

One-With-One Haden Institute Dream Workshop

With Jeanne Schul, Ph.D.

Creating a Safe Temenos

- ▶ Creating a sense of safety in the dream group that supports dream sharing is a group effort.
- ▶ A safe environment is always the first requirement for deepening into the unconscious.
- ▶ An alchemical vessel must be created for transformation to take place.

Dream Group Agreements

- ▶ Confidentiality.
- ▶ Commitment.
- ▶ Supportive behavior.
- ▶ Protocol for leaving the group.
- ▶ Opening & Closing Rituals.

(Castleman, 2009, pp. 22-24)



Somatic Techniques for Dream Work

► Body Scanning:

- Before telling or listening to a dream, focus inwardly and notice how you are feeling from your toes to your crown
- After the dream has been shared, scan again and notice any somatic changes that may have occurred during the dream telling.

The Central Image

- Identifying the aspect of the dream that has the most charge. Ask yourself: what is the focus of the dream? What is the most unforgettable aspect of this dream? (Ernest Hartmann)

Writing your dream . . .

- ▶ Write the dream in first person, as in: "I am in . . ."
- ▶ Write the dream in present tense: "The waves are flooding . . ."
- ▶ Name your dream.

Solo Dream Exploration: *for your eyes only!*

- ▶ Identify your central image.
- ▶ Remove the/or/a & then name your central image.
- ▶ Write to your dream image: How do you feel about it? Confess what it brings up for you.
- ▶ Sit in meditation with your image. Ask your image: "What are you feeling? What do you need?" Then, write the response you get from your central dream image.
(McNiff, 1992, pp. 114-117)

Aizenstat's Approach to Dream Tending

- ▶ Read the dream the first time.
- ▶ Then, tell it a second time.
- ▶ Get curious about the dream characters, emotions, energy, animals, setting . . .
- ▶ Ask Dream Tending's core questions:
 - ▶ "Who is visiting now?"
 - ▶ "What is happening here?"

The six A's of Dream Work

- ▶ Associations
- ▶ Archetypes
- ▶ Amplification
- ▶ Active Imagination
- ▶ Animation
- ▶ Assignment

Associations:

- ▶ **Memories**
- ▶ **Remembering major moments from THE PAST**
- ▶ **Connecting your current situation with a similar emotional experience from YOUR PAST**
- ▶ **Reflecting back on a time in your life when a similar image was present**

Archetypes

- ▶ Is your dream taking you on a heroic quest?
- ▶ Does your dream refer to a God or Goddess of antiquity?
- ▶ Does your dream bring up any childhood fairytales?
- ▶ Do you sense aspects of a mythic character or plot in your dream?
- ▶ Does your dream seem to portray an ancient religious or ritualistic ceremony?
- ▶ Does something in your dreamscape feel sacred?

AMPLIFICATION:

- ▶ To make louder!
- ▶ Draw, paint, Google your central image—perhaps collage an image of it—make or find a sculpture
- ▶ Explore what comes forward if you dance the image and/or sing or play the sound that seems to come out of the dream
- ▶ Write your dream into a poem, a story or a script
- ▶ Often meant as an exploration of archetypes

Active Imagination:

- can dream the dream forward.
- can allow the dream to grow, develop, and change.
- If a recurring dream feels stuck, you can imagine another outcome.
- ▶ If there is a threatening aspect to the dream, you can imagine bringing someone or something with you to ensure your safety & well-being.



Animation:

- ▶ What are the actions in your dream?
- ▶ What are the dream characters doing?
- ▶ What is the inherent movement in the dream?
- ▶ How do you gesture as you tell the dream? (Ask your witness for feedback.)
- ▶ Where in your soma/body do you sense the activity of this dream?

Assignment:

- ▶ What aspect of the dream has not been given satisfactory attention? Is there a dream character that continues to have a mysterious role in the dream? Is there a myth or legend that the dream may be mirroring?
- ▶ Invite the dreamer to do some “homework” by pursuing the questions that remain, following your dream exploration together.

Dream Witnessing

- ▶ Listen into the emotional state of the dream.
- ▶ What is the energy of the dream?
- ▶ Where in the body does the dream affect the dreamer? The witness? Which chakras are involved?
- ▶ What is the dreamscape? Where does the dream take place?

Dyad Dream Exploration

- ▶ Returning to the dream you have processed with a witness.
- ▶ Share your associations with the most significant dream image: memories, feelings, stories, body-based experiences.
- ▶ How can you amplify this image? What does it look like? How does it move?
- ▶ Are there any archetypes related to this image?

Shadow

- Same gender as dreamer.
- Look for both positive & negative traits.
 - What is rejected?
- What is envied?



The Dream Dance of Anima & Animus

- The allure of the dream lover.
- Exploring the inner feminine.
- Dancing with the inner masculine.
- Delighting in the energy.
- Or being horrified by the relationship.
- Renaming the dream figure.
- Withdrawing the projection.

*** Jung considered the male figure in a woman's dream to be the Animus & the female figure in a man's dream to be the Anima.



According to Jung, complexes are autonomous entities within the psyche that possess their own energy and often exert a powerful influence on our conscious thoughts and actions.

Our dreams point to our complexes:

- Inferiority Complex
- Superiority Complex
- Mother Complex
- Father Complex
- Savior Complex
- Imposter Complex . . .

Complexes are core patterns of emotions, memories & perceptions in the unconscious driving a person's responses in relationships & to external stimuli.

Animals in Our Dreams

- Aizenstat (2009): follow the animal in the dream and you will find the instinctual energy.
- "Animal dreams can bring us into deeper relationship with our own instinctual nature" (Platek, 2008, p. 108).
- Dreams of animals can help guide us back toward a relationship with our embodied nature (Platek, 2008, p. 108).
- "There is something about encountering our own nature in dreams—as imaged through animal form—that can stop us in our tracks, causing our senses to become alive and alert, much like real-life encounters in the outdoors" (Platek, 2008, p. 110).

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