control' almost of the person applying it (mask).
Applying the mask to another person – I felt that I was almost intruding on his privacy – touching where I would not normally touch.
I watched the demonstrating thinking "Oh God, I don't want to do that." I decided I would give it a go because my reason for not doing it was that I didn't want to look silly, and every-one else was prepared to have a go.
I felt a sense of nervousness having to provide a mask for my partner, given my lack of creativity.
Once over the uncomfortable closeness, by the end was thoroughly enjoying.

Table 5 Experiencing theory through ET

Sub-personalities

I was already noticing two sub-personalities.
It helped me to understand my strong and weak personality.
Since that week-end I have been able to identify moments of each personality.

Polarities

It was just helpful seeing that horrible bit was more manageable.
Hard to acknowledge that the octopus is me, the dark side.
My black was horrible when I became it.

Table 6 The particular contribution to training

Enjoyable learning

This was a very exciting and enjoyable exercise.
I loved doing this exercise.
A wonderful exercise.

Making the mask was fun.

There seemed to be an air of anticipation and excitement, also lots of humour.

The entire atmosphere of the room was in tune with the exercise .. striving to accomplish a single aim.

Contributes to group cohesion

(I felt) a much stronger harmony with the group as a whole.

It felt like a very shared and intimate group experience.

The sense of connectedness amongst group members.

We captured a significant moment in time.

We were all in some way involved in each other's transformations.

Memorable moments in the life of the course

We captured a significant moment in time.

The whole exercise created an explosion of reverberations which will stay with us.

I remember 'X' saying "Life will never be the same again."

Table 7 Power and depth of ET

'T's presentation touched a very deep part of me.

People shared their deepest parts.

I feel as though the whole group has seen the power of ET.

She talked about all sorts of deep things because I gave her the space.

A lovely way to pass a morning! Intimate and rather deep.

Table 8 The contribution of ET to clinical practice

Increased awareness of NVC

I realise anew how I connect with some-one through touch, without words.

Her eyes and facial expressions showed interest and attention and achievement.

Often there was not any verbal communication ... she (partner) appeared to be with me on a spiritual level.

Trust

It was a good exercise in trust and just being with the other person as she couldn't talk when the mask was on.

Although trust was already well developed between my partner and me I feel that if this had not been the case this exercise would have deepened any existing rapport.

Being, not doing

I have to value that in counselling, allowing the client to be, not produce results.

Balance between right and left brain activity

Importance of cognitive processing after creative work.

Clients need time to integrate and process after expressive work.

Personal experience

It helped me to have experienced it myself first, so I would have some idea of how she may be feeling.



MA in Counselling Residential Weekend



21st - 23rd January, 2000

@

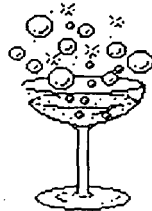
The Parkmore Hotel

Stockton

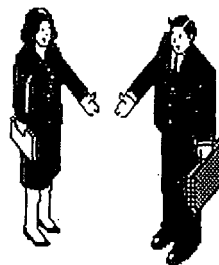
'Getting to know ourselves and each other'

Friday

5.00 Meet in the bar



5.30 Welcome to the weekend



5.45 Introductory Activities



6.15 Safety - Houses

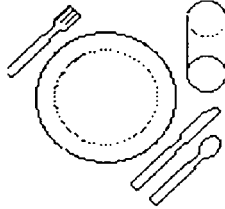
6.45 Home groups

7.00 Free Time



8.00

Dinner



9.00

?! Free Time !?



Saturday

7.00 - 8.45

Breakfast



9.00

Ice -breaker

9.30



The Theory of Sub-personalities



10.15 - 12.45

✂ A Mask Experience ✂

11.00

Coffee ☕




1.00

Lunch

2.00 - 5.30

Developing Sub-personalities

4.00

Tea break 



5.30

Preparing to Step into a Sub-personality

6.00

Home Group

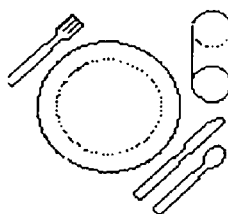
6.20

Free Time



8.00

Dinner



9.00 ?????? Free Time !!!!!



Sunday



8 - 8.45 Breakfast

9.00 Opening Round

9.15 *C*e*l*e*b*r*a*t*i*n*g U*s

10.30 Coffee 

11.15 Ending - Final Round and Goodbyes



Lesson Plan - A Mask Experience (22nd January, 2000)

Purpose

- a) To enable students to experience having a mask made of their face and to give that experience to another person - in a person-centred way
- b) To provide an opportunity to reflect on their experience
- c) To assist students to 'step into' a sub-personality more easily by wearing a mask which can be decorated to depict outwardly a chosen sub-personality; to heighten self-awareness of one sub-personality and of its function, needs, power, etc.

Materials: Modrock, Vaseline, Paints and decorations, Newspapers, Tissues, Clingfilm/headbands, Music, Tape-player, Camera and discs, Mirrors, Protection for clothes (Students to bring old T-shirts, tea-towels).

Method:

- a) Short theory session on sub-personalities - definition, aetiology, characteristics, usefulness of concept for working with clients. Discuss recording of experience.
- b) Demonstration - Patricia working with 'N' (co-tutor) as a volunteer.
- c) Attunement between pairs prior to making a mask for each other. Choose partner you feel comfortable with.
- d) Evaluation of the experience including, later, an opportunity to record this for Patricia's research. Notice how you feel at different stages as giver and receiver; any surprises?, empathy?

N.B. This exercise forms part of the residential week-end theme of '**Getting to know ourselves and each other**'. Subsequently students will be invited to develop, imaginally, one or more sub-personalities and then to step into one. The following day they will be invited to relate as this sub-personality to others in a small group - and to create a short presentation.

The theory of sub-personalities - Theoretical Introduction (Session 1)

Two definitions:

John Rowan - *"A semi-permanent and semi-autonomous region of the personality capable of acting as a person."*

Piero Ferruci (who studied under Roberto Assagioli, the founder of psychosynthesis) - *"Sub-personalities are psychological satellites, creating a multitude of lines within the overall medium of our personality. Each sub-personality has a style and motivation of its own, often strongly dissimilar from those of the others."*

As we have already seen, Freud sees three parts of the person - ID, EGO SUPEREGO.

T.A. has PARENT, ADULT, CHILD,

GESTALT has TOPDOG and UNDERDOG, whereas Rogers generally appears to understand a human being as being one organismic self, not much about internal dynamics. But 'client-centred therapy' is an exception. However, aspects of the self-concept? Sometimes called EGO-STATES. Although called many things for centuries it has been recognised that we are not one but many.

HOW THEY COME ABOUT?

- a) From our roles - even children can be angels at school, devils elsewhere; talking to a vicar, talking to best mate in the pub.
- b) Internal conflicts - on the one hand I want to ..., but on the other
- c) Fantasy images - one identifies with a hero/heroine.
- d) Personal unconscious - the process of splitting caused by trauma - OK me and not OK me.
- e) Cultural unconscious - ? patterns, e.g., attitudes, ideas and feelings, often conscious in relation to authority.
- f) Collective unconscious - Jung's ideas about the ARCHETYPES - sub-personalities we all tend to have regardless of personal history and cultural background, e.g. The Wise Woman.

HOW TO FIND OURS? - THIS AFTERNOON. NO GOOD OR BAD - ALL TO BE VALUED. CHANGE OVER TIME. SOME HAVE MORE THAN ONE ASPECT.

VALUE OF DOING THIS?

University of Durham
CESCO
Postgraduate Diploma in Counselling

SUBPERSONALITIES

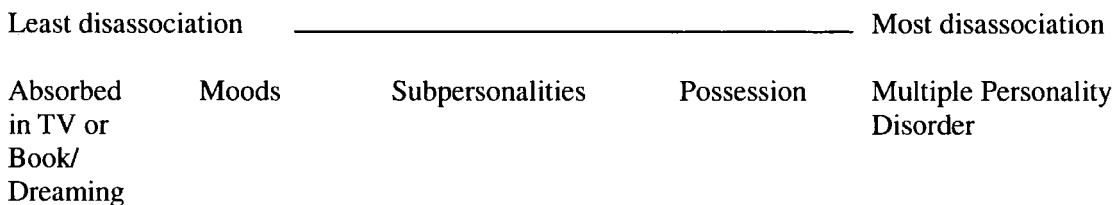
"One of the most harmful illusions that can beguile us is probably the belief that we are an indivisible, immutable, totally consistent being ... we can easily perceive our actual multiplicity by realising how often we modify our general outlook, changing our model of the universe with the same facility with which we change dress" (Ferrucci, 1982).

Many theorists suggest that we have what Rowan (1988) describes as an "internal society". Freud describes the Id, Ego and Superego, Berne speaks of the Child, Adult and Parent, Perls of the Top Dog and Underdog.

Subpersonalities are defined by Rowan (1993) as *"semi-autonomous regions of the personality capable of acting as a person."*

The process by which subpersonalities come about

Human beings, says Rowan, have a tendency to compartmentalise mentally, leading to a continuum of disassociation.



How subpersonalities come into being

- 1 from experiences in childhood
- 2 from the roles we play in life , e.g., parent, student, teacher, social worker, unemployed person
- 3 by adopting a 'social face'
- 4 from identifying with a hero/heroine
- 5 from the Cultural Unconscious, e.g., the Patripsych (i.e. related to patriarchal patterns such as "I need to fight authority figures" ; "As a woman I don't expect to be the boss")

- 6 from the Collective Unconscious and archetypes (i.e. images common across generations and cultures such as the Shadow, the part of ourselves which we like least)

The purpose of discovering our subpersonalities

- 1 so that we can gain more awareness of our inner world, of the interplay between our various 'voices'
- 2 to make sense of behaviour, thoughts and emotions which seem contradictory or incomprehensible, e.g., over-drinking
- 3 to help us to disidentify from a troublesome trait, e.g., I am not my fear
- 4 to help us to make decisions creatively

Once recognised, our subpersonalities tend to communicate more and to be accepting of each other. Each subpersonality has a contribution to make even if initially we find it unlikeable or threatening. They are only harmful if one dominates our personality. Over time they may change; Assagioli (cited in Ferrucci, 1982) suggests that they are "*degraded expressions of the archetypes of higher qualities.*"

While some therapists, such as practitioners of psychosynthesis, believe that subpersonalities need to be integrated into a true or core self, others take a pluralistic view, valuing the different aspects of our selves.

Ways of working with subpersonalities

- 1 Using two chair work to explore the relationship between two subpersonalities.
- 2 Using guided imagery to take a familiar subpersonality up a mountain, using all your senses to imagine your surroundings. Notice any transformation to your subpersonality as you climb and as you reach the summit.
- 3 Imagine a meeting between your subpersonalities in order to resolve a conflict. Appoint a trusted subpersonality as Conflict Manager, then record the negotiations which follow.

University of Durham
CESCO
Postgraduate Diploma in Counselling

SUBPERSONALITIES

Bibliography

- | | | |
|----------------|------|--|
| Ferrucci, P., | 1982 | <i>What we may be: the vision and techniques of psychosynthesis</i>
London The Aquarion Press |
| O'Connor, E., | 1971 | <i>Our many selves</i>
Harper & Row |
| Rowan, J., | 1993 | <i>Discover your subpersonalities: our inner world and the people in it</i>
London Routledge |
| Rowan, J., | 1988 | <i>Ordinary ecstasy</i>
London Routledge |
| Rowan, J., | 1990 | <i>Subpersonalities: the people inside us</i>
London Routledge |
| Watkins, J.G., | 1978 | <i>The therapeutic self</i>
Human Services Press |
| Whitmore, D., | 1991 | <i>Psychosynthesis counselling in action</i>
Sage |

Lesson Plan – Polarities

Aims

- To introduce Jung's concept of the shadow
- To introduce the concept of polarities within the personality
- To help student to identify and integrate two of their polarities

Objectives

- Students will have explored two of their polarities
- Students will have integrated two of their polarities, using projective techniques

Materials

- Variety of toy animals on habitat boards; selection of paper (different colours and sizes); crayons, felt-tips, etc.; handouts

5:00 p.m. – 7:45 p.m. (30 minute break after Exercise 1).

5:00 Theoretical introduction and explanation of initial exercise. In the next room you will find an arrangement of toy animals.

Exercise 1

5:15 (Once next door) Allow one of these animals to attract you. Look into its eyes and get to know it. Think about the habitat of your animal, the sound it makes, the way it moves. If it would help you to get in touch with your animal, move around the room as it moves, making the sounds it makes. When you feel in touch with your animal (allow up to 5 minutes) take some paper and write a story as if you are that animal – e.g., I am an athletic brown monkey, who ... Write with your non-dominant hand if you wish and write quickly, freely and spontaneously, without thinking about it. You will have 10 minutes.

5:30 You are coming to the end of your 10 minutes, and if you would like to, choose a partner and share your stories (15 minutes).

5:45 Break (30 minutes)

Exercise 2

6:15 The next part of the exercise. Let an animal who repulses you draw your attention towards it. Don't think about it, just allow it to happen. Again, look into its eyes and get

to know it. Be aware of its habitat, the sounds it makes, its smell, the way it moves. And, again, if it helps you to be in touch with your animal, move at it moves, make the sounds it makes.

And when you are ready (allow up to 5 minutes), take some paper and write in the first person "I am a ... who ..." (10 minutes again).

6:30 Invitation to share stories with your partner (15 minutes).

Exercise 3

6:45 This time you are invited to write a story in the third person, a story which involves both your animals – e.g., "One summer's afternoon a lion and a frog met under a palm tree and ..." (10 minutes again).

6:55 Invitation to share your integration stories (20 minutes)

7:10 **Whole group feedback** on exercise (request permission to tape) (30 minutes)

7:45 Break

8:00 PD Groups

Polarities - Theoretical Introduction

We might already be aware of some of our inner polarities.

Sometimes we are serious

Sometimes we are playful

Sometimes we love

Sometimes we hate

We can be fearful/confident
 passive/aggressive
 open/secretive
 generous/mean
 despairing/helpful
 kind/cruel

Drawing the two opposites together as Jung suggested can help towards integration. The exercise today follows this principle.

It can be difficult for some people to own some of their inner polarities. The disowned aspects of ourselves are sometimes called the 'shadow self'. These can be surprising - some people deny their creative self, or their sensual self, their loving self.

Natalie Rogers says *"There is no way to be truly loving and compassionate without being open to one's darker side. We can learn about or express our darker or less-known sides in non-harmful ways such as through the arts. Bringing the unknown parts into the light, i.e. our awareness makes them more like allies than enemies. The past we fear becomes less fearful when we bring it out into the light."*

1. Naming important - raises awareness of what's going on inside.
2. External conflict - Interaction with others. "You think your martyr is trying to make me feel guilty - does that sound right to you?"
3. A part of myself I don't like can be seen as just that, not as the whole of me. I have more respect for myself. I **am** that but not just that.
4. Externalising gets it out of a battlefield inside our heads.
5. As we become aware of our sub-personalities and dialogue with them, to discover their qualities and needs, they begin to talk to each other and it becomes more like

A COMMUNITY OF SELVES

A COMMITTEE OF SELVES

We can ask their point of view if we have a problem and ensure that one isn't overpowering the rest or that one rarely gets a say. We learn to accept them all - if we are judgemental they won't open up to us.

6. *"Finally, by reeling off each mask, one by one, we move ever closer to discovering our underlying core - our true self."* (Ferruci)

University of Durham
CESCO
Postgraduate Diploma in Counselling

POLARITIES

Gestalt theory suggests that by exploring and amplifying opposites, or polarities, within our personalities we find a more integrated middle point. For example, a client who is usually very independent might explore how it feels to be dependent. She might acknowledge that while she is a strong person she can also allow herself at times to ask for help and accept it.

Other polarities could be explored such as: -

female/male

failure/success

secretive/open

earthy/mystical

controlled/spontaneous

A client might recognise that although he is always ready to help and serve his many relatives, at times he feels resentful and longs to be free of responsibility. In counselling he might dialogue between the two polarised parts and become more assertive in meeting his own needs.

Van Dusen, as cited in Stevens (1975, suggests active encouragement of the polarisation:-

"If the patient obsessively plotted every move and worried everything into existence, he was encouraged to drift. If he anxiously filled space with words, we looked for a while at wordlessness. The person who feared going down into depression permitted himself to go down and explore the going down."

Clarkson (1999, pp. 83-86) describes how an understanding of polarities can be helpful in the therapeutic relationship. For example, the client might fear dependency and yet long for dependency on the counsellor. A client might be seeking a belief system to help them to live more comfortably and yet be afraid of being over-influenced by the counsellor's values. " ... ultimately the task is to find the true self which can both join and be independent, belong and separate, criticise and value." (Clarkson, 1999, p. 84).

Erikson (1959) noticed how the ego blends opposites, the interplay of polarities being intrinsic to his thinking. He postulated eight phases of ego development within a person's life. In each stage he identified alternative attitudes towards life which are polar opposites, e.g., trust v mistrust in the first stage of life. If a client has not been able to trust since infancy he might, in theory, be offered the conditions in which he can learn to trust his counsellor and then others. Erikson recognised polarities in young people; for example, their need for freedom and individuality on one hand and yet their need to belong to a group.

Polarity is also a key concept in the thinking of Carl Jung, who believed that the more an aspect of personality is emphasised consciously the more the opposite aspect will be emphasised unconsciously. He believed that the mature person can express and blend these opposing tendencies. Using the concept of polarities Jung identified personality types such as extravert/introvert and feeling/thinking.

References

- | | | |
|-------------------|------|---|
| Clarkson, P., | 1999 | <i>Gestalt counselling in action.</i> 2 nd ed.
London Sage |
| Erikson, E., | 1959 | <i>Identity and the life cycle.</i>
New York International University Press |
| Razenberg, K., | 2000 | <i>The typology of Carl Gustav Jung or the psyche based on two polarities.</i> [on-line]
http://www.cgjungpage.org/articles/razenberg.html |
| Stevens, J., ed., | 1975 | <i>Gestalt is.</i>
Moab, UT Real People Press |

Lesson Plan – Therapeutic rituals

Aims

To introduce students to the concept of rituals

To provide an opportunity for them to practice a ritual for their own healing and to facilitate a partner's ritual

Introduction (15 minutes)

Read the stories of rituals

Rituals are a way in which human beings have coped with times of transition – in the West today we have only a few rituals or 'rites of passage' left – students to suggest.

Their purpose? They help us to

- mark significant times

- let the past go and embrace the future

- maintain stability in society

- clarify a person's role/status in society

Therapeutically we can make use of rituals to acknowledge important events to let go of, e.g. a disturbing memory, a behaviour, something which is holding you back

Client needs to

- be willing

- be fully involved in devising the ritual

- have plenty of time to prepare

- have a witness for the ritual, to honour the occasion

Exercise (2 hours)

Spend 15 minutes each way talking about something or some-one you would like to create a ritual around

Collect materials

Spend 30 minutes each devising and sharing your ritual – you might want to do this on your own or with your partner, so discuss this with him/her

Back in the whole group share your experiences

I don't want to be prescriptive, but - to give you a few ideas:-

- you could create a special altar or shrine to give thanksgiving for a loved or lost person/relationship

- you have boxes, cloth, shells, etc. and we can pick snowdrops and aconites

- you could work with movement, creating a ritual dance – music is often a part of this and we have percussion instruments – again, to express your attachment loss and the letting go

- a burning can be a good way of letting go, or a burying – these are very symbolic and we can create something appropriate like a letter or image to burn

Materials

Pieces of beautiful fabric, strong cardboard boxes (maybe shoe box or slightly larger), beautiful pebbles, shells, cones, seed heads; small jam jars, percussion instruments, special music with small player, night lights

Rituals
Theoretical Introduction

Three stories

1. The Mbuti pygmies in Zaire – forest dwellers

The Mbuti's whole lives are infused with an awareness of the forests' presence about them, an awareness that is acknowledged by the father of an Mbuti baby during the very first days of his child's life. (Turnbull, who lived and hunted with the Mbuti) recorded

“At that time, when the father sees that the delivery is near, he goes off into the forest and selects the finest vine he can find, cuts off about 18” of the bark and goes to soak it in a clear stream. First of all he wraps it around his skin, as though his leg were the core of the vine, and with a long-bladed knife he scrapes off the outer bark. This leaves a soft, white, pulpy inner layer. After soaking it for 12 hours or so it is even softer. He then takes it and lays it on a fallen tree trunk, which has been prepared by careful scarping so that it offers a smooth, hard surface. He takes the solid end of an elephant tusk which he uses like a hammer, and begins beating the bark. After a while his narrow strip of bark is widened out to make a piece of beautifully white, supple bark cloth about 2 feet square. He makes sure it is perfect and that he has not hammered any patches too thin, then he stretches it out on the roof of his hut to dry. When it is dry his wife may take the gardenia fruit and use the juice to draw simple patterns. The juice leaves a rich blue-black stain on the white cloth. When the baby is born, it will be lovingly wrapped in this cloth; its first gift, not from the parents but from the forest”.

What do you notice?

The effort and careful preparation to commemorate a significant moment.

2 Lapps' courtship ritual

The formal request for a girl's hand in marriage was a carefully arranged affair. The suitor would assemble a large caravan of friends and relatives and drive up to the tent of the girl's family. In some regions the approaching caravan would announce its presence by firing a fusillade of shots. In other areas the suitor was expected to drive three times round the tent in his reindeer sleigh and wait for the girl to show her interest in him by unharnessing his reindeer. Then the suitor entered the tent accompanied by his spokesman, or head of wooing, a friend with a glib tongue

whose task was to argue the suitor's case for him while the bride's relatives, usually the elderly female ones, disparaged the suitor's character, skill or prospects. Throughout the entire negotiation neither suitor nor girl was allowed to intervene. If the suit was successful, it was customary for the young man to move in with his bride's family until he could set up a household of his own, though this seldom took long because the girl's inheritance, together with the man's property, was often sufficient to start a new reindeer herd"

(from Severin, T., 1973, 'Vanishing primitive man' London Thames and Hudson)

A **public** ritual to mark a significant transitional moment.

3 The painter

Joseph sat in the firelight outside his tent watching over his flock. The night was cold and he warmed his hands frequently at his fire and pulled his heavy cloak close around him.

The night seemed endless and to occupy himself he began to think of each member of his family, holding each one for a few moments in his heart. His body was cold but affection for each person warmed him inwardly.

Using the sky as his canvas and his colorful imagination he painted symbols of Anna and their three beloved sons as he whiled away the hours until dawn.

Important for the continued stability of a society.

The ceremonies of life's stages establish order by making clear each person's role in a society.

To ease labour, to encourage fertility, to bring rain, to mark puberty.

Andrew Local
2 Durham Road West
Bowburn
Durham
DH6 5AU

Patricia Harvey
8 Manor Court
Heighington
Newton Aycliffe
County Durham
DL5 6TL

Date: 30th September 2001

Dear Patricia,

I was extremely sorry to hear that the sound quality on the recordings from your focus group was "awful". I am also surprised to hear this, as there were so many recorders in operation at the time, each having been checked by more than one person. I only wish that I had not changed my mind about adding a further failsafe mechanism to the session by recording with my mini-disc. At the time this seemed like slight overkill, especially given the number of recording units on display.

I did not make the weekend residential as our group had all made a decision in my absence (as I was on holiday) not to attend. I hope that you had a good time!

Please find enclosed two small pieces of work, which may or may not be of interest. I will endeavour to send you more as I uncover them.

Love,



Andy

Enclosures (2)

N.B. The "weekend residential" referred to was not part of the two-year course.

PATRICIA'S CHAPTERS (MY NOTES)

It's great Patricia! & it brought back such powerful and lasting memories for me, particularly the healing imagery and symbols of the exercises in which I participated.

I believe it truly represents the group responses to the approach, from the initial discomfort and embarrassment of the 'seedling exercise', through the resistance, the tentative 'toe in the water' trials, through to engagement and for many, immersion and assimilation of this powerful, individual & *always* unique way of working.

It must be a very rewarding PhD to have written, because not only does it represent the huge learning & development which you, as author will have undergone, but it also reflects the stories of individuals' healings & transformations.

The symbolism & lasting images I'm sure, are permanent inner resources for the participants, & the ways in which these former students will have carried this experience forward into their healing work with clients, must be a very gratifying continuity of this immensely effective way of working. You have made an invaluable contribution to the students' personal & professional development &, of course, to mine!

I feel very proud to have played a part in your PhD and it has been a very important, significant & transformative part of my life, for which I am eternally grateful.

Andrew Local
28 Ingram Close
Deneside View
Chester le Street
Durham
DH2 3JW

REF: Patricia Harvey PhD dissertation

To whom it may concern,

It is of both my personal and professional opinion that the work presented to me by Patricia Harvey in connection with her PhD is a true and faithful account of events as I remember. Furthermore, I believe myself to have been represented honestly with no perceived bias that would adulterate the essence of my input. Additionally, having been privy to many of my course colleague's private and public opinions, as well as their emotional world during the time of their tutelage with Patricia I believe that she has captured a vivid and accurate testament to our collective experiences.

I would like to further add the following poem in the spirit of the greater work and thanks to the experience:

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Andrew Local', with a long horizontal stroke extending to the right.

Andrew Local

Petri's dish

Rewound,
Faith disturbed in gentle ebb and flow to be restored again,
Trust regained somewhere in the ordinary.
Shamanic dancing haze illicitly etheric vision in challenged minds,
Prowling, frightened, tiny creatures regain courage in number then step to view,
The mirror edge of folly, sceptic wisdom questions all,
Ripened fruit intoxicates, illusion catches fall,
Distant watching dancing sage, kaleidoscopic dream,
Tamed, the fearful child within, rebalanced to move once more,
Trust again, begin.
Unlocked, exposed, contained under microscopic lens,
Unsteady feet into certain future pass,
Buried bones decay,
Exorcised, heaven's climb begins,
Salute the dawn of wisdom, testament to breath,
Pressed papillion illuminate the polished display,
Preserved and cherished for another day.

Andrew Local 17/03/2007

A handwritten signature in black ink, consisting of several overlapping, sweeping lines that form a stylized, abstract shape.

Dear Patricia,

Wow, what an honour to read all of this!!! I hope my feedback can do it justice! Here goes... The first thing that struck me upon reading your work is how much we actually learnt through the vehicle of experiencing ET first hand. I hadn't realised how much I had integrated into my practise until I revisited the course via your thesis! Reading your work was like a step back in time and in some cases took me on a wistful journey of remembering what a very special gift the course had been for us all.

The mask weekend held the most memories for me. I had a tear caught in my throat as I read through the mask exercise; the excitement, the connectedness of the group and the reverent nature of the students completing the task. Your work shouts out to me how the mask weekend mirrors the ethics of counselling in an experiential way, in particular, how the students felt 'responsible to the client' and the level of trust that built during the task.

Similarly, the weekend focussing on bereavement and loss brought back to me how difficult I had found it, and indeed, I guess I skipped through some of the text as it took me right back to those feelings. Your quote from Johns 1996, "inclusion of structured activities...inadvertently acting as tin opener" (on a can of worms) could well sum up that weekend for me, however, it was done in a very safe environment for us, and this exercise was very effective in clearing some residual grief for some people on the course, I felt. Certainly for me, a greater understanding of an issue in my past was gained and consequently I felt resolution of sorts.

Your thesis reminded me of my fear of giving birth for the first time, which I had discovered and worked through using ET in course time.

Your quote, " The expressive therapy bypasses the mouth and let whatever in your head and heart come out" was very descriptive of some of the exercises for people, particularly involving movement. I recall the seed, the free form dance we did, and the story book characters, as allowing me to be totally free to express my true self, in an atmosphere of complete trust and acceptance. You provided us with a space to be completely ourselves and reading your work reminds me (longingly) of how special that can be! It was the 'experiencing raw emotion in a safe way' that caught my eye too. You showed us that using ET, a client can touch into very deep parts of themselves that may otherwise lie dormant and hidden.

You have captured in your work, the struggle that some people experienced in carrying out the activities, but you have also captured the movement forward that some people made, through carrying out those same activities bravely, in the face of their struggle!

I feel the very deep and nurturing essence of our group has been captured by you, and I am reminded of the love everyone shared.

My most memorable parts of therapy are those containing imagery. That well known phrase "a picture paints a thousand words" is certainly true in my memories of the course, and your inclusion of photographs adds a real rich dimension to your work, allowing me to place myself instantly back on the course.

Thankyou Patricia for asking me to read your work. I hope my feedback is okay and I wish you every success. You have certainly left a lasting impression upon me and my own work (I even interpret my own oil paintings now!!!)

Please e-mail me to let me know you have received this safely

Lots of love

Brenda xx

AUTHENTICATION OF PhD THESIS – PATRICIA HARVEY

I, Lynne Yousef, having read Chapters 7 and 8 of this thesis, entitled 'Distillations' and 'Three sessions – three voices' respectively, would validate and authenticate the material contained within as an accurate representation of events and outcomes.

As a participatory student of these expressive therapy sessions I would bear witness to the description of the organisation of these experiential activities, the involvement of the students on the MA in Counselling part-time course and the comments made by all concerned.

On reading the detailed description of each expressive therapy session, I was soon reminded of my own feelings during these sessions and my own self-development, which I have always cherished as part of my ongoing personal development, which I feel is a lifelong process.

I was particularly moved by the weekend event, which I feel took most people by surprise. Most students were apprehensive about spending a whole weekend together, what the content of the sessions would involve and how we would feel about the whole process. I know that I found the whole experience wonderful yet scary, vibrant yet sad at times, amusing yet profound, entertaining yet serious – a truly dichotomous array of creativity and emotional stirrings.

I, like other respondents, remember particularly the mask-making experience as it was a very intimate activity, something I had never been involved in previously. I still remember how my partner thanked me for the time and care I had taken to make sure every small detail of his face was captured – his dimples, his jaw line and his heavy laughter lines. The whole atmosphere was very reverential, calm and harmonious, once students got down to the 'real' work. I still have my own mask, which I suppose elucidates the importance of this creative adventure for me, and my children were astounded when I returned home with it – they have even tried it on for their friends who have been shocked at the resemblance to myself! Yes, that was strange, seeing your own face 'out there' detached from your body, but a great accomplishment for me and others who have always denigrated their own artistic abilities due to the conditioning of others, particularly teachers.

I remember vividly the ritual exercises, which as described, were very diverse in content, yet produced similar feelings throughout the group. I certainly found it very beneficial as a piece of unfinished business in relation to my own father, and I felt blessed to have a partner who I still feel a special bond with, as we carried out this ritual in the chapel of the house. I still burn candles in memory of my father and these are my spiritual offering, something I value as I learned the benefit of symbolism that weekend.

I feel that the evidence produced in this document produced by Patricia Harvey is a factual, well articulated and comprehensive record of our activities and learning during our valuable expressive therapy sessions. I, for one, experienced a greater level of

understanding of the depth of feelings one can achieve by the use of such interventions, although I would still be cautious when offering such interventions to clients. I acknowledge others' comments about feeling competent about assisting clients to experience such deep emotions, therefore, many factors need to be taken into account before such activities are offered. I would concur that expressive therapy certainly has its place in the counselling arena, particularly as part of a degree course to enhance the learning experience of students.

Transcripts

30 minute interview with Nonie, July 2000

(The first attempt didn't record)

- P So, I'm interested again in hearing about your impressions of this year of ET.
- N Right, I don't know where to begin - you had two questions the last time.
- P Yes,. I had 2 questions which I gave to the students and they might be helpful to you, too.
One was:-
How appropriate do you think it is to introduce P.C.E.T. into counsellor training?, and, secondly, what impact has it had on you as a trainee counsellor as well as a person? - so those are the two questions.
- N Well, yeh, I think it's wonderful to be incorporated into a counsellor training programme because it's so good at enabling people to look at themselves to get to know themselves in a way that they probably haven't ever done before or had the opportunity to do before. They're very powerful techniques and I think it's the duty of every counsellor and trainee counsellor to really look at themselves and try to understand what makes them tick and to continue to do so because I think we're never really static in our development. I know that I'm changing all the time and growing and finding out things about me and other relationships and I think it's a very powerful method of helping people to do that and I think also being a part of that transformation, not just of themselves, but of everybody around them, I think that also sort of accelerates the growing and the self-knowledge, so I think it's very appropriate and I said on Tuesday one of my little anxieties was that people might, trainees might, feel ? to use the techniques on clients, maybe inappropriately, I think it's just so right in a counsellor training programme that I think that, you know, I really appreciate the way you've been impressing on them throughout, the importance of treating this carefully, offering it to clients, not imposing it ensuring that there's lots of debriefing time - but I wish that there'd have been something like this when I did my training.
- P How do you think it would have helped you, because I imagine there were PD groups when you did your training and we do have those groups actually called Personal Development groups and yet this is largely about personal development. I think, so I'm kind of wondering what other benefits it has.
- N. Well the personal development group, I think really - I've been in so many that haven't worked, a group is only as good as the sum of its parts and the commitment and courage and the generosity of members and I've been in groups that haven't worked and I'm not blaming anybody but it just sometimes doesn't happen and it happens usually slowly and I think one of the biggest obstacles is words and this medium dispenses with words and is so much more

about feelings than cognition so it's much freer, it's not restricted, obstructed by words and the PD group I've been involved in with this group there have been some members who have thrown themselves into it and have been determined to learn and grow and work on a Tuesday night between half 8 and half 9 and there are others who have said to me on a one-to-one "I'm sorry, I can't really give of myself at the depth and the level which will probably be beneficial to me and the group but I don't feel strong enough yet." and I think that not having words actually has its own built-in safety net. I know when I was working with a student a couple of weeks ago I was really glad that I was going to be able to explore a deeply personal and painful issue without having to tell him anything about what it was and I did some really useful work, working with imaging and colours and paper and yeh, I find that very liberating.

P Not to have to disclose or talk about the context

N Mm, yes and because it is liberating in that way I was able to do some deeply personal work and very productively - it really really helped, that's now been sorted and it's in the past and now I could actually talk about it but at the time I couldn't have done and if I hadn't had that session I would still be in that state of not being able to talk about it to anybody and yeh, I think its value is that it gets straight into feelings and it helps people to get to know themselves in a much more holistic or complete way, and that happens relatively quickly. It's not dependent on a PD group, it's something they can do on their own, they can do in pairs and I think when I recall the residential, the level of connectedness and sharing that happened en masse, in a big group, felt actually far more powerful than the 2 years of, we used to call it sensitivity training, but it was the same thing, sensitivity group, when I did my M.A., and yeh, it doesn't always manifest itself in the PD group on a Tuesday night, but it happened, it happened on the residential and it seems to happen wherever you do those sessions, there seems to be a, - everybody is working at a deeper level and they're somehow in touch with each other, their deep centres are in touch with each other, that is so obvious and also I felt on the residential because I couldn't actually do it in the same way as the students because I was a tutor and an observer and a note-taker, that when people were being their sub-personalities on the final morning I felt mine was so frivolous by comparison because I didn't have the opportunity to get in touch with a really significant part of myself and in a way I thought there were some of the people sharing in that round that really touched me so deeply and I felt a bit ashamed that mine was so superficial, the one about that poor little boy that was sitting there waiting to be approved of and do the right thing, that really, really touched me.

P With his halo

N Oh yes, and also the army recruitment officer, so powerful, they've just really stayed with me and the other guy that took off his mask and said "I've never seen myself from that angle before, he had a lot to say that was - I think he said in the final round something along the

lines of he's done more in that week-end than all the P.C. counsellor training he'd had previously in his whole life.

P Yes, it did seem to have a lot of impact didn't it, that week-end, which has had a knock-on effect in some people's lives and as I was saying the other day when you've has a lot of very positive feedback like in the sort of final rounds, but I am very aware that the people who speak and give me that feedback there are also people who don't speak and who may be less enthusiastic about it and I was asking you the other day about your impressions about that and it seemed as though you hadn't picked up a great deal of that but there was some, for instance the seed exercise.

N Yes the seed exercise there was ? I was in the beanbag room and there were 2 groups and there was one group of 3 and one group of 4 and the foursome were all men and in the group of 3 one of the women said "I just can't get into this - do you mind if I don't participate" and she was encouraged to stay and watch and participate in sort of feedback and the 2 in that group who did do it entered into it very fully and enthusiastically and without inhibitions as well and got an awful lot out of it - and to me it didn't look like a lot was happening, as an observer it just looked like people playing, play-acting, but I was aware when they were talking about it afterwards that they'd done some very deep work and it was one of the first things that we did with creative expressive and later when I got the opportunity to try more of the things for myself I realised what they were talking about because you can't always see it happening as an observer, because it's all happening inside. The other group, the 4 men, I'd said before we started, I hope people don't mind if I just flip from group to group and just observe - every-one was saying, no, they don't mind, but when I went over to them they were just huddled and the talking that was going on, the decibels went down as I approached so that it was like a whisper and they had their backs to me and I thought I don't think they want me to observe them so I didn't. - but, yeh, one of the exercises, I think it was after the congruence, the session on congruence when you did the poetry and I remember one of the guys saying at the end, in the final round, that he wasn't sure whether the symbols that came up for him were coming from down there, from their gut or their heart, or whether it was cognitive, whether it was coming from the head, and I've often thought that myself but I also think whether it comes from my heart or my head or the big toe it doesn't matter, it's still a part of me, and I found that the guided journeys that you did on the imaging session, I was very tired anyway, and I was aware while you were doing it of so many images and I was aware of thinking, even though, I could so easily have gone to sleep, I was so tired, I hope I can remember these when it's finished, when Patricia's finished, I hope I can grasp onto these and there were only 2 that stayed with me but even just working with these 2 images in partnership with 'T' was very revealing for me and that was coming from down there. And I really enjoy the fact that deep feelings about a current issue can translate themselves into such

vivid images, that are something that you can get hold of and then do something with, I thought that's wonderful.

P One of the students, as I was saying the other day, had said that the nights when I do ET exercises, that there's a different kind of mood in the group (yeh) which I hadn't noticed because I think I'm so busy with the preparation and stuff, and you said that you'd also noticed a different

N Yeh, and I think I contribute to it because I get really excited. When it's, well when I think of sessions I've done maybe on, spiritual connectedness or eating distress, the various things that I've done during the year and the things 'H's done, it's almost sort of predictable what's going to happen, I suppose the objectives from a tutor's point of view is that I help the students grasp the key concepts of an approach, its strengths, its weaknesses, its application and there'll be some sort of, hopefully, imaginative way of putting it across that will hook them in, and will get them interested and motivated and maybe we'll give them some exercises that will encourage them to discuss it and throw some ideas around but it's all fairly predictable and you come along thinking, I guess as a student I'm going to learn a bit about this tonight and I'll go away knowing a bit about it and and ?what books to read if I want to find out more - but with this, it's so exciting because you don't know what's going to come up and it's not really about going to books, well it's not at all about going to books and learning about other people's theories, well, I suppose it is, you've taught psychodynamic through that medium, and you know, looked at things like congruence and imaging and there are plenty of books written about those things but it's directly experiencing it on some sort of deep level and you don't know what's going to turn up, what's going to happen and actually what I come away with when I get the chance to do the exercises is something far more lasting and meaningful than, for example, learning by heart Maslow's hierarchy of needs or comparing Kolberg to Erickson, it's something much more personal and meaningful so it's a way of deeply connecting with our innermost selves, that being a shared experience.

P Yes, and I'm pleased you've said that because we've got the 3 main ingredients on the course, the PD, the theory and then the practice and I'm hoping to contribute to all 3 although I realise that most of the work is at a personal development level. But I'm wondering what you've noticed about a deeper understanding of theory, particularly PC theory that's coming through all this work

N I suppose, as you say that, what immediately comes to mind is about connectedness and integration on a personal level and in relation to other people and I guess, you know, if you knew nothing about Rogerian theory and you came at it cold from a book, you wouldn't get any sense of what we're actually experiencing each time that we do this and I think that also enhances practice and I think what it's done for this group, it's liberated them from having to perform well as a counsellor and come up with perfect paraphrases, succinct summaries and

they don't have to do that, I mean I think they were very hampered and obstructed by that at the beginning of the year. In the practical session I've observed and on the tapes that I looked at the poor old clients were having to wait for the counsellor to say their bit so that they could get on and tell their story and they really prevented clients, unless they were very determined, they prevented them from going deep because all the time they were flicked back into their head and what they'd just said, so it's much more about feelings and, I suppose, the immediacy of how the client's feelings are affecting the person that they're working with and the to and fro between them.

P Yes, the kind of empathy and experiencing a non-verbal?

N Yes, like that very first one on psychological content, when I was working with 'B', that was for me a very palpable experience of non-verbal empathy, when we checked out afterwards, our feelings as we made this creation together out of clay, there was so much that each of us expressed that the other had been feeling at the time when it had reminded us of various things and images, it was almost like telepathy, our experiences were just so alike, so common.

P So psychological contact and empathy, people can experience it for themselves rather than reading about it in books

N Yes - and integration

P Integration?

N Like being an integrated person

P Sort of R brain to L brain, is that what you mean?

N I don't know, probably - congruence, being in touch with yourself and aware, not receiving stimuli in a distorted way, being more in touch with your true self, an integrated person.

P So a lot about awareness and being real in the relationship, rather than as you say ? in the skills and I was saying how I often get feedback offered from the same people, those who are really sold on it, and I've been trying as you know to get the feedback because I'd like all views and I'm wondering what you think about that.

N Yes, I remember that on Tuesday that's one of the things I wrote down – “clearly many have found it as exciting as 'B' and myself” although one other group commented that in the light of embryonic responses it would be difficult for anyone to admit the contrary and I remember when we were bouncing ideas around on Tuesday, I think, we decided that maybe discussing in small groups, putting time aside in a session for people to be very honest about the minuses, because I know there are some, there are some that have been expressed, I went away from the residential fairly euphoric and then we did another ET straight away on Tuesday so it seemed like 5 days really from the Friday to the Tuesday night of intense working on ourselves and people were going through tremendous personal transitions because of that and yet there was an incredibly flat feeling amongst lots of them the following week

when we having a bit of after-match discussion because people were leaving the Parkmoor and leaving CESCO having been somewhere very very special, maybe somewhere very deep and painful and going back to their partners who in many cases were hostile and so I suppose that would be one of the minuses, and yet we've got to give them the chance really to say for themselves, what it is they haven't liked about it if that's the case. But, yeh, you do get so many, like me, like 'C', who are so enthusiastic about it and I'm sure we make it quite hard for people to say "well, actually, I think it's a pile of pants".

P Yes, that's right, because I do wonder whether some of the people who don't join in, and I think there are very few, or they might join in in a very superficial way, I don't know, are scared of, I wonder about that because, as you said, it can go so deep so quickly and you have less control over it.

N Yes, I remember one of the students saying to me in one of the feedback sessions how frustrated she was that her client didn't choose to work with materials and just stuck with what he'd written down after the first session, the first stage of the exercise where people were asked to write down their thoughts or whatever, something like that, and he was resisting giving any, well I'm sure that what he was doing, he chose not to work with materials and she felt very cheated because she wanted to practise being a counsellor and using all these materials that you'd brought in and the flipping client wouldn't oblige.

P Co-operate!

N But yeh, I'm sure it was for self-protection and a couple opted out in the afternoon at the Parkmoor, one of the sessions, and went into the lounge door a cigarette and I went out to see if they'd like to join in and they said No, they were keeping themselves safe and we have to respect that.

P Yes, that may be the best thing for them because they know where they are in their lives and the thing about going home to a hostile environment sometimes it's very hard for them possibly to do that and the other things we mentioned the other day is that it can look like playing and a bit silly.

N Yeh and I think that's probably where the inhibitions arise – you know you've got these people who are grown-up and who hold down responsible jobs and suddenly they're back in the nursery singing daft songs about being a peewit! And playing with clay and straw and feathers.

P Yeh

N And there are some who just love it and enter in, well, do, it's so nice to have permission to play and so fruitful as well, but yeh, I'm sure that must affect people because it does seem babyish and childish on the outside but actually it's incredibly powerful.

P And the overriding mood of the group seems to be for it and looking forward, that's my impression but that does worry me that there might be some really strong feelings against it and I'd really like to know those and maybe we can get those next year.

N If there are any

P If there are any, that's right. And I'm interested in the practice as well, because they've had a little bit of time to practise with each other these methods but I'm hoping to do more of that because I'm hoping and I've picked up, certainly from one of the people that ...? And I wondered if you'd done the same?

N Yes, well actually one of them in their case study, she'd used some ? stuff and she's brought into her counselling room, she's gathering a collection of different materials to work with and she's got stones and shells and art materials and she's on the look out for more, and another one of the case studies, the woman was using a lot of visualisation very successfully and both of them I got the impression that they were very aware of how to use these methods as safely as one possibly can, you know they were using it with care, responsibly.

(End)

Interview with Co-tutor – November 2001

- Me So I just thought it would be useful first of all to get your general impression of the ET that I did with the group last year.
- C Right, well I guess in general I'm a total convert myself. I think it's absolutely amazing. My observations were that most of the students were very enthusiastic about it and thoroughly engaged. And even ones who were skeptical at the beginning could see the value. There was one woman in my PD group who said that it really wasn't for her and she didn't change her opinion on that throughout the two years but she could really see the value of it in terms of adapting it for client use. And I think that's fair enough because that was the most negative feedback that I was aware of from any of the group. I thoroughly enjoyed the sessions where there was an odd number so I could participate in the partner work. I found it incredibly powerful. I found, for example, switching from automatic writing to art work I was very aware of the shift that happened between the two media and then what amazed me, 'cos I think our process is something really important there, then actually engaging in dialogue with a fellow student I often found myself in tears being able to talk about what had happened. It was sort of still in process you know when I was actually talking with a student.
- Me Talking is part of the process for you.
- C Yes and like many of the students on the course last year, I started collecting my own miniatures. I've got my art stuff with me tonight! ... I think, especially for use in counsellor training, it's almost like when you're taping from cassette to cassette and you put it on dubbing to do it real fast it really accelerates the whole thing about self-awareness. And I think, you know, it's in a safe environment where there's an abundance of core conditions and people feel able to opt out or to observe I would advocate it every time and I think it's enormously powerful.
- Me Yes, so it sounds from what you've just said that you were quite influenced yourself by what I was doing with the group and that you've kind of adopted it as an important part of the training.
- C Yes, very much so. I haven't yet used it with clients although I've only had one on-going client and it just hasn't been appropriate for that one but certainly for counsellor training.
- Me Yes, so you were saying that it accelerates and is that particularly personal development that you're thinking about?

- C Yeah, yes – self-awareness.
- Me Yes, so I'm wondering about the other aspects of the course. You've mentioned a bit about – because there are the three main bits of the courses, aren't there? There's the practice, the skills stuff and also the theory. So it seems as though you were saying it's certainly contributed to that middle section, the personal development, I've just called it the middle section, but how about the other two aspects of the training. Would you say it in any ways in contributed to those?
- C Um, observing just how engaged the students were in the actual practical activity of doing something and at the same time discovering so much about themselves so it's a real sort of whole person experience. I think probably what I've taken away from it is to always make the theory sessions as active as possible.
- And I certainly know now that on occasions when I maybe did a theory session when there was just too much theory to listen to people were switching off. Yes, it reinforced for me the importance of active learning.
- Me Yes, so it's helped in that way too. Can you remember any particular sessions that seemed to be particularly helpful to the students, that we did last year?
- C Um, I think one of the most moving was the last one when every-one went out and got all the bits and pieces from the fields and the towpath and the bushes and the hedgerows and made that sort of – well, sculpture? I found that just so poignant and all the sort of symbolism that was used for people that were no longer in the group, like 'T' was off with bereavements. And there was the cigarette packet put on top of that erection (laughter!) which meant so many things to so many people.
- Me Yes, the traffic cone?
- C Yes, I thought that was very very special and another one – well, two, stood out for me and probably because I was involved. Those were my lucky weeks when there was an odd number and I could get to do the partner work. I did some amazingly powerful dreamwork for myself, with facilitating, we took it in turns in looking at each other's dreams and what we'd written and I definitely gained some very important insights myself. And the other one was the polarities one and I found the crib sheet very useful. The person that I was working with was actually not somebody I would have chosen to be my counsellor. There were lots of people in that group I'd feel very confident to, you know, if I needed counselling some time in the future I'd really you know feel in very safe hands there. And this person, I liked this person a lot but I didn't feel that way about this person somehow.

Me Not as counsellor.

C That person had too much own stuff to deal with and to process which I feel at this point in time would be a block and so when I looked at the sort of crib sheet that you'd provided of the prompts, you know, the things to look at with the client, looking at that after doing the art work I knew exactly what it was that I was wanting for me out of that session. And having thought "Oh, I'm with this person, I'm not going to get a lot out of this session" I got loads – I really did and it was just at the right time for me. It was a particular crisis I was going through and it all came out in the art work and I was able to do some very valuable work.

Me Yes, despite not being very comfortable with the person.

C I more or less told the person "This is what I want out of this. This is what I want to work on!"

Me You directed it yourself really.

C Yes, the wisdom of the client!

Me Yes, it was very client-centred wasn't it? So that was another one that was helpful. I'm wondering about the rituals. What you made of the rituals, because that was at the residential week-end.

C Oh, right. I didn't intrude at all – they felt very, very (?) . I know how incredibly powerful they were and how cathartic they were, that was the (do you want to turn that tape over? Referring to the backup dictaphone tape).

Me We were talking about the rituals.

C Yes, I felt at the time it would be really inappropriate to intrude and I wandered around the grounds of the place, at a distance. Lots of people chose to, I think everybody did, especially as they were lighting little fires and candles and oils and stuff. I sort of observed at a great distance because I knew it was very deep and personal stuff. And it felt at the time, you know afterwards when we all came together that it had been a tremendous sort of catharsis. What I was picking up from the energies were just huge, big sighs, you know like (intake of breath), people were lighter, people were a lot lighter and then we had the films. I remember, I was watching 'El Postino' with a very small group and a big box of tissues and again, you know, lots of tears and that sort of great big 'Aagh' at the end of it. And then the final round the next day indicated to me that that had been probably one of the most important sessions in the whole of the two-year course, a real sort of letting go, catharsis, the letting go of well, not letting go of loss but the letting go of the constrictions that come about with grief.

- Me And it did seem as though the place was just right.
- C Oh it was magic, yeah, I mean that the whole week-end will stand out for me when I'm at the end of my life. I'll never forget Wyedale. It was just magic; it's just such a spiritual place.
- Me Yes it was and the whole thing just seemed to hang together, didn't it?
- C Yes and the safety of the whole group and the fact that people could work so deeply and lean on each other for support, and gave support, and yet have ? piss-ups each night (laughter) and lots of laughs.
- Me Yes, and sledging
- C and snow angels and ...
- Me So, the way we organized it over the two-year course was that I think I did about two main sessions a term and I'm wondering how that seemed to you? That kind of balance between the ET work and the rest of the course, how that seemed.
- C I think that was a perfect balance myself. I actually always looked forward to them; it was a high spot for me. I don't know, I can't speak for the students but I sensed the same. And I know when I did my p/t MA which was over two years how, I was working full-time at New College and I would turn up at 5 o'clock and would have one-and-a-half hours at the theory lecture and it was all I could do to stay awake and so, you know, this just, it was just something that regardless of how knackered people were when they turned up at 5 o'clock they just always totally immersed themselves in it and got very deeply engaged and so if there's any danger of those boring falling asleep 5 o'clock lectures, although I think we all try to make them much more active these days, it was just wonderful to have that contrast. And also the normal Tuesday night, or whatever night, is very clearly split up into three. I mean, you've got Community Time stuff in there as well but the main things are Theory, Practice and PD and it was really lovely to have the contrast of two nights in the term when it's totally not like that at all. We'd still have the PD which was great and very important and I often, I think, generally speaking, the creative expression sessions guaranteed a lot of stuff for the PD, it was usually the focus of the PD session, the stuff that had come up during the previous two-and-a-half/three hours, whatever. So it was nice to have that change from the sort of rigid theory, practice, PD, it was something that was so more holistic rather than separate, you know – theory's here, practice is there, it sort of unified the lot, brought everything together.
- Me Yes – so that for you the balance was about right.

C I thought that was great and especially, if it was an entirely PC course and it didn't have that integrated dimension. I'd have much more of it but I mean we have to teach psychoanalysis, we have to teach behavioural so it feels right, that maybe twice a term we'd do that.

Me Yes, there were times when I was teaching about an issue or an aspect of, you know I wasn't just free, I mean I'm thinking, for example, of the polarities one which was trying to help people to see that there's a Shadow side of our selves which comes from a more psychodynamic approach – and I know it's a long time ago now but 'The Seed' in the first year also developed from the psychodynamic tradition – but I'm not t all sure that students, at least overtly, understood any theory. I'm not sure what impact it had on their theoretical awareness. And it would be useful to know what you thought about that.

C I guess it's up to them to make the connections. They do the reading. And certainly for issues – I mean I thought the one on sexual abuse was a really very powerful way of, yeah, of increasing their awareness.

Telephone interview with 'B'

P The questions are around ...

B Well, probably varied, I think. But I suppose as a person, before having done expressive therapy on the course I had really forgotten that I was capable of being creative in that way, or had never really realized, because at school we were sent down the producing something beautiful route and the idea that you could actually express yourself without having to produce something for other people to look at was really with relief, and as you know I've thoroughly enjoyed everything we've done and really looked forward to the evenings when you've come with your box of tricks and I think, being a scientist by training, I've been very much channeled into the logical analytical side of thinking, and to be able to develop the other sort of side of my way of thinking, I suppose, it coming more from the gut than sort of through the sort of mental processes has been really good – I've thoroughly enjoyed it. I suppose it's changed the way I've journalled for years – it's changed the way I've done that – I just used to write but now I sometimes draw and sometimes I write but I sort of make patterns out of the words rather than just straight along the lines, and it just enables me to express myself more thoroughly, I suppose, and in more depth.

P You play with the words now

B Yes, and I draw bubbles round them and wiggly boxes and it's quite nice to look at now, although I said at the beginning that wasn't important, but it's much more interesting and so, personally it's been great, it's been like discovering a whole side to my way of expressing myself, which I hadn't really realized, well, hadn't found a way into the exercises.

P And does it help you to know more about yourself, I mean does it help you to go deeper

B Yes, I think sometimes I've been quite shocked at what's come out but I think it's always been copeable with. I've never had something I couldn't handle. I suppose it's a bit like reams – I think I've been ready to look at whatever's come up, it hasn't been like something which has been dug out of me which I haven't been ready to let go of; it's been a way of, I don't know, it's accelerated the process or enabled me to see what's going on sometimes when I hadn't really realised. Yes, that's perhaps more what it is.

P It's kind of shone a light or something on it

- B Sometimes if I'm feeling a bit fed up or something, I draw or something, then I can see what it is I'm fed up about or where I want to move to. It's another way of discovering and realizing what's going on
- P Understanding your inner process more
- B Yes. That's what I want to do. And often it's difficult to express something in words, but being able to draw it or make it in clay or make something in a way of expressing something which just doesn't work with words – words are too restricting, too narrow or you can't find a way of putting it. Whereas somehow it's been a way of expressing myself without having to be contained with words. Words aren't always my strong point.
- P It sounds freeing
- B Yes. That's right. Very much so. It's brilliant. Personally I think it's very very good
- P Yes. And you were telling me yesterday about working with it, with a client.
- B Yes. Sadly she had to take her daughter to hospital today so couldn't come in, so I haven't actually done it. But I mentioned it to her last week – we've been working together now for 22 sessions, I think, and she thinks a lot of pictures, but we got a bit stuck on one or two pictures which are very strong, but she doesn't seem to be able to move – we keep going back and back to them, and I suddenly thought last week of suggesting putting something down on paper – a drawing or having her colour that she could put on paper might help her to look at it from another angle, and she got quite excited and told me exactly what she was going to draw if she had the paper, and told me – she was quite apprehensive about it actually because she thought "help what's this going to do, a bit scary and then she began to describe what she was going to draw, and I think when she realized she could already picture what she was going to do, she thought that she might actually enjoy it.
- P Yes, that took away some of the fear
- B Yes. So I had it already for this morning to take to the surgery – I had paper and brush, felt pens and coloured pencils and I had different coloured paper as well so she could choose what colour paper to use. So it will be next week now. But I'm looking forward to that as well.
- P Yes – to see what happens
- B I know how much it's helped me so I guess it will help her as well
- P Yes. And have you used it in any other way, with clients?
- B I have a selection of buttons. I haven't got any pebbles yet but I'm intending to get a collection of pebbles, and I've had them in my bag but I haven't yet had a client who I

thought was necessarily at the right time to use them. I haven't had many clients who've got such complicated relationships, and so, yeah, I've got them there and I'll be very happy to use them if it seems appropriate. And I'd like to go to get some pebbles as well. I don't like my buttons very much – I got them from a charity shop, they weren't particularly nice ones, so I'd quite like to go and choose some. But they can be quite expensive, pretty ones.

P So, thinking about all the things we've done on the course and the different media we've used, is there one, are there any particular activities that you've enjoyed more than others, are you drawn more to drawing than movement, say?

B I think, personally, I'd be willing to have a go at all of them – I do some movement at home sometimes, on my own, sometimes I use it as a form of prayer actually and use movement in prayer, which I think is wonderful. But that's something I was doing anyway, but it reinforces it as a way. I think any of those – I didn't find the dream-catcher particularly inspiring, I didn't like my dream-catcher very much. I didn't have long enough to make it and that isn't something I've thought about doing again. But otherwise, personally, I would love to explore all of it. With clients, I wouldn't try movement with a client. I thought we got in very deep, very quickly, and I don't know – I would want to be trained before doing that. I think the free writing – I've suggested to clients they have a go at that at home sometimes, and one or two have done that, which was really interesting and they got a lot out of that. And one of them actually was going to bring his writing in and read it to me but in the end I think he just ripped it up and out it in the bin, which was a bit sad. I think he'd said something that he was quite ashamed of. What else? Yes, I think with clients the buttons and the pebbles and the pencils and paper are very accessible and easiest to do.

P Yes, they're the things you could experiment with

B And I wouldn't mind experimenting with clay and plasticine as well. With one client and they said 'Urgh!'" – they didn't like the idea at all. I think they thought it was too much like going back to school, back in the primary school!, so I think I'll start gingerly with the paper.

P I think you got quite a bit out of the ritual session, didn't you? And then we did stories – I think you told me about that ion tape

B I told you about the ritual thing, yes

P And we did stories in therapy as well, we dressed up as a favourite nursery rhyme character. How did that go for you?

- B Well, I went for a character that I loved as a child, and I couldn't understand why I went for this character and I didn't like liking it, if you know what I mean. So it was quite challenging for me really. But the story I wrote afterwards was very revealing and again it was just me. I wrote a lot – a lot came out in it, but I didn't realize until I read it. And they were quite painful things actually that I looked at as a result of that. Yes, I got a lot out of that.
- P Did the story, dressing up as the character, did that lead into the writing that was so helpful?
- B Yes, I'm sure it did. I don't remember clearly, but I'm sure I wouldn't have written what I'd written unless we'd dressed up as the character. I don't think I would have done it without a prompt. And the miniatures you got us to write a story last year, didn't you, and that was just as effective; probably I enjoyed that more. Probably found it a bit less threatening.
- P A bit safer. Can you remember which your miniature was?
- B A little violin
- P Right, so that was important for you
- B Yes. The story was about a violin. It was very important, I can still remember it. I suppose that's one thing about the stories, isn't it, you still remember them. I can still remember both of the stories very clearly even though it was a long time ago, the one about the violin. And I suppose if I'd done it again it would have turned out differently. It's a bit like a metaphor, isn't it? A metaphor's a picture in your mind which can change and I found that with clients, that a metaphor's something you can easily go back to and take from one session to another and it's easily there and it's easy to go back to it. There's a common thread. It's interesting to see how the metaphor develops.
- P And would it be OK to tell me which nursery rhyme character you were?
- B I was, I couldn't find the fairy story actually, but I was the girl who knitted jackets for the geese, the princes who turned into swans.
- P I remember, you had the wool and the nettles
- B And then she knitted the jackets and then there was one prince she didn't manage to finish the sleeve before the time was up and I don't know, she probably married him!, but that was the story.
- P That was the story that led into the creative writing.
- B Yes, which wasn't about that at all – it was about an owl, the writing

- P But it was instrumental in leading you on. So with all this and it's great that you've enjoyed it so much and got a lot out of it, how appropriate do you think it is to include ""
- B Oh, I think it has made the course – it's really enriched the course, and I think for personal development, it's very very useful, and I think on the personal development side I probably got more out of the expressive therapy than out of anything else we've done, because it's triggered things and brought up things that I can then work on and journal about. It's been very good in that way. And I think that's part of a counsellor's development, isn't it, personal development is a very important part of the course. And also to have those tools, those few tools to have to use in counselling with clients who might be a bit stuck for words I think it's excellent.
- P And you say it's contributed probably more to personal development on the course. Would that include the personal development group, or groups because you've been in two?
- B Possibly, yes, well probably actually. I enjoyed the PD groups but I wouldn't say I personally developed, well., I'm sure I have, but I've never quite seen the point of them. I know there's a point to them but they seem to be quite – there's so much group dynamics and so much seems to depend on the group that you're in and how the group goes, whereas with the expressive therapy it's a very personal thing and It's something that – yes, I guess I've got a lot out of the PD groups as well, but the PD groups on their own wouldn't have provided what the expressive therapy has. It's brought in another dimension really which I found very important.
- P Great, well, we've had a quarter of an hour, so thank you very much/
- B Doesn't time fly when you're having fun? I'm afraid I haven't been very critical
- P Well yes certainly if there are things you want to be critical of
- B Well I think sometimes there hasn't been time and particularly I do remember with the dream-catcher being terribly frustrated because I didn't have long enough
- P Yes, you said that, that you didn't enjoy that very much because you didn't have enough time. We needed far more time for that.
- B I think things where you're doing things more than just putting things on paper – where you're actually making something using different materials, I need longer, but he ritual that was fine, but I think we had longer for that, didn't we?
- P Yes, we did because it was on the week-end, and we had the masks, we had a lot more time.

B Yes, that was fine (Pause). When I think about the movement one, I still feel a bit sort of sensitive about it. I didn't think I ever really worked through. Did we ever do anything afterwards to put it onto paper?

P I think so.

B I never really processed that one. That's probably more me than you.

P We did do some art work. Do you ever write in your Journal about it?

B I do. I probably want to look back at it. Yes, I don't have warm fuzzy feelings about that one.

P No, that one's a bit hazy really. S that's interesting – that one you didn't really go for. If at any time you feel you could give me a copy of any paragraphs of your Journal it would be particularly helpful for year one when I collected very little data really; people have been a lot more helpful this year, well a lot more interested, I think, they've been into it more and been willing.

B I think being interviewed by you is a lot easier than having to put things down on paper as feedback. I don't mind writing things down but I think you'd get a lot more out of quarter of hour.

P Absolutely. I agree. It's just the ethical thing that I can interview you now because I won't be marking any of your work, but I couldn't last year. It's incredibly frustrating for not to be able to talk to people individually. (Bit more on these lines, then end of tape).

Analysis of 'D's Interview, 26/06/2001

<p>ET has been consistently useful to her.</p> <p>Greater self-awareness.</p> <p>Initial struggle with amount of ET on course</p> <p>Contrasts ET with dullness of theory otherwise</p> <p>Has been accustomed previously to dull theory in education</p> <p>Enjoyed ET but initially questioned value of it in training</p> <p>Uses it a lot in practice</p> <p>Has collected ET materials and uses them</p> <p>Has experimented with role playing of sub-personalities</p> <p>Misunderstanding of theory – sub-personality work isn't role play</p> <p>Implication that time and a more client-centred approach are needed for ET</p> <p>Understands one way of using stones</p> <p>Describes gradually deepening work</p> <p>Student could visualise her focus and continued work outside the course</p> <p>The mask making was especially memorable</p> <p>Had <u>experienced</u> theory of sub-personalities</p> <p>The mask focussed on her happy centred self and started a process of developing this aspect of her personality</p> <p>Student remembers first session of previous year</p> <p>Initial questioning of value of ET</p> <p>Projection onto miniature of an aspect of herself – greater self-awareness. Amazement at process of projection</p> <p>Describes scepticism of some students in polarities exercise</p> <p>Withstood peer pressure and</p>	<p>All of the different things that we've done, I've found out virtually with every-one I've found out different aspects of myself and it's all been very useful.</p> <p>I kind of struggled for a while with, you know the balance on the course between the ET side and the kind of more just dull theory because in my academic life so far it's all been dull theory</p> <p>I don't know whether it's the personal development but it took me a while to think I mean, yes, it's great fun but then how important is it? but as a counsellor I've incorporated a lot of it into what I do.</p> <p>I've got some miniatures of my own now, I've got stones, different stones that I use</p> <p>and things like the working with dreams and the sub-personalities and the possible role plays, I did some of that with one client and I said "You might like to do a role play with some of these sub-personalities" but that obviously didn't transpire but he was willing to do that</p> <p>I think it provides like a lot more depth to explore really.</p> <p>(Student then describes unsuitability of working in present post with ET – more directive, time-limited motivational interviewing).</p> <p>I think to incorporate any kind of ET in that would be very difficult other than maybe some basic stonework say like can you show me some of your family dynamics</p> <p>I'm hoping to become self-employed and hopefully doing longer-time work. It's got more of a place. Certainly to uncover the layers of a person.</p> <p>it was such a shame, I missed the miniatures thing last night, (pregnant and room too hot) - I had to go home but I actually saw it in my own head, well what can I do so I haven't missed out on it and I thought of a cartoon character and did things around that</p> <p>The masks stand out, doing that mask</p> <p>I was really pleased I'd done a happy mask because I'd identified 3 sub-personalities and all the time they were all pretty much equal stage</p> <p>but the one that I chose to do with the mask I'm very pleased that I chose, it was the happy centred me and that started to come a hell of a lot to the fore and I was thinking well I hope I can cultivate this and I mean I have,</p> <p>and another one, you know, the very first miniature thing that we did, years ago,</p> <p>I picked a duck, a little ceramic duck and you know I just thought well, when you're first introduced to the work you just think what's all this about?</p> <p>then I started to write about this duck and it was about all being closed off and having a hard outer shell, ducking from life and just all of this stuff that I wrote I thought "Wow"</p> <p>and even the one we've just done on polarities you know I mean I know some people were a bit sceptical about it and you know that was a shame because they were kind of coming to me and saying like "Oh God, look at this"</p> <p>but I kind of put all that to one side and thought "no, I'd better give it</p>
--	--

<p>experimented with polarities exercise</p>	<p>a go"</p>
<p>Has understood theory of polarities by experiencing therapy. Greater self-awareness.</p>	<p>and I picked a giraffe and an ant and I found that they were just so far removed from each other that they just didn't have a clue that each other existed and yet they are both sides of me</p>
<p>Has appreciated ET as a rich gift.</p>	<p>just having the time and the opportunity to just go into yourself like that - It was just rich, like a gift really</p>
<p>ET has helped my personal development</p>	<p>I can certainly see like how the personal development side of that has been really useful.</p>
<p>ET consistently useful</p>	<p>and all the stuff that we've done up to date I've got something out of so I thought I don't want to listen to others, I'm going to give it a chance and just come up with something</p>
<p>(Working therapeutically with dreams)</p>	<p>and was there something a couple of months ago when we had to draw a dream?</p>
<p>Understood her nightmare by drawing it Greater self-awareness</p>	<p>Well I drew a really horrific picture, I drew an awful picture of a nightmare that I'd had the week before and I'd been having loads of things, of dreams about births and loads of nightmares, you know, centred around babies and births and things like that ... and I thought all that can't be attributed to the baby in anyway, and wouldn't you just believe it, it was!</p>
<p>Her interest in PTSD has been encouraged</p>	<p>And by working through that, I mean I've still got the picture and my husband's horrified by it, it's full of blood, the page, horrible, but that, you know I've worked out that that was a real birth fear and I actually put it back to having post-traumatic stress disorder</p>
<p>ET exercise enabled her to heal herself</p>	<p>and since then I've bought a book on counselling for post-traumatic stress, a kind of self-help really and I counselled myself out of it, you know all the things you can do to help yourself but that dream triggered it off.</p>
<p>Marvels at her intuitive ability to choose what she needs</p>	<p>and what it was was running away from it so much and even running away from all the dreams that I knew were about birth ... it seems really strange that in all these kind of expressive things, whatever you pick it hits the spot.</p>
<p>It's important not to resist it in order to get a lot out of it</p>	<p>and if you allow yourself to go with it, if you're resistant to it and you don't allow yourself to go with it I don't think you'd get as much out of it,</p>
<p>ET can enable feelings to be expressed, when they are usually not shown</p>	<p>I don't think it would be for every client but having said that I had someone who was a real rough-arsed trucker and he's done all of this stuff with me and he's got an awful lot out of it and it actually brought out his feelings, which you know from a rough-arsed trucker it's not cool to show feelings.</p>
<p>Important to have a tangible reminder of an ET exercise I have kept them all</p>	<p>I think for me having something like tangible to take away afterwards like the things we made like the dream-catcher, you can go back to the dream-catcher and look at it and remember why you put each thing where something like the movement one, it was good at the time but then it gets lost</p>
	<p>and the ritual one, my partner did transcribe it for me as I was carrying out the ritual but I'd actually have to go back and read through what she wrote to remember it whereas having an object ,even if the object's not there, you have a clear picture of it.</p>
	<p>I have (the dream-catcher), I've got my mask as well and every drawing that I've done, I've got them all with my notes.</p>
	<p>I think it's (ET) very appropriate (i.e. in training) because I think, you know what we're doing with like the integrative model touching on a part of each thing I mean touching on Gestalt work, touching on</p>

<p>OK to introduce ET in an integrative course which encompasses many approaches</p>	<p>Gramian, touching on Expressive Art, touching on everything to give you as full a picture of everything because not everyone is going to take to everything.</p> <p>I think the counsellor has to be comfortable with what they're working with as well. You know, it's the kind of thing that if you're forced to... (implies that then it wouldn't work)</p>
---	--

Summary of 'D's Interview

Although 'D' was initially sceptical about the academic value of ET she had found it fun and consistently useful to her. She had previously experienced theory as dull. She has been surprised by her self-discoveries and has experienced the depth of work which ET can achieve. She refused to listen to sceptics around her, allowed herself to try it, and has appreciated ET as being a rich gift. The proof of the pudding has been in the eating. She has begun to collect ET materials and to use it in her work when her client is willing and when there is sufficient time to work in a person-centred way. She realises that ET isn't suitable for every client, or every counsellor, but it enabled one man to bring out his feelings, something he generally didn't do.

The ritual exercise and the music and movement had less impact for her than exercises which left her with something tangible to keep and work with.

She sees ET as one approach amongst many taught on an integrative course.

Analysis of 'E's Interview

<p>Her view of ET changed over the course</p>	<p>About ET, the impression it's had on me personally there's been quite a shift as the course has gone on</p>
<p>ET works powerfully and deeply</p>	<p>Quite a shift in my belief in its power and efficacy in getting to some quite deep</p>
<p>Had experienced phenomenology through one exercise</p>	<p>I remember on that very first evening in the big group there was an elder branch and people gave different perceptions of it and talked about that – and the point of that evening was something about the way everybody sees things differently or lots of people can look at the same thing from a slightly different angle. I thought that was very useful.</p>
<p>Enjoyed exercises but couldn't see their value and was becoming resistant</p>	<p>I enjoyed things like guided imagery, things like a rose bush, drawing a bush, that kind of thing – I found that very amazing I did really think that there was not very much therapeutic use – I was beginning to get quite resistant to it and I was feeling quite empty</p>
<p>ET suits the tutor - some students seem to enjoy it so I'll try it I like using words in therapy</p>	<p>Some of the exercises would come up and I would think I had a personal feeling that this suits Patricia, I'm really prepared to give it a bit because it may be useful to some people who quite like this way of working I like very much talking therapy and I get lots of opportunity to do that</p>
<p>Angry with students <u>preferring</u> ET methods to traditional talking</p>	<p>What was making me angry was people saying "God, this is so much better than talking"</p>
<p>Acknowledges that ET wasn't being pushed forward as an alternative to talking Learned that ET was another tool ET enables work at depth quickly</p>	<p>And I know that you weren't for a minute saying that yourself, no, I don't think anybody's saying instead of you know More – have it as another tool in your toolbox by all means It's such deep stuff, I've got into quite deep stuff quite quickly through some of these therapies – I quite like that</p>
<p>Introjects from school Understands it's not about finished product Some students were very excited by ET and overvalued it</p>	<p>And we learned quite quickly it's not about being good at drawing, people feeling nervous having school memories So I think a lot of my reservations about it were that people got so excited about it and I said "I'm sure it's not instead of, it's as well as"</p>
<p>Felt a need to prove that ET wasn't a substitute for talking</p>	<p>And another thing I quite liked, I remember writing in one of my assignments "Yes, ET – is it a substitute for talking? I'm kind of thinking "Well of course it isn't" and I want to prove that"</p>
<p>Student interested enough to read and understand ET's value</p>	<p>but I suppose we did quite a lot of reading, one of the handouts you gave us, Natalie Rogers, was it? A lot of people that find talking intimidating, that find two people talking very difficult, I began to kind of read</p>
<p>ET can be freeing and it encompasses a wide variety of media</p>	<p>People are freed up, in drama, to do creative writing, to share in a group, but there's a lot more to it than just pen and paper and some of it that we've done on the course, a lot of the things have mainly involved using art materials</p>
<p>People can express themselves in many ways – that's what I learned It needs to be introduced in a person-centred way and with person-centred understanding Don't be directive in its use</p>	<p>There are as many ways of expressing it as people to express it, that's what I for from the course As long as it's underpinned with person-centred therapy and as long as it's an invitation Not "What we're going to do now is", it's not fair</p>

<p>Sound very poor. The gist seems to be that E. has invited a client who was talking in colour to draw an image and this helped her E. has used ET in practice and it helped her client to express herself without words</p> <p>Student enjoys working with metaphor</p> <p>Recognises need to ground client in reality</p> <p>Student concerned to be non-directive</p> <p>Student has appreciated the experiential approach of RET which she knows other counselling students have missed out on</p>	<p>The way I've used it in counselling is very much practising If some-one's talking to me using visual images, like on the last video tape, if they weren't talking, particularly they weren't talking in imagery very much, they were talking in colour and drew it, there was a real sense of the person having found a way – such a positive thing for them, it was awful to talk about They drew this series of pictures and then sat back and said “That's what I was saying”.</p> <p>They put the lid on it then And there are people who wander around in their own creative universe, using metaphor and that works for them and I quite like following that around, seeing where that's going I think if I acquired a feeling that they weren't very anchored and this picture became ...? Yes, there's a moment of actual mutual psychological contact, the drawing came to represent that ... An invitation, letting it be there Some-one's doing the drawing and I'm talking to them and there are lots of questions but it doesn't feel right, it feels like facilitating, questions like “I wonder what's going on here? – that's very small, that's very big”, so it is kind of questioning I like art for myself but I'm very please, I'm grateful really I've found a way of bringing it into the counselling in a way which feels natural and comfortable I think it's been a useful part of the training. I think the way it's been put across to us in training is not what blocked me. I was getting nervous about it because I was listening to other people saying “That's brilliant, I'd never have got to that if it hadn't been for ET”. I think that's right but I said “Please don't feel now that the only way for people to get to deep material is that way” (When a student on other courses said) “My course is very academic, we don't get experiential stuff”, I think “God, they've really missed out” (When I've told her about our week-end with rituals she said “Do you do that in your own time?” I said “No, as part of the course” and she said “(We have to get that) out of a book”)</p>
--	--

Summary

Although on the very first evening 'E' experienced the value of an experiential approach she became resistant to ET. She was angry because she heard students valuing it above traditional talking therapy which she enjoys. She went along with ET, reading more about it and realising that it was being taught as a useful option for some clients, e.g., those who found words difficult. She has begun to use it appropriately, inviting clients to draw and avoiding questioning what they draw. She knows that clients need to be grounded in reality and to be in psychological contact with her.

Analysis of 'H's interview, May 2001

<p>Not yet confident in using ET in practice ET is P. Centred but not pure P. Centred so I'm cautious I do trust its ability to bring huge insights</p> <p>Tutor introduced sessions carefully</p> <p>Student uses Gestalt methods with clients' dreams and sees this as an element of ET</p> <p>Student has miniature collection ready</p> <p>I wait for clients to take the initiative with using miniatures</p> <p>Need to make miniatures accessible and clarify that clients can use all her materials</p> <p>Hasn't brought the materials into the session herself but knows they could be used when client is stuck I need to use ET very carefully with clients as it's so powerful</p> <p>Clients might feel they have been tricked into being more suddenly open than they wanted to Recognises danger of client uncovering something deep and being left with it in a raw state should they leave counselling Using ET awarely, knowing that clients need time to process deep material Differentiates between some exercises and others in terms of power</p>	<p>As a trainee counsellor I think I have been shy in using ET, but there again, I'm shy with every other form of therapy</p> <p>As soon as it moves away from Person-Centred – that is Person-Centred, I suppose it means away from classical Person-Centred I tend to be extremely cautious</p> <p>Not that I don't trust ET because it really had led me to some magnificent insights</p> <p>But I think it is extremely powerful and I think you were very careful in introducing every session with some measured steps</p> <p>I think until I've got it written down and very clear in my mind I'm not going to throw myself in it</p> <p>But I have used elements of it, certainly when clients bring dreams I do work experientially because I find that very often this is what the client needs. They come very often to live a dream in a very detached fashion and it's important to get back into the emotion before anything comes out of it so that's certainly one way which is experiential, Gestalt.</p> <p>I've got in my counselling room some, a great variety of miniatures and they're all positioned there and waiting</p> <p>I thought that I would wait for people to go towards them, if anybody moves towards them I would then ask them whether one of the characters attracts them, calls them, repels them as we have done with animals and the other miniatures</p> <p>I'm wondering as I'm speaking whether they are not too much out of the way, if I could put them somewhere more prominent they would know they were not just for me and that they can be used</p> <p>I've put there (on table) pebbles and buttons and colours, miniatures are a little bit elsewhere and from where the students are sitting there are also some postcards displayed and very rarely students comment on them but I think I'm going to bring more because they think it's for me I haven't been forthcoming into telling them" Well, OK, at this point maybe we're stuck. How about doing this?" I haven't done that</p> <p>If I got these (materials) closer to the exchange space then students will get to understand that they're working tools.</p> <p>So I'm going to integrate ET into my counselling but I'm moving very slowly and gently and that's probably to do with the fact that it has been extremely powerful for me.</p> <p>I wouldn't like students to feel tricked into being totally open suddenly. I would like them to grow into things,</p> <p>Although we have a contract with our clients they're really free to come and go and I would really hate to leave them sort of, with something really strong that they hadn't processed</p> <p>I like to treat each session as the last one because of the set-up and I can imagine that working with buttons, postcards, dreams even, would be ok in one session</p> <p>but if we worked in a 50 minute session with something like a ritual, something like miniatures, I should really want to give myself time for follow-up</p> <p>they're really reservations acknowledging my understanding of how powerful it is</p> <p>for me it has been a source of insights</p>
---	--

Self-awareness (Johari window)

Student had felt her sub-personality and this caused deeper acknowledgement of it

Gradual process of making a mask – student noticed deepening of her self-awareness of her sub-personality. Creative connection – layers?

A special kind of silence noticed (Sounds spiritual – my words)

Sub-personality work is continuing a year later in therapy

Polarities exercise had confirmed her Cinderella sub-personality was there, which she sees as ‘victim’ Sub-personality work began a long process for her of understanding herself better

The victim theme, very significant in her life (TA script) has been inherited from her parents

Polarities exercise highlighted same theme (N.B. whatever the exercise the important factors emerge)

H had been frightened to uncover the source of why she had felt distorted but now she has accepted these aspects of herself and is working in a business-like way with them in therapy and in her work as a counsellor

The ritual, meaningful at the time, had been followed by situations where she could use her insight

(Student recalls work on basic course using postcards, pebbles, buttons and finding that surprisingly powerful)

Then in the second year (i.e. P.G. Cert year) one big shock for me was when we worked on the masks and I think I discovered there a sub-personality which had been a running theme in my life without me acknowledging it

And it was quite strange because afterwards I thought it was so obvious, why I hadn't seen it before and I think it wasn't that I hadn't seen it, I had seen it, that sub-personality, but I hadn't felt it and that was the difference

I think it was because it was sort of slow and going very gradually into it as we worked on the mask

and as we were thinking a feeling – it was that movement which led to the depth which ...

I think if we had a series of 30 masks and if you'd said let this mask ? whatever it wouldn't have been the same thing at all

It was the process of making the masks and at the same time thinking about

It was very meditative really

There was a quality of silence, no, a quality of noise, which was very close to silence ... everywhere in the room there was a very pointed attention, very meditative I thought

I discovered, or rediscovered, or felt my Cinderella sub-personality and I'm still working on it

I'm doing therapy at the moment and I understand how really, when we worked on polarities as well

I realised that I do have this victim sub-personality where it's, it's the other side of the coin as well, and that I'm beginning to see it more and more clearly and that was the beginning of that

Insight

I'm really working on it, I think it's probably the major theme of my life and it's a theme that I'm realising now that I'm in therapy, I'm realising that it's a theme I have inherited from my birth, from having the parents I've had, and it's a theme which is the centre of my life.

I'm so glad that it became so clear for me – that was another very powerful exercise (polarities), it was leading me exactly in the same direction

I really felt that this doormat tendency was there, very clearly

That I can with one year's work and with the help of therapy, with counselling, with supervision, with all the many helps I get at the moment, I really feel very blessed. With all that I think now I don't have the same sinking feeling that I did when I first started, when one did the exercise on the masks, it is now more, well, let's get down to work sort of approach. OK, so that's the way it is, right?, so now what do we do? But at the time it was a real fear, deep pain at discovering the extent to how disturbed I felt and becoming very clearly aware of it. Masks, and echoed by polarities and then in the middle I would put one that stands out very much, rituals

The power of ritual is for me quite spooky. It's a shame I didn't bring my journal here because I took some notes of what happened after the ritual exercise that week-end but I know, not only was it meaningful to me but it triggered events which were almost like exercises, something like "Now you understand what it's all about, how do you do it now?"

And I noticed the same thing with the animals exercise. Somehow I notice that when there's something quite powerful that happens, some

<p>Student has noticed a powerful exercise, e.g. polarities and rituals, which bring new self-knowledge, are followed by a test Student raises an existential question, posed by ET experiences – “Is there a purpose in everything?” I find using words alone in therapy slow, shallow and dissatisfying</p> <p>I want to include experiential ways of working, including ET, in a sensitive way, because I’m aware of its potential to harm clients too I’m excited because ET helps people to see their own depths I respect the Person-Centred tradition which is a good foundation for deeper experiential work Using ET enables counselling to work as deeply and yet more quickly than psychotherapy What she has learned on the course about ET has been an introduction, she realises</p>	<p>powerful exercise, and these were, something happens soon after which sort of tests the new understanding, the new knowledge, understanding of self</p> <p>And it makes me think, do these things happen all the time, where they go unrecognised, or is it that there’s a purpose in everything? I don’t know, whichever way I find it really wonderful.</p> <p>It is very appropriate (to include ET in counsellor training) and I <u>will</u> use it.</p> <p>I’m extremely dissatisfied with word-only based way of life with sort of token respect to non-verbal style of counselling. I think it’s very slow, and shallow, that’s my impression</p> <p>And I find what I’m aiming at is, in using experiential style therapies, that involves ET and I don’t exactly know what yet, I’m still sort of searching, you know, my aim really would be to include these greatly in my counselling in a way which is sensitive because I think it could easily become brutal.</p> <p>I’m moving very slowly into trying to understand the impact it may have and how clients react and I feel very excited by the power it has to look into the mirror very deeply</p> <p>And I like, of course, classical Person-Centred counselling and I recognise that it is a good, intelligent respectful way of working with clients and I recognise that for me it’s a good environment, a good background for doing experiential work which is so much deeper</p> <p>And it doesn’t have to be long, and that’s the beauty of it. It doesn’t have to be fully-fledged therapy, I think counselling can be just as deep and ET is a key towards that.</p> <p>Thank you for the introduction (to ET)</p>
--	---

Summary

This student, deep thinking and spiritual, had gained in self-awareness through ET, especially the Masks, Polarities and Rituals. She continues to work with her new learning and is intrigued by the opportunities, which enable her to practise her new understanding.

She is very aware of the power of ET to go quickly beyond words and therefore of the need to use it cautiously with clients. Words alone she finds dissatisfyingly shallow. She sees ET work on the course as an introduction which needs more work before integrating it into her work alongside other experiential forms of therapy. It certainly needs to be applied on a Person-Centred foundation.

Analysis of 'M's' Interview, June 2001

<p>I protected myself by not getting as involved with ET as other students</p>	<p>Personally, I'm very protective when doing expressive myself so some of the expressive work that you asked us to do I didn't really get that much involved with. I did it but I didn't get as involved as other students would have done</p>
<p>The ET exercises hadn't seemed relevant to her current life The dream-catcher had, she didn't know why, have any meaning for her</p>	<p>because I found it didn't fit in to where I was at the time. An example would be the dream web. I did it but I couldn't get into it for whatever reasons, I couldn't fathom out, so I made something but it didn't have as much meaning to me as it did to lots of other people.</p>
<p>The clay was more relevant to me as a counsellor so I found that very useful and I wrote a lot about it It resulted in me reading more about NVC in order to control my own</p>	<p>The one I found really good was the clay. I found that, I suppose more for a counsellor, because it just showed the powers of communication, the non-verbal communication, it really impacted upon me. It made me stop and think about lots of other things and I read a few books on neuro-linguistic and things to try and control some of my non-verbal</p>
<p>Exercise had given her understanding of power of NVC in the counselling relationship</p>	<p>because I'm very aware that I've got a very expressive face and also my body language so I've been looking at that looking at like, trying to, I don't know what they say, the eyes are the windows of the soul, not to try and let a client know exactly what I'm thinking, I wrote reams on that one when I was putting it in for the assessment at the end. It was just so powerful, it never occurred to me that, not speaking, you could still communicate and actually work alongside some-one to such a degree and actually come up with something combined. I mean we started off individually and then it just seemed to merge into that</p>
<p>Two individuals, working together, synthesise all their communication, spoken and unspoken</p>	<p>and when you look at counselling in particular and run parallel with what we do in counselling as a counsellor that we work as individuals, you as the counsellor and the client, but you work together and that's what seemed to emerge at the end of it in a counselling relationship. it was just like the unspoken words as well as the spoken words in counselling mean such a lot and that you can literally be together in silence and not have to say anything for it to be communicated across.</p>
<p>There can be communication even in silence between client and counsellor</p>	<p>other things, miniatures and stones, stones I've used before in counselling and I actually stopped using them; again, I think it's because of my own protection I found that the stones were I suppose getting too much information from the client. I haven't worked with a client long enough to warrant me using the stones which is why I stopped in the first place. My usual clientele were between 2 and 6 weeks so it seemed very intrusive that I was getting an awful lot of information from a client without being able to take that next step, where the client could explore it. It seems as though I was the one getting all the information and there was nothing going back to the client.</p>
<p>I stopped using stones because of their power to bring out more information than I had time to work with effectively in 2 – 6 sessions only. (Has not understood that client brings information out for her benefit). Unenthusiastic about working with stones at all</p>	<p>I'm not sure if I'll use it now that I have experienced long-term clients. The opportunities with the clients I've had so far haven't brought that out but I've used other things, papers and pencils and crayons, other creative things. It's basically what's there in the room to be truthful,</p>
<p>Uses what's available</p>	

<p>spontaneously</p>	<p>it's very, it's never planned, it's what comes up at the time, for instance, a client who was talking about an image was using her hands to try and explain the image so I just gave her a piece of paper and the pen that I had at the time and she drew the image</p>
<p>Had invited a client to draw her image</p> <p>(Implication that if a client works creatively only once or twice it isn't useful)</p>	<p>and then the following week I had crayons and they were there if she needed them - crayons, felt tips, and she took that on board but she only used them twice, from then on she never used it (Movement) it meant absolutely nothing to me because I was just not well at all. Again the ritual when we were away at the week-end, I was aware of what we were doing for the week-end and, again, my protective mode came in.</p>
<p>Had been surprised by her reaction to the ritual</p>	<p>I was surprised with the ritual because I didn't expect the response that I did get from myself.</p>
<p>The ritual itself was so painful and personal that she wanted to complete it alone. She did it her way.</p>	<p>What I did want, though, which was different to what you wanted with it, was the sharing of the ritual - it was more personal to me and something that I just wanted to do myself, so the preparation and the discussion with a colleague I did but the actual ritual itself I did by myself.</p>
<p>She wanted to be private and quiet, alone with her brother who had died.</p> <p>Despite my defences it can be somewhat helpful. I might decide not to explore something</p> <p>It can bring up material which I work on later</p> <p>Despite my reluctance in the session, later my work can have significance</p>	<p>It was very personal for me - my brother. I didn't want it to be intrusive because it's still quite raw and it just felt better to me and I suppose the quietness and just being together spiritually I suppose.</p>
<p>(Session! The branch)</p> <p>Found it difficult to write spontaneously, in contrast to her usual thoughtful style, but on reading it she realised the significance</p>	<p>it's what I find with the expressive that even though maybe at times I do put blocks up to some degree it is helpful, it makes me think 'oh, well, I wouldn't want to go on that pathway at all' or it sometimes throws something up and I think afterwards, so I may not have been as responsive as I should have been within the session but afterwards I stop and think 'well, yeh!'; That story-yelling where we were using papers and different, um. things that were around, there was the bark and the tree and everything, I found that difficult but when I took it back what I actually wrote was very significant because I wrote, I'm a person who can write prolifically, but I have to stop and think and to actually just write down was totally coherent when I read it through in the here and then but when I took it back and read it through and then followed through what pathways I was thinking about, yeh, it felt a lot better.</p>
<p>I can key into important insights which might not be immediately apparent but became so</p>	<p>I'm working very strongly on personal development and lots of different things about myself and it seems as though I can key into, it might not have any relevance then, or even a week or 2 later, but at some stage in the personal development I key into and I think 'That's why I reacted the way I did' and that's why I was so protective of that - and was that a good quality, was that a bad quality, it just gives me greater insight into myself</p>
<p>All the exercises we've done could be useful for long-term clients but I would use probably just writing (drawing?) about images</p>	<p>and, looking at it from the counsellor side makes me think that all of the things that we've done can be useful if used in context with the client, but again I'm always thinking of the long-term client and I'm not sure whether, no I wouldn't use all of them, it would be just a few of them that I'd use, mostly to write the imagery, (Fairy tales?) No, no, that's not me, sorry, it's not me at all (How appropriate is training?) I think it's appropriate. My only concern would be the level at which the students were at. I suppose because of my protective nature I'm conscious of what happened with the imagery that I did, how it impacted on somebody very,</p>
<p>Student is referring to a guided</p>	<p>when I thought I'd covered all angles and I hadn't, that's what</p>

<p>imagery she offered to the group without sufficient awareness of safety.</p>	<p>worries me when it's introduced with students.</p>
<p>The stage of training needs to be considered for ET to be included.</p>	<p>If it's programmed appropriately and safeguarded then I think ET is very very useful, very therapeutic and worthwhile given its right context and therefore should be included in a student training. I'm just, as I say, worry about what stage it's at, what stage in student training it should be</p>
<p>Needs to be taught to students with experience of client work who wont introduce it too quickly to clients</p>	<p>(In PG Cert year?) I didn't feel it was right for some of the students because some of the students haven't any experience with clients at all and therefore with introducing it very quickly, without having an experience of clients within the client/counsellor relationship.</p>
<p>The PG Diploma year might have been more suitable</p>	<p>would have thought if you were looking at in the diploma, that would be more intensive in the diploma year where people have actually had clients and built up and got their confidence within counselling because with expressive you need to be I suppose congruent with the client and also able to pick up when it starts to go wrong, or if it starts to go wrong, to keep the client safe.</p>

Summary of 'M's interview

'M' has consciously protected herself from becoming too involved in ET yet has been surprised, despite her reluctance, by the relevance of some exercises, e.g., the clay exercise which brought her new understanding of the power of NVC. The significance of exercises can sometimes become apparent later. The ritual, done in her own way, had helped her pain around her brother's death. She considers that it might be safer to introduce ET in the PG Diploma year when students have more experience of client work. She is reluctant to use it with clients especially in short-term work where clients might disclose too much to process safely.

Telephone interview with 'R', March 2001

Me So there were these two main questions, R, about the impact that ET on the course may have had on you as a person and as a trainee counsellor and I know you've given some thought to this.

R Yes, I think it's very hard to separate - if you don't mind if I can waffle a bit, as a person and as a counsellor I think it's certainly freed me up, freed up the separation between thinking and feelings, that's been a help and I think what I particularly liked is using metaphor, that kind of creativity, and using the imagination, very much appeals to me. I don't know what you feel about that.

Me Um - so it's the imagery and metaphor - can you give any example of an exercise that we've done that's really helped you.

R Not a particular one on metaphor because actually that's woven its way into quite a lot of our sessions and that's the one I found most valid and I think I became very aware of how much I use metaphor and also the fact that it is a kind of dreaming when you're awake and things come into your consciousness that you weren't aware were there, were there in your unconscious and I've realised, personally, how much - I listen to what I say now with much more interest, realising that there's something about these particular words and that particular image I've chosen that is more significant than I ever know, than I thought, and I particularly, professionally, I certainly am much more alert to that in clients and to be ready to help them explore their metaphors and I find that, it's a very rich source of information maybe for them and for me. There's always a reason why someone uses a particular analogy or an image and it's a very productive ? to mind really so that's, it's enriching personally and I think I use more metaphors, because partly it's always been a spontaneous way of listening to myself and actually finding out from second to second what I do think and what I do feel, actually noting what analogies or metaphors I do come out with me and very much professionally I'm using it and actually in a way that I'd never have dared, I would have thought it was either trivialising or intrusive, a very un-English thing to do to say to someone as a 16 year old girl said to me recently, she suddenly said out of the blue "I feel like a stone" and I sort of leap on that immediately because it's very very meaningful and you can really develop that.

Me Work with it

R Yes, absolutely, so that's very interesting and it takes courage and I think you've got to actually really feel that it's valid and I certainly think that is, it's a valid way, it's a very very exciting way of communicating, both within yourself and with another person, of listening to yourself.

Me Yes, it's taking it to new depths.

R And helping the client to explore the depths and it's very interesting seeing peoples' faces and actually what amazes me is how readily people pick up the ball and run with it in a way that I wouldn't have thought a year or two ago was possible.

Me Yes, they don't think that it's strange when you ask a question about it.

R No, they don't - that's the - I like words and I'm not so happy with materials and I can certainly see the validity but I've been one of the doubting Thomases throughout the last couple of years in terms of creative therapy. I think a lot of it, it's probably partly upbringing and we were quite a, my father had a lovely line in humour but quite sarcastic humour and cynical and I'm like him and I don't mind, I mean I'm aware that sometimes it makes you sort of, you sneer at things, I do, if it's new or if I think my father would have found it hard, if it's kind of mumbo-jumbo and so, some of the things, I really disliked the dream-catcher thing, and I was quite intrigued and heartened to see that, I don't know if you saw, um, I'm wandering now, Stephen Fry was on Room 101 recently and he actually had a dream-catcher which was to go into Room 101.

Me You would have put yours in there as well!

R Yes, and I felt I was getting like a right old grump because there's something fake about it that I don't like but it make me feel awful because other people get an awful lot out of it and have much less cynicism and much more, it appealed much more to a lot of other people - that's what worried me a bit, sort of counselling trainees on their exercises feel as though it's difficult not to join in then how is it, you answered the question very well because I asked you a few months ago how does a client refuse politely without offending, without making the counsellor feel rejected and without the client feeling they're being rotten and you answered it very well and, I suppose the answer would be, in therapy you'd do, you're much more tentative about it whereas in a group exercise you've got a large group of people and you've got to expect co-operation. I would have liked, and maybe it's my experience, this is in no way personal, my experience of being bullied by a big organisation, I so dislike being told, anything, and I'm really dreadfully rebellious now so even daft little things like being expected to be silent, I find that hard because I like the idea of being what you want to be without being anarchic so there was a bit of rebellion in me.

Me Yes a bit of sort of seeing it through your father's eyes and also you know this rebellious streak because of your experience.

R And I think very much, yes, seeing it through my father's eyes and thinking this is all right for women but what would men think of this and men, people in serious trouble and particularly men in serious trouble, I couldn't see, I had a particular anathema about buttons because there's a certain thing about buttons which suggests triviality and I know you would never ever use it that way but in a large group I rebelled against buttons. I think stones and painting

materials and sort of in the background but when we're doing group exercises it relied in the group conformity, which to some extent very much belies the essence of a creative approach.

Me Yes, if you're going into it in a state of rebellion it's going to kill creativity.

R Well, I suppose it's like "Well now we're going to be spontaneous" and my spirit says. "Oh no we're not!"

Me Yes, I'll not be spontaneous because somebody tells me to, that's right.

R That's right.

Me You did say that some of this was last year so that implies some kind of change?

R Because I've loved some of the exercises. I really liked the metaphor and movement. I thought that was very dramatic. I wouldn't have believed without experiencing it how, I've just been looking at your notes (i.e. handout) and you talk about having an empathic witness and I was amazed to have some-one watching me as a tree unfolding my leaves, I would have thought that was twee, middle-class sort of stuff but it was actually, and I think having music, that really made a difference for me, having beautiful music and then doing a picture with the music still continuing, or the music in my mind anyway, and this business of having a companion, an empathic, silent witness, that was very powerful, I really liked that. I think, the music certainly helped and that exercise was very powerful for me and it certainly made me think how powerful it is to have some-one when you're going through any kind of living process or any sort of developmental change particularly, how important it is to have some-one just with you, they don't need to be saying anything, they just need to be focussed and have the core conditions.

Me Yes, it helped you to appreciate that.

R Yes, so I really loved that especially, both personally and professionally I can see the value of that.

Me And you gained something from it?

R Yes, very much so, so that made me less cynical about some of the other stuff but I'll run a mile from buttons! - and the miniatures, that was a long time ago, yes that was powerful too, that was very intriguing that there was some sort of going for a particular symbol and then explaining why you'd gone for that image, for that miniature so there was enough in it, to be, I liked all the things which tapped into my feelings were there.

Me Yes, the miniatures and the movement.

R Yes, what I really disliked was and you wanted the honest truth, didn't you - we had an evening where we were characters.

Me Yes, the 'stories in therapy' one

R Yes and that made me really want to run and I actually wrote, we had to write a little script and I was writing, I was actually going to be Heidi but my instinct was to make for the door because there was such a lot of play-acting about it.

Me Yes, you really hate that, don't you? You've said several times about play-acting.

R Yes, I do. It didn't feel rue, it felt as though people, maybe I've never liked parties, I never used to like parties and there was an element of a party, people weren't being false but I felt they were being false, and I started off writing as Heidi and I was literally writing as Anthony Hancock saying "Roll on Monday" by the end.

Me Because you didn't take to it - how about the masks - do you remember?

R The masks were absolutely wonderful, absolutely wonderful, the masks were very very impressive. This comes from a total cynic so - that was very powerful. It was the working with another person, really getting to know them even in an unspoken way and that was a very beautiful exercise and I think we all learned a lot about respect for each other, respect for humanity really out of that, that there are a huge amount of things that make up that person and you can't tell what's beneath - and it was very very nice because of the length of time, that was really creative and it really set the tone I think for a long time - I think, well, it's changed all of us.

Me Yes, so that was significant

R Yes and it was also great fun, it was a great sort of community activity, it was serious, to me it was serious work because it was fascinating, it was new, we were all doing something completely different, it wasn't playing about with everyday objects which sometimes feel to me like kindergarten but this was something really different and expressive and funny as we - people were genuinely in pain with their moustaches but there was genuine astonishment and there was real feeling

Me That was coming out as a result - yeh and the ritual at this most recent residential week-end?

R The thing is you've got to be in a state of incongruence, I think. Sometimes, some of the exercises imply, or just assume, that you are in a state of incongruence - actually it was more H's Gestalt thing, exercise, that particularly struck me. You might actually be feeling pretty much adjusted and on a particular day a creative exercise will maybe touch you more than others. On the week-end when we did that exercise I hadn't, thank God, had any recent awful traumas and so it didn't mean a lot to me but I could see it meant a lot to others, and I can see that it would have meant a lot to me years ago at different points.

Me When you were in the right place

R Absolutely, but that's the thing, you can't, well you can play around and you can fake it but to me it's meaningless.

Me So if you can't be real

R Yes,. It's got to be real and it's like a glass of water is a wonderful thing if you're really thirsty but nothing special if you're not. But I could see it has really moved other people and I can see the value of it and I would certainly use rituals with people, certainly from a professional point of view could appreciate the value of that and the importance of really finding out what

might help to bring an ending to one phase of some-one's thinking or their life and help them move on.

Me Yes, that's right. Can I just ask you finally, R, how appropriate, taking all that into consideration, how appropriate do you think it is to include expressive therapy in counsellor training such as ours?

R Yes, I would say invaluable and it would be very wrong to stay at a word-based level, particularly on a training course so I do think, from an arch cynic, that there was a lot more goes on inside us than our words can convey or ? and I think it's a way of touching feelings at a deep level so it's essential - but just keep me away from the buttons!

Me Keep you away from the buttons (shared laughter)

R I think if it could be really stressed that that people don't have to opt in, that they might on a particular day not feel like this could they do, what they want to do, in a respectful way which for me would have sometimes meant just going outside and make some daisy chains which I did on the dream-catcher day and actually I made a lovely little ? out of leaves which I still have so it's my alternative.

Me So you did what was important for you at the time and that's really important. I'm glad you did that, yeh, and I really appreciate you giving me this time now, R.

R You're very welcome and thank you for everything you've taught me.

End

Telephone Interview with 'T' – May, 2001

Me The couple of questions are - what kind of impact do you think the PCET that we've done on the course has had on you, firstly as a person and secondly as a trainee counsellor, and that's the sort of area I'm interested in.

T Right, I think as a person I felt that, I think, I'm the type of person that's most expressive in, it's easier for me to express myself in sort of artistic terms, and, you know, like creative writing, pictures, that sort of thing, images, much more than in words really, because I think it's almost as if the expressive therapy bypasses the mouth and just lets whatever's in your head and heart come out, whether it's on paper or the models or stories - the movement as well I found particularly powerful when we did that because it's almost like raw emotion really that you're expressing, you're not sort of diluting it with having to think of the words to describe it, if that makes any sense.

Me Yes, it does.

T So I found it very useful in that respect and it's quite liberating really because it's just like, letting, you know quite often you've said just let it flow, just let whatever comes to you, just sort of write, if we were doing the creative writing and quite often at the time I think, well, I don't think it's going to come and then it has just all flowed out, reams and reams of it, and then when I get home as well and when I read it afterwards I find that it really relates to a lot of the things that are going on and it really makes a lot of sense.

Me Yes, so you mentioned movement there that that was particularly helpful to you. Could you say a bit more about that?

T When we did the movement - I can't remember exactly what

Me We went up to that room at the top, didn't we?

T Yeah, and it was to music, wasn't it?

Me Yes, that's right

T And I just found that whole experience, it was as if we were just being allowed to be free, be whatever we wanted to be, just so person-centred really because you know there wasn't, the only sort of input from the other person that was with us was to sort of letting you know that you're safe, and guiding you if you were in any danger, then you were to be gently guided and it was like you were able to just completely express yourself through movement but know, with like abandon really, but know that you were safe because you had somebody there with you.

Me Yes, the witness there to keep you safe.

T That was amazing really and I think it just lets all kind of things out and I can imagine if you could do that sort of thing without any space constrictions, get a football pitch or something, it would be absolutely amazing really, so that's like letting your mind run away with you because, you know, your emotions are your, they're everything about you really, not just what's in your head, you know, your head, your heart, your body, everything it's like your whole being really so I think that's another reason why I find ET so good, because you're expressing everything from your top to your toes, really, not just having to articulate everything. I sometimes think when you're talking out something it's not really, it's not really the real emotions sometimes, you know it's not first hand if you like, it is first hand, but it's not the exact thought that you've got in your head.

Me A bit superficial maybe

T Mm.

Me That was the one that stuck out for you

T That and the, when we did the animal thing, when we were the mm

Me The polarities, was that the one, with the animals?

T When we, it was like the jungle thing with the animals in the next room, with the animals

Me Yes

T I found that really good as well because that related directly to something that was going on in my life at the time, and it was quite interesting when I got home to sort of have a look at it and see what was going on so it gave me an insight into myself as well.

Me Yes, it sounds as you do quite a bit when you get home. You reflect on things.

T Yes, because I think it's the kind of thing where you just , I think it's the sort of thing where you sort of just let everything spill out of your mind, do whatever comes to you and we write or draw pictures or whatever and sometimes it doesn't immediately make any sense but you know that it must come from somewhere because there are just reams of writing, so I think when I subconsciously go through everything in the car on the way home and I'll get back and I'll have another look and I think - Oh gosh, yes, that really makes sense - and sometimes I think reading the story that you've written, you know like people have different opinions of Alice in Wonderland, have different meanings for that, and a lot of nursery rhymes have meanings that a child could understand, but then meanings that an adult you know, they're quite like sort of double-sided stories and I think sometimes that things that I've written sound like a really nice little fairy tale but then when I know, I know myself, and I read that and I can really relate to what it means.

Me Does it ever add to what you know about yourself?

T Oh, absolutely, yeah, definitely, I think it adds greatly. It's almost like there's a little bit of, say if there's something going on in my life and there's a little bit of seed there of knowledge, bit hasn't really been watered but the creative work really sort of nurtures it and you you .

know, it's almost like lets the deepest thoughts and feelings come out into the open and then I can learn, and I read about, I read it and I think, God, yeah, like it's almost clicking into place, things that I'm writing down because I guess when you can write a story or draw whatever, it's almost like I'm letting something that's ,I suppose repressed is the word, repressed come out onto paper in a safe way, like a nice story or whatever and then when you get back to read it it's like comforting yourself with something.

Me Yes. So you mentioned safe quite a bit. It sounds as though you have felt safe in the group to do that

T Oh, absolutely, yeah, definitely, There's always been the opportunity to share what you've written with somebody. Sometimes I have done that and I've sort of filled the other person in on what exactly the content of what I've done has got meaning for me but sometimes I just keep it to myself and been quite abstract about it but I definitely felt very safe in the group. Everybody understood that it can bring in all sorts of different meanings for people and can talk about whatever that means

Me Yes, so people have approached it in a P.C. way

T Yes

Me Has it in any way deepened your understanding of P. Centredness, made connections with P. Centredness?

T Well, yeah, I mean, I suppose, what the expressive therapy is, you can only work with what's inside, in terms of me, when you've co-ordinated the classes and the exercises, it's only ever been what's come from me so, and if I've described my stories or whatever to the other person it's really, they've never sort of made any interpretations of it, just fed back, reflected or whatever and it's always, it's the purest form of person centredness I would say because it's not just covering purely from what the person's experiencing and going back to what I said before it's sort of untainted, non-censored thoughts and feelings that are coming out on paper pure expression, or whatever.

Me Yes, in a purer form. So this term we've done the rituals as well at the residential - how did that strike you, 'T'?

T Well that was again really powerful for me because I had a sort of ongoing issue with a person I hadn't been able to have any contact with and I really needed to put that person behind me completely and my ritual on that week-end was to do just that. And I actually went off by myself, I didn't have a partner with me, and sort of went through this, like a burning ritual which was quite surprising but I really really needed to do it and now when I think of that person I actually think of them being a little pile of cinders underneath that tree, round the back of the place where we were. So it's really shifted me, dramatically, that ritual was really powerful.

Me Yes, it has kind of brought closure to it, to that person.

T Definitely yes

Me It was great wasn't it because we could go outside?

T Yeah, it was really good, we were able to find our own little spots and I think, I remember when we were sitting in the room thinking about it and I can remember I was thinking, I know, I could almost see in my head where I needed to be but I hadn't seen the actual place where I was going to go and I went outside out the back door and I came across this place and I kept, because I was in the trees at the back, where the driveway was and I was thinking, 'well I'll go to a little spot and I know this isn't it' and I went round four or five little slots until I found where I felt like I needed to be and I sat on this sort of tree stump and thought, this is where it's going to happen'.

Me It was a place where it felt just right.

T Yeah, and it was amazing that week-end actually because I remember when we did the ritual thing, because going round, I was walking around just getting little bits and bobs to do take, to involve in my ritual and I saw everybody else doing theirs and it was so respectful because every-one was just you know giving everybody the space to do their thing and the people working in pairs as well and there was so, the respect was so obvious that everybody was just going through their own thing and even I guess even if I had had a partner I could have just, you know, done it and not had to explain myself at all.

Me Yes, but it sounds as though you knew really that you wanted to do that bit by yourself.

T Yes, I did

Me And you were saying earlier that sometimes you shared with a partner and sometimes you felt you wanted to keep it to yourself, or at least the content to yourself

T Yeah, sometimes it's been useful not to talk about the content but to talk about how much it sort of moved me, you know,, and talk about how it can relate to, because I think sometimes you need the permission to say 'God, I can't believe it' It's amazing, you know, to have someone to say that to but not necessarily to talk about the ins and outs of everything, so yes, I found that really useful as well.

Me So it sounds as though it's been very useful to you personally

T Definitely, yes.

Me And I'm wondering about you know professionally, not necessarily using it, or you might do that, you know as a trainee counsellor.

T Well, I haven't used anything yet but I definitely intend to. But in terms of, even though I haven't done it myself in practice, it just really brought home the importance of the core conditions of, you know, being there for somebody, respecting them and picking up on any sort of, I mean there's been, I don't sort of go to my sessions prepared, unfortunately, you know, I haven't got sort of pebbles or paper or anything like that in, actually saying that, I have actually done in practice at College at Durham I have done something with pebbles, we

did some there, yeah, I'm just remembering that now. I found that very useful but I'm wondering if because I found it so powerful myself but I certainly found a real connectedness with the person I was working with because they really found it useful and they were really moved by it as well so I think, I remember when we did that last session it was very, it felt as if we were connected on a deeper level.

Me Yes, that's interesting. So what do you think holds you back from doing it in your practice? I'm not in any way suggesting that you should, I'm just asking the question.

T Well I think what's holding me back is that I haven't tried it yet, you know, but I think it would be useful just to have a few little, whether it be pebbles or a few little bits and bobs on the tables, I know one of the older students who I chat with, she has a pen and paper just in case and I guess it's about having the confidence really and the respect for the client because if they say 'No, I don't want to draw anything', fair enough but that option's there, so I think I well, I need to

Me Yes, it's not that you don't want to, it's

T No, it's not that at all. I'd really love to, in fact I'd love to work in that sort of field as I gain more experience. I'd like to move in that kind of direction.

Me Yes because it sounds as though it comes to you very naturally.

T Yes, I don't know whether it's because I'm left-handed and I sometimes wonder and I'm an arty sort of person you know and I can relate to creativity, you know, I love all sort of, you know, art, like when you go to see a painting you have your own understanding of what it is and you know, I think that's really powerful, it's just expressing yourself really.

Me So thinking of all you've said and all that we've done over the 2 years, 'T', what would you say about including it in counsellor training as we've done these last 2 years?

T Oh, I've found it more than useful. I mean for me it's been a real, it's been fascinating, interesting, entertaining. I've really enjoyed the session because I've got so much out of them from a personal point of view but and also as a way of, it almost gives you another dimension to sort of latch on to. I think it's vital that it's in the training definitely.

I suppose I haven't used it as much in practice at Durham as much as I could have but certainly it's a place where you can try it out. We, in my P. D group, one of our skills groups, we did an entire evening on using miniatures or pebbles, or whatever because we all wanted to try, you know, and have a go and that was when, that's the one occasion where I've used it.

Me And that's where you found you've got really close to the person.

T As I sort of develop the counselling my confidence will develop and I'll discover that I can use it in my own practice as well but I've found it really useful in the training.

Me Yes, well that's good to hear, 'T', I mean I've picked up from feedback that you've given me in class that you have enjoyed it but it's really good to get a bit more feedback from you - I appreciate it. Thank you very much indeed.

Telephone interview with 'Y'

- Y I can't remember everything we've done. How do you want to structure it – do you want
- P Which would suit you best?
- Y Well, you could ask me questions – I've made some notes so if you want to ask me questions
- P I know that initially you had some difficulty – is that right?
- Y Mm
- P Could you say a bit about that?
- Y I was very skeptical at first – that had probably more to do with me feeling self-conscious about using expressive therapy rather than the actual therapies themselves. What I came to understand was, because of my own conditions at work that this was a problem. With skepticism, I suppose, because I'd always been told I wasn't good at anything creative, so the barriers were already there. However what I came to realize was that how important it is to use any medium which allows people to express themselves. What I did find was that once I overcame those barriers I actually enjoyed doing a lot of the work. I wouldn't say I was any good at drawing but the thing I most remember is certainly making the dream-catcher which I still have. At the time because you were asking ... and I approached it very spontaneously and I didn't know exactly what I was going to do, but once I started to begin to interpret what I needed it became quite clear to me what was actually going on in my own life at that time and how significant certain people were because my dream-catcher involved (?) the most significant people in my life and I suppose that was quite an eye-opener for me.
- P Yes. So have I got this right? – it helped you to realize who were the significant people.
- Y It reaffirmed who were the significant people, but it also reaffirmed the fears and the hopes that I had. \and although obviously they were tangible, when you put the dream-catcher together, I think to actually begin to talk about your hopes and fears in that context actually resulted in quite a lot of essential things.
- P Right, so it triggered a lot for you, kind of opened doors, really, for a lot of exploration.
- Y Then what I have written here is that I'm a logical and rational person. It is sometimes difficult to be as creative as I'd like to be but I can recognize that many of the things I enjoyed as a child are great mediums for expression. But there's also things I don't do

now – I don't have a lot of time for reading and I certainly don't write poetry. But I've been shocked at how spontaneously I've been able to create a poem once I've consciously made the decision to let myself go, and I want my own conditions at work to be perfect, to be responsible, that has impacted on my own spontaneity.

P Thou shalt not play, that kind of thing.

Y Yes, and I am playful and I think that's partly down to the course. I'm coming more spontaneous and I feel certainly a greater sense of freedom of expression which has been relatively ...

P That's good to hear

Y I mean, I've always danced but I sort of dance and sing at the drop of a hat now. I feel ... about writing – I used to be self-conscious about putting my thoughts on paper, but now I'm not

P So when we did the exercise with the animals and wrote stories, that was easier for you?

Y That was easier this time for me. The first time I found it quite difficult, we had to pick up a miniature, and I picked up a wise old owl and that was quote ... and I've still got that. This time it was very interesting, because O chose a cockroach and a dolphin. And separately they were OK to write about but when I tried to put them together in a story it became very difficult. That I realized at that time and when I discussed it it was maybe that the cockroach was the dark side of me and the angry side and I wasn't able to express that in a way that I may be able to maybe next year – time moves on, and the story, my story, involved the dolphin actually incorporating the cockroach in that it swallowed it, and at the time I think that's what I was doing – I was keeping the anger at bay.

P Swallowing it down.

Y So a lot of things came up with that. And what I recognized, with other people, that generally the thing we didn't like, the thing we abhorred, as the smaller of the two and I think that was quite interesting in itself; we can acknowledge what we want .. (big chunk) and I certainly did enjoy that, and I did really enjoy listening ... because some of them were quite revealing.

P And you noticed that interesting bit about the smallness of the bit which we don't really want to acknowledge. And the rituals we've done this year, haven't we

Y They've been particularly important. When we thought about the rituals, well I haven't really thought much about them. What I did during that week-end, obviously I knew what the focus was going to be and I was feeling particularly vulnerable ... six weeks ago I think, I'd buried my dad and I hadn't been able to grieve for him because of everything

else that was going on. What I did find was that once I'd acknowledged the need for rituals, once I'd rationalized and said, yes, they **are** important, I can see that they are, but I haven't really thought about them before, I can recognize that I needed to do that because I've been having all the feelings around it. I think what happened during that week-end as well, I chose an appropriate place, in the chapel, it wasn't significant for me personally, I'm not very religious but I am spiritual and it was certainly appropriate for my dad – he was a born again Christian, so the ritual that I carried out there was with one of my colleagues and I think he's one of those people with a Christian background and I do feel comfortable with him and he was very supportive, it actually helped that he could understand why that was significant .. and I lit a candle and had something belonging to my dad, a ring,, which actually has his name on it, very pertinently and I've written down here that it was like an exorcism in which I could express how I'd always ... his approval and praise yet never really received it except when he was dying, because he knew that he didn't have very long left that he allowed himself to express his feelings so I used the word exorcism in that I actually said some of the things that I wanted to say, something simple, it allowed me to realize him and forgive him ... but I also recognized that I had expectations of him, that I wasn't actually accepting him for himself.

P Right, yes, you had your agenda for him to fulfil

Y So actually by performing this ritual I came o a better understanding of our relationship, and I actually left that week-end, it had been a very difficult week-end because of all the feelings towards him I'd expressed. I certainly felt better for having said what I said and having demonstrated exorcism – that's the word, I've said it again. It did allow me to get lots of things out of the way

P Yes. I am glad it helped, and exorcism seems to be the word you need

Y So I recognise the value of it ...

P You said something to me at the week-end about thank you and I felt as though it may have helped in some way. And I'm really glad you've been able to tell me that.

And you like dancing. We haven't been able to do any dancing on the course, because of the room and it's such a big group, but we did do that movement

Y Unfortunately I wasn't there that night!

P You weren't there! Oh what a shame.

Y I would have enjoyed that. I find dancing a very spontaneous thing and you don't have to prepare anything, you can just enjoy it

- P Are there any that stand out from last year? I mean, this year we've done stories in therapy and we've done dreams therapeutically. Last year we did the masks.
- Y That was very interesting. I found it very difficult last year. It was easy to make the masks, it was easy to identify my own sub-personalities; it was very difficult to see all the sub-personalities come to light and then deal with and recognize the inner conflicts they have; I found that very very difficult. It was useful because it made me understand how difficult it is to deal with when your own expectations exceed your limitations, that kind of thing. The final session, the final ending I couldn't take part in, because – it may be different this year but last year I wasn't able to
- P Yes, you could only go so far and that was far enough
- Y But I think what that also demonstrated was that I needed more protection. I didn't want to put myself any further and go any further because of what network you've got at home to help you deal with that. but what I have recognized is how free we can begin to feel in a very short space of time, and that in itself allows me to write more – I've written poems that I wrote about the rituals that was quite spontaneous, but it's still very meaningful and I'll let you have a copy of that.
- P Yes, that would be great. I would really like that.
- Y It was written ... So I think what I have learned is how it sort of reaches a different level in a very short space of time and you need to be responsible and that's also one of the reasons why I certainly wouldn't use some of the techniques myself because I think we do need to have a greater understanding and more training and more experiencing of counselling lots of people. I've worked with people who have been artists and they've already recognized ... and they paint and draw but that's been their choice and I think that's a very different thing to actually asking some-one to produce something there and then. I have suggested to people that they might like to write down ... some people can ... and I've had people bring on stories they've written, but they've been incontrol of that and I think that's the important thing. That they're in control in the session and they know how safe it is.
- P Yes, that's been important in your practice.
- So, Y, that's been so helpful, thank you. I would just like to ask you finally, thinking of all you've said, how appropriate do you think it is then to include expressive therapy in counsellor training.
- Y I think it's necessary in lots of ways because it's got us looking – this course is predominantly humanistic ... but I think at least it allows us to experience things that

aren't within our experience and that's always been my belief and we need to experience that ... I think it is useful and I think it's useful to see how these therapies affect people but I think also we're very fortunate in that we had a supportive group, but I think if you belong to a dysfunctional group where that level of support wasn't there – I think some people might actually have problems of their own if they haven't got that network. It's really hard to say whether it's appropriate. Generally speaking I think it is but you have to be guided by others.

P Yes, so that's a kind of safeguard for you – there needs to be an awareness of all of that. And it sounds as if you have experienced a lot of support yourself from the group.

Y I think it's been an excellent group, and that's why I think the week-ends away – to have an element of expressive therapy in those has been – it's been a very safe place but also gives you time for processing. I think that's very different to doing an exercise one evening and then you don't see people till the next week because we care about what people take away, don't we, so I think a week-end for anything thought-provoking – a week-end is the better time to do that kind of thing. But I have, I've found it very very helpful.

P Well, I do appreciate you spending this time, and I know you've done some thinking about it before as well. (Not much feedback before; heard some tapes; especially as knew not found it easy at times. That's great, thanks).

Yellow "Post-It" comments following Movement and Metaphor session

October 2000

"Exhilarating - a release."

"Very appropriate for where I am now - I'm busy looking at my body movements re. self-esteem. Excellent exercise - found it difficult to completely interpret."

"Time seemed to stand still and the rhythm of my body helped me sway to freedom."

"Exhilarating and liberating. Much easier to express with my body than with paint or art materials 'cos I don't have to think at all. I can just BE my feelings and emotions - it's much more spontaneous. I felt loads better after doing this."

"This experience made me feel safe and frightened. I felt joy and pain. It was a very powerful exercise. I discovered things that I had hidden quite deeply within me."

"This was a very harmonious experience for me. I became aware of being strongly rooted and safe on my foundations - lots of points of contact with the earth in which I metaphorically stand. The image of a firmly rooted tree, able to take the winds and storms which it cannot prevent but can absorb was clearly present when I did my art work - I found I created an impression of bark and sap weaving, coursing, fading and reviving, which was very comforting and pleasing for me. The music was a vital component for me. Thank you."

"Spontaneity removes inhibitions."

"I felt as though I truly got in touch with a feeling of strength yet peace with myself being who I was strong yet gentle whilst being relaxed."

"Observing some-one moving to the music was calming for me. The movement was harmonious and centred radiating a sense of well-being and inner peace."

"I felt that my body was expressing the feelings of strength and of being in tune with myself that are currently around for me."

"Very surprised by how much I got from musical movement. I felt able to express myself more through my body than I could verbally. Raw expression. Almost as if my body was expressing itself without consulting my head."

"Liberation. How to express and be and enjoy the real me. A doorway to exploration?."

"I did not know where the process would lead me to. I felt hesitant for a minute or two, but then followed what my body was asking me to do. I wanted to become very small and feel the depth of my sadness and stayed with it for a while. Then felt energy from within moving me and swaying me, with flashes of yellow as I got up - there was not enough time for me."

"Time went really fast. - I thought I had only been moving for a couple of minutes. My thoughts were not my thoughts - or so it seemed. I learned something about myself and where I am now."

"Once I got past my scorn and impatience(which stem from my embarrassment) I found the evening useful. Once again, however, I did the exercise with the "left brain" and very cognitively. The movements all came from concepts. However I was aware of the emotions connected to the concepts by using movement. Also the discussion with the witness led me to more insight."

"A very useful and powerful medium to increase self-awareness. As observer demonstration of core conditions are vital to achieve maximum."

"Surprisingly liberating. Good way of getting deeply in touch with myself now."

"Very freeing and healing - don't understand all of the process I went through when moving - that worries me - another issue to work on! Enjoyed the freedom we experienced as a group and the movement since this time last year - we wouldn't have all participated then."

"I feel that this experience was also quite a liberating experience. However I felt a bit controlled or conducted by being given a theme as a focus. I would welcome the chance to do this again without music and theme. I feel it is testament to the group that I managed to bypass my phobias and for once would have appreciated a video camera to aid my awareness. I welcomed the chance to face my phobia and the chance to experience rather than try to control an outcome, though still feeling self-conscious. I feel that this exercise has cut through some of my inhibitions and has enlightened me much to my inert bodily wisdom."

Audio-taped feedback from Group 2 - 9/11/1999 - after Poetry session

Students discuss art work emerging from poems they had listened to (Congruence)

(Theme of feelings and implied feelings).

Student 1 had done a circle with a lift-up section showing the stars (prison poem) and was disappointed with it

(very noisy recording - can't hear before this)

'B' so I wanted it to be a bit sort of richer than that so there you go, so I was a bit sad actually. I did it, I cut this out quite early on and afterwards I thought, I wished I'd left it quite a bit bigger, it sort of shrank and I felt I didn't have enough space really to do what I wanted to do, I restricted myself by cutting it out but you can still see a glimpse, it's not totally covered up, you still see a glimpse of ..., you know it's there, you can find it if you really want to.

Me Thank you, 'B', and did that speak to you in any way?

'B' Um, - did it speak to me?)Sigh) yes, I mean I think, 'B' I thought, I chose that one because I identified with it because I'm really very nervous about something at the moment and it sort of clouded my enjoyment of today, so I think, yes, that's partly why I chose it, because of that specially, it's how I'm feeling myself.

Student 2 Actually, it was quite interesting for me because I made loads of notes about poetry and then sat down intending to do something which was representative of my feelings about something to do with the poetry, and I didn't actually want to talk about my picture but when I sat down to do it I was unable to resist doing something which was to do with what's happening to me at the moment and what's important to me right now.

Me It sounds as though that's quite strong and something you needed to do.
(This was the only student in Group 2 not to show her picture).

'M' Mine was very odd because it was sparked by the thing about the bus and when I originally felt it it was quite happy and then when I started to talk about it it was, it's got to do with how wonderful it would be to be able to break free from all the existing social norms like how restricted did I feel sometimes and how wonderful it would be just to be able to break free and not care what anybody thought and just have a new way of perceiving the world and a new way of being.

Me So it's like breaking off all these kind of conditions of worth and rules and things. Is that right?

'M' I think so - I think there's more there actually, it's more to do with how society expects you to be - that' was a thought that came from this really, how if everything just collapsed something

different would appear and it would be completely different to what we know now and that would be great.

Me So you'd quite like to be on the bus! (laughing)

'M' it's not that reality

Me Thank you

'T' Mine reflected a personal sort of battle which I'm having at the moment, it's a battle yet the words came first rather than the picture. I've got that "who am I?" "what am I?" "where am I?" and I suppose it's me being at low points when you feel that all's not going your way and yet? "I am, I am"" and yet "I'm one", like one person but I've got many facets. I feel like there's somebody's trying to stop me developing you see, from various things and this is why I drew a balloon going nicely along in the wind but there again from this um monolithic buildings negative forces coming out to try and stop me getting to where I want to be; in actual fact I'm going to hang onto this and throw a hook out onto Concorde and catch them unawares and maybe that way I'll be

Me Yes - that's your struggle at the moment.

(N.B. this student within a week from this had decided to do his first essay on sub-personalities and his many facets)

'T' Yes, I think like the poetry which we heard or heard on the tape, for instance the first one, the lady, she was one person but many because I had the feeling that she had a husband she was? but in another way she was everything to him, probably looking for herself.

Me So there's lots of different parts of you somehow incorporated into that smile?

'T' Yeh

Me Thank you.

'F' I didn't do what I thought I was going to do. My strongest feelings were about the first two - my most powerful feelings were about the first 2 poems because of my reactions which involved pictures of daggers

Heavy weights on hearts

and as the poems went on they had less impact on me, however the poem I've chosen to ...was the rap

But there are a few sequins

Me Yes, I can just see them actually

'F' It's a beginning.

Me Yes, thank you

'V' Well mine is that I looked at the poems in totality rather than as a separate issue and the first two were very powerful for me and I got hairs on the back of my neck and that sparked the idea for my artwork. I've looked at life and death, I've looked at different gender? and I've looked at life force and the struggle I think, from the beginning to the end, the whole? we

come from the same beginning and in between ? but we go by different paths and why do we go by very different paths? We could grow together and have the fruitfulness of the ? the expression of the flower is this green and the bush on one side or the struggle of the thorns and this desperate attempt for something at the end of it like, it's not even a flower, it's not even representative of a flower, it's brown at the edges and it's just not happening at all and through all this struggle and process together we're all going to one end and we all started at the beginning and we leave the earth in the same way as we came into it and I just feel the poems expresses that to me from step by step.

Me Like a whole journey and like a male journey and a female journey.

'V' Yes, and it can be upbeat, it can be downbeat, it can start together or it can drift apart, it's the whole thing.

Me It sounds really powerful stuff.

'V' Um, and the womb being representative, again, of feeling and where we all start, because that's the uterus ...? So it was the whole of the poems, not just, as a whole thing.

Me Yes, your whole experience of it, you've got down there. Thank you.

'B' I think for me the poems, when I was listening to the poems, I suppose the surface elements that were hitting I was writing down. I thought, I'm going to take that away and I'll do something around that but those were only the surface scratchings and something deeper came from that and I simply started thinking about the poems about the mechanics and that took me back to the time of life that I was really unhappy with and that was the time when illness struck me but then it also became the fact that out of that time of illness a new link with spirituality and that dimension of life came. Or started to resurface even though by the symbolisms that I've used here, it's a very confused set of, there's nothing definite, there's a lot of different cultural and spiritualities amongst it and the fact that out of that time as well I see a lot of the problems that occurred in my life and some of the problems that I threw onto my wife and I've got a sort of hospital bed with me in it and somebody, my wife, trying to come to terms with things and her being I suppose like an angel in a way because she was taking all this. There was a lot of anger around that time coming from me but again I learned a lot of lessons from that. I think that's about as much as I can say.

Me So there's a lot of your process there in that work.

'B' Oh yes

Me And the kind of poems were just almost the starting point but it became more important really, you want to move onto what was important for you.

'B' Well, I think they formulated my ideas in that direction.

Me OK, so they helped, but you went much deeper.

'B' It was a case that going to have to come through

Me Another example of something that needed to be done. Thank you.

'D' The poem that came out strong for me was the one about the tree. It really excited my imagination. What a wonderful idea to have a tree in the room. I would really love that. So I wanted to sit on the floor and to go back to how I used to be as a child because I spent a lot of time on my own as a child and that was why I would be n the floor under the table - I always got under! - and I wanted to recreate, I wanted to save this tree and I wanted to have it near me and I wanted to have all the things around it that I love and care for so I have some animals in my hand, children ,just things I like and I created my room that I would like so I had a big huge window and actually it reminds me of a church window so actually there's a spirituality aspect of myself there but there's also the light the life for the growth I need to change and to grow and to develop and also for my tree and my plants because I love plants as well and that represents life and often, I was looking at one of my plants at home recently and I thought, "God you poor neglected little thing." I don't normally neglect but this thing has been neglected and I thought just how simple it is, a little tiny little drop that's all it needs and that really struck a chord with me because that's all I need, just that little bit and I can start to move on and develop

Me You know what you need. To nurture you. Mm. Thank you.

'A' I didn't come away with a particular poem, I couldn't think of a specific one that I thought 'Yes, that's one I'm going to work on' but I'd heard a lot, especially from the poem at the end about death and about inevitability I think, especially the one that was talking about the little fish, the idea of the fish being taken out of the water and although there were other ideas that I drew from that it was something about the way the woman took the fish out of the water then begged it not to die and for me it reminded me of things I've read about how we cope with the idea of death which is by not coping with it at all, frantically going 'no, no, I'm not going to think about it, go away' and it seemed almost the first poems, the woman who was desperately trying to convince herself to believe what she was saying 'Oh no, but he is OK and he is a good man and we'll forget the bad bits and we'll look at the good bits,' the part in the poem about the guy who was dying and how there was a line that the sky is very blue and there's something about the fact that people have been born and people are dying all the time and the sky's still blue and the sun still sets, but it's just a feeling, I think, of, and this is my own feeling, of like depression, I think is sometimes feeling like looking up and everything going on around you and feeling like you're withdrawn, I've withdrawn in the past, I've withdrawn quite a bit, so everything's going on around and the sun sets and rises but it doesn't seem to have any impact on me when I'm feeling like that. But when I was drawing this, I am quite pleased because it was just going to be a little trickle of water bit it's turned into a waterfall and it's moving and I like that. Yes, there's things that are permanent and things that are semi-permanent, transient, things that will ?, things that are going to be there for a short time, but it's movement and it's shadow and sunlight and it just feels there's a lot of movement

there so it didn't end up like a dead, death, negative, bleak thing - it's like it all goes on and one day it will be the end for me but that's OK

Me Yes, it's like you were in process and the whole world's in process

A Yes, and different bits of it where people haven't started yet and some people are farther on the way but that's actually quite exciting

Me Thank you very much. Quite a lot of existential thinking (?) coming out, isn't there, from a lot of people.

(Transcript ends)

Research Questionnaire - DRAFT (for discussion)

If you would like to complete this form, or part of it, please return it afterwards to Patricia.

Date

23/11/99

In what ways, if any, has the exercise contributed to:

1. YOUR PERSONAL DEVELOPMENT?

A challenge just to let go enough to do that exercise

A challenge to trust other people & self enough to 'make a fool of self'

It helped me overcome some of my inhibitions.

It allowed me to express myself physically which was quite liberating / but also difficult.

2. YOUR UNDERSTANDING OF COUNSELLING THEORY?

I wasn't really able to link it from

The experience. Although the lecture was very good.

All the exercise was a very powerful one for me. I did something that I was scared of doing. I felt very safe & wonderful.

However, I feel that a) it was v. demanding thing to do with people who didn't know, trust v. well. Perhaps more appropriate for small groups.

Felt hard & a bit silly pretending to be the elements. When first exercise explained I felt real dread of making a fool of myself.

3. YOUR PRACTICE AS A TRAINEE COUNSELLOR?

4. WHAT MOST STANDS OUT FOR YOU FROM YOUR EXPERIENCE OF THE EXERCISE?

I actually felt very uncomfortable about doing the exercise
to start with. I felt a bit awkward. But in fact once I
got into it, it was very good very powerful experience. But
the focus was more on my own self development instead of
understanding the Theory.

5. ANY FURTHER COMMENTS? (e.g. what could have made the exercise more useful to you?)

Time to evaluate feedback, share experience with other
groups.

**This research is subject to the contract established between research participants
and Patricia**



LEARNING RECORD

Date: 10/10/00

Activity: Movement

Learning objectives: Awareness of what the body has/wants to tell us.

Record of Activity:

Patricia Harvey demonstrated to us how to work in this way. To see her unguarded, opened to the process was very touching as well as fascinating. I was particularly interested about the fact that she could enter the process deliberately. (Instead of, for ex, waiting for a dream). We were asked to work similarly on the theme of "melting & growing" with a companion/witness. There was music (Beethoven?) for 5/6 min. We were all in the large drama room. [redacted] was my witness. As soon as I closed my eyes, with the music holding me, I felt drawn in. I loved the music but was maybe overconscious of it.

What went well or did not go well:

I felt as though I immediately got in touch with my sadness (I had talked earlier about my father's death). I felt whole, able to express with my body movement the moving flows of emotions: sadness, concentration, fragility, smallness, concentrated strength. I wanted to stay ^{with} and explore the state of being a seed, small, dark, apparently dead. I stayed there and allowed my strength & energy to build up. As I started expanding again, I saw some flashes of yellow, felt warmth. Unfortunately, the music (& process) stopped before I had time to finish exploring expansion. During PD time, I felt I was still lingering there.

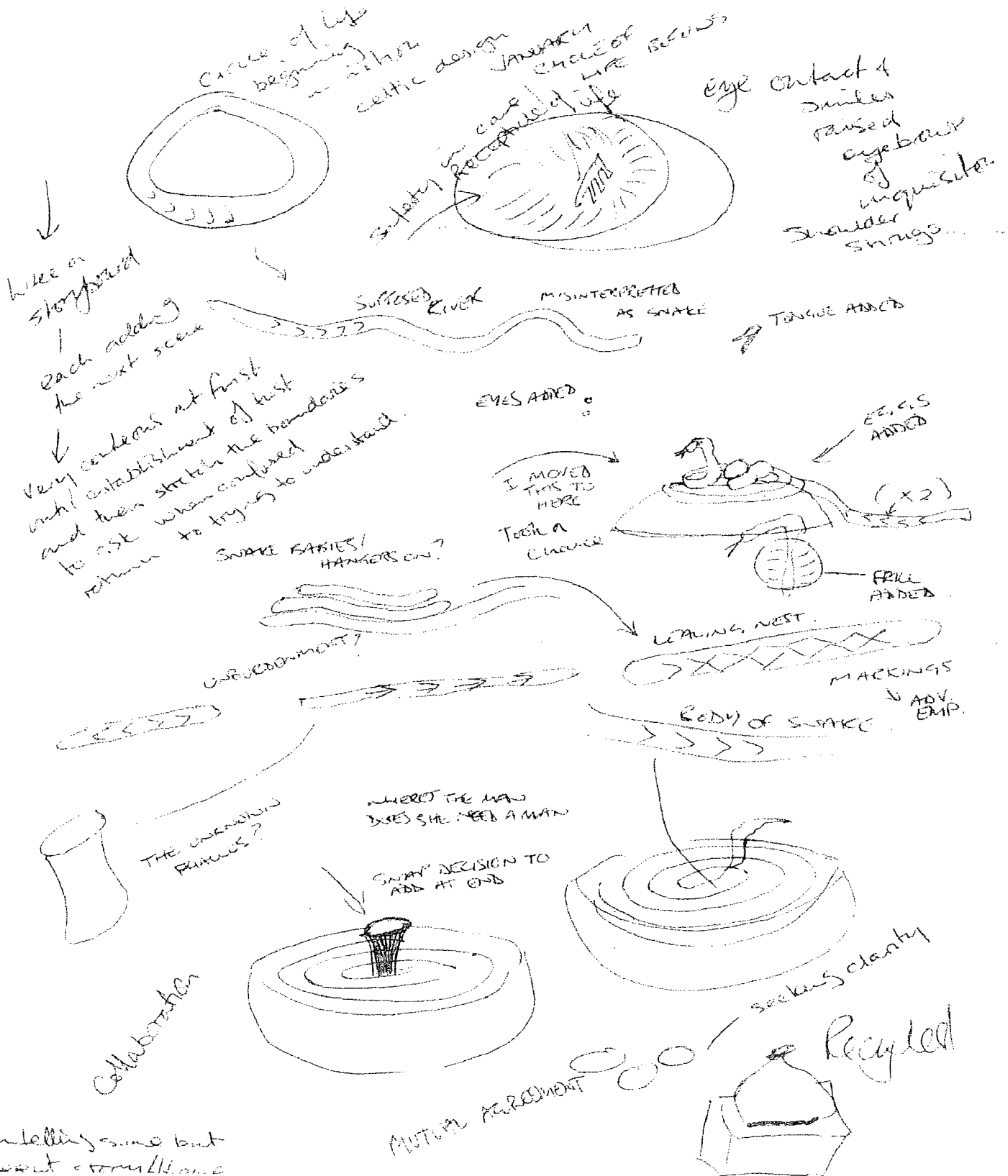
What do I want to do about it:

On my way back ^{home} in the car, I thought I would use my voice in the same way, exploring tone & pitch as I had movement previously. It took about 25 min, going through unexpected manifestations (the sound of an ambulance, whimpering like a dog) before my voice could expand fully. I felt quite free, liberated at the end.

I now want to explore that process more and have borrowed Arnold Mindell's "working with the dreaming body". I may work on this for my essay on theory.

EXERCISE WITH CLAY

 L.R.



Both telling same but
without communication